



Clive Davis: His Action-Packed Day In L.A. Arista's Chief Meets the Stars, TV Guests, Pages 46, 47

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FCC Clears AM Stereo; By 1979?

By MILDRED HALL

WASHINGTON—The Federal Communications Commission Thursday (14) unanimously and enthusiastically voted to authorize AM stereo service, but decided to give more thought to an FM quadraphonic discrete service before authorizing that medium.

The commissioners voted to get on with the AM stereo rulemaking as quickly as possible, in spite of an urgent plea from the FCC engineering staff for further inquiry and an "interim authorization." The Commission decision fuels the industry hopes for AM stereo by early 1979.

FCC staff engineers asked for more time to try out the five systems tested, and to consult informally with the producers—Magnavox, Motorola, Belar Corp., Kahn Communications and the Harris Corp.

They say they need the time and more tests before deciding which is the best system for standard AM stereo transmission.

FCC's Broadcast Bureau chief Walter John-
(Continued on page 52)

Country Talent Linking Up With Rockers On Bookings

By ROMAN KOZAK

NEW YORK—Country artists are broadening their horizons and finding new audiences working with established rock artists while playing at rock dates.

In recent weeks, Willie Nelson played before 66,000 rock fans at Giants Stadium in New Jersey, opening for the Grateful Dead. Dolly Parton has played the Palladium Theatre in New York, and has announced she will open for Neil Young on some of his tour dates, including two nights at Madison Square Garden.

And Ronnie Milsap, who has played the Roxy in Los Angeles, also headlined at the Bottom Line, considered New York's top rock showcase club.
(Continued on page 78)

NRBA's Meet: 2,000 To S.F.

By DOUG HALL

SAN FRANCISCO—More than 2,000 radio broadcasters and persons related to the industry are gathering here for what will undoubtedly be the largest convention the National Radio Broadcasters Assn. has ever held.

The NRBA, led by its president Jim Gabbert, has encouraged and supported Rep. Lionel Van Deerlin (D-Calif.) in the Congressman's effort to have the 1934 Communications Act rewritten so radio will be totally deregulated.

This convention at the Hyatt Regency Hotel is an extension of that encouragement and support. Van Deerlin, who is the luncheon speaker Monday (18), the first full day of the convention, is being honored with the NRBA's
(Continued on page 24)

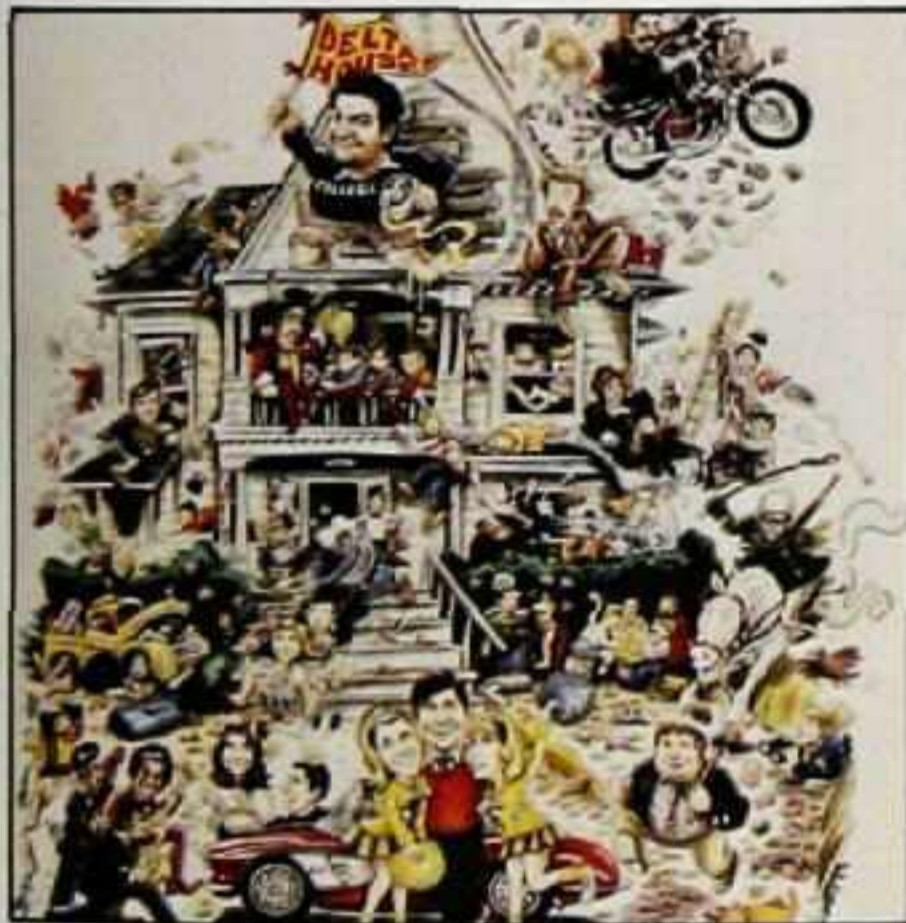
New Feature Rates Radio Show Formats

NEW YORK—A new feature which converts Arbitron ratings of stations to format categories makes its bow in Billboard's radio-tv department.

Called "Billboard Arbitron Format Ratings," the new feature is another step in the continuing program to expand Billboard's radio programming coverage.

The feature is introduced by tracking 17 formats in the New York market based on the July/August Arbitron report.

(Continued on page 32)



The original motion picture soundtrack from National Lampoon's "ANIMAL HOUSE." Nostalgic tunes of those college days with John Belushi singing his smash single, "Louie Louie" along with the theme song, "Animal House" composed and performed by Stephen Bishop. Produced by Kenny Vance in association with Universal Pictures & Red Giant Productions. MCA Records (MCA-3046). (Advertisement)

1ST MAJOR LABEL ACTION

ABC Firms Direct-To-Disk And Digital Audio Division

By JEAN WILLIAMS

LOS ANGELES—ABC Records is gearing itself to be the first major label to launch an audiophile operation which would include both digital and direct-to-disk LPs.

According to Gary Davis, a vice president at ABC, the disks won't hit mainline retail outlets initially—they will go through audio stores.

ABC is in the midst of recording direct-to-disk, with an expected four LPs by Christmas. According to Steve Diener, label president, 15 LPs will be released during the next 12 months. The price will range between \$9-\$12 retail.

Already recorded are pianist Joe Sample of the Crusaders and drummer Chico Hamilton. Set to be recorded are John Klemmer and the Crusaders.

Diener notes that the label will record basically jazz acts "because jazz lends itself to spontaneity and improvisation. We have already contacted several artists about this project."

For the past few months, the label has been aggressively investigating direct-to-disk to the point of experimenting with pressing plants around the country, according to a source close to the operation.

ABC is reportedly planning to create a major studio complex locally, which
(Continued on page 88)



ZULEMA, the first lady of Le Joint, is making her debut album on this new label distributed by London Records. Titled "Z-Licious," the LP is destined to fulfill a goal that won the lovely Ms. Z "The Most Promising New Artist" award from the Radio Announcers of America; "The Soul and Blues" award as "Best New Female Artist" and has made her a special favorite of music critics and air personalities throughout the country. (Advertisement)



STRANGERS IN THE WIND.

The Bay City Rollers' brand new album!

Their last album was *double platinum* worldwide. Now, on the heels of their new weekly network TV show comes their brand new album. Once again, the Rollers are hot!

On Arista Records and tapes.



AB 4194

JUST RELEASED THE SINGLE

GREASED LIGHTNIN'

RS-909

by **JOHN TRAVOLTA**

PRODUCED BY LOUIS ST. LOUIS



FROM THE ORIGINAL MOTION PICTURE
SOUND TRACK ALBUM

GREASE

RS-2-4002

FROM "GREASE" A ROBERT STIGWOOD/ALLAN CARR
PRODUCTION OF A PARAMOUNT PICTURE



Black Music Assn. Firms Heads, Bylaws

By PAUL GREIN

LA COSTA, Calif.—Backed by a war chest reported at \$600,000, the election of officers and adoption of bylaws dominated a four-day working conference of the Philadelphia-based Black Music Assn. here Sunday (10) through Wednesday (13).

The association, which was announced four months ago (*Billboard*, May 27, 1978), has a three-part corporate government to provide necessary checks and balances.

The most active governing body is the board of directors, which consists of six members from each of four divisions.

Included are the four divisional vice presidents: performing arts—Smokey Robinson; recording, manufacturing and music industry services—LaBaron Taylor, vice president special projects, CBS; communications—Rod McGrew, head of Joy & Happiness Productions in L.A.; and marketing and merchandising—Calvin Simpson, owner of Simpson's One-stop and Distributors in Detroit.

The same four divisions will also be represented in an ex-

ecutive council. The performing arts chairperson has not been named, but the other slots were filled at the conference. They are recording—Dr. Cecil Hale, national LP promotion manager, Phonogram/Mercury; communications—Regina Jones, publisher of *Soul*; and marketing—Ted Hudson.

The advisory board, consisting of key executives of industry firms which have provided seed money or in-kind services to the association, will be headed by Motown founder Berry Gordy, honorary chairman; A&M chairman Jerry Moss, chairman; and Dionne Warwick, vice chairman.

Industry firms have reportedly provided the association with \$600,000 of seed money. CBS agreed to contribute \$200,000 last January provided the association could match the moneys from the industry at large by October, according to Ed Wright, the association's executive vice president. CBS is the largest single contributor.

While the estimated 180 industry members present at the conference discussed problems surrounding black music today, the association declines to identify its priorities of specific issues and goals until they are voted on and adopted by a full board of directors meeting Nov. 17-19.

The association is also planning a founders conference open to the general membership for June 8-12, 1979 at the Philadelphia Sheraton.

The basic purpose of the association was explained at the conference by co-founder/president Kenny Gamble, chairman of Philadelphia International Records.

"In 1977 the music industry grossed more than \$3.5 billion," Gamble said. "Approximately one-third of that gross volume was receipts on black music. If we want to reduce this issue purely to economics, the reality is that the music industry has gotten fat off black music. It must not be exploited any longer. The world respects black music. It is time

(Continued on page 99)

Fall Releases Hypoed By WEA's Roadshow

By JOHN SIPPEL

LOS ANGELES—WEA and the labels affiliated with it invested \$500,000 in its 1978 fall roadshow which had approximately 70 top executives jetting to four major U.S. cities from Sept. 6-11 to promote a stellar album release lineup due through Dec. 1. The seven-hour product presentation was insurance bought to assure that WEA tops last year's fourth quarter, when it "attained sales levels greater than any quarter for any company in the industry's history," boasts Henry Droz, the distribution giant's president.

At the Wednesday (13) banquet here at the Marriott Inn, which concluded the four-stop itinerary, Droz said WEA and Warner Bros., Elektra/Asylum and Atlantic Records would hold a single similar event in New Orleans "during the same week next year."

Highlighting the tour that also hit Atlanta, New York and Chicago was a \$100,000 full color film and videotape presentation produced by Jo Bergman of Warner Bros. Records. Even though it contained professionally-produced film footage from "Champagne Charlie" and a super-

trailer from "Superman," both of whose soundtracks are to come by the fall holiday season, the label's own taped segments matched what its film studio parent achieved.

Steve Martin segments were interspersed into some of the finest videocassette artist performances yet made. In addition, Burbank home office executives who deal directly with WEA branches in marketing were film hosts who introduced various artists performing.

Overall quality of WB and Elektra/Asylum cassette material was strongly upgraded, indicating that retail outlets now using VTR can anticipate better reproduction from their store units.

Typical of the excellent production by WB was the Chaka Khan tape in which the showwomanly ex-Rufus singer was seen simulta-

(Continued on page 20)



POWER MEN—Motown's Berry Gordy meets with Kenny Gamble, co-founder of the Black Music Assn., during the organization's meeting at Rancho La Costa near San Diego. Other photos appear on page 59.

WEA-U.K.'s Study Spots Disk & Tape Buyer Habits

By DICK NUSSER

LONDON—An extensive demographic study of the U.K. market, patterned after a similar study compiled by Warner Communications in the U.S., has been completed by WEA-U.K. with results shedding new light on consumer buying habits.

The study, based on street interviews with 32,000 persons, contains data on single and LP sales, audio equipment sales, prerecorded and blank tape sales and retail buying patterns.

The report indicates a steady hardware market, with 78% of the households in the U.K. containing record playing equipment, 56% having tape equipment and 50% possessing both tape and record playing equipment.

The software market remains stable, with 15% of the sample population estimated to have purchased an LP in the month preceding the interview, 9% reporting singles purchases in that time, 4% claiming to have purchased prerecorded tapes and 6% claiming to have purchased blank tape.

Primarily, the report bolsters the gains claimed by the company in the past two years since John Fruin assumed the post of managing director. Without releasing comparative figures from earlier years (1975-76), WEA-U.K. now claims a rise in profits of 58%.

The most outstanding gain, ac-

(Continued on page 82)

Disc & Zebra Stores Join Boycott Of Pickwick Fare

CLEVELAND—Disc, the Record & Tape Store, plus Zebra, the 30-plus store chain, have both discontinued buying independent label product from Pickwick Distributing, reports Raul Acevedo, vice president of both firms. Both chains are owned by John Cohen.

Acevedo says his directive to store managers to cease buying from Pickwick went out Monday (11) after Gary Arnold, Midwest regional chief, alerted him that two competing Musicland retail stores in the Woodfield mall in Schaumburg, Ill., were selling the new Styx album Thursday (7). Disc operates a single store in the same monster mall.

Acevedo says he immediately called M.S. Distributing, Chicago, which told him the album had a Monday (11) release date nationally, a date confirmed by A&M headquarters in Los Angeles.

Acevedo says his complaint to the Chicago distributor and A&M nationally brought a shipment into the Woodfield Disc store late Friday (8).

"I don't like dealing with a competitor," he says. "This incident was the straw that broke my back. I have been buying from a Heilicher or

now a Pickwick distribution point in Dallas, Atlanta and St. Louis since they opened, but no longer.

"I don't know where I'll buy from now on. It's in the lap of the independent manufacturer. He'll have to direct me," Acevedo says.

The John Cohen stores become the third major customer to boycott Pickwick. Tower and Peaches previously cut off Pickwick as a supplier (*Billboard*, Sept. 9, 1978).

UNESCO Confab Addresses Home Dubbing Dilemma

By ROBERT ROTH

NEW YORK—Methods of compensating creators whose copyrighted works are taken off the air by home dubbers are under study at an international conference sponsored by UNESCO, underway this week in Paris.

Special attention is expected to be given a draft statute in Austria that would impose a levy of 10% on the selling price of blank tape, both audio and video, for distribution among rights proprietors.

Also on the conclave agenda is the

advisability of establishing new collection agencies to administer royalties garnered from this source, or from levies on home duplicating equipment.

While conclusions reached by the conferees do not obligate action by their respective governments, their recommendations are nevertheless expected to exert considerable influence on future legislative deliberations.

A general review of existing laws and international conventions bear-

ing on home dubbing will receive attention under the conference banner, "Legal Problems Arising From The Use Of Videocassettes And Audio-visual Disks."

A law receiving attention is Article 53 (5) of the Federal German Copyright Act which provides for a levy of up to 5% to be collected on the sale of equipment.

The revenues thus collected are administered by GEMA which distributes the payments to composers,

Communications Act Probe Sees 40 Witnesses Testify

By JEAN CALLAHAN

WASHINGTON—Four days of hearings on broadcast sections of the Communications Act rewrite attracted more than 40 witnesses with a variety of opinion that indicates how much refining still needs to be done before the bill can move out of committee.

Opening Monday's session, government official Henry Geller gave strong support to the need for a change in broadcast regulation. Geller gave the example of a beautiful music station that programs talk shows at 5 or 6 a.m. to meet public

affairs requirements without interfering with the uninterrupted music people tune in to hear on this type of station.

The kind of regulation that necessitates news and public affairs time quotas for all stations is "a charade," Geller said.

"The public interest is no longer served by applying the public trusteeship concept to radio broadcasting," he argued. "The trusteeship has never been enforced effectively and has led to First

(Continued on page 32)

Discrete FM Proponents Challenge CBS 'Q'

NRBA To See Survey By Woram

By STEPHEN TRAIMAN

NEW YORK—Proponents of discrete FM broadcasting are challenging an earlier analysis of the Federal Communications Commission's July 1977 Notice of Inquiry by CBS that indicates a marked preference for its SQ matrix format (Billboard, July 8, 1978).

Commissioned by Woram Audio Associates on behalf of discrete (4-4-4) proponents JVC and Panasonic, results of the new study of the entire FCC docket file were obtained by Billboard on the eve of the formal FCC inquiry that began Thursday (14) in Washington.

With the Woram survey to be officially released at the National Radio Broadcasters Assn. convention in San Francisco this week, the quad controversy continues—despite no real push by any significant number of broadcasters for a system, and the industry feeling that FCC action will be taken on AM stereo much sooner than FM quad.

The new study, conducted by an independent Washington-based researcher on the entire 16-volume docket, still has matrix and the SQ system favored by a majority of both single and multiple-signed responses.

But the gap between matrix and discrete is much narrower, and "original" discrete votes outnumber "original" matrix opinions, as opposed to form letters supporting either camp.

More to the point is a disparity in total responses related to the inquiry, with the CBS analysis coming up with 2,569, while the Woram discrete survey counts some 3,002 total opinions.

Commenting on the discrepancy of some 433 "votes," Emil Torick of the CBS Technology Center which prepared the original analysis, says it was their decision to count responses only from July 1977. This excludes about 154 earlier opinions on the assumption that these were repeated after the official Notice of Inquiry.

Also uncounted in the CBS tally were multiple signatures totaling 243 separate names on 15 communications on the assumption that these were "single" opinions.

"These decisions we made in what to count were not taken lightly," Torick emphasizes.

The new analysis uncovers 1,211 opinions for matrix and 731 in favor of discrete. The CBS study reported 1,172 votes in favor of matrix, but only 437 for a 4-4-4 quadcast system. (Continued on page 24)



Bare Facts: Bobby Bare discusses his upcoming Columbia LP during a visit to the Sound Shops' first convention. Left to right are J.P. Bennett, secretary of Central South Music Sales; Randy Davidson, president of Central South; Chuck Adams, vice president of Central South; and Bare.

AT NASHVILLE CONFAB

Sound Shop Eyes New Retail Marts

By GERRY WOOD

NASHVILLE—A bonus increase for managers, expansion into new markets and manager-of-the-year competition meant music to the ears of those attending the Sound Shops' first convention, Monday-Wednesday (11-13).

Held at the Sheraton Inn South here, the conclave drew together store managers, record label executives and employees of Central South, the retail chain's wholesale operation.

Store efficiency and improvement was the major theme, with the labels providing previews of forthcoming product in slide and video presentations.

"We plan to put in six to 10 new stores per year," commented Randy Davidson, president of Central South and the Sound Shops. Presently with 11 stores in Alabama, Mississippi, Florida, Tennessee and Kentucky, the chain plans to add stores in Louisiana and Indiana within a year.

At a Wednesday (13) luncheon at his house, Davidson announced the conventions would become an annual event. Next year's conclave will be climaxed by the naming of a manager of the year.

A grand prize of a trip to Hawaii for two will be awarded to the top manager based on store volume, display advertising success, company contests won, advertising ideas, appearance of store including displays and largest percent of volume increase.

The Sound Shops' bonus system

to the managers will be increased, Davidson told the employees. Bonuses are based on the percentage of volume increase compared to the same month in the previous year.

CBS Records sponsored the opening night's cocktail party, dinner and presentation. RCA staged its presentation over breakfast, with Capitol at lunch and Polygram at dinner on the second day.

MCA inaugurated the Wednesday activities with a breakfast presentation, and WEA climaxed the meet with cocktails, dinner and a presentation.

Davidson, Chuck Adams, vice president, and J.P. Bennett, secretary, headed the convention for the firm which started in the wholesale business in 1970. Central South

(Continued on page 88)

Executive Turntable

Mort Drosnes named administrative vice president of Arista Records, New York, moving over from attorneys Marshall, Morris, Powell, Silfen & Cinque. Phyllis Margolin becomes associate director, international operations, from manager of that department. . . . Joe Galante promoted to division vice president, marketing, RCA Records in Nashville. Prior to his elevation, he was di-



Drosnes

rector of marketing, to which he was named two months ago after serving as director of Nashville operations for three years. Galante will supervise the merchandising and promotion of all RCA/Nashville product. . . . Marc Nathan named vice president, promotion, Sire Records, one of several new appointments at the company's Los Angeles headquarters. He was national promotion director for Mushroom Records, from where



Galante

Rich Sargent also moves to become national promotion director; he held a similar post with Mushroom. Assisting Sargent and Nathan is Maryanne Campagna. In Sire's New York headquarters, Suzanne Emile named national secondary promotion coordinator from a similar post with Big Tree. And John Montgomery, formerly vice president of promotion, is named vice president,



Sargent

sales and marketing. . . . Les Berkowitz joins United Artists Records in Los Angeles as national director of singles promotion. He had been UA's promotion representative in Atlanta. . . . Don Wasley becomes a vice president, artist development, a new post, at Casablanca Record and FilmWorks in Los Angeles. With the label two years, he most recently held a national promotion post. . . . Michael Alhadeff named associate director,

promotion, West Coast, for Epic/Portrait/Associated labels, from local promotion manager with the division in Seattle. . . . Sterling Devers named director, sales administration, at Polygram Distribution, New York. He takes over the newly created post from director of sales training. . . . Carolle Shepard now creative director, advertising creative services, for CBS Records, New York,

from copy director with the unit. . . . Tom Burns tapped as director of national promotion for Tomato Records, New York, one of several new appointments at the firm. He was overseeing college promotion and artist development. Irv Trencher, previously director of marketing at Polydor, is Southeast district manager, based in Miami. Alan Kalina, previously promotion director with New York distributor Record People, is Midwest promotion coordinator, headquartered in Chicago. . . . Richard Harnett and Donald Briden appointed consultants, management information services, for CBS Records International, New York. Former was with the General Electric Supply Co., directing its systems and programming efforts; latter was project leader in commercial systems with BASF-Wyandotte. . . . Andrew Weiss

named an attorney for Casablanca Record and FilmWorks, Los Angeles. He comes to the label from a private general law practice in San Diego. . . . Kathy Sherry appointed to head A&M Records, Los Angeles, travel department. She has been with the label since 1976. . . . William Hons named local promotion manager, Miami, for Epic/Portrait/Associated Labels, from a similar post with Arista Records. Joe Carroll is Epic local promotion manager for the Cleveland branch, from a similar slot with Elektra/Asylum in the area. . . . Bob Doyle becomes assistant a&r director for Warner Bros. country division in Nashville. . . . Stuart Segel now director, corporate public relations, for Polygram Corp., New York. He was director, internal policy and programs, for the Continental Group Inc. . . . Senior editorial copy-

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Jane Brinton becomes vice president in charge of promotion, marketing and special projects for Tom Hayden Associates in Los Angeles. Most recently she was disco charts researcher at Billboard with a prior tenure as director of publicity and artists development at Salsoul Records in New York. . . . Barry Oslander tagged as West Coast professional manager for Interworld in Los Angeles. He had been director of West Coast a&r for Polydor Records for the past 2½ years. . . . Alan Caddy becomes vice president in charge of a&r for Black and White Sales Consultants Ltd., Ontario, Canada, the parent company of Inter Global Music and Thunder Sound Recording Studio. . . . In a National Record Mart, Pittsburgh restructuring, Sam Shapiro, formerly president, will be moving into the position of chairman of the board; Jason Shapiro, formerly secretary and treasurer, takes on a vice chairmanship; Howard Shapiro, formerly vice president, moves into a vice chairmanship; Frank Fischer, formerly



Wasley

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Sherry

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(Continued on page 106)

SEPTEMBER 23, 1978 BILLBOARD

Knoxville's Tweedle's Will Not Open

KNOXVILLE, Tenn.—The projected 14,500 square foot location in the Western Plaza Shopping Center, intended as the first Tweedle's record/tape retail outlet, will not open Friday (22) as announced.

A representative of Wallace McClure Jr., realtor for the 26-year-old mall, says the firm is attempting to lease the huge ex-restaurant location to another client after Phillip Tweel, co-principal of the projected retail chain (Billboard, Aug. 26, 1978, Sept. 2, 1978), failed to come up with necessary opening money to cover the lease.

Tweel, who announced the pro-

digious two-store opening here with a supplementary concert promotion by Jimmy Buffett and the Rhythm Aces, could not be reached for comment. The realty office says it had not heard from Tweel since Aug. 23 when he signed the lease.

Sam Williams, account executive with Rafshoon Advertising, Atlanta, reports that "Tweedle's is no longer our client. The stores' project has encountered financial difficulties. It appears the store openings will not take place."

A newcomer to retail record/tape, Tweel would not disclose his co-principal and said a "consortium of banks" was backing his project.

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WALTER EGAN'S NOT SHY ANYMORE.

"Magnet and Steel,"³⁻¹⁰⁷¹⁹ his top-ten single, made him famous. Now "Hot Summer Nights" is making him a sensation. Two smash hits on one album. You can't shy away from success that solid.

That's why Walter Egan's starting a three-month tour that gives 'double billing' new meaning. He'll do the first half of the tour with Tom Petty. Then he'll be joining Heart for the second half. Great things keep coming up doubles for Walter Egan.

With two hit singles on one album and a two-in-one tour before thousands of people, the word is out: Walter Egan's not shy anymore.

WALTER EGAN'S "NOT SHY."

Featuring JC 35077

"HOT SUMMER NIGHTS."³⁻¹⁰⁸²⁴

On Columbia Records and Tapes.

WALTER EGAN NOT SHY

Including:
Sweet South Breeze/Magnet And Steel
Finally Find A Girlfriend
Star In The Dust/I Wannit



Produced by Lindsey Buckingham, Richard Dashut and Walter Egan for Swell Sounds, Inc. and Contemporary Communications, Inc.
Direction: Greg Lewerke, David Krebs and Steve Leber.

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WALTER EGAN TOUR

- 9/10 Oprey House, Austin, Texas w/Tom Petty
- 9/11 Civic Center, Lubbock, Texas w/Tom Petty
- 9/14 Kiel Opera House, St. Louis, Mo. w/Tom Petty
- 9/15 Music Hall, Omaha, Neb. w/Tom Petty
- 9/16 Uptown Theatre, Kansas City, Mo. w/Tom Petty
- 9/17 Convention Center Theatre, Dallas, Texas w/Tom Petty
- **9/19 Orpheum Theatre, Memphis, Tenn. w/Tom Petty
- 9/20 Memorial Aud., Louisville, Ky. w/Tom Petty
- 9/21 Pease Auditorium Eastern Michigan University, Ypsilanti, Mich. w/Tom Petty
- 9/22 Circle Theatre, Indianapolis, Ind. w/Tom Petty
- 9/23 Riviera, Chicago, Ill. w/Tom Petty
- 9/24 State Theatre, Minneapolis, Minn. w/Tom Petty
- 9/26 Von Braun Civic Center, Huntsville, Ala. w/Heart
- 9/28 Omni Theatre, Atlanta, Ga. w/Heart
- 9/29 Rupp Arena, Lexington, Ky. w/Heart
- 9/30 Roberts Stadium, Evansville, Ind. w/Heart
- 10/1 The Coliseum, Knoxville, Tenn. w/Heart
- 10/4 Civic Center, Providence, R.I. w/Heart
- 10/5 Forum, Montreal, Quebec w/Heart
- 10/6 Broome County Arena, Binghamton, N.Y. w/Heart
- 10/7 War Memorial, Syracuse, N.Y. w/Heart
- 10/9 Cumberland County Civic Ctr., Portland, Maine w/Heart
- 10/11 War Memorial, Buffalo, New York w/Heart
- 10/12 Coliseum, New Haven, Conn. w/Heart
- 10/13 County Coliseum Aud., Rockland, N.Y. w/Heart
- 10/14 War Memorial, Rochester, N.Y. w/Heart
- 10/15 Capitol Center, Largo, Md. w/Heart
- 10/16 Civic Arena, Pittsburgh, Pa. w/Heart
- 10/18 Nassau L.I. Coliseum, Nassau, L.I. w/Heart
- 10/19 Coliseum, Hampton, Va. w/Heart
- 10/20 Coliseum, Richmond, Va. w/Heart
- 10/21-22 New York City w/Heart
- 10/25 Los Angeles Forum w/Foreigner
- 10/26 Sport Arena, San Diego Calif. w/Foreigner

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Vol. 90 No. 38



Como Time: Perry Como receives a Nipper plaque for 35 years with RCA and his third gold LP for "And I Love You So" from RCA president Bob Summer, center, and Chet Atkins.



Elvis Memorial: Vernon Presley accepts a plaque from RCA topper Bob Summer in recognition for Elvis Presley's contributions to American music during the "Always Elvis" convention in Las Vegas.

The End Of Summer Seeing RCA's Summer Thriving

NEW YORK—As the last week of summer faded away, Bob Summer, RCA's president hop-scotched around meeting with artists in various celebrations. He first helped Perry Como observe 35 years with the label in Westbury, N.Y.

The next day he hosted a reception for Evelyn "Cham-

pagne" King at the label's Manhattan headquarters. That night he helped celebrate Ronnie Milsap's debut at the Bottom Line in Manhattan, followed by a flight the following day to Las Vegas where he gave Elvis Presley's father a plaque honoring Presley for his contributions to American pop music.

PICTURE DISKS A&M Says They're Not a Fad; Brothers Johnson & Styx Next

By ED HARRISON

LOS ANGELES—A&M Records will be making commercially available numbered limited edition picture disks of the Brothers Johnson's "Blam" LP and the new Styx album "Pieces Of Eight."

The Johnson disk will have a pressing of 50,000 and the Styx LP will have a pressing of 100,000. A suggested list price is yet to be determined.

The Johnson picture disk will be the first one geared to the black market. Columbia Records earlier released a promotional picture disk of Teddy Pendergrass which had a pressing of 4,000.

Jeff Ayeroff, A&M's vice president of creative services, is contemplating an entire series of picture disks. On the drawing board is the release of a Groucho Marx picture record, with a limited pressing of 10,000 along with other major artists on the label, although they haven't been cleared yet.

Ayeroff is critical of the quality of the picture disks already available, citing poor aesthetic care, bad croppings and poor sound reproduction.

He says A&M's picture will not carry duplication of cover art.

Ayeroff strongly believes the mar-

ket for picture disks and colored vinyl is viable and dismisses those who claim the phenomenon as a fad.

"There is a market for hard core fans," he says. "The music business is a cult business. It satisfies the consumer who is eager to get his hands on anything by the artist."

"This industry is made up of collectors satisfying other collectors. It's an industry obligation. The people who buy these are groupies to the industry."

Continues Ayeroff: "If they are exploited, they will become a fad. If it's a quality item, there will be nothing to complain about. Once the quality problem is taken care of, everyone will feel good about selling them."

Picture disks are nothing new to A&M as Ayeroff states that the label has been doing "gimmick stuff" for years, without calling attention to it.

A&M released what Ayeroff claims to be the first promotional picture disk over a year ago with Peter Frampton's "I'm In You," which had a pressing of 4,000, geared towards distributors as a thank you when the album went double platinum.

The Brothers Johnson's "Strawberry Letter #23" single was re-

leased on red vinyl, the Stranglers' "Black And White" LP was commercially released on black and white vinyl and an EP of the Dickies was issued as a 10-incher on white vinyl.

"The cost factor is not as big a problem as press availability," says Ayeroff.

WB Bows In-Store Promo On 4 Folios

NEW YORK—Warner Bros. has launched an in-store advertising and merchandising campaign for its folios containing the music of "Grease," "Sgt. Pepper's Lonely Hearts Club Band," "Beatles Complete" and "Neil Diamond: I'm Glad You're Here With Me Tonight." The folios will be packaged in special browser boxes and will include color posters.

Other specially mixed browser boxes will contain "Greatest Hits," "Super Complete" and "Easy Guitar" folios of such artists as America, the Eagles, Bobbie Brothers, Elton John, Led Zeppelin, Carly Simon and others.

Zwol Gets Support

LOS ANGELES—EMI America is supporting its Walter Zwol LP, which was released Monday (11), with a retail merchandising campaign that includes 20x30-inch posters using LP artwork, 12x24-inch posters using innersleeve artwork, glasses with "Zwol" imprinted on the lens, a square, white vinyl single of the cut "New York City," and a video for in-store merchandising.

Tomato Adding 3

NEW YORK—Tomato Records is opening three new offices: in Los Angeles, under Western regional manager, Bruce Bromberg; in Chicago, under Midwest regional manager, Ron Strassburg; and in Miami, under Southeast regional manager, Irv Trencher.

The company, independently distributed, will unveil several additional regional offices in the near future.

Letters To The Editor

Dear Sir:

I am writing to say that I could not be more in agreement with the comments of Leo De Gar Kulka, president of the College for Recording Arts, in his letter of Sept. 9, 1978.

De Gar Kulka decries the deplorable state radio broadcasting as an entertainment medium has fallen. As with De Gar Kulka I, too, hunger for the sound of the human voice talking of something other than advertising, of something other than delivering newscasts, or something other than conducting telephone talk shows.

We radio listeners in Eastern Nebraska are truly fortunate in that we have DJ Dave Wingert each weekday morning over Omaha's WOW-AM. Wingert is silly, corny, theatri-

cal, witty, smug, conversational, urbane and most of all, he is a friendly, but not imposing companion and he makes my morning chores tolerable.

During the Wingert show, I tune out the music for I cannot abide the Top 40 drivel that the station is addicted to. Other than the Wingert show I never listen to WOW. Instead, if I choose to listen to the radio I search for classical music or intelligent conversation; I listen, longingly, for a station with a liberated play list.

Why can't there be a radio station bold enough to play the bottom 40? The alternative to the thousands of sound-alike stations cluttering the airways would be a godsend.

Bennjamin Amsterdam,
Lincoln, Neb.

The Beast is Released!

"Beast of Burden" RS 19309
The new Rolling Stones single,
from their album, **"Some Girls"**. COC 39108
On Rolling Stones Records.
Produced by the Glimmer Twins.



Poor Financial Reporting Rapped It's Inadequate, Haphazard & Inconsistent—Goldman

By ROMAN KOZAK

NEW YORK—With increased attention paid to the record business by the mass media and the financial community, it is time to end "inadequate, haphazard and inconsistent financial reporting within our industry," Elliot Goldman, executive vice president and general manager of Arista Records told a meeting of the Music and Performing Lodge of the B'nai B'rith Monday (11).

Addressing the first lodge meeting of the season, Goldman also warned the 100 attendees that "there is no business logic for deficit tour support financing being a nonrecoupable expenditure."

He said deficit tour financing was building to the point where it was becoming 15% or 20% of the annual recording budget of a record company, and, at 20%, "wholesale failures of record companies will not be far behind."

Picking as the topic of his address, "The Business Of Records: Deals, Profit Image," Goldman asked for a show of hands in response to a hypothetical question regarding record company deals.

Chrysalis Nabs Bronze's Distrib

LOS ANGELES—Chrysalis has acquired U.S. and Canada distribution of Bronze Records.

Bronze is a London-based independent label and the first product to be released in the U.S. and Canada under the new Chrysalis/Bronze agreement will be a Uriah Heep album scheduled for late September.

The product will be on the Chrysalis label with a Bronze logo. Bronze product appears on its own label elsewhere in the world.

Uriah Heep will be opening for Chrysalis' Jethro Tull on its upcoming six-week tour of the U.S. and Canada which begins in October.

"Assume you are the business affairs head of a record company and you are asked to close a deal for a new artist. Your proposal is 10% royalty and a recording fund of \$75,000 per album, but the attorney for the artist comes back and says he needs 13% and \$125,000 per album and he needs at least one to close the deal."

"How many of you," Goldman asked the audience, "would opt to give the 13% and how many would opt to give \$125,000 per album?"

After seeing an equal sprinkling of hands in favor of both options, Goldman said, "Those who chose the \$125,000 would enjoy working with me." He added that it was his belief that the royalty rate, as it reflects the margins of the record business, is the basic element of a good business deal.

He said that if the artist to be signed should break big, the company will get back its \$125,000, but once it gives away points, it loses them forever.

Regarding the reporting of financial affairs, Goldman said that with the record business finally coming of age, there is greater interest by the public in companies involved in the business.

"That interest must, by necessity, ultimately be reflected in significantly greater cash investments by both the public and the banking community with all the attendant opportunities for expansion and new growth that that connotes."

Therefore, he said, the record companies have a responsibility to communicate with the mass media and the financial community and become a "more open, less insulated and more financially forthcoming industry."

"What confidence can be built for an industry that permits companies to report gross sales when everybody knows that, for all practical purposes, we operate on a 100% return privilege?" he asked.

"How can outsiders rely on reported figures that include in sales and operating profits the shipment of three million units of a single album in December when any intelligent observer of our industry knows that unless the album is an enormous hit those revenues will never be true revenues, and these profits will turn, within six months, to losses."

Goldman also attacked the practice by some companies of lumping sales and operating profits of both the international and domestic operations into one figure.

He also chided companies "doing hundreds of millions of dollars a year" which lump those sales together with other businesses with which the company is involved. At a brief question and answer session after his speech, he said he is working to have Columbia Pictures, parent company of Arista, end its practice of lumping Arista revenues together with its publishing division.

Commending Warner Communications for its financial reporting, Goldman noted that while record companies are reluctant to publish accurate figures in a consistent and meaningful way, the companies are eager to spell out their promotional and merchandising strategies, which have led to the figures.

"The lesson seems to be that it is okay to tell your competitors how you're achieving your success, but don't give them the figures that document it."

In the question and answer period he said that packaging deductions on artist contracts, 100% returns and

Market Quotations

As of closing, September 14, 1978

1978		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
63%	34%	ABC	9	345	60%	59%	59%	- 2
43%	34%	American Can	7	92	41%	41%	41%	- 1/2
19%	9%	Amplex	15	411	18%	17%	18	- 1/2
4%	2%	Automatic Radio	-	90	4%	3%	4	+ 1/2
28%	22%	Beatrice Foods	11	569	27%	27%	27%	- 1/2
64%	43%	CBS	9	362	62%	61%	61%	- 1/2
27%	13%	Columbia Pictures	4	693	24%	24	24%	+ 1/2
14%	8%	Craig Corp.	6	79	12%	12%	12%	- 1/2
47%	31%	Disney, Walt	16	408	45	44	44	- 1/2
3%	2%	EMI	6	889	3%	3%	3%	+ 1/2
26%	8%	Gates Learjet	11	67	25%	24%	25%	- 1/2
16%	11%	Gulf + Western	6	668	15%	14%	14%	- 1/2
24%	9%	Handleman	10	199	21%	20%	21	- 1/2
6%	3%	K-tel	13	5	5%	5%	5%	+ 1/2
6%	3%	Lafayette Radio	-	24	4%	4%	4%	Unch.
39%	22%	Matsushita Electronics	11	1	37%	37%	37%	- 1/2
60%	32%	MCA	10	37	59%	59%	59%	- 1/2
60%	26%	Memorex	11	119	58	57%	57%	- 1/2
66	43	3M	16	428	63%	62%	62%	- 1/2
54%	35	Motorola	13	650	50%	49%	49%	- 1/2
34%	24%	North American Philips	7	59	34%	33%	33%	- 1/2
18	10	Pioneer Electronics	13	11	16%	16%	16%	- 1/2
32%	6%	Playboy	46	1149	31	29%	29%	- 1/2
33%	22%	RCA	9	776	31%	30	30%	- 1/2
8%	6%	Sony	13	435	7%	7%	7%	Unch.
13%	9%	Superscope	-	41	11%	10%	10%	- 1/2
34%	14%	Tandy	12	1116	32%	32	31%	- 1/2
9%	5%	Telecor	7	95	9%	9%	9%	+ 1/2
9%	2%	Telex	19	954	9	8%	8%	- 1/2
6	1%	Tenna	-	282	5%	4%	5	+ 1/2
19%	12%	Transamerica	7	574	19%	18%	18%	- 1/2
40%	20%	20th Century	4	317	36%	35%	35%	- 1/2
57%	29%	Warner Communications	10	727	52%	50%	50%	- 2%
19%	11%	Zenith	40	356	17%	16%	16%	- 1/2

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO	-	2	2%	3%	Koss Corp.	27	91	8%	8%
Electrosound	-	-	-	-	Kustom Elec.	-	20	2%	2%
Group	8	30	6%	7%	M. Josephson	8	649	15%	16%
First Artists	-	-	-	-	Orrox Corp.	-	24	3 1/16	3 13/16
Prod.	10	492	9%	9%	Recoton	13	47	3%	4%
GRT	-	41	2%	2%	Schwartz	-	-	-	-
Integrity Ent.	14	185	6%	7	Bros.	5	-	3%	4%

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas Vollmer, 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 CERTIFICATIONS MADE

Warm Thawing Visible In Icy Motown-RIAA Relations

By RAY HERBECK JR.

LOS ANGELES—A thaw in relations between the Recording Industry Assn. of America and Motown Records may have been signaled with certifications issued Sept. 9 for Rick James' LP "Come Get It" as gold on Gordy and the Commodores' "Natural High" as platinum on Motown.

Motown has never joined RIAA and never previously received certification for any of its qualifying disks. However, membership is not a criterion for certification and Motown has not joined, as pointed out by the label's national sales manager Mike Lushka.

"We're not totally opposed to RIAA," says Lushka, "and now I think we've shown that by certifying a couple of records which are big to us." Lushka adds that there is a charge for certification by a non-member.

Lushka says Motown initiated the move six to eight weeks ago with a letter to RIAA, which responded by supplying the rules, regulations and procedure for certification by a non-member.

"Also, being the first time for us, there was a tremendous amount of

detail work that had to be done," he adds. "Between my travel schedule and all, it took some time to accomplish. And I'm sorry that it appeared in the trades as only gold and platinum, because those figures were reached and surpassed some time ago."

He points out that the Commodores LP is more than three million sold now and the James LP has topped one million. The lag time, he adds, is mostly due to when Motown decided to move for certification.

"The James record, for instance, just suddenly took off," he says. "One week we sold in excess of 300,000 units. But if you get a couple of those weeks, it becomes meaningless that you sold a half million (gold certification), when you're actually closer to one million."

Lushka adds that since Motown has taken this step on two of its artists, "there is a definite possibility we'll be doing it again."

Profits Plummet For U.K. Decca

LONDON—The Decca group reveals a dramatic slump in profits from its Consumer Goods division, which includes records and tapes for the year ended March 31, 1978.

The figure of \$950,000 profit compares poorly with last year's \$6 million, though losses sustained on television, also included in the Consumer Goods section, contribute to the drop.

Moreover, the increased strength of the pound reduced the profitability of overseas exports, which, at \$110 million for the group as a whole were the highest yet achieved.



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Publisher, Subpublisher Ties Tee Global Hits

Peer Tells Indies Need For Unity

LOS ANGELES—Total cooperation between original publisher and subpublisher can produce some astounding international song successes, a panel of global publishing executives told the Assn. of Independent Music Publishers' luncheon here Tuesday (12).

Ralph Peer of Peer/Southern, documented the need for total commitment from both sides. The small

U.S. publisher who has a big U.S. hit is best off making individual subpublishing deals worldwide, then supporting them by supplying his one-time foreign affiliates with every backup possible, Peer urged.

"They don't read the U.S. trade papers in many cases. Send them documentation of the rise of the hit here. Ascertain your goals and structure your relationship thusly. Sometimes it's good to award subpublishing to that firm which can get your record released in his particular area," Peer recommended.

"It's A Heartache" by Bonnie Tyler became a hit all over the world because a small U.S. publisher went

all out to get RCA to release the British hit here, Peer stated.

A song can achieve national hit stature in a foreign country often if the originating label has the artist cut a language rendition over the orchestral tracks, Peer pointed out.

"Provide a subpublisher with the territory it can handle if it is doing a job," Peer stressed. Foreign publishers are capable of contributing far more promotionally than U.S. counterparts, he noted.

The U.S. originating label of the hit should be induced to help get releases globally. "Get a foreign tour for the act and if you can't get that, have the label provide video film or tape of the group so you can get international exposure. The press helps move a record more overseas than here. Get all the press material possible to your affiliates," Peer instructed.

In making a deal for an entire catalog representation abroad, Peer said magnified communication is required. Working with a broad-based foreign firm with a U.S. office is best, because then the publisher here has an easy access through the U.S. outlet, he noted.

Disco is breaking the language barrier in countries like Japan and Germany, said Peer.

Peer stated that unless a song has become a U.S. hit, it isn't worthwhile to try to get it jumping overseas. Cyril Shane of Shane Music, a British expatriate, disagreed. He said songs like "Game Of Love," "Pretty Flamingo," "He Ain't Heavy," "I'm Alive" and "May I Have The Next Dream With You" were unknown when he got them from U.S. publishers and got British hit recordings on them.

You can't stop after the first refu-

Backup For Intl Efforts Called Key

sal of an unknown song by a producer, but must show a song in which you have faith to many contacts before you get the hit, Shane added.

Brazil and the U.S. must find a way of working more closely to cross-pollinate each's national song hits, Laura Alouche of Fermata International, Brazil, said.

The success of "Feelings" here and "It's A Heartache" in Brazil indicates a universal musical bond, she said. American country music has the best chance in Brazil, she declared, because "it is much like some South American folk music."

Brazilian music business is flourishing, Alouche stated. Enrique Lebediger of Fermata is constructing an expanded, modernized record pressing plant there and is searching for more U.S. labels to represent, she added.

U.S. hit songs that hit in France can do from 400,000 to 1 million singles and more than 200,000 albums, Bo Goldsen, who spent two years in France for Criterion Music, reported. He said the big French acts like Johnny Halliday and Sylvie Vartan prefer a French lyric written by a lyricist of their choice.

He recalled how RCA's French affiliate released John Denver for the first time there after he joined the campaign to get the then blooming act a hearing.

VIA VOICE OF AMERICA

Govt. Beams Disco Music Into Russia

By RADCLIFFE JOE

NEW YORK—The Voice Of America is beaming disco music into the Soviet Union as a result of a developing interest in the music by U.S.S.R. listeners. The show, "Radio Discotheque USA" made its debut in July and runs for one hour Saturdays at 11:30 p.m. Russian time.

The show is a result of a move started this spring when Bill McGuire of the Russian Service division of the Voice of America began programming an occasional disco disk in between his regular fare of rock, country and other popular music on his weekly variety radio show.

According to McGuire, initial response was negative. "Feedback letters said 'nyet' to disco," he states. However, as young Russian palates developed a taste for Gloria Gaynor,

the Trammps, Donna Summer and K.C. & the Sunshine Band letters of appreciation from listeners began finding their way back to Washington.

McGuire, who is one of four non-Russian air personalities working on the station's Russian Service division, says that by the end of spring the volume of request and appreciation letters had grown in volume to the point where he was able to approach the station's program directors and request a program devoted exclusively to disco.

"Although we are heavily politically oriented, the volume of positive letters provided such a convincing argument for a disco program that I had no difficulty getting the green light," states McGuire.

Part of the program, about 15 minutes, is devoted to interviews with key disco personalities (Gloria Gaynor and Melba Moore have been among those already interviewed). The rest is all disco music, culled from Billboard's National Disco Action Charts.

The program, McGuire believes, is heard all over the Soviet Union.

McGuire is so elated by the success of the program—last week he received 65 complimentary letters—that he hopes to take a disco show to the U.S.S.R. under the auspices of the U.S./U.S.S.R. Cultural Exchange Program.

When and if the tour comes off, it will feature some of the biggest names in the disco business, along with a light show and all the other frills which people have come to identify with the local disco scene, McGuire says.



TRANSPARENT HYPE?—A model sporting the latest in transparent disco gear slips a simulated space helmet over the head of Tower Records' San Diego vice president Rick Briare as part of a promotion tied to the release of Jean-Luc Ponty's "Cosmic Messenger" LP on Atlantic. The models, described by the label as being "semi-clad" cosmic messengers, have been popping up at various West Coast radio stations and retail outlets.

Lieberman Meet Pulls 500 In Wis.

CHICAGO—The annual Lieberman Enterprises convention will host a record attendance this week as it unfolds at the Playboy Resort in Lake Geneva, Wis. Dates are Tuesday-Friday (19-22).

Expected are 270 Lieberman employees and 200 industry guests, according to David Lieberman, chairman of the board. One hundred and five employees gathered at the Playboy resort last year.

"Because of the greenness of the crew due to the number of persons added through expansion and acquisition, there will be more emphasis on training sessions and manufacturers' presentations," explains the chief executive. Lieberman's

(Continued on page 88)

FULL PRERECORDED PACKAGE Sound Unlimited 1-Stops Adding Vidcassette Line

By ALAN PENCHANSKY

CHICAGO—One of the nation's largest one-stops is adding a full line of prerecorded videocassettes to its product mix in a move that opens all channels between record and tape dealers and the growing home video market.

The videocassette sales program, being introduced by Sound Unlimited one-stop here, will direct high-ticket prerecorded cartoons, feature films and rock concert documentaries into conventional record/tape outlets.

"The basic record and tape store is selling videotapes," explains Jeff Tuckman, tape product sales manager for Sound Unlimited. Tuckman spent 4½ months assembling the package of prerecorded video titles being supplied by about 10 companies. Blank VHS and Betamax format tapes also are carried.

"It's a proven thing and there are plenty of rock stores that have cassettes," Tuckman notes. The

(Continued on page 19)

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Juke Operators Mull Copyrights

CHICAGO—Impact of the new copyright law on jukebox operators is to be studied by the Amusement and Music Operators Assn. at its International Expo Nov. 10-12.

Susan B. Aramayo, chief of the licensing division of the U.S. copyright office, and Nicholas Allen, AMOA legal counsel, are scheduled to discuss the copyright issue. The two will be heard in a morning session Nov. 10.

Framework of the annual gathering is its trade show hosting jukebox and games machine suppliers from the U.S. and abroad. Site of the Expo again is the Conrad Hilton hotel here.

SEPTEMBER 23, 1978 BILLBOARD

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Styx

Boyzz Campaign Into High Gear

NASHVILLE—Following last year's release of "Bat Out Of Hell" by Meat Loaf, Cleveland International Records has launched a second rock album campaign for "Too Wild To Tame" by the Boyzz.

A Chicago-based group from St. Charles, Ill., the Boyzz has been building a following for the past several years in the Midwest and Great Lakes region. Its first album was produced by Ron and Howard Albert for Fat Albert Productions.

"We initiated our Boyzz efforts by presenting it to the CBS personnel who responded so effectively for Meat Loaf, and then to radio and the accounts who brought home the first Meat Loaf single and album," says Stan Snyder, Cleveland International's marketing vice president.

Merchandising aids, such as 24-inch x 18-inch retail posters, and promotional items, including buttons and bumper stickers, have been instituted along with radio spots, primarily running on Midwestern stations that added the record out of the box.

"This is basic, grass-roots marketing," notes Snyder. "It's a market by market, station by station and account by account program. That's how we worked Meat Loaf."

Total success has been scored with Cleveland International's first rock campaign with Meat Loaf, says Snyder, with "Bat Out Of Hell" emerging as CBS International's biggest record of the year outside of the U.S.



ROLLING PROMOTION—Rick Levy, left, and Jack Schultz, both of Sam Goody's Philadelphia operation, join Paul Sklar of RCA Records; Philadelphia branch, right, alongside the mobile display board RCA is using to promote its late summer and fall releases.

Lips Gimmick In RCA Promo

NEW YORK—Radio listeners will have an opportunity to see their lips reproduced on giant billboards on the Sunset Strip and Times Square thanks to a new contest mounted by RCA Records to promote the "Last Kiss" LP by the group Fandango.

Contestants are required to deposit photographs of lipstick impression of female lips at designated retail stores. Entries must also include the contestant's age and the name of the radio station they listen to.

The top three winners in each market will receive Fandango's two albums on RCA as well as posters, pins and T-shirts. First prize winners will also receive a special "Last Kiss" picture disk with red lips depicted on clear vinyl. All winners will receive other RCA albums.

The first prize winners from each market will be eligible for a grand drawing. One winner from east of the Mississippi will be flown to Hollywood, while the winner from west of the Mississippi will be flown to New York, where they will be able to see their lips reproduced on the billboards.

The contest was conceived by Joshua Blardo, director of national album promotion, RCA Records.

Publisher Signs

LOS ANGELES—Musicways Inc./Flying Addressi Music has signed a three-year subpublishing agreement with Air Music Scandinavia A.B. for Sweden, Norway, Denmark, Finland and Iceland.

New Group Looking Into Price Fixing

LOS ANGELES — An attorney and two investigators, hired by the Record Industry Competitive Trade Foundation, are investigating major record producing conglomerates for alleged price fixing, reports Dennis Eisman a Philadelphia attorney.

Eisman says he recently founded the Record Industry Competitive Trade Foundation, which is backed

by a group of industryites whom he said he could not identify, because they might be harassed by the major companies. Our membership will remain private and confidential unless individual members authorize us to identify them," Eisman states.

Eisman explains that he formed the organization after he began acting as counsel for Scorpio Music, Croydon, Pa., which was a defend-

ant in a suit instituted in 1976 by Warner Communications Inc.

Since that time, Eisman says he began interviewing various persons in the industry cross country and learned of the need for an organization, outside of government, to investigate allegations involving unfair practices in the industry. Scorpio is an industry founder member of his group, he says.

SEPTEMBER 23, 1978 BILLBOARD

WHAT SORT OF CONTEMPORARY ARTIST COULD GET AWAY
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On Warner Bros. Records & Tapes



BSK 3282 Produced by John Pillo

Court OKs Prosecution Of Heilman

NEW YORK—The U.S. Court of Appeals for the Seventh Circuit in Chicago has affirmed a lower court decision that the government may prosecute David Heilman, head of E-C Tape Service, Inc.

The Appeals Court upheld the decision of Federal Court Judge John Reynolds of the Eastern District of Wisconsin who rejected Heilman's argument that Heilman was entitled to pay royalties to publishers and composers under the 1909 Copyright Law.

Judge Reynolds ruled that unlicensed duplicators do not have the right to use a compulsory license.

In Westbury, N.Y., meanwhile, Ramon Gutierrez, doing business as R&A Audio of Ronkonkoma, N.Y., was sentenced in U.S. District Court to one year in jail and a \$5,000 fine.

Judge George C. Pratt suspended the last 10 months of the sentence and placed Gutierrez on two years probation. Last December Gutierrez pleaded guilty to one count of criminal copyright infringement to cover 10 violations.

The charges stemmed from an FBI raid on R&A Audio which netted 23,000 illegally duplicated 8-track tapes, and more than 500,000 counterfeit and pirate labels.

In a separate development, the FBI has seized 3,000 allegedly illegally duplicated tapes in a sweep of seven locations in West Virginia.



MANY RABBITS.—Two bartenders wearing Eddie Rabbitt masks fete the country artist during a visit to the Jameson Irish Whiskey Tavern in New York after Rabbitt won the John Jameson Hibernian Award for his contributions to Irish-American culture.

Midsong Sheds MCA For Distrib

NEW YORK—Midsong Records has left the MCA umbrella and will now be distributed through independents, says label president Bob Reno.

Though he was with MCA for only eight months, Reno says his departure has been amicable. He adds that two independent distributors have been found and he is negotiating with others. Reno expects to have new product on the street by the end of the year.

Hohner Enlarges

NEW YORK—Musical instrument manufacturer M. Hohner Inc. has opened a new distribution and service center in Richardson, Tex., to cover the firm's business activities in eight Southwestern states and Puerto Rico.

In addition to its traditional line of harmonicas, Hohner products include a wide range of acoustic and electronic instruments.

SOUNDTRACK ACTION

'Fever' Back But 'Grease' LP Closing

NEW YORK—With the "Saturday Night Fever" film back into saturation release nationwide, the RSO soundtrack album moves back up Billboard's Top LP & Tape Chart after 44 weeks to a starred 13 from 15.

It has reportedly sold in excess of 15 million copies domestically and has spawned single sales by the Bee

Gees alone of more than an estimated seven million copies.

But "Grease" is closing on "Fever." That soundtrack package has reportedly passed the nine million mark domestically, and this week reclaims number one, for an eighth week on top.

Sales are spurred in part, says Bob Edson, senior vice president and general manager of RSO Records, by two hot 45s: Olivia Newton-John's "Hopelessly Devoted to You," moving from four to a starred three, and John Travolta & Newton-John's "Summer Nights," a starred six from seven.

The first two "Grease" 45s, Frankie Valli's title tune and Travolta & Newton-John's "You're The One That I Want," have both topped a reported two million copies.

Jon Peisinger, vice president of marketing development for Polygram Distribution, believes the two soundtrack disks' continued strength is due to the company's "early jump" on the competition with its fall marketing push. "World Of Music."

Amherst Awards 3 Prizes For Display

NEW YORK—Buzzard's Nest Records' West Broad, Columbus, Ohio, branch wins first prize of \$500 in a display contest sponsored by Amherst Records. Store manager Jess Koloskus created the display.

Second place winner of \$250 was Flipside Inc. of Columbus, Ga., with a display created by Rhoda Powell and Lisa Johnson. Third place winner of \$100 was the Peaches outlet in Rockville, Md., created by John Weibin. All three stores also received 100 free albums from the Amherst catalog.

CBS Gives 6 LPs For 100 Paid

LOS ANGELES—CBS Records has begun informing its accounts of a fall album catalog program which provides for six free LPs with 100 bought. Customers who buy in during the program, effective until Oct. 13, have until Jan. 10, 1979, to pay

for merchandise shipped under the program.

CBS allows an account to buy in as often as possible until the Oct. 13 expiration date. Albums covered are those released prior to the 1978 CBS Records convention which occurred the final week of July.

UCLA Extension presents 1978 Entertainment Tax Institute

Saturday, October 14, 9 am-5 pm
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In this third annual Institute a group of the nation's leading entertainment tax authorities focus on the issues currently confronted by accountants, attorneys, business managers, personal managers, agents, executives of record companies, studios and networks, and private investors. Topics explored are planning techniques and practical solutions to such problems as:

- State tax problems of entertainers, producers and directors
- Planning for the artist who moves to California
- Problems of qualifying foreign entertainment corporations to do business in California vs. merging foreign corporations into California corporations

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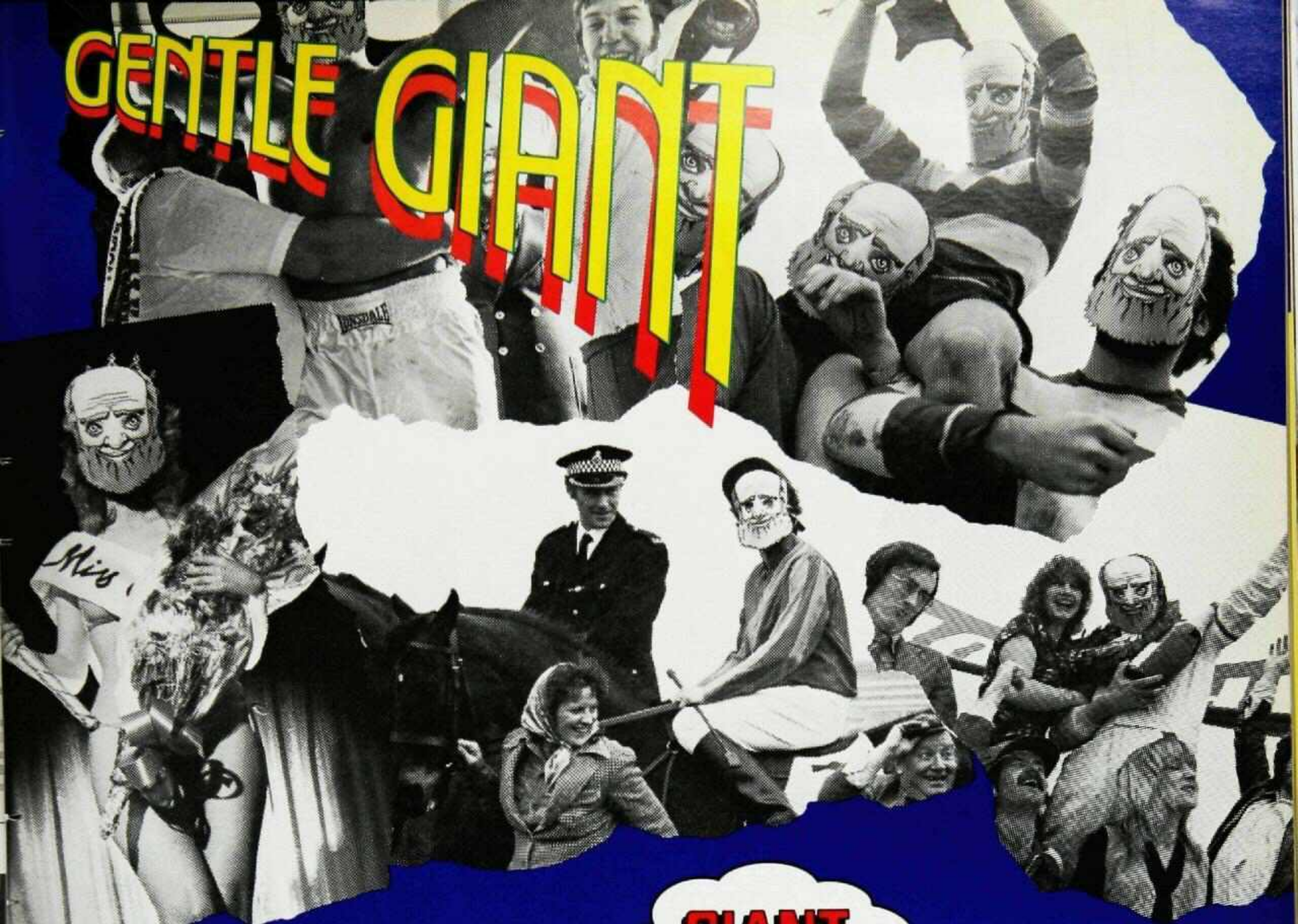
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On Atlantic Records and Tapes. 

UNESCO Confab Faces Home Tape Turmoil

• Continued from page 3

ties and for the law to recognize the right to compensation.

The Federal Political Dept. of Switzerland filed comments stating that although its laws require compensation for recording only if used for educational and not private use, "The whole problem . . . is still under review in connection with the preparatory legislative work."

The Swiss do have an interim proposal, however, "while legislative solutions are being worked out."

Copyright owners, says the Swiss government, "would be well advised to have their rights managed by a small number of collecting societies, so that in dealing with users, their copyright may be handled as efficiently and reasonably as possible."

Other countries submitting comments indicate that the problem is being felt worldwide.

In Australia, for example, the Copyright Act provides that taping a television broadcast "for private and domestic use" does not constitute an infringement of copyright in the broadcast.

Nevertheless, the Attorney General's Dept. there notes that "a non-governmental specialist committee has been set up to examine the relationship between videogram technology and copyright law." This committee is expected to make its report before the end of 1978.

The delegation of Japan whose copyright law permits recording for "personal use, family use or other similar uses within a limited circle," seems to favor the collecting society approach.

They note that "A solution to the problems in question might be found in the exercise of rights through groups of owners of rights concerned."

In the UK the Industrial Property and Copyright Dept. and the Dept. of Trade note that a licensing program already exists for the private

recording of records.

Despite this, the Whitford Committee last year concluded that the only remedy for the increasing availability of audio and video recording equipment is "by means of a blanket

license approach" with a levy set on equipment.

The committee noted that the government should designate the collecting societies to administer the plan but that a "statutory tribunal

should be given jurisdiction over the rate of the levy, its application, and the distribution of the proceeds between collecting societies representing different categories of copyright owners."

No report from an official agency of the US appears in the documents available as the conference opened, although Register of Copyrights Barbara Ringer is among the conferees.

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**16th Annual
World of
Country
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Billboard

Vidcassettes

• Continued from page 10

video features list at an average of \$50, he explains, while noting that margins are not yet strong in many cases.

However, a growing number of record/tapes stores are establishing a foothold in the video market and selecting titles with care to assure profitability, Tuckman says.

Tuckman, who will become an Allied Artists Video distributor when that company's line is bowed, says Sound Unlimited is about to mail a catalog of its complete video offerings.

Mile High, Sound Unlimited's sister one-stop in Denver, also will introduce the program, believed to be the first push on prerecorded videocassettes at the record and tape one-stop level.

Lines being supplied through Sound Unlimited include Magnetic Video Corp., Media, Palm Desert, National Video, VCX and Discount Distributors. Sound Unlimited is "first on the list" to receive product from Columbia Pictures' new video division, expected later this year.

Product from Allied Artists Video, including "Papillon," "The Betsy" and other features, will arrive this month or in early October. Allied is ready to begin releasing features for the home at the same time they begin their theatrical run, Tuckman notes.

Tapes of the Rolling Stones in
(Continued on page 88)

WEA '78 Roadshow

• Continued from page 3

neously on screen in five different wardrobes doing a number from her forthcoming album.

WB sales topper Ed Rosenblatt shook his audience with a blockbuster list of albums coming before Nov. 15 that included double-pockets Todd Rundgren, Bob Marley, Shaun Cassidy and Richard Pryor.

Single pocket albums are due before the holiday peak from George Harrison, the Doobie Bros., Neil Young and Emmy Lou Harris, Rosenblatt stated. The Harris package will be a greatest hits collation. Rod Stewart is due for a new LP and a \$15.95 picture disk, Rosenblatt added. The entire past discography along with a new album is due from Cheech & Chong and ZZ Top on WB, Rosenblatt said. Elektra/Asylum confined its presentation to primarily color slides of artists coming on with new goods before the holidays. Stan Marshall, label marketing boss, played excerpts and showed album art from Tom Waits' "Blue Valentine," Neil Sedaka's "All You Need Is Music" and first albums from Roy Acuff, Jesse Colin Young and Lucifer's Friend. Eagles and Judy Collins LPs may also be available before the end of the year.

The Acuff is a two-pocket, titled "Roy Acuff's Great Hits, Volume I." Young, who moved to Elektra from Warner Bros., has a package titled "American Dream." Lucifer's Friend is a German group whose last five hits made it the top U.S. import of 1977, according to Billboard. Marshall also bowed the first Planet label album, "Energy" by the Pointer Sisters.

Don Mizell, director of the Elektra/Asylum jazz fusion wing, predicted the final quarter of 1978 would be the biggest for his new division. First releases are expected from Patrice Rushing and newcomers Sweetbottom, a four-man Milwaukee group; Oregon, a four-man Indian and classical-oriented combo; and Aquarian Dream, a

WEA Branchers Awarded Honors

LOS ANGELES—WEA presented its 1978 achievement awards to branch employees at the four regional meetings held nationally between Sept. 6-13.

Those receiving sales representative awards included: Gene Burley, Dallas; Mike Bafundo, Atlanta; Frances Alberte, Boston; Barry Eisenberg, New York; Morrie Sloan, Philadelphia; John Allison, Chicago; Dennis Schone, Cleveland and Randy Patrick, Los Angeles.

Black music promotion awards went to: Ted Astin, Warner Bros. Records, Atlanta and Henry Jefferson, Atlantic Records, Dallas. Black music merchandiser honors went to Earl Sayles, Cleveland.

Pop music merchandiser singled out was Pat Boatenriter, Atlanta. Bobby Weinstroer of Atlanta was named branch sales manager of the year. The Atlanta branch was accorded the top branch award.

Other top personnel for 1978 included: buyer, Ron Warix, Cleveland; marketing coordinator, Rich Cervino, Philadelphia; and branch manager, George Rossi who transferred from New York City to Los Angeles during the year.

The individual labels' top promotion people nationally were: Andy Philpot, Atlanta, Atlantic Records; Sue Brett, Los Angeles, Warner Bros. and Ross Grierson, Cleveland, Elektra/Asylum.

New York disco aggregation.

Ewell Roussell, Elektra country head, announced that Jerry Jeff Walker, formerly with MCA, and Jerry Lee Lewis, last with Mercury, anticipate having Elektra albums released before Christmas.

Atlantic and its custom labels presented each of the 600 WEA staffers who attended the four regionals with a booklet which covered each of the 10 new albums marketing-wise.

Following individual presentations by Doug Morris of Atco, Eddie Holland, Vic Feraci and Michael Klenfner, Atlantic; and Everett Spence, Cotillion, Dave Glew, Atlantic marketing chief, mentioned that before Christmas the label expects new Lief Garrett, Chic, Photomaker, Tramp, Average White Band and Emerson, Lake & Palmer releases. Holland said Atlantic expects its first picture disk soon.

In separate talks, various Atlantic and custom label brass individually demonstrated music from the 10 forthcoming albums featured in the booklet: Small Faces' "78 In The Shade," Firefall's "Elan," the Temptations' "Bare Back," the Brides of Funkenstein's "Funk Or Walk," Herbie Mann's "Sunbelt," Bryan Ferry's "The Bride Stripped Bare," Cerrone's "Touch Of Gold," Marcus Joseph's "Things I Meant To Say," Face-O's "Good Thang" and Westbound's "Disco Sizzlers."

To further impregnate WEA staffers' memories with the Atlantic fall product, George Salovich produced a 25-minute film presentation, reprising the product which had been demonstrated and discussed.

The extremely effective film was built around the Atlantic roadshow playing the Palace Theatre, New York. Salovich said he brought it in for about \$22,000. A copy of the film presentation is touring Europe and being shown to affiliates there by WEA International officials.

4-Phase Sales Plan Uses 5% Discount

LOS ANGELES—WEA's year-end sales plan has four different phases during which its entire catalog and later "the cream of the hits" can be purchased at 5% discount and with 90 days dating. After that, an October and a November new release program offers the deferred billing provision alone.

Tabbed "WEA Makes It Happen," Phase I offers a single order for all product released prior to July 31, 1978, from Sept. 18 to Oct. 6.

Phase II from Oct. 9 to Nov. 2 provides for one order only for selected catalog product. These albums were not divulged by executive vice president Vic Faraci at the convention meeting here Wednesday (13). Back orders on Phase I will be carried up

Nonesuch Extends Discount Plan

LOS ANGELES—Nonesuch Records' recently appointed sales chief Bill Berger told the WEA marketing road show here last week that his ongoing 12.5% discount catalogwide will continue through November with an additional 30 days dating. No minimum order is required.

Berger is spicing up the program with six new LPs in a few days and six in mid-October.

In addition, Nonesuch has a 25-album prepack of seven different Christmas titles readying. The 29 budget cassette titles will be expanded shortly and Berger pledged

AT SCOTTSDALE CONFAB

Mushroom Unveils R&B/Disco Label

By ED HARRISON

SCOTTSDALE, Ariz.—The unveiling of a custom r&b/disco label in late October and the finalization of a distribution deal with A&M records Canada beginning today (18) were revealed by Mushroom Records president Shelly Siegel at the label's first annual convention at McCormick Ranch here last week (14-17).

As of yet, the name of the new label or the acts on it have not been announced. However, the first release will be within the last 10 days of October. The expansion by Mushroom into the disco market is a reversal of company philosophy. Siegel has long been a disco holdout, believing Mushroom is a label which works and builds artists, not records.

But the financial potential of disco without the benefit of airplay is one reason for the shift.

Mushroom staff, with the addition of two more staffers, will work disco product.

Siegel decided to create the new label instead of putting the product out on Mushroom to help keep the Mushroom artist-oriented identity intact, while creating a separate identity for the new label.

Says Siegel: "Our theory is to work acts, not records. But it's gotten to the point where you can sell thousands of records without airplay. We hope to show sales and cross to radio."

Of the 150 persons in attendance, the bulk of them distributors and promotion people, in addition to the label's 20 employees were also 15 representatives from A&M Canada including Gerry Lacoursiere, president of A&M Canada.

A&M Canada will now fully distribute Mushroom product throughout Canada. Previously, Mushroom product was distributed by both A&M and a network of independents in Canada.

Siegel stresses that Mushroom will continue to support independent distributors in the U.S.

Also announced was the signing of English writer/performer Ian Matthews with initial product due this week.

Siegel is also negotiating with other major acts, yet is cautious to sign artists compatible with the Mushroom philosophy.

Also unveiled was a new display piece called the "wobbler" devised by A&M Canada which Mushroom intends on being the first to implement in the U.S.

Set Dudek-Krueger

LOS ANGELES—Les Dudek and Jim Krueger, Columbia artists, have signed with April/Blackwood Music. Krueger wrote Dave Mason's hit, "We Just Disagree."

RCA Injunction Hits 'Tape Club'

NEW YORK—RCA has obtained a preliminary injunction from a Connecticut federal court barring distribution of allegedly infringing recordings through a "tape club" located in Milford, Conn.

U.S. District Judge Jon O. Newman issued the injunction against National Music Corp. and its "apparent alter ego" Market Research Corp. of America, and Anthony Newman and Ronald Morf, principals of the firms.

A second motion is pending against Joseph Martin and Pearl Music, Inc., doing business as the Tape Company, who were added as defendants after the first motion was made. According to Gary MacMillan of Cummings and Lockwood, attorneys for the plaintiffs, an additional preliminary injunction is requested by Atlantic Records against all six defendants, and motions for both will be heard Friday (22).

According to the court order of Aug. 23, 1978, National Music solicited memberships in a "tape club," which was serviced by the California-based Tape Company. "Members received coupons redeemable for 50 hours of pre-recorded tape cassettes," the court notes, and also the promise of free stereo equipment.

Both pre- and post-Feb. 15, 1972, recordings are involved, making the case involve both state and federal law.

Linda Grey Moves

LOS ANGELES—The Linda Grey Organization has moved to a new address. The publicity firm is now located at 9356 Santa Monica Blvd., Beverly Hills 90210, (213) 275-6225.

Roadshow Gives Distributors Aids To Ease Paperwork

LOS ANGELES—The 600-plus employees who attended the four regional WEA Year-end Roadshow presentations recently were provided with the strongest tools in the distribution behemoth's seven year history in order to shatter all previous pre-holiday sales volumes.

In order to free branch personnel involved in the allocation and administration of advertising allowances, long a pesky problem in distribution, Skid Weiss, communications chief, and Alan Perper, national ad manager, informed meetings that branches will have greater autonomy and less paperwork in handling the massive pre-Christmas budgets. Perper explained a new procedure that eliminates much tedious paperwork. His announcement got a hefty mitt from the branches.

Russ Bach, considered father of in-store merchandising through his consistent upgrading of point-of-purchase slides, which he pioneered as branch manager here four years ago, presented his most instructive 35-minute film, with narration by Tom Gamache, WEA's a/v boss. The film deserves to become a standard portion of any meeting where retailers meet. NARM should use it at its remaining retail meetings as it is much more informative and recent than the NARM convention merchandising piece.

Bob Moering, director of marketing coordination, and Dee Grant of the merchandising department showed an extremely effective Christmas colors WEA store presentation which ran from lifesize Santa standups in both white and sepia to a series of 12 versatile elf showcards.

The cards are made so that the original album advertising message can be easily covered over with a replacement message which might be sent out if and when albums hit big between now and Christmas.

WEA president Henry Droz told the meeting the branch distribution monster topped its total 1973 sales volume in the first six months of the year and he anticipated that 1974's total billing would be surmounted in the last half of 1978.

Droz illustrated his optimism in estimating EDP (Electronic Data Processing) needs for WEA, the firm mapped out its maximum requirement as only 65% of what will be actually instituted because there is no barometer of how the industry will prosper.

Bach said that WEA's personnel advancement program, which he spearheads, will continue this fall with a merchandising how-to clinic set for mid-October through the branches.

PINT-SIZED PRESLEY PIP

LOS ANGELES—There are now approximately 1,500 professional imitators of Elvis Presley performing in the 50 states, but none is quite like Nico Princely.

Wearing a blue rhinestone jumpsuit, a ducktail hairdo and singing Presley songs with authentic body gyrations, Princely is appearing at the Los Angeles County Fair this month before he launches a tour outside the state. He is just three inches taller than four feet and he weighs 53 pounds.

And he's only eight years old.

A 5 hour spectacular for radio's New Year's Eve.



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Last year our annual review aired on 1,127 stations worldwide. This year, top rock, MOR and Country music stations in the major metro markets have already decided to welcome in 1979 with Billboard's spectacular look back at '78. Included are: KFI, Los Angeles; KCBS, San Francisco; WFLA, Tampa; WFMS, Indianapolis; WLAC, Nashville; WKIX, Raleigh; WVOK, Birmingham; WMZQ, Washington; WBAL, Baltimore; WAXY, Ft. Lauderdale; WTMJ, Milwaukee; WDAF, Kansas City. Available on a barter/fee basis.

Order your demo by mail... call Barbara Stones at (212) 764-7310 ...or PREVIEW BILLBOARD'S YEARBOOK 1978 At Music in the Air's NRBA Convention suite in the Hyatt Regency Embarcadero Hotel, Sept. 17-20.

Billboard's Yearbook '78 will be available in late December for your choice of airdate. Mail this coupon to **Barbara Stones, Music in the Air, Billboard Publications, Inc., 1515 Broadway, New York 10036.**

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WKTU-FM'S DISCO SOUND

Burkhart Opens Doors To Suite And Format Secrets

By BILL KING

SAN FRANCISCO—When Kent Burkhart opens his suite here along with other syndicators he may just be host for the most popular place to visit at the NRBA convention.

Since he has programmed one of the hottest stations in the country

(WKTU-FM, New York), a lot of programmers are wondering how he does it.

In an exclusive interview with Billboard Burkhart discloses some of his secrets. Discussing his newest format with which he's set WKTU on fire, Burkhart explains the format was put together by researching the 150 "all-time" disco hits from the last three years, the best selling disco albums, the favorite dance cuts at discos across the country and disco single sales.

The resulting music mix differs from other disco formats, he says. "It is all dance music. We don't include any slower cuts at all. We didn't program 'Three Times A Lady,'" he notes.

He also hired WBLS-FM New York music director Wanda Ramos, who had been helping to build an audience with a substantial amount of disco music. WKTU, according to Mediatrend reports, is taking audience away from WBLS.

Burkhart says he programs "just about everything except all-polka, including Top 40, country, MOR, contemporary 40 (aimed at an audience older than for Top 40), some Spanish stations and AOR (the "SuperStars" format.)

The most successful Burkhart-Abrams format, of course, is the "SuperStars," which he explains consists of "taking superstars like Fleetwood Mac and the Eagles and playing them over and over." There is little repetition because it is the artist being programmed rather than a particular record "and we can go back and pick out a lot of their older material."

He says he constantly monitors public opinion to find out who the current favorites are.

In Burkhart's home base of Atlanta, for example, Fleetwood Mac is tops, while in the Northwest it's Heart. "But while artist popularity may vary from region to region we find the most popular album tracks are the same everywhere."

Burkhart and his partner Lee Abrams and their associates talk to their client stations weekly "to advise them on new trends and hot new album cuts."

But he stressed, "we are advisors.

The station licensee has the final responsibility of what it plays and sometimes it puts things on the air we don't recommend."

Burkhart says his recommendations are based on several different types of ongoing research including "a survey in which record store customers fill out a card stating which record they bought and their name and phone number.

"We call them about a week later and ask them how they like the album and which cuts they like best," Burkhart explains. "We call about 5,000 a week."

Burkhart also does panel testing of about 500 persons in three cities (Baton Rouge, Madison, Wis., and Columbus, Ohio) who grade records in return for records of their choice. He says the panels range in accuracy of predicting hits in the 93% to 94% range.

He also does focus studies in which a psychologist studies videotapes of groups of 30 persons listening to and talking about records. "The psychologist can tell us things we'd never see in responses to test questions," Burkhart explains.

From this research Burkhart has discerned that females aged 12 to 15 and 25 to 34 have distinct correlations in what appeals to them. He points to the Firefall hit "You Are My Woman" as an example of a song accepted by both groups.

(Continued on page 24)

Bonneville Takes Exhibit Spot As Well As Suite

SAN FRANCISCO—Bonneville Broadcast Consultants will display its formats in exhibit hall space for the first time at a broadcasting convention.

The syndicator of four formats has previously limited its convention promotion activities to a suite. But for the NRBA convention here the company will have both an exhibit booth and a suite.

Led by its president Marlin Taylor, the Bonneville team will be promoting its beautiful music format, traditional MOR format, contemporary MOR format and its soft rock format.

Drake-Chenault Lineup At Hyatt

SAN FRANCISCO—Drake-Chenault Enterprises of Woodland Hills, Calif., has a 10-man contingent at the Hyatt Embarcadero to promote the firm's eight syndicated formats plus special radio features.

A complete automation system is operating at the suite and all of the formats or features will be available for listening. The eight formats now on 250 stations, are "Contempo 330" (soft contemporary), "Great American Country," "XT-40" (Top 40), "AOR 100," "SuperSoul," "Beautiful Music+," "DC MOR" and "DC MOR/Contemporary."

Attending for Drake-Chenault are Gene Chenault, Jim Kefford, Cal Casey, Sam Holman, Bob Ardrey, Bob Harris, Denny Adkins, B.J. Anderson, Allen Collier and Bud Scott.

Optimod-AM Unit At NRBA Conclave

By JACK McDONOUGH

SAN FRANCISCO—Optimod-AM, the AM signal-processing unit introduced by Orban Associates at the National Assn. of Broadcasters convention in Las Vegas last March, will be given a special suite demonstration by the Orban company during the National Radio Broadcasters Assn. convention at the Hyatt Regency here.

The Optimod-FM unit—on the market for three years now—and the other Orban devices will be demonstrated at the company's booth.

The Optimod-AM, which Richard Orban says creates "almost high fidelity" sound on typical AM auto and portable receivers, provides, according to Orban, more high frequency equalization than has been possible with conventional processing equipment.

Orban says that the AM unit has sold well since its introduction in the spring, "but it's hard to project on the basis of what we've sold so far. The principal question is whether the market is ready for a \$4,000 processor."

Orban adds, "Our FM processor has thus far exceeded our original sales projections by three or four times. With the FM we guessed low but we had the confidence that what we had created was head and shoulders over the other units available. We have the same confidence with the AM unit but will have to wait to see how widely it is accepted."

The FM processor was introduced at a \$3,195 price.

One potential obstacle to across-the-board acceptance of the Orban enhancer is the current debate on AM stereo broadcasting. Orban's own comments to the FCC on the feasibility of AM stereo cautioned the commission regarding potential problems of that mode, but Orban emphasizes that he does not consider his unit to be in an "either-or" competition with AM stereo.

"We are not unequivocally against AM stereo," says Orban. "The Optimod is designed to be compatible with any AM stereo system. Programmers could use our device now and still be able to use it if they later switch to stereo broadcasts."

"Our comments to the FCC were solely by way of pointing out potential problems that people are ignoring because they're dazzled by the prospects of AM stereo. We're advis-

BPI Will Host Suite And Booth

SAN FRANCISCO—Presenting both an exhibit and suite for the fifth consecutive year at NRBA is Broadcast Programming International of Bellevue, Wash., syndicators of 10 formats to more than 200 stations.

BPI's suite at the Hyatt Embarcadero as well as the double-sized booth offer presentations of a full spectrum of programming, which started in 1959 based on one classical format.

Along with "Classical," also offered are "Album Rock," "Rock Gold," "Adult Contemporary," "Contemporary Living," "Easy Listening," "Spectrum" (a mix of various musical styles) and "Concerts, Overtures & Encores" (light classics).

Manning operations are Kemper Freeman Jr., Bob Concie, Jane Kindred, John Holiday, Claude Rorabaugh, John Iles and Betty Freeman.

ing that they not sweep these problems under the rug just because there's a bandwagon going by."

Orban feels the principal problem in the discussion is that observers are "ignoring the nature of the receivers out in the field," forgetting that most people listen to AM in the car or on inferior portable receivers.

The high frequency equalization possible with the Optimod unit, he says, corrects the high frequency losses typical of such receivers.

"The unit is highly adjustable," Orban says. "It's not necessary to use large amounts of high frequency boost. You can use it without any boost at all if you're so inclined. Different formats in different markets will want different things. Whether a station wants to compensate for receiver characteristics or be more conservative is up to them."

Orban says in any case that "people talking about AM stereo next year are overambitious. The FCC has never moved that fast on a question of this significance."

Nashville Co. Shows Wares In 3 Styles

NASHVILLE—Money Machine, the only national sales production library company operating here, will be displaying four different sales production library services geared to radio broadcasters at the NRBA convention.

"The primary products we'll be showing will include 'The Money Machine,' 'Music Explo' and 'Country Punch,' our newest program just for country music radio stations," says Jerry Williams, president of the company.

Involved in production and sales aids which radio personnel use on a regular basis, Williams notes that his company services approximately 450 radio stations nationally, in addition to offering sales training programs for stations entitled "Success And You," marketed nationally, as well as station I.D.s.

"We also market a program that we'll be showing at the convention entitled 'Sunday At The Memories,' a three-hour nostalgia program produced in Denver.

"The host is Ray Durkee, an air personality for KHOW in Denver and it's currently in markets all over the country pulling a number one position in its time slot in the 25-49 age group." SALLY HINKLE

3 Formats Fly For Radio Arts

SAN FRANCISCO—The Radio Arts of Burbank, Calif. suite at the Hyatt Embarcadero will feature demonstrations of its three syndicated formats.

The three, airing on 110 stations, are "The Entertainers," (adult contemporary), "Bright & Easy Country" and "Sound 10" (adult contemporary).

Unique for Radio Arts is that the right channel tone system on the tapes is offered in addition to the left channel, which avails a station the flexibility of custom voicing if desired.

2 New Formats Are Introduced By Peters Co.

SAN FRANCISCO—Darrel Peters' FM 100 Plan is introducing two new formats at the NRBA convention: CC-100 and AC-100, both of them adult contemporary.

Peters explains that CC-100 is a long-list format based on beautiful music concepts to encourage long listening habits. It is aimed at the 18-34 age group.

AC-100 is a broader based format with appeal extending to 49-year-olds. Both have heavy female appeal, Peters says.

These formats will be demonstrated at the convention along with the established FM 100 Plan formats, which consist of beautiful music, beautiful country and beautiful MOR. Peters now has 108 stations subscribing to these formats.

Peters will also introduce custom music tapes later this fall, but these will not be ready for NRBA.

Pacific Ties In With KEZR Air

SAN FRANCISCO—Pacific Programming of L.A., born of the demise of the Filmways format operation, will capitalize on the proximity of KEZR-FM in San Jose to promote the syndicated format "20/40" at its Hyatt suite.

The adult contemporary sound is aired by KEZR-FM and heard clearly here. Consequently, the Pacific Programming contingent need only set up a tuner, speakers and audio distribution system with headphones.

Running the show are former Filmways programmer Steve Epstein and John Levitt, Bob Harlow, Jim Levitt and Dick Bartholomew.

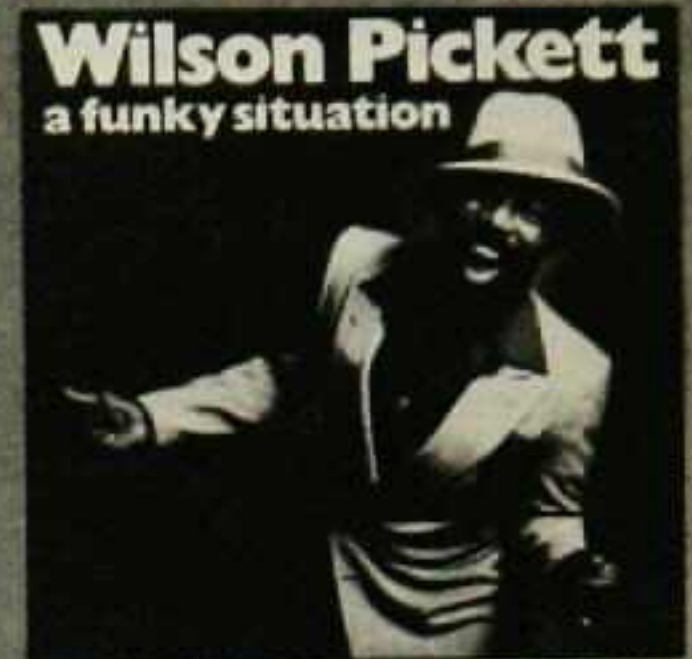
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**"A Funky Situation?"
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BT 76011

Largest Ever NRBA Gathering Attracts 2,000 to San Francisco

• Continued from page 1
Golden Radio Award. The theme of the convention is "Deregulation Now."

Van Deerlin is only one of several star luncheon speakers. FCC Commissioner James Quello addresses the convention on Tuesday and California Gov. Jerry Brown speaks at a Wednesday luncheon. The convention opened Sunday with an afternoon cocktail party and concludes Wednesday (20) afternoon.

There will be 78 exhibitors in 148 booths and 54 hospitality suites hosted by a variety of organizations which serve the radio broadcasting field. Gabbert notes that NRBA could have sold twice as many suites—but it was limited by the size of the hotel.

Among exhibit highlights is the official announcement by Dolby Labs of its pilot-tone system revealed earlier in a quiet Summer

CES demo (Billboard, July 1, 1978). The system uses various tones to trigger automatic switching circuits in tuners or receivers for Dolby FM decoding or matrix 4-channel systems for example, with NRBA demos conducted with Bay Area stations KKHI-AM, KRE-FM, KSAN-FM.

Also set is a demo of Optimod-AM, the AM signal-processing unit bowed by Orban Associates at the NAB this March, and tapes of the Belar Electronics AM stereo system—one of three formally tested prior to the formal FCC inquiry that opened Thursday (14) in Washington.

Gabbert says there will be a lot more "pazzaz" to this year's convention including tours of local stations (including KFRC-AM, KCBS-AM, KNBR-AM and Gabbert's own KIOI-FM and KIQI-AM) and the Mount Sutro tower, the world's

tallest self-supporting structure which is used by most of San Francisco's FM and television stations. The NRBA will also give away a car.

KIOI will feature for visitors a continuous closed circuit broadcast demonstration of the Motorola AM stereo system.

What is getting to be a regular feature at broadcast meetings—Mutual Broadcasting's satellite transmission of the "Larry King Show"—will be conducted from the hotel parking area from a van.

The Daytime Broadcasters Assn. will also hold its annual meetings concurrent with the NRBA.

The NRBA work sessions will cover all aspects of programming, promotion, sale, engineering and management. In the programming area there will be focuses on Top 40, country and beautiful music, as well as two sessions on "How To Choose A Format."

Van Deerlin's House Communications Subcommittee staff will be on hand for a special session called "The Proposed Communications Act Of 1978—Ask The People Who Wrote It."

FCC staff members will also be present for the annual "FCC Legal Afternoon" scheduled for Tuesday. Other sessions will be held on "Engineering Your Way To Number One," "Future In The Stars—Satellite Technology Today And Tomorrow," "How To Read The Ratings And Make Them Pay Off," "Small Market Idea Exchange" and "AM Stereo—The Question Or The Answer?"

Central Group Applies For 2 Fla. Stations

MIAMI—A group of local black broadcasters—Central Broadcasting Inc.—has asked the Federal Communications Commission to consider the group an applicant for licenses of two Miami radio stations. Firm already has sought the license of the defunct WFAB-AM in competition with a Cuban-American group and wants to intervene in the distress sale of Charter Broadcastings WMJX-FM.

Headed by Dewitt Ingraham, general manager of WEDR-FM, Central Broadcasting is asking the FCC to block the sale of WMJX to another group based in Philadelphia.

Broadcast Enterprises Network of Philadelphia is seeking commission approval of its purchase of the station for \$1 million.

Ingraham claims the FCC failed to follow the correct procedures of its own distress sale giving an unfair advantage to the Philadelphia company.

Ingraham says he was certain his company could get the \$1 million as a counter offer for the station. This is in addition to the \$817,000 in assets the firm holds as equity required for consideration as an application for the WFAB license.

Although Broadcast Enterprises is a minority group as is Central Broadcasting, Ingraham feels a local group would be more advantageous than one which is based out of town.

Both WFAB and WMJK came up for bids when their licenses were revoked for FCC violations.

Discrete FM Proponents Question CBS 'Q' Claims

• Continued from page 4
tem—a 40% lower figure for discrete and 3% less votes for matrix.

However, 893 of the 1,172 matrix opinions in the new survey are form letters prepared in support of CBS' own SQ system, while only 135 of the total 731 discrete votes are in form letters of various types. The CBS analysis did not distinguish between original and form letters.

The Woram analysis also indicates that of those people who wrote original letters to the FCC (includ-

ing those with multiple signatures), there were 596 votes for a discrete standard, 184 for SQ, 28 for QS and 23 for "other" matrix systems. In addition, there were 83 other "pro-matrix" communications, in which no system preference is given.

The CBS tally came up with 274 broadcaster responses and 2,195 from "others." The Woram analysis finds 381 opinions from broadcasters, 2,291 from the general public, and 330 from "others," including

(Continued on page 66)

Philly's WDAS-AM-FM Lead Black-Oriented Race

By MAURIE ORODENKER

PHILADELPHIA—With WHAT-AM dropping music in favor of talk, WDAS-AM-FM are becoming the only black-oriented music stations in town.

Several years ago, WHAT's FM adjunct, WWDB, canned its music format in favor of talk-radio save for the continuance of two Frank Sinatra record stanzas which have always paid off.

For years, WWDB and WHAT, owned by the William A. Banks interests, has been battling WDAS-AM-FM, owned by Dr. Max M. Leon, for top position in the black community, but has never come close.

WDAS-FM in recent years has even surpassed its AM link in audience numbers, although both are faithful to the soul sound. Now that WDAS has the music field all to itself, reports have it that the AM format will develop a different musical sound—probably gospel oriented—to take it out of competition with its own FM-er.

While WWDB talk-radio reaches out to the entire community, WHAT will still reach out for the black listeners in converting to an all-black two-way talk format. According to Banks, his station is the first in the country to be an all-black call-in station.

Reggie Lavong, one-time deejay who came back to the station as program director, says the out-reach

will be for the black listener calling in to talk on topics of interest to the black community.

Miami's WGLO Now WSDO-FM With New Sound

MIAMI — WGLO-FM has changed its call letters to WSDO as well as its music format under Bill Cunningham, the new general manager.

Cunningham joined the station in July after managing WHYI-FM (Y 100) since its inception. Bob Baldrica, former general manager of WSOLO has joined its sister station, WFTL-AM, as general manager.

The new GLO format called "Studio 107" is what Cunningham calls "true Top 40."

The change also involved on-the-air personalities with WQAM-AM's Woody Snow on morning drive time and Jennifer Fox from WMJK-FM in the 6 to 10 p.m. time slot with Sandy Lane from KDAY-AM in Los Angeles in the 3 to 7 p.m. slot.

Kirshner Pacts 5

NEW YORK—Cheryl Ladd, Jethro Tull, Con Funk Shun, Disco Dance Dimension and David Sayh will be guests on the Don Kirshner "Rock Concert" which airs on NBC-TV Saturday (23).

6 On Shore Show

NEW YORK—Marilyn McCoo, Dick Clark, Sarah Vaughan, Carole Bayer Sager, Rosemary Clooney and Lou Rawls are among the guests lined up for Dinah Shore shows this week.

Betty Hutton Back

NEW YORK—Betty Hutton will be a guest on an upcoming Phil Donahue tv show. Three Elvis Presley impersonators will also perform.

Book Meat Loaf

NEW YORK—Meat Loaf and Sergio Mendez and Brazil '77 are among the guests scheduled for "Don Kirshner's Rock Concert" to be telecast over NBC-TV Saturday (30).

Patti Page Back

NEW YORK—Patti Page will recall her hits of the 1950s including "The Tennessee Waltz," "Cape Cod" and "Doggie In The Window" when she makes a guest appearance on the "Shan Na Na" show to be telecast on NBC-TV Wednesday (20).

Burkhart Opens Doors To Suite And Format Secrets

• Continued from page 22

He says, "Woman 15 to 24 try to be a little more hip musically. It's part of the environment they are living in and they are also influenced by their husbands and boy friends."

Burkhart finds, "Guys normally lean more towards esthetic music. They are looking for new rhythms and sounds, while women tend to be more emotional about music, looking at lyrics and going for the same commercial beat, which has been popular for so long."

As an example of the accuracy of his panel testing, Burkhart cites the time he noticed a lot of women in

Seattle being attracted to a song played on the radio in a commercial for a movie.

The song had not yet been released, but when he panel-tested it "it was the biggest song we ever tested except among men 18 to 34 who hated it. We gave it one of the few blanket recommendations we've ever made—for everybody except AOR stations. The song is 'You Light Up My Life' and the rest is history."

Burkhart notes the criticism of some recording artists who feel they are stifled by restrictive playlists. He denies that he or other consultants have the power to deny anyone a hit. "We can't stop a record from being a hit and we also can't make one a hit. If it's a dud record you can play it 16 hours a day and it won't be a hit."

The key to successful radio programming, he says, is listening. "The people will tell you which records they want to hear a lot of times if you will just listen to them."

"The trouble with many programmers is that they don't listen. You don't have to try and outguess the public. They'll lead you down the right path if you let them."

Spotlight On Springsteen

NEW YORK—Bruce Springsteen is getting a good deal of attention on radio these days. DIR's "King Biscuit Flower Hour" presented an extended show devoted to Springsteen Sunday (10). The usual one-hour show was extended to two.

That's being followed this week by a special radio network put together by CBS Records to tie in 10 stations to a Springsteen concert from the Capitol Theatre in Passaic, N.J., Tuesday (19).

Included in the network are WNEW-FM New York, WBCN-FM and WCOZ-FM Boston, WIOQ-FM Philadelphia and WIYY-FM Baltimore.

Following the "King Biscuit" show WIOQ devoted an additional hour to Springsteen's music. This was hosted by Ed Sciaky who will emcee the Passaic concert.

Charles On TV

NEW YORK—Ray Charles sings several songs and takes part in comedy skits on NBC-TV's "Saturday Night Live" Saturday (30). Charles will sing "I Can See Clearly Now," "What'd I Say" and "Oh, What A Beautiful Morning."



Specialty Sound Effects Records

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On the new double live album, "Volunteer Jam III and IV," Charlie brings out his very talented friends: Wet Willie, Sea Level, Grinderswitch, The Winters Bros. Band, Willie Nelson, Mylon LeFevre, Bonnie Bramlett, Papa John Creach, and from the Marshall Tucker Band, Toy Cald-

well and Paul Riddle.

On Jan 8, 1977, and Jan. 14, 1978, they all got together in the great volunteer state of Tennessee to provide their neighbors with much needed musical relief.

Their accomplishments are talked about wherever good citizens gather.



"Volunteer Jam III and IV"
The Charlie Daniels Band with special guests and friends.
They make America great. On Epic Records and Tapes.

Enlist some good friends and see the movie "Volunteer Jam" at a theatre near you.

Exclusive Film Distribution: Roger Grod Productions Inc.

Produced by Paul Hornsby for Sir Charles Productions.

Toy Caldwell, Paul Riddle, Bonnie Bramlett and Sea Level appear through the courtesy of Capricorn Records Inc. by special arrangement with Phil Walden and Associates; Papa John Creach appears through the courtesy of DJM Records and Buddah Records; Grinderswitch and The Winters Bros. Band appear courtesy of Dick Wooley & Associates, Inc., and Atco/Rabbit Records; Mylon LeFevre appears courtesy of Warner Bros. Records, Inc. "Epic" are trademarks of CBS Inc. © 1978 CBS Inc.

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Billboard Singles Radio Action

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

Based on station playlists through Thursday (9/14/78)

TOP ADD ONS - NATIONAL

- ROLLING STONES—Beast Of Burden (Rolling Stones)
- STEELY DAN—Josie (ABC)
- THE WHO—Who Are You (MCA)

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

- NO LIST

KDPA—Phoenix

- ROLLING STONES—Beast Of Burden (Rolling Stones)
- CITY BOY—5-7-0-5 (Mercury)
- CLOUT—Substitute (Epic) 28-23
- OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSD) 22-17

KTKT—Tucson

- BILLY JOEL—She's Always A Woman (Columbia)
- HALL & OATES—It's A Laugh (RCA)
- KENNY LOGGINS—Whenever I Call You "Friend" (Columbia) 16-10
- LITTLE RIVER BAND—Reminiscing (Harvest) 15-7

KQEO—Albuquerque

- DONNA SUMMER—MacArthur Park (Casablanca)
- PABLO CRUISE—Don't Want To Live Without It (A&M)
- LINDA RONSTADT—Back In The USA (Asylum) 32-24
- ROLLING STONES—Beast Of Burden (Rolling Stones) 40-33

KENO—Las Vegas

- SHARON CASSIDY—Hard Love (W.B.)
- DAN HILL—All I See Is Your Face (20th Century)
- EXILE—Kiss You All Over (Warner/Curb) 12-3
- LITTLE RIVER BAND—Reminiscing (Harvest) 15-8

Pacific Northwest Region

TOP ADD ONS:

- DONNA SUMMER—MacArthur Park (Casablanca)
- JOHN PAUL YOUNG—Love Is In The Air (Scotti Brothers)
- HALL & OATES—It's A Laugh (RCA)

PRIME MOVERS:

- NICK GILDER—Hot Child In The City (Chrysalis)
- CAPTAIN & TENNILLE—You Never Done It Like That (A&M)
- KENNY LOGGINS—Whenever I Call You "Friend" (Columbia)

BREAKOUTS:

- AMBROSIA—How Much I Feel (W.B.)
- FOREIGNER—Double Vision (Atlantic)
- GINO VANNELLI—I Just Wanna Stop (A&M)

KFRC—San Francisco

- AMBROSIA—How Much I Feel (W.B.)
- JOHN PAUL YOUNG—Love Is In The Air (Scotti Brothers)
- NICK GILDER—Hot Child In The City (Chrysalis) 18-9
- CAPTAIN & TENNILLE—You Never Done It Like That (A&M) HB-19

KYA—San Francisco

- STEELY DAN—Josie (ABC)
- KENNY LOGGINS—Whenever I Call You "Friend" (Columbia) 19-9
- CARS—Just What I Needed (Elektra) 21-12

KLIV—San Jose

- JOHN BELUSHI—Louie, Louie (MCA)
- THE WHO—Who Are You (MCA)
- STEELY DAN—Josie (ABC) 17-12
- NICK GILDER—Hot Child In The City (Chrysalis) 11-6

KNDE—Sacramento

- ROLLING STONES—Beast Of Burden (Rolling Stones)
- ANNE MURRAY—You Needed Me (Capitol)
- LITTLE RIVER BAND—Reminiscing (Harvest) 17-13

D—A TASTE OF HONEY—Boogie Oogie Oogie (Capitol) 6-1

KROY—Sacramento

- PABLO CRUISE—Don't Want To Live Without It (A&M)
- PLAYER—Prisoner Of Your Love (RSD)
- GERRY RAFFERTY—Right Down The Line (UA) 27-23
- KENNY LOGGINS—Whenever I Call You "Friend" (Columbia)

KYND—Fresno

- JOHN TRAVOLTA—Grease Lightning (RSD)
- ATLANTA RHYTHM SECTION—Champagne (Polydor)
- VILLAGE PEOPLE—Macho Man (Casablanca) 9-5
- LINDA RONSTADT—Back In The USA (Asylum) 30-26

PRIME MOVERS - NATIONAL

- NICK GILDER—Hot Child In The City (Chrysalis)
- KENNY LOGGINS—Whenever I Call You "Friend" (Columbia)
- BOSTON—Don't Look Back (Epic)

KGW—Portland

- GINO VANNELLI—I Just Wanna Stop (A&M)
- LEO SAYER—Raisin' In My Heart (W.B.)
- DAN HILL—All I See Is Your Face (20th Century) 19-14
- KENNY LOGGINS—Whenever I Call You "Friend" (Columbia)

KING—Seattle

- DONNA SUMMER—MacArthur Park (Casablanca)
- FOREIGNER—Double Vision (Atlantic)
- BOB SEGER—Hollywood Nights (Capitol) HB-18
- NICK GILDER—Hot Child In The City (Chrysalis) 17-10

KJRB—Spokane

- THE WHO—Who Are You (MCA)
- FOREIGNER—Double Vision (Atlantic)
- GERRY RAFFERTY—Right Down The Line (UA) 26-17
- ROLLING STONES—Beast Of Burden (Rolling Stones) 28-20

KTAC—Tacoma

- DONNA SUMMER—MacArthur Park (Casablanca)
- DAVID GATES—Took The Last Train (Elektra)
- NICK GILDER—Hot Child In The City (Chrysalis) 19-14
- EXILE—Kiss You All Over (Warner/Curb) 7-4

KCPX—Salt Lake City

- HALL & OATES—It's A Laugh (RCA)
- ANNE MURRAY—You Needed Me (Capitol) 10-5
- CAPTAIN & TENNILLE—You Never Done It Like That (A&M) 21-16

KRSP—Salt Lake City

- DONNA SUMMER—MacArthur Park (Casablanca)
- BILLY JOEL—She's Always A Woman (Columbia)
- A TASTE OF HONEY—Boogie Oogie Oogie (Capitol) 29-21
- NICK GILDER—Hot Child In The City (Chrysalis) 15-9

KTLK—Denver

- ERIC CARMEN—Change Of Heart (Arista)
- BILLY JOEL—She's Always A Woman (Columbia)
- NONE
- KIMM—Denver

- HALL & OATES—It's A Laugh (RCA)
- CAPTAIN & TENNILLE—You Never Done It Like That (A&M)
- NICK GILDER—Hot Child In The City (Chrysalis) 15-10
- OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSD) 13-7

North Central Region

TOP ADD ONS:

- LITTLE RIVER BAND—Reminiscing (Harvest)
- AMBROSIA—How Much I Feel (W.B.)
- FOXY—Get Off (Dash)

PRIME MOVERS:

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

BREAKOUTS:

- BARRY MANILOW—Ready To Take A Chance Again (Arista)
- STEPHEN BISHOP—Everybody Needs Love (ABC)
- MTUME—Just Funnin' (Epic)

CRLW—Detroit

- AMBROSIA—How Much I Feel (W.B.)
- BARRY MANILOW—Ready To Take A Chance Again (Arista)
- KENNY LOGGINS—Whenever I Call You "Friend" (Columbia) 20-6
- EXILE—Kiss You All Over (Warner/Curb) 12-2

WDRQ—Detroit

- LITTLE RIVER BAND—Reminiscing (Harvest)
- STYX—Blue Collar Man (A&M)
- THE WHO—Who Are You (MCA) 26-13
- FOREIGNER—Double Vision (Atlantic) 27-21

WTAC—Flint

- HALL & OATES—It's A Laugh (RCA)
- ROBIN GIBB—Oh Darlin' (RSD)
- BOSTON—Don't Look Back (Epic) 16-10
- LINDA RONSTADT—Back In The USA (Asylum) 25-17

Z-96 (WZZR-FM)—Grand Rapids

- STEELY DAN—Josie (ABC)
- HALL & OATES—It's A Laugh (RCA)
- NICK GILDER—Hot Child In The City (Chrysalis) 13-6
- KENNY LOGGINS—Whenever I Call You "Friend" (Columbia) 21-14

WAKY—Louisville

- ROLLING STONES—Beast Of Burden (Rolling Stones)
- MTUME—Just Funnin' (Epic)
- KENNY LOGGINS—Whenever I Call You "Friend" (Columbia) 21-14
- NICK GILDER—Hot Child In The City (Chrysalis) 18-8

WBGW—Bowling Green

- DR. HOOK—Sharing The Night Together (Capitol)
- JUSTIN HAYWOOD—Forever Autumn (Columbia)
- NICK GILDER—Hot Child In The City (Chrysalis) 20-10
- BOSTON—Don't Look Back (Epic) 16-9

WGCL—Cleveland

- FOXY—Get Off (Dash)
- THE WHO—Who Are You (MCA) 17-10
- CHRIS REA—Fool If You Think It's Over (Chrysalis) 20-11

WZZP—Cleveland

- ROBIN GIBB—Oh Darlin' (RSD)
- DOLLY PARTON—Heartbreaker (RCA)
- ROLLING STONES—Beast Of Burden (Rolling Stones) 29-25
- BOSTON—Don't Look Back (Epic) 21-16

WSAI—Cincinnati

- NO LIST
- THE WHO—Who Are You (MCA) 34-25

Q-102 (WKRQ-FM)—Cincinnati

- BILLY JOEL—She's Always A Woman (Columbia)
- LINDA RONSTADT—Back In The USA (Asylum)
- LITTLE RIVER BAND—Reminiscing (Harvest) 30-24
- BOB SEGER—Hollywood Nights (Capitol) 19-24

WCOL—Columbus

- BARBRA STREISAND—Love Theme From Eyes Of Laura Mars (Columbia)
- LITTLE RIVER BAND—Reminiscing (Harvest)
- ANNE MURRAY—You Needed Me (Capitol) 20-8

D—FOXY—Get Off (Dash) 21-11

WNCL—Columbus

- KENNY LOGGINS—Whenever I Call You "Friend" (Columbia)
- ANNE MURRAY—You Needed Me (Capitol) 20-8
- TRAVOLTA/NEWTON-JOHN—Summer Nights (RSD) 11-5
- WALTER EGAN—Magnet & Steel (Columbia) 17-12

WCUE—Akron

- DONNA SUMMER—MacArthur Park (Casablanca)
- FOREIGNER—Double Vision (Atlantic)
- THE WHO—Who Are You (MCA) 28-21
- LINDA RONSTADT—Back In The USA (Asylum) 21-17

BREAKOUTS - NATIONAL

- AMBROSIA—How Much I Feel (W.B.)
- DONNA SUMMER—MacArthur Park (Casablanca)
- BARRY MANILOW—Ready To Take A Chance Again (Arista)

13-Q (WKQT)—Pittsburgh

- BRUCE SPRINGSTEEN—Badlands (Columbia)
- STEPHEN BISHOP—Everybody Needs Love (ABC)
- HALL & OATES—It's A Laugh (RCA) 26-22
- AMBROSIA—How Much I Feel (W.B.) 29-25

WPEZ—Pittsburgh

- DAN HILL—All I See Is Your Face (20th Century)
- MICHAEL JOHNSON—Almost Like Being In Love (EMI)
- BOSTON—Don't Look Back (Epic) 22-8
- TRAVOLTA/NEWTON-JOHN—Summer Nights (RSD) 15-7

KOMA—Oklahoma City

- AMBROSIA—How Much I Feel (W.B.)
- CAPTAIN & TENNILLE—You Never Done It Like That (A&M)
- AEROSMITH—Come Together (Columbia) 39-30
- LITTLE RIVER BAND—Reminiscing (Harvest) 13-6

KAKC—Tulsa

- NO LIST

KELJ—Tulsa

- DAN HILL—All I See Is Your Face (20th Century)
- JEFFERSON STARSHIP—Crazy Feeling (Grant)
- AMBROSIA—How Much I Feel (W.B.) HB-30
- ROBIN GIBB—Oh Darlin' (RSD) HB-29

WTIX—New Orleans

- STEELY DAN—Josie (ABC)
- CON FUNK SHUN—Shake And Dance With Me (Mercury)
- FOREIGNER—Double Vision (Atlantic) 34-21
- ROLLING STONES—Beast Of Burden (Rolling Stones) 33-20

WNOE—New Orleans

- BEACH BOYS—Peggy Sue (Brothers/Reprise)
- AEROSMITH—Come Together (Columbia)
- MEAT LOAF—Paradise By Dashboard Lights (Clev Int'l) 15-10
- ANNE MURRAY—You Needed Me (Capitol) 21-15

KEEL—Shreveport

- JOHN PAUL YOUNG—Love Is In The Air (Scotti Brothers)
- THE WHO—Who Are You (MCA)
- TEDDY PENDERGRASS—Close The Door (P.I.R.) 30-22
- CHRIS REA—Fool If You Think It's Over (Magnet) 11-9

Midwest Region

TOP ADD ONS:

- ANNE MURRAY—You Needed Me (Capitol)
- CRYSTAL GAYLE—Talking In Your Sleep (UA)
- VILLAGE PEOPLE—Macho Man (Casablanca)

PRIME MOVERS:

- KENNY LOGGINS—Whenever I Call You "Friend" (Columbia)
- BOSTON—Don't Look Back (Epic)
- MEAT LOAF—Paradise By Dashboard Lights (Clev Int'l)

BREAKOUTS:

- BARRY MANILOW—Ready To Take A Chance Again (Arista)
- AMBROSIA—How Much I Feel (W.B.)
- VAN MORRISON—Wavelength (W.B.)

WLS—Chicago

- VILLAGE PEOPLE—Macho Man (Casablanca)
- EXILE—Kiss You All Over (Warner/Curb)
- WALTER EGAN—Magnet & Steel (Columbia) 18-12
- BOSTON—Don't Look Back (Epic) 40-28

WMET—Chicago

- STEELY DAN—Josie (ABC)
- FOREIGNER—Double Vision (Atlantic)
- BOSTON—Don't Look Back (Epic) 17-10
- KENNY LOGGINS—Whenever I Call You "Friend" (Columbia) 20-8

(Continued on page 28)

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Celebrate Georgia Music Week, October 9-15



Billboard Singles Radio Action

Based on station playlists through Thursday (9/14/78)

Playlist Top Add Ons •
Playlist Prime Movers ★

Continued from page 26

WROK—Rockford

- AMBROSIA—How Much I Feel (W.B.)
- BOB SEGER—Hollywood Nights (Capitol)
- D★ JOHN PAUL YOUNG—Love Is In The Air (Scotti Brothers) 20-15
- ★ BOSTON—Don't Look Back (Epic) 16-11

WIRL—Peoria

- ROBIN GIBB—Oh Darlin' (RSD)
- DAVID GATES—Took The Last Train (Elektra)
- ★ LITTLE RIVER BAND—Reminiscing (Harvest) 14-9
- ★ EXILE—Kiss You All Over (Warner/Curb) 12-2

WNDE—Indianapolis

- STEELY DAN—Josie (ABC)
- LINDA RONSTADT—Back In The USA (Asylum)
- ★ KENNY LOGGINS—Whenever I Call You "Friend" (Columbia) 28-19
- ★ CHRIS REA—Fool If You Think It's Over (Magnet) 22-16

WOKY—Milwaukee

- ANNE MURRAY—You Needed Me (Capitol)
- LITTLE RIVER BAND—Reminiscing (Harvest)
- ★ MEAT LOAF—Paradise By Dashboard Lights (Clev Int'l) 27-22
- ★ AEROSMITH—Come Together (Columbia) 28-23

WZUW—Milwaukee

- VAN MORRISON—Wavelength (W.B.)
- BRUCE SPRINGSTEEN—Badlands (Columbia)
- ★ LITTLE RIVER BAND—Reminiscing (Harvest) 19-8
- ★ KENNY LOGGINS—Whenever I Call You "Friend" (Columbia) 8-4

KSLO—St. Louis

- D• DONNA SUMMER—MacArthur Park (Casablanca)
- D• MECO—The Theme From The Wizard Of Oz (Millennium)
- ★ NONE

KXOK—St. Louis

- NONE
- D★ JOHN PAUL YOUNG—Love Is In The Air (Scotti Brothers) 23-13
- ★ NICK GILDER—Hot Child In The City (Chrysalis) 28-15

KIOA—Des Moines

- THE WHO—Who Are You (MCA)
- ANNE MURRAY—You Needed Me (Capitol)
- ★ LITTLE RIVER BAND—Reminiscing (Harvest) 18-12
- ★ ANDY GIBB—An Everlasting Love (RSD) 20-14

KDWB—Minneapolis

- AMBROSIA—How Much I Feel (W.B.)
- STEELY DAN—Josie (ABC) 14-10
- ★ ANNE MURRAY—You Needed Me (Capitol) 10-6

KSTP—Minneapolis

- CRYSTAL GAYLE—Talking In Your Sleep (UA)
- BARRY MANILOW—Ready To Take A Chance Again (Arista)
- ★ ANNE MURRAY—You Needed Me (Capitol) 10-5
- ★ KENNY LOGGINS—Whenever I Call You "Friend" (Columbia) 14-9

WHB—Kansas City

- BARRY MANILOW—Ready To Take A Chance Again (Arista)
- CRYSTAL GAYLE—Talking In Your Sleep (UA)
- ★ MEAT LOAF—Paradise By Dashboard Lights (Clev Int'l) 14-5
- ★ BOB SEGER—Hollywood Nights (Capitol) 24-19

KBEQ—Kansas City

- ANNE MURRAY—You Needed Me (Capitol)
- D★ FOXY—Get Off (Dash) 25-19
- ★ MEAT LOAF—Paradise By Dashboard Lights (Clev Int'l) 21-12

KKLS—Rapid City

- D• RICK JAMES—You & I (Gordy)
- ANNE MURRAY—You Needed Me (Capitol)
- ★ EXILE—Kiss You All Over (Warner/Curb) 4-1
- ★ NICK GILDER—Hot Child In The City (Chrysalis) 21-16

KQWB—Fargo

- D• DONNA SUMMER—MacArthur Park (Casablanca)
- DAN HILL—All I See Is Your Face (20th Century)
- D★ JOHN PAUL YOUNG—Love Is In The Air (Scotti Brothers) 19-13
- ★ ANNE MURRAY—You Needed Me (Capitol) 12-1

Northeast Region

TOP ADD ONS:

- ROLLING STONES—Beast Of Burden (Rolling Stones)
- LITTLE RIVER BAND—Reminiscing (Harvest)
- ANNE MURRAY—You Needed Me (Capitol)

PRIME MOVERS:

- TRAVOLTA/NEWTON JOHN—Summer Nights (RSD)
- TEDDY PENDERGRASS—Close The Door (Phila Int'l) 25-17
- NICK GILDER—Hot Child In The City (Chrysalis)

BREAKOUTS:

- VAN MORRISON—Wavelength (W.B.)
- PABLO CRUISE—Don't Want To Live Without It (A&M)
- CARS—Just What I Needed (Elektra)

WABC—New York

- ANNE MURRAY—You Needed Me (Capitol)
- LITTLE RIVER BAND—Reminiscing (Harvest)
- ★ TRAVOLTA/NEWTON JOHN—Summer Nights (RSD) 11-7
- D★ FOXY—Get Off (Dash) 14-8

99-X—New York

- CARS—Just What I Needed (Elektra)
- THE WHO—Who Are You (MCA)
- ★ NICK GILDER—Hot Child In The City (Chrysalis) 15-7
- ★ BOSTON—Don't Look Back (Epic) 21-10

WPTR—Albany

- DAVID GATES—Took The Last Train (Elektra)
- FOREIGNER—Double Vision (Atlantic)
- ★ GERRY RAFFERTY—Right Down The Line (UA) 19-12
- ★ BOB SEGER—Hollywood Nights (Capitol) 17-9

WTRY—Albany

- AMBROSIA—How Much I Feel (W.B.)
- ROLLING STONES—Beast Of Burden (Rolling Stones)
- ★ TEDDY PENDERGRASS—Close The Door (Phila Int'l) 27-17
- ★ ANNE MURRAY—You Needed Me (Capitol) 21-4

WKWB—Buffalo

- NONE
- ★ EXILE—Kiss You All Over (Warner/Curb) 10-5
- ★ LINDA RONSTADT—Back In The USA (Asylum) 25-20

WYSL—Buffalo

- CLOUT—Substitute (Epic)
- STYX—Blue Collar Man (A&M)
- ★ CARS—Just What I Needed (Elektra) 12-7
- ★ BOB SEGER—Hollywood Nights (Capitol) 15-9

WBBF—Rochester

- ROLLING STONES—Beast Of Burden (Rolling Stones)
- AEROSMITH—Come Together (Columbia)
- ★ BOB SEGER—Hollywood Nights (Capitol) 17-9
- ★ LITTLE RIVER BAND—Reminiscing (Harvest) 11-5

WRKO—Boston

- PABLO CRUISE—Don't Want To Live Without It (A&M)
- VAN MORRISON—Wavelength (W.B.)
- ★ LITTLE RIVER BAND—Reminiscing (Harvest) 14-8
- D★ RICK JAMES—You & I (Gordy) 25-18
- F-105 (WVBF)—Boston
- CAPTAIN & TENNILLE—You Never Done It Like That (A&M)
- LINDA RONSTADT—Back In The USA (Asylum)
- ★ EXILE—Kiss You All Over (Warner/Curb) 10-6
- ★ KENNY LOGGINS—Whenever I Call You "Friend" (Columbia) 29-20

WBZ (FM)—Boston

- HALL & OATES—It's A Laugh (RCA)
- FOREIGNER—Double Vision (Atlantic)
- ★ NONE

WORC—Hartford

- D• DONNA SUMMER—MacArthur Park (Casablanca)
- ROLLING STONES—Beast Of Burden (Rolling Stones)
- ★ NICK GILDER—Hot Child In The City (Chrysalis) 20-13
- ★ TEDDY PENDERGRASS—Close The Door (Phila Int'l) 25-17

WPRO (AM)—Providence

- MICHAEL JOHNSON—Almost Like Being In Love (EMI)
- ★ TRAVOLTA/NEWTON JOHN—Summer Nights (RSD) 8-4
- ★ TEDDY PENDERGRASS—Close The Door (P.I.R.) 26-22

WPRO-FM—Providence

- WINGS—London Town (Capitol)
- STEELY DAN—Josie (ABC)
- D★ RICK JAMES—You & I (Motown) 20-14
- ★ BARRY MANILOW—Ready To Take A Chance Again (Arista) 30-16

WICC—Bridgeport

- NO LIST

Mid-Atlantic Region

TOP ADD ONS:

- STEELY DAN—Josie (ABC)
- GERRY RAFFERTY—Right Down The Line (UA)
- CAPTAIN & TENNILLE—You Never Done It Like That (A&M)

PRIME MOVERS:

- NICK GILDER—Hot Child In The City (Chrysalis)
- LITTLE RIVER BAND—Reminiscing (Harvest)
- FUNKADELIC—One Nation Under A Groove (W.B.)

BREAKOUTS:

- LTD—Holdin' On (A&M)
- FOREIGNER—Double Vision (Atlantic)
- ROLLING STONES—Beast Of Burden (Rolling Stones)

WFIL—Philadelphia

- GERRY RAFFERTY—Right Down The Line (UA)
- ★ TRAVOLTA/NEWTON JOHN—Summer Nights (RSD) 16-12
- ★ LITTLE RIVER BAND—Reminiscing (Harvest) 24-18

WZZD—Philadelphia

- NO LIST
- ★ BILLY JOEL—She's Always A Woman (Columbia) 26-20
- ★ NICK GILDER—Hot Child In The City (Chrysalis) 20-14

WIFI-FM—Philadelphia

- NONE
- ★ BILLY JOEL—She's Always A Woman (Columbia) 26-20
- ★ NICK GILDER—Hot Child In The City (Chrysalis) 20-14

WPGC—Washington

- CAPTAIN & TENNILLE—You Never Done It Like That (A&M)
- STEELY DAN—Josie (ABC)
- ★ FUNKADELIC—One Nation Under A Groove (W.B.) 24-17
- ★ NICK GILDER—Hot Child In The City (Chrysalis) 15-8

WGH—Norfolk

- D• DONNA SUMMER—MacArthur Park (Casablanca)
- BARRY MANILOW—Ready To Take A Chance Again (Arista)
- ★ NICK GILDER—Hot Child In The City (Chrysalis) 15-5
- ★ BOSTON—Don't Look Back (Epic) 21-8

WCAO—Baltimore

- LTD—Holdin' On (A&M)
- THE WHO—Who Are You (MCA)
- D★ FOXY—Get Off (Dash) 12-3
- ★ BOB SEGER—Hollywood Nights (Capitol) 15-10

WYRE—Annapolis

- ROLLING STONES—Beast Of Burden (Rolling Stones)
- PAUL DAVIS—Sweet Life (Bang)
- ★ NICK GILDER—Hot Child In The City (Chrysalis) 20-13
- ★ BOSTON—Don't Look Back (Epic) 12-6

WLEE—Richmond

- MICHAEL JOHNSON—Almost Like Being In Love (EMI)
- PLAYER—Prisoner Of Your Love (RSD)
- ★ ANNE MURRAY—You Needed Me (Capitol) 7-2
- ★ AMBROSIA—How Much I Feel (W.B.) 26-21

WRWQ—Richmond

- THE COMMODORES—Flyin' High (Motown)
- FOREIGNER—Double Vision (Atlantic)
- D★ VILLAGE PEOPLE—Macho Man (Casablanca) 14-10
- ★ ROBIN GIBB—Oh Darlin' (RSD) 17-13

Southeast Region

TOP ADD ONS:

- THE WHO—Who Are You (MCA)
- GERRY RAFFERTY—Right Down The Line (UA)
- ROLLING STONES—Beast Of Burden (Rolling Stones)

PRIME MOVERS:

- BOSTON—Don't Look Back (Epic)
- LITTLE RIVER BAND—Reminiscing (Harvest)
- NICK GILDER—Hot Child In The City (Chrysalis)

BREAKOUTS:

- DONNA SUMMER—MacArthur Park (Casablanca)
- AMBROSIA—How Much I Feel (W.B.)
- EMOTIONS—Smile (Columbia)

WQXI—Atlanta

- HALL & OATES—It's A Laugh (RCA)
- CAPTAIN & TENNILLE—You Never Done It Like That (A&M)
- ★ LITTLE RIVER BAND—Reminiscing (Harvest) 16-6
- ★ BOSTON—Don't Look Back (Epic) 11-5

Z-93 (WZGC-FM)—Atlanta

- PABLO CRUISE—Don't Want To Live Without It (A&M)
- THE WHO—Who Are You (MCA)
- ★ LITTLE RIVER BAND—Reminiscing (Harvest) 25-16
- ★ ATLANTA RHYTHM SECTION—Champagne (Polydor) 30-21

WBBQ—Augusta

- D• DONNA SUMMER—MacArthur Park (Casablanca)
- STEELY DAN—Josie (ABC)
- ★ NICK GILDER—Hot Child In The City (Chrysalis) 7-4
- ★ GERRY RAFFERTY—Right Down The Line (UA) 17-13

WFOM—Atlanta

- WINGS—London Town (Capitol)
- D• DONNA SUMMER—MacArthur Park (Casablanca)
- ★ LITTLE RIVER BAND—Reminiscing (Harvest) 8-3
- ★ CHRIS REA—Fool If You Think It's Over (Magnet) 6-2

WWSA—Savannah

- FUNKADELIC—One Nation Under A Groove (W.B.)
- AEROSMITH—Come Together (Columbia)
- ★ NICK GILDER—Hot Child In The City (Chrysalis) 8-4
- ★ CHRIS REA—Fool If You Think It's Over (Magnet) 10-8

WFLB—Fayetteville

- BARRY MANILOW—Ready To Take A Chance Again (Arista)
- DR. HOOK—Sharing The Night Together (Capitol)
- ★ ANNE MURRAY—You Needed Me (Capitol) 17-9
- ★ FUNKADELIC—One Nation Under A Groove (W.B.) 21-14

WQAM—Miami

- D• DONNA SUMMER—MacArthur Park (Casablanca)
- EMOTIONS—Smile (Columbia)
- ★ EXILE—Kiss You All Over (Warner/Curb) 19-6
- D★ VILLAGE PEOPLE—Macho Man (Casablanca) 9-1

WMJX (96X)—Miami

- D• JOHN PAUL YOUNG—Love Is In The Air (Scotti Brothers)
- ROLLING STONES—Beast Of Burden (Rolling Stones)
- ★ LITTLE RIVER BAND—Reminiscing (Harvest) 13-7
- ★ DIANA ROSS/MICHAEL JACKSON—Ease On Down The Road (MCA) 20-13

Y-100 (WHYI-FM)—Miami

- GERRY RAFFERTY—Right Down The Line (UA)
- KENNY LOGGINS—Whenever I Call You "Friend" (Columbia)
- ★ BOSTON—Don't Look Back (Epic) 26-21
- ★ CHRIS REA—Fool If You Think It's Over (Magnet) 17-12

WLOF—Orlando

- GERRY RAFFERTY—Right Down The Line (UA)
- THE WHO—Who Are You (MCA)
- D★ FOXY—Get Off (Dash) 29-10
- ★ AEROSMITH—Come Together (Columbia) 40-32

Q-105 (WRBQ-FM)—Tampa

- D• DONNA SUMMER—MacArthur Park (Casablanca)
- ANNE MURRAY—You Needed Me (Capitol)
- ★ WALTER EGAN—Magnet & Steel (Columbia) 14-12
- ★ BOSTON—Don't Look Back (Epic) 19-15

BI-105 (WBJW-FM)—Orlando

- THE WHO—Who Are You (MCA)
- STEPHEN BISHOP—Everybody Needs Love (ABC)
- ★ ROBIN GIBB—Oh Darlin' (RSD) 11-8
- D• EVELYN "CHAMPAGNE" KING—Shame (RCA) 16-12

WQPD—Lakeland

- ANDREW GOLD—How Can This Be Love (Elektra)
- CITY BOY—5-7-0-5 (Mercury)
- ★ ROLLING STONES—Beast Of Burden (Rolling Stones) 33-14
- ★ LITTLE RIVER BAND—Reminiscing (Harvest) 16-7

WMFJ—Daytona Beach

- ROLLING STONES—Beast Of Burden (Rolling Stones)
- WALTER EGAN—Hot Summer Nights (Columbia)
- ★ CAPTAIN & TENNILLE—You Never Done It Like That (A&M) 21-12
- D• MECO—The Theme From The Wizard Of Oz (Millennium) 32-22

WAFE—Jacksonville

- BARRY MANILOW—Ready To Take A Chance Again (Arista)
- DAN HILL—All I See Is Your Face (20th Century)
- ★ EXILE—Kiss You All Over (Warner/Curb) 12-3
- ★ CHRIS REA—Fool If You Think It's Over (Magnet) 10-7

WAYS—Charlotte

- AMBROSIA—How Much I Feel (W.B.)
- PRINCE—Soft And Wet (W.B.)
- ★ NICK GILDER—Hot Child In The City (Chrysalis) 21-15
- D★ JOHN PAUL YOUNG—Love Is In The Air (Scotti Brothers) 22-17

WKIX—Raleigh

- D• MECO—The Theme From The Wizard Of Oz (Millennium)
- DR. HOOK—Sharing The Night Together (Capitol)
- ★ PAUL DAVIS—Sweet Life (Bang) 32-26
- ★ LOUISIANA'S LE ROUX—New Orleans Ladies (Capitol) 16-12

WTOB—Winston-Salem

- D• DONNA SUMMER—MacArthur Park (Casablanca)
- ROLLING STONES—Beast Of Burden (Rolling Stones)
- D★ ALICIA BRIDGES—I Love The Night Life (Polydor) 30-25
- ★ LITTLE RIVER BAND—Reminiscing (Harvest) 15-10

WTMA—Charleston

- D• DONNA SUMMER—MacArthur Park (Casablanca)
- D• MECO—The Theme From The Wizard Of Oz (Millennium)
- ★ BARBRA STREISAND—Love Theme From Eyes Of Laura Mars (Columbia) 20-16
- D★ FOXY—Get Off (Dash) 14-10

WORD—Spartanburg

- NONE
- ★ NICK GILDER—Hot Child In The City (Chrysalis) 7-3
- ★ KENNY LOGGINS—Whenever I Call You "Friend" (Columbia) 21-13

WLAC—Nashville

- BILLY JO ROYAL—Anchors Away (Private Stock)
- ★ GERRY RAFFERTY—Right Down The Line (UA) 24-17
- ★ ANNE MURRAY—You Needed Me (Capitol) 12-4

92-Q—Nashville

- AMBROSIA—How Much I Feel (W.B.)
- DAN HILL—All I See Is Your Face (20th Century)
- ★ ANNE MURRAY—You Needed Me (Capitol) 15-11
- ★ LITTLE RIVER BAND—Reminiscing (Harvest) 11-7

WHBQ—Memphis

- 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) 27-22
- ★ BOSTON—Don't Look Back (Epic) 23-16

WFLI—Chattanooga

- LINDA RONSTADT—Back In The USA (Asylum) 19-14
- GENE COTTON—Sunday In Salem (Arista)
- ★ NICK GILDER—Hot Child In The City (Chrysalis) 19-14
- ★ KENNY LOGGINS—Whenever I Call You "Friend" (Columbia) 18-11

WRJZ—Knoxville

- THE WHO—Who Are You (MCA)
- ROLLING STONES—Beast Of Burden (Rolling Stones)
- AEROSMITH—Come Together (Columbia) HB-17
- ★ BOB SEGER—Hollywood Nights (Capitol) 22-15

WGOW—Chattanooga

- STONEBOLT—I Still Love You (Parachute)
- PAUL DAVIS—Sweet Life (Bang)
- ★ LITTLE RIVER BAND—Reminiscing (Harvest) 6-2
- ★ NICK GILDER—Hot Child In The City (Chrysalis) 12-7

WERC—Birmingham

- STEELY DAN—Josie (ABC)
- DR. HOOK—Sharing The Night Together (Capitol)
- ★ CHRIS REA—Fool If You Think It's Over (Magnet) 3-7
- ★ TEDDY PENDERGRASS—Close The Door (P.I.R.) 20-13

WGSN—Birmingham

He is soul.

Ray Charles is a man whose musical magic is so real, so true, that it reaches out and touches everyone— young and old, black and white. He is a man whose musical genius has made him a legend in his own time. He is a man whose name has come to *mean* soul. Because when it comes down to it, Ray Charles is soul.

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RAY CHARLES
love & peace



Produced by Ray Charles

SD 19199



Billboard Album Radio Action

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

BASED ON STATION PLAYLISTS THROUGH WEDNESDAY 9-13-1978

Top Add Ons-National

- DAN FOGELBERG & TIM WEISBERG—Twin Sons Of Different Mothers (Full Moon/Epic)
- LEE OSKAR—Before The Rain (Elektra)
- GINO VANNELLI—Brother To Brother (A&M)
- DAVE EDMUNDS—Tracks On Wax 4 (Swansong)

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)

- CHUCK MANGIONE—The Best Of Chuck Mangione (Mercury)
- DAN HILL—Frozen In The Night (20th Century)
- KINGFISH—Trident (Jef)
- DAN FOGELBERG & TIM WEISBERG—Twin Sons Of Different Mothers (Full Moon/Epic)
- BOSTON—Don't Look Back (Epic)
- ROLLING STONES—Some Girls (Rolling Stones)
- FOREIGNER—Double Vision (Atlantic)

KZLZ FM—Eugene (Stan Garrett)

- CRAIG FULLER/ERIC KAZ—(Columbia)
- DAVID COVERDALE'S WHITE SNAKE—Snakebite (United Artists)
- DAN FOGELBERG & TIM WEISBERG—Twin Sons Of Different Mothers (Full Moon/Epic)
- ROBERTA FLACK—(Atlantic)
- HEART—Dog & Butterfly (Portrait)
- CHUCK MANGIONE—The Best Of Chuck Mangione (Mercury)
- WHO—Who Are You (MCA)
- BOSTON—Don't Look Back (Epic)
- FOREIGNER—Double Vision (Atlantic)
- PABLO CRUISE—Worlds Away (A&M)

KZOK FM—Seattle (Mavis Mackoff)

- HEART—Dog & Butterfly (Portrait)
- BLUE OYSTER CULT—Some Enchanted Evening (Columbia)
- STYX—Pieces Of Eight (A&M)
- BLONDIE—Parallel Lines (Chrysalis)
- DAVID COVERDALE'S WHITE SNAKE—Snakebite (United Artists)
- ZWOL—(EMI America)
- ROLLING STONES—Some Girls (Rolling Stones)
- FOREIGNER—Double Vision (Atlantic)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
- WHO—Who Are You (MCA)

Western Region

TOP ADD ONS

- DAVID COVERDALE'S WHITE SNAKE—Snakebite (United Artists)
- DAN FOGELBERG & TIM WEISBERG—Twin Sons Of Different Mothers (Full Moon/Epic)
- CITY BOY—Book Early (Mercury)
- MARSHALL CHATMAN—Jaded Virgin (Epic)

★TOP REQUEST / AIRPLAY

- ROLLING STONES—Some Girls (Rolling Stones)
- WHO—Who Are You (MCA)
- BOSTON—Don't Look Back (Epic)
- FOREIGNER—Double Vision (Atlantic)

BREAKOUTS:

- ZWOL—(EMI America)
- STYX—Pieces Of Eight (A&M)
- HEART—Dog & Butterfly (Portrait)
- CHUCK MANGIONE—The Best Of Chuck Mangione (Mercury)

KSAN FM—San Francisco (Kate Ingram)

- ZWOL—(EMI America)
- DIRTY ANGELS—(A&M)
- 1994—(A&M)
- MARSHALL CHATMAN—Jaded Virgin (Epic)
- BOYZZ—Too Wild To Fame (Epic)
- CITY BOY—Book Early (Mercury)
- WHO—Who Are You (MCA)
- ROLLING STONES—Some Girls (Rolling Stones)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- BLONDIE—Parallel Lines (Chrysalis)

KWST FM—Los Angeles (Bob Gowa)

- DAVID COVERDALE'S WHITE SNAKE—Snakebite (United Artists)
- STYX—Pieces Of Eight (A&M)
- HEART—Dog & Butterfly (Portrait)
- BOSTON—Don't Look Back (Epic)
- ROLLING STONES—Some Girls (Rolling Stones)
- FOREIGNER—Double Vision (Atlantic)
- THE CARS—(Elektra)

KPRF FM—San Diego (Kathy)

- STYX—Pieces Of Eight (A&M)
- HEART—Dog & Butterfly (Portrait)
- THE TALKING HEADS—More Songs About Buildings And Food (Sire)
- CHRIS REA—What Ever Happened To Benny Santini (United Artists)
- DAN FOGELBERG & TIM WEISBERG—Twin Sons Of Different Mothers (Full Moon/Epic)
- KENNY LOGGINS—Nightwatch (Columbia)
- PABLO CRUISE—Worlds Away (A&M)
- BOSTON—Don't Look Back (Epic)
- WHO—Who Are You (MCA)

KOME FM—San Jose (Dana Jang)

- STYX—Pieces Of Eight (A&M)
- STONEGROUND—Hearts Of Stone (W.B.)
- DAN FOGELBERG & TIM WEISBERG—Twin Sons Of Different Mothers (Full Moon/Epic)
- DAVID COVERDALE'S WHITE SNAKE—Snakebite (United Artists)
- ROLLING STONES—Some Girls (Rolling Stones)
- BOSTON—Don't Look Back (Epic)
- THE CARS—(Elektra)
- WHO—Who Are You (MCA)

KZAF FM—Sacramento (Cyndie Slater)

- ZWOL—(EMI America)
- MARK FARMER BAND—No Fruits (Atlantic)
- CHUCK MANGIONE—The Best Of Chuck Mangione (Mercury)
- STEPHEN BISHOP—Bish (ABC)
- WHO—Who Are You (MCA)
- ROLLING STONES—Some Girls (Rolling Stones)
- DARYL HALL & JOHN GATES—Along The Red Red Ridge (RCA)
- THE CARS—(Elektra)

Top Requests/Airplay-National

- WHO—Who Are You (MCA)
- ROLLING STONES—Some Girls (Rolling Stones)
- BOSTON—Don't Look Back (Epic)
- FOREIGNER—Double Vision (Atlantic)

KLBI FM—Austin (Bart Hamil/Tom Quarles)

- JOE COCKER—Luxury You Can Afford (Elektra)
- STEVE KHAN—The Blue Man (Columbia)
- PLAYER—Danger Zone (RSO)
- BLONDIE—Parallel Lines (Chrysalis)
- LYNRYD SKYNYRD—Skynyrd's First And Last (MCA)
- CITY BOY—Book Early (Mercury)
- WHO—Who Are You (MCA)
- ROLLING STONES—Some Girls (Rolling Stones)
- THE CARS—(Elektra)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)

WRHO FM—New Orleans (Sambo)

- GREG KINN—Next Of Kin (Beserkley)
- THE TALKING HEADS—More Songs About Buildings And Food (Sire)
- CITY BOY—Book Early (Mercury)
- ROBIN TROWER—Caravan To Midnight (Chrysalis)
- STYX—Pieces Of Eight (A&M)
- HEART—Dog & Butterfly (Portrait)
- WHO—Who Are You (MCA)
- BOSTON—Don't Look Back (Epic)
- ROLLING STONES—Some Girls (Rolling Stones)
- LYNRYD SKYNYRD—Skynyrd's First And Last (MCA)

KY102 FM—Kansas City (Max Floyd)

- DAVID COVERDALE'S WHITE SNAKE—Snakebite (United Artists)
- LYNRYD SKYNYRD—Skynyrd's First And Last (MCA)
- ZWOL—(EMI America)
- STYX—Pieces Of Eight (A&M)
- JEAN-LUC PONTY—Cosmic Messenger (Atlantic)
- PLAYER—Danger Zone (RSO)
- BOSTON—Don't Look Back (Epic)
- WHO—Who Are You (MCA)
- EXILE—Mixed Emotion (W.B.)
- MEAT LOAF—Bat Out Of Hell (Epic)

Midwest Region

TOP ADD ONS

- DAVID COVERDALE'S WHITE SNAKE—Snakebite (United Artists)
- CHUCK MANGIONE—The Best Of Chuck Mangione (Mercury)
- ZWOL—(EMI America)
- NICK GILDER—City Nights (Chrysalis)

★TOP REQUEST / AIRPLAY

- BOSTON—Don't Look Back (Epic)
- WHO—Who Are You (MCA)
- ROLLING STONES—Some Girls (Rolling Stones)
- FOREIGNER—Double Vision (Atlantic)

BREAKOUTS:

- STYX—Pieces Of Eight (A&M)
- HEART—Dog & Butterfly (Portrait)
- AL STEWART—Time Passages (Arista)
- LYNRYD SKYNYRD—Skynyrd's First And Last (MCA)

WVWN FM—Detroit (Joe Urbiel)

- STYX—Pieces Of Eight (A&M)
- HEART—Dog & Butterfly (Portrait)
- ROLLING STONES—Some Girls (Rolling Stones)
- FOREIGNER—Double Vision (Atlantic)
- BOSTON—Don't Look Back (Epic)
- WHO—Who Are You (MCA)

WXRT FM—Chicago (Bob Gelms)

- LYNRYD SKYNYRD—Skynyrd's First And Last (MCA)
- CHUCK MANGIONE—The Best Of Chuck Mangione (Mercury)
- STARGASTLE—Real To Reel (Epic)
- JANIS IAN—(Columbia)
- BLONDIE—Parallel Lines (Chrysalis)
- DIRTY ANGELS—(A&M)
- ROLLING STONES—Some Girls (Rolling Stones)
- BOSTON—Don't Look Back (Epic)
- WHO—Who Are You (MCA)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)

WLVO FM—Columbus (Steve Runner)

- STYX—Pieces Of Eight (A&M)
- ROLLING STONES—Some Girls (Rolling Stones)
- WHO—Who Are You (MCA)
- BOSTON—Don't Look Back (Epic)
- ROLLING STONES—Some Girls (Rolling Stones)
- DAN FOGELBERG & TIM WEISBERG—Twin Sons Of Different Mothers (Full Moon/Epic)

WMMS FM—Cleveland (John Gorman)

- STYX—Pieces Of Eight (A&M)
- HEART—Dog & Butterfly (Portrait)
- DAVID COVERDALE'S WHITE SNAKE—Snakebite (United Artists)
- AC/DC—Power Age (Atlantic)
- AL STEWART—Time Passages (Arista)
- NICK GILDER—City Nights (Chrysalis)
- BOSTON—Don't Look Back (Epic)
- FOREIGNER—Double Vision (Atlantic)
- WHO—Who Are You (MCA)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)

WYDD FM—Pittsburgh (Stew Downs)

- GREG KINN—Next Of Kin (Beserkley)
- ZWOL—(EMI America)
- THE TALKING HEADS—More Songs About Buildings And Food (Sire)
- AL STEWART—Time Passages (Arista)
- HEART—Dog & Butterfly (Portrait)
- BLUE OYSTER CULT—Some Enchanted Evening (Columbia)
- WHO—Who Are You (MCA)
- BOSTON—Don't Look Back (Epic)
- ROBIN TROWER—Caravan To Midnight (Chrysalis)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)

WQFM FM—Milwaukee (Jim Roberts)

- STYX—Pieces Of Eight (A&M)
- HEART—Dog & Butterfly (Portrait)
- GINO VANNELLI—Brother To Brother (A&M)
- BOYZZ—Too Wild To Fame (Epic)
- ZWOL—(EMI America)
- BOSTON—Don't Look Back (Epic)
- WHO—Who Are You (MCA)
- KENNY LOGGINS—Nightwatch (Columbia)
- DAN FOGELBERG & TIM WEISBERG—Twin Sons Of Different Mothers (Full Moon/Epic)

KSHE FM—St. Louis (Ted Haebeck)

- STYX—Pieces Of Eight (A&M)
- CRAWLER—Snake, Rattle & Roll (Epic)
- KLAATU—So Army Suit (Capitol)
- ROBIN TROWER—Caravan To Midnight (Chrysalis)
- BOSTON—Don't Look Back (Epic)
- WHO—Who Are You (MCA)
- ROLLING STONES—Some Girls (Rolling Stones)

Southeast Region

TOP ADD ONS

- GINO VANNELLI—Brother To Brother (A&M)
- DAN FOGELBERG & TIM WEISBERG—Twin Sons Of Different Mothers (Full Moon/Epic)
- LEE OSKAR—Before The Rain (Elektra)
- GREG KINN—Next Of Kin (Beserkley)

★TOP REQUEST / AIRPLAY

- WHO—Who Are You (MCA)
- ROLLING STONES—Some Girls (Rolling Stones)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
- FOREIGNER—Double Vision (Atlantic)

BREAKOUTS:

- STYX—Pieces Of Eight (A&M)
- HEART—Dog & Butterfly (Portrait)
- STEPHEN BISHOP—Bish (ABC)
- LYNRYD SKYNYRD—Skynyrd's First And Last (MCA)

WRLS FM—Atlanta (Keith Allen)

- STYX—Pieces Of Eight (A&M)
- GREG KINN—Next Of Kin (Beserkley)
- WHO—Who Are You (MCA)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
- FOREIGNER—Double Vision (Atlantic)
- PABLO CRUISE—Worlds Away (A&M)

WRQL FM—Washington (Kathy Kanner)

- DAN FOGELBERG & TIM WEISBERG—Twin Sons Of Different Mothers (Full Moon/Epic)
- NICK GILDER—City Nights (Chrysalis)
- STYX—Pieces Of Eight (A&M)
- HEART—Dog & Butterfly (Portrait)
- WHO—Who Are You (MCA)
- ROLLING STONES—Some Girls (Rolling Stones)
- FOREIGNER—Double Vision (Atlantic)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)

National Breakouts

- STYX—Pieces Of Eight (A&M)
- HEART—Dog & Butterfly (Portrait)
- LYNRYD SKYNYRD—Skynyrd's First And Last... (MCA)
- AL STEWART—Time Passages (Arista)

WQXM FM—Tampa (Neal Mirsky)

- GATO BARBERI—Tropico (A&M)
- STYX—Pieces Of Eight (A&M)
- PLAYER—Danger Zone (RSO)
- LYNRYD SKYNYRD—Skynyrd's First And Last (MCA)
- BOSTON—Don't Look Back (Epic)
- ROLLING STONES—Some Girls (Rolling Stones)
- WHO—Who Are You (MCA)

WIKZ FM—Miami (Michele Robinson)

- STYX—Pieces Of Eight (A&M)
- GINO VANNELLI—Brother To Brother (A&M)
- HEART—Dog & Butterfly (Portrait)
- ZWOL—(EMI America)
- MOLLY HATCHET—(Epic)
- STEPHEN BISHOP—Bish (ABC)
- ROLLING STONES—Some Girls (Rolling Stones)
- WHO—Who Are You (MCA)
- BOSTON—Don't Look Back (Epic)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)

WQSR FM—Tampa (Steve Huntington)

- LEE OSKAR—Before The Rain (Elektra)
- CHUCK MANGIONE—The Best Of Chuck Mangione (Mercury)
- STEPHEN BISHOP—Bish (ABC)
- CRIMSON TIDE—(Capitol)
- JANIS IAN—(Columbia)
- LYNRYD SKYNYRD—Skynyrd's First And Last (MCA)
- KENNY LOGGINS—Nightwatch (Columbia)
- WHO—Who Are You (MCA)
- AMBROSIA—Life Beyond L.A. (W.B.)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)

WKTR FM—Baltimore (Lou Krieger)

- STYX—Pieces Of Eight (A&M)
- HEART—Dog & Butterfly (Portrait)
- DONNA SUMMER—Live And More (Casablanca)
- STEPHEN BISHOP—Bish (ABC)
- LYNRYD SKYNYRD—Skynyrd's First And Last (MCA)
- GINO VANNELLI—Brother To Brother (A&M)
- WHO—Who Are You (MCA)
- ROLLING STONES—Some Girls (Rolling Stones)
- NICK GILDER—City Nights (Chrysalis)
- EXILE—Mixed Emotion (W.B.)

WLRB FM—New York (D. McNamera/L. Kleinman)

- WILDING BONUS—Pleasure Signals (Vice)
- SAVOY BROWN—Savage Return (London)
- JESSE WINCHESTER—A Touch On The Rainy Side (Bearsville)
- SYNERGY—Cords (Passport)
- GENTLE GIANT—Be A Giant For A Day (Capitol)
- STYX—Pieces Of Eight (A&M)
- WHO—Who Are You (MCA)
- SNAIL—(Cream)
- ROLLING STONES—Some Girls (Rolling Stones)
- TANEY SPENCER BAND—Three's A Crowd (A&M)

WYSP FM—Philadelphia (Stephen Johnson)

- HEART—Dog & Butterfly (Portrait)
- STYX—Pieces Of Eight (A&M)
- AL STEWART—Time Passages (Arista)
- GENTLE GIANT—Be A Giant For A Day (Capitol)
- LEE OSKAR—Before The Rain (Elektra)
- BLUE OYSTER CULT—Some Enchanted Evening (Columbia)
- JOE WALSH—But Seriously, Folks (Asylum)
- PABLO CRUISE—Worlds Away (A&M)
- ALAN PARSONS PROJECT—Pyramid (Arista)
- ROLLING STONES—Some Girls (Rolling Stones)
- WPLR FM—New Haven (G. Weingarth/E. Michaelson)

WYFM FM—New York (Tom Murrera)

- DAVE EDMUNDS—Tracks On Wax 4 (Swansong)
- GENTLE GIANT—Be A Giant For A Day (Capitol)
- WILLIE ALEXANDER & THE BOOM BOOM BAND—Willie Back In The States (MCA)
- STEPHEN GRAPPPELLI—Uptown Dance (Columbia)
- LEE OSKAR—Before The Rain (Elektra)
- CHAMPION—(Epic)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- WHO—Who Are You (MCA)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
- ROLLING STONES—Some Girls (Rolling Stones)

WCMF FM—Rochester (Gary Whipple)

- LEE OSKAR—Before The Rain (Elektra)
- HEART—Dog & Butterfly (Portrait)
- CHUCK MANGIONE—Children Of Sanchez (Mercury)
- NICK GILDER—City Nights (Chrysalis)
- DAVID COVERDALE'S WHITE SNAKE—Snakebite (United Artists)
- ZWOL—(EMI America)
- WHO—Who Are You (MCA)
- THE CARS—(Elektra)
- BOSTON—Don't Look Back (Epic)
- AMBROSIA—Life Beyond L.A. (W.B.)

WBAB FM—Babylon (Bernie Bernard)

- STYX—Pieces Of Eight (A&M)
- GENTLE GIANT—Be A Giant For A Day (Capitol)
- TOMMY HOEHN—Losing You To Sleep (London)
- HEART—Dog & Butterfly (Portrait)
- NORTON BUFFALO—Desert Horizon (Capitol)
- WHO—Who Are You (MCA)
- BOSTON—Don't Look Back (Epic)
- ROLLING STONES—Some Girls (Rolling Stones)
- KENNY LOGGINS—Nightwatch (Columbia)

WMMR FM—Philadelphia (Jerry Stevens)

- HEART—Dog & Butterfly (Portrait)
- DAN FOGELBERG & TIM WEISBERG—Twin Sons Of Different Mothers (Full Moon/Epic)
- GENTLE GIANT—Be A Giant For A Day (Capitol)
- N. STEWART—Time Passages (Arista)
- CRAIG FULLER/ERIC KAZ—(Columbia)
- STARGASTLE—Real To Reel (Epic)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- ROLLING STONES—Some Girls (Rolling Stones)
- WHO—Who Are You (MCA)
- BOSTON—Don't Look Back (Epic)

WQAE FM—Syracuse (Ed Lewine)

- CRAIG FULLER/ERIC KAZ—(Columbia)
- THE TALKING HEADS—More Songs About Buildings And Food (Sire)
- LYNRYD SKYNYRD—Skynyrd's First And Last (MCA)
- DAN FOGELBERG & TIM WEISBERG—Twin Sons Of Different Mothers (Full Moon/Epic)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- FOREIGNER—Double Vision (Atlantic)
- WHO—Who Are You (MCA)
- THE CARS—(Elektra)

WLRB FM—New York (D. McNamera/L. Kleinman)

- WILDING BONUS—Pleasure Signals (Vice)
- SAVOY BROWN—Savage Return (London)
- JESSE WINCHESTER—A Touch On The Rainy Side (Bearsville)
- SYNERGY—Cords (Passport)
- GENTLE GIANT—Be A Giant For A Day (Capitol)
- STYX—Pieces Of Eight (A&M)
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- ROLLING STONES—Some Girls (Rolling Stones)
- FOREIGNER—Double Vision (Atlantic)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)

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**CALIFORNIA JAM INC.,
SANDY FELDMAN AND LENNY STOGEL,
WISH TO THANK
ALL THOSE RESPONSIBLE
FOR THE SUCCESSES OF:**



**MARCH 18, 1978
ONTARIO MOTOR SPEEDWAY
ONTARIO, CALIFORNIA**



**AUGUST 26, 1978
MOSPORT PARK
ONTARIO, CANADA**

Jam 2: An Impossible Encore... **L.A. Times**

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It Was A Triumph! **Toronto Star**

Rockfest Breaks Record... **Variety**

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photo Kim Gottlieb

**CALIFORNIA JAM INC.
9530 Dalegrove Dr.
Beverly Hills, CA 90210
(213) 550-0577**

★ Produced by Sanford Feldman, Co-Produced and Directed by Jorn Winther for Excelsior Productions, Ltd.

1978 Was the Year of the Jam...But it's only the beginning.

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BILLBOARD ARBITRON FORMAT RATINGS

A computation of individual market's formats released by Arbitron based on metro average quarter hour, share and cume figures for Monday to Sunday 6 a.m. to midnight. All figures are reported to the nearest 100 people.

NEW YORK JULY-AUGUST

FORMATS	AVERAGE QUARTER HOUR—METRO SURVEY AREA													FORMATS	SHARES—METRO SURVEY AREA										CUME			
	TOTAL PERSONS 12+	TOTAL PERSONS 18+	MEN					WOMEN					TEENS 12-17		TOTAL PERSONS 12+ %	MEN				WOMEN				TEENS 12-17 %	FORMATS	TOTAL PERSONS 12+	M 18+	W 18+
			18-24	25-34	35-44	45-54	55-64	18-24	25-34	35-44	45-54	55-64				18-24 %	25-34 %	35-44 %	45-54 %	18-24 %	25-34 %	35-44 %	45-54 %					
AOR	1357	979	322	185	53	11	7	197	126	22	37	5	378	AOR	5.6	18.0	7.9	3.9	0.7	10.1	5.4	1.4	2.0	14.0	AOR	28094	10190	9460
BEAUTIFUL	2161	2140	63	121	184	149	252	48	162	164	234	370	21	BEAUTIFUL	8.7	3.5	5.2	13.2	15.9	2.5	6.8	9.6	12.2	0.8	BEAUTIFUL	35156	16590	18051
BEAUT BONN	1267	1258	2	60	56	194	160	32	78	74	191	188	9	BEAUT BONN	5.2	0.1	2.5	4.6	12.3	1.6	3.4	4.3	10.0	0.3	BEAUT BONN	14477	6536	7623
BEAUT TM	321	311		40	14	36	26	26	32	51	38	26	10	BEAUT TM	1.3		1.7	1.0	2.3	1.3	1.4	3.0	2.0	0.4	BEAUT TM	5353	2228	2942
BLACK	2381	1849	350	304	80	75	16	395	320	155	109	19	532	BLACK	9.7	19.6	13.0	5.7	4.7	20.2	13.8	8.9	5.7	19.7	BLACK	28000	9637	12338
CLASSICAL	727	725	10	37	84	101	79	30	63	27	72	71	2	CLASSICAL	3.0	0.6	1.5	6.1	6.4	1.6	2.7	1.5	3.8	0.1	CLASSICAL	13502	6802	6513
CONTEMP	3975	2799	356	308	208	105	84	506	427	394	157	90	1176	CONTEMP	16.3	19.9	14.4	15.9	7.8	25.9	18.5	22.9	8.3	43.4	CONTEMP	80933	25425	32444
COUNTRY	650	633	10	24	59	80	66	6	86	50	74	86	17	COUNTRY	2.7	0.6	1.0	4.2	5.1	0.3	3.7	2.9	3.9	0.6	COUNTRY	10833	5227	5091
ETHNIC	170	164	6	7	8	13	35	4	14	6	14	13	6	ETHNIC	0.7	0.4	0.3	0.6	0.8	0.3	0.6	0.4	0.8	0.2	ETHNIC	4341	2263	1995
JAZZ	330	298	29	107	26	4	4	40	46	22	4	10	32	JAZZ	1.3	1.6	4.5	1.9	0.3	2.0	2.0	1.3	0.2	1.2	JAZZ	6770	3609	2725
MELLOW	209	171	25	29	5	1		68	33	3	2	2	38	MELLOW	0.9	1.4	1.2	0.4	0.1	3.5	1.4	0.2	0.1	1.4	MELLOW	5150	2039	2338
MOR	726	715	16	44	54	100	70	22	29	120	106	92	11	MOR	3.0	0.9	1.8	3.9	6.3	1.2	1.2	7.0	5.5	0.4	MOR	12991	6044	6261
NEWS	2580	2542	46	190	168	262	228	32	142	156	256	285	38	NEWS	10.5	2.6	8.0	12.0	16.5	1.7	6.1	9.1	13.4	1.4	NEWS	53103	25914	25513
OLDIES	722	686	73	176	68	4	23	90	159	32	18	10	36	OLDIES	3.0	4.1	7.5	4.9	0.3	4.6	6.9	1.9	0.9	1.3	OLDIES	14446	6687	6817
PROG-ROCK	721	605	190	150	2	7	3	124	84	3	22	7	116	PROG-ROCK	2.9	10.6	6.3	0.1	0.1	6.3	3.7	0.2	1.2	4.3	PROG-ROCK	13315	6147	4947
SPANISH	638	600	72	105	49	49	30	43	120	125	76	87	38	SPANISH	3.8	4.4	5.3	3.7	3.1	2.9	5.5	7.5	4.1	1.7	SPANISH	8343	3312	4505
TALK	2403	2378	18	65	113	114	211	20	62	125	257	361	25	TALK	9.8	1.0	2.7	8.1	7.2	1.1	2.7	7.2	13.5	0.9	TALK	32727	13085	18508

Above average quarter hour figures and cume figures are expressed in hundreds (add two zeros). Cume figures represent a cumulative audience for a week of persons who have listened a minimum of five minutes. In the format listings "Beaut Bonn" is a "beautiful" music format syndicated by Bonneville Broadcast Consultants and "Beaut TM" is a "beautiful" music format syndicated by TM Programming.

Communication Act Revision Draws 40 Witnesses' Testimony

Continued from page 4
 Amendment strains." Geller supported the use of a spectrum fee in lieu of the public trustee obligation. Federal Communications Commission chairman Charles Ferris proposed a motion of gradual deregulation for broadcasters, suggesting

that Congress set a general timetable and give the FCC flexibility to achieve deregulation at a different pace for radio and tv and in markets of differing size and diversity. Ferris argued for reliance on more than the market place.

"We expect more of the broadcast media than for it to simply satisfy the level of demand for entertainment by consumers who fulfill favored advertiser demograph profiles" Ferris said.

Ferris did admit, however, that the current "public interest" standard of the 1934 Act could be constructively flushed out with more specific principles.

For radio, Ferris suggested that the following assurances be used as a basis for deregulation; that minorities had gained an adequate foothold in the medium through employment and ownership.

Ferris argued for the FCC to maintain its power to oversee broadcasters affirmative action employment efforts, that public radio had reached sufficient penetration to supply a viable alternative service and that all feasible technical steps had been taken to open up additional frequencies or to ensure greater public access to existing frequencies.

Ferris stressed that radio in general is at present "far more competitive and responsive to segmented audience taste than is television."

"In many markets," he said, "there is already a wide diversity of radio choices, from all-news to classical, both commercial and non-commercial, and including specialized service for black and Hispanic audiences." If Ferris' conditions for deregulation were met, he would envision the FCC determining deregulation on a market by market basis.

Commissioner Abbot Washburn strongly opposed proposals to grant permanent licenses and to totally deregulate radio.

Unlike Ferris and most of the oth-

ers who testified, Washburn did not wholeheartedly support a spectrum fee. "Devising a fee schedule that is fair for all spectrum uses would be very difficult," Washburn said. He questioned the appropriateness of funding public broadcasting and minority broadcast ownership through such a mechanism.

Commissioner Margita White also expressed concern over "the cross-subsidization of some communication services by others through the spectrum fee." Commissioner White "wholeheartedly" endorsed the deregulation of radio.

Jim Gabbert of the National Radio Broadcasters Assn. expressed his "full support" for the proposal to deregulate radio, challenging FCC chairman Ferris' suggestion that deregulation could happen gradually as market diversity increases. "I've seen radio coming from the end of World War II when there were only 600 stations to today with 8,000," Gabbert said, "And as the number of stations has increased, so has regulation."

"Radio broadcasters serve two masters," Gabbert complained. "Seven people in Washington and the public. Our constituency is the public and their views aren't always the same as those seven people in Washington."

Calling competition the most effective means of regulation, Gabbert said, "The nature of broadcasting is such that broadcasters must stay closely in touch with their listeners. ... thus, it is in the broadcasters self interest to review his or her operation constantly in order to assure its responsiveness to its audience."

"Such monitoring results in programming and policies continuously and precisely tailored for the conditions existing in each particular service area."

Testifying for the National Assn. of Broadcasters, Donald Thurston, NAB board chairman and Walter

(Continued on page 34)

Arbitron 'Conversion To Format Categories' Bows

Continued from page 1

This feature, along with the "Billboard Arbitron DJ Rating Performance," introduced last week, is possible because Billboard has acquired from Arbitron all computer tapes from measured markets.

The initial presentation of the for-

mat feature finds the contemporary format with a 16.3 share, or percentage for total listening audience over the age of 12, or percentage of that audience for the performance of these DJs in the last five Arbitron reports: July/August 1977, October/November 1977, January/February 1978, April/May 1978, July/August 1978.

If one combines all versions of (Continued on page 32)

Rating Ploy Foiled By Philly AMer

PHILADELPHIA—By tipping its mitts innocently enough, the steam was taken out of a Labor Day weekend ratings promotion by WFIL-AM from WIP-AM.

To promote its "Win A Juke Box" promo, WIP had asked its listeners to send in the titles of their favorite songs. The top 300, WIP heralded in newspaper ads, would be played throughout the Labor Day weekend. And in listening to the 300 favorites, they would also hear how to win the jukebox.

However, Bruce Holberg, WIP's program director, went a step further in listing the 300 song titles in the newspaper advertisement.

Jay Cook, WFIL's program chief, took advantage of the information to which he would not be privy to and programmed the same songs for the holiday weekend.

While WFIL is the leading rock station on the AM-band and WIP also enjoys top numbers with MOR programming, WFIL has been reaching out for the 25 to 35 set on which WIP has a strong hold.

Cook says that any time the competition tips its hand, he's going to be ready to scoop them—just as he did once before a number of years ago. Some time back when WIP listed its 99 countdown in print, WFIL jumped the gun and aired the opposition's 99 record hits.

BILLBOARD ARBITRON DJ RATING PERFORMANCE

Following are Arbitron rating trends of top DJs performance. Shown are rating shares for total listening audience over the age of 12, or percentage of that audience for the performance of these DJs in the last five Arbitron reports: July/August 1977, October/November 1977, January/February 1978, April/May 1978, July/August 1978.

LOS ANGELES:

STATION CALL LETTERS	Monday-Friday 6 a.m.-10 a.m.					STATION CALL LETTERS
	July-Aug. 77	Oct.-Nov. 77	Jan.-Feb. 78	April-May 78	July-Aug. 78	
KBIG-FM	4.1	5.4	5.8	5.7	5.1	KBIG-FM
Phil Reed & Gary Gray Format: "beautiful"—Bonneville						
KFI-AM	5.0	5.3	4.7	5.1	6.6	KFI-AM
Al Lohman & Roger Barkley Format: contemporary						
KHJ-AM	3.6	3.5	3.0	3.9	2.2	KHJ-AM
Charlie Tuna Format: contemporary						
KJOI-FM	4.3	2.9	4.2	3.6	3.8	KJOI-FM
Jim Warlin Format: "beautiful"						
KLAC-AM	3.0	3.2	3.6	2.8	2.9	KLAC-AM
Dick Haynes Format: country						
KMET-FM	2.1	2.1	2.9	3.2	3.6	KMET-FM
Jeff Gonzer Format: AOR						
KMPC-AM	4.3	4.9	5.3	4.8	4.1	KMPC-AM
Dick Whittinghill Format: adult contemporary						
KRTH-FM	2.2	2.6	2.3	2.3	2.9	KRTH-FM
No personality Format: 70% gold, 30% contemporary						
KUTE-FM	0.7	0.9	0.9	1.6	3.0	KUTE-FM
Bill Stevens Format: adult disco						

SEPTEMBER 23, 1978 BILLBOARD



Heart

Dog &

Butterfly

Gold
on *Portrait*
records and tapes





AGENDA MEETING—Roy Wunsch, CBS Records official; Don Boyles of WSUN-AM, St. Petersburg, Fla.; Bob Young of KIKK-AM, Houston, and Joe Galante, RCA executive, formulate sessions for the 10th annual Country Radio Seminar slated for next March in Nashville's Hyatt Regency.

Disco KUTE-FM Shakes L.A. Race

By RAY HERBECK JR.

LOS ANGELES—While Metro-media's KMET-FM last solidly implanted its AOR flag atop the heap of contemporary outlets here in the July/August Arbitron book, it is previous non-contender KUTE-FM which has garnered a collective gasp among programmers for its performance with an adult disco format.

The former r&b outlet used to hover in the 1.1 or 1.2 12+ range for overall market share. But following a dramatic format change six weeks prior to the April/May book, KUTE-FM grabbed a 2.6. In the most recent sweep, it leaped to a startling 3.7 to emerge second in the market among contemporary music outlets.

Dominant with a 4.8 share in 12+ is KMET-FM, rising from 3.6 in April/May. For years, program director Sam Bellamy has struggled to break free of the 3.0 to 4.0 mire in which most contemporary rock outlets here remain stuck, usually fighting over tenths of a percentage point in this fragmented market.

Bellamy's breakout leaves p.d. John Sebastian's KHJ-AM in a dead heat with p.d. John Rooker's KFJ, both amassing a 3.1. However, KFJ dropped from a 3.6 in April/May, while KFJ rose to 3.1 from 2.2.

Former contemporary contenders KTNQ-AM and KLOS-FM, respectively Top 40 and AOR outlets, con-

tinued to slide. Storer Broadcasting's "Ten Q," up for sale, slipped from 2.6 to 2.0. KLOS-FM, once neck-and-neck with KMET-FM, also fell from 2.6 to hold at 2.3.

As usual in Los Angeles, all-talk, news or beautiful music stations grabbed the largest market shares, with Bonneville's KBIG-FM touting a 5.6 Period. Fred Seiden's beautiful outlet slipped from 6.6 in April/May, but the pattern is normal for summer months when Dodger baseball on all-talk KABC usually cuts into Seiden's numbers. KABC topped the market with a whopping 10.4 in 12+.

Other outlets making good showings include beautiful KJOI-FM with 4.6 and adult contemporary KMPC with 4.0, up from 3.4 thanks to the summer boost of Angels baseball broadcasts.

But the hands-down winner to emerge virtually out of nowhere and take second place among contemporary music stations remains KUTE-FM. Program director Larry Williams cites what he terms "our unique music combination" for the success.

"It's hard to put a label on it," he says, pointing out that the station still labors under a case of mistaken identity from its prior r&b days. "We're certainly a disco station now, but we use an unusual blend of three types of music."

Williams mends r&b hits which are crossovers or enjoy what he believes strong crossover potential, pop hits which qualify for the same crossover pattern, and pure disco.

"Of course, the overall flavor of the crossover hits is disco as well," he adds. "But we screen the pure disco cuts carefully, because what works well at a club doesn't always sound good over the air."

Toward this end, KUTE-FM features a disco program Saturday nights from 10 p.m. to 2 a.m. "We expose a lot of new material," he says, "and determine what to add to our regular rotation based on listener response." A recent breakout hit on Williams' station was Karen Young's "Hot Shot" which first aired on the Saturday show.

Noting that Kent Burkhardt's new disco format emerged a big winner this sweep in New York on WKTU-FM, Williams believes Burkhardt may be headed toward Los Angeles next. But Williams doesn't believe pure disco will work as well out West.

(Continued on page 37)

Chicago's WEFM-FM Doubles Teen Numbers

CHICAGO—By the looks of the July/August Arbitron, GCC's new FM rocker WEFM, converted from a classical station in February after a long legal battle, is a solid winner at least among teens.

The station shot from a 6.3 share or percent of teen audience (12 to 17) in the April/May Arbitron to a 12.5 in the latest rating period to become the number two station in the market among teens. The number one spot is still held by ABC's AM contemporary WLS which has a 21.5 share, also up from the 18.7 it had in April/May.

WEFM had a mere .1 share in January among teens when it was programming classical music. The station has moved up in other categories too. Among total persons 12 and older the station climbed from a 1.5 to a 2.8. For men 18 plus it went from a .9 to a 1.4 and among women 18 plus it went from .8 to 1.8.

MOR WGN-AM still holds the top position in shares in the market. The station slipped slightly from a 13.5 to a 12.0 among the 12 plus group, was off from a 15.4 to a 14.2 among men and went from a 14.7 to a 12.6 among women.

NBC's WKQX-FM is the winner in the AOR race. The station climbed from 2.2 to 3.0 among the 12 plus group, from 2.3 to 3.2 among men and 1.5 to 2.3 among women. This gain apparently came at the expense of ABC's WDAI-FM and WLUP-FM.

The ABC FM is off from 2.5 to 1.7 among the 12 plus segments, 2.4 to 1.7 among men, 1.6 to 1.1 among women. WLUP slipped from 2.8 to

2.0 among 12 plus and 1.8 to 1.1 among women. WLUP gained among men however, up from 2.3 to 2.6. All AORs lost teen audience, but WLUP lost the most, down from 8.9 to 3.1.

Progressive WXRT-FM showed a fair gain among men: up from 2.0 to 3.0.

Black WBMX-FM showed growth in all categories at the apparent expense of similarly formatted WVON-AM. Sponderling's outlet went from a 4.2 to a 5.6 among 12 plus, a 3.6 to a 4.8 among men, a 3.6 to a 5.2 among women and a 8.6 to a 10.0 among teens. All of these shares are record highs for the year. Apparently WBMX is taking advantage of numerous personnel changes at WVON.

Bonneville's contemporary MOR formatted WCLR-FM had a down book and management thinks the station was hurt by baseball listening on WGN (Chicago Cubs) and WMAQ-AM (Chicago White Sox). Bonneville owned WCLR-AM, which does not run the syndicated MOR format from the syndication arm of Bonneville, slipped from a 3.9 to a 2.9 among 12 plus, a 4.6 to a 2.6 among men and a 4.1 to a 3.6 among women.

NBC's country outlet WMAQ-AM, possibly with the help of baseball, gained in teens, up from 1.6 to 3.1; women, up from 4.3 to 5.8 and 12 plus up from 4.7 to 5.6; but lost men, 6.1 to 6.0.

Plough's WJJO-AM, which runs what it calls "Easy Listening Country" is up in all categories: 12 plus up from 1.9 to 2.7, men up from 1.9 to 2.5 and women up from 2.3 to 3.5.

Perhaps the strangest development in the market is the good performance of WIND-AM. During the rating period the outlet was on its last legs of an MOR format that was about to be dumped and replaced with talk. Despite a disinterest in this dying format by the station, WIND registered a 12 plus gain, up from 3.8 to 4.6; a gain among men, up from 3.8 to 4.7 and a gain among women, up 4.1 to 5.2.

Clear channel WCFL-AM, which was once a serious contender for the top rock position with WLS-AM, is at a low point with its home grown MOR. The station adopted this format after brief flings with syndicated MOR and beautiful formats. The station stands at 1.7 for 12 plus, 2.3 with women and 1.5 with men.

Metro-media's Top 40 FM, WMET was also hurt in the July/August book. The station fell from 3.3 to 2.2 among 12 plus, 1.6 to 1.3 among men, 1.9 to 1.5 among women and 14.5 to 8.3 among teens.

RKO's contemporary WFYR-FM is building an audience with women. The share is up from 3.5 to 4.1, but it is losing audience in other categories: 12 plus down from 3.4 to 3.0, men down from 3.7 to 2.4 and teens down from 2.0 to .8.

It has been said that the summer is not a good time for beautiful stations. Both Schulke formatted WLAK-FM and FM 100 formatted WLOO bear this out. Both are down.

WLAK fell from 5.1 to 4.2 among the 12 plus, 4.8 to 4.1 among men and 6.4 to 4.9 among women. WLOO slipped from 7.6 to 7.1 among 12 plus, 7.9 to 6.3 among men and 9.0 to 8.9 among women.

ACT REWRITE Rocky Road Looms For the Bill Sponsored By Solon Van Deerlin

By MILDRED HALL

WASHINGTON—As hearings resume on the Van Deerlin bill to rewrite the Communications Act, there are few "educated guesses" as to how many years it will take for the rewrite to go through the long, slow grind of congressional action.

Even with compromises tentatively agreed on, and the promise of a substantially revised bill reintroduced in 1979 by author and House Communications Subcommittee chairman Rep. Lionel Van Deerlin (D-Calif.), the road ahead looks rocky.

The formal scenario for passage of a bill looks deceptively simple in general outline, but a sensitive issue like regulation of broadcasting and telecommunications in this country brings strong political and lobbying forces into play that can cause virtually endless delays.

For those unfamiliar with the mystic game of bill passage, here is the general outline for the Van Deerlin bill:

R.H. 13015, dropped in the House "hopper" by its author, started its journey in the Communications Subcommittee of the House Interstate and Foreign Commerce Committee—with discussion having gone on since 1976.

Assuming all goes well, the subcommittee—after its lengthy public hearings, and a series of markup hearings amending the bill—will vote approval and present it to the full Commerce Committee.

If the full committee (which may also make considerable changes)

votes approval, the bill and a committee report goes to the House Rules Committee and thence to a floor vote.

The House Rules Committee has the power to decide when and how bills are to be debated and voted on in the House. Its traditional tyranny has been somewhat weakened, but it can still hold up legislation and block or delay action.

If the bill gets a passing vote in the House, it goes over to the Senate. There it makes another trip through a parallel subcommittee and full committee to a Senate floor vote. (The Senate Rules Committee does not handle the same kind of clout as the House counterpart.)

At each stage, amendments can and usually are made on the bill in committee and on the floor. (Also, an adverse vote by sub- or full committee can kill the bill—and its author and sponsors have to start again from scratch.)

Senate versions are usually different from original House bills, so a committee of conference is appointed to iron out the differences.

The final conference-compromise bill is then voted on by both House and Senate, and if passed, goes to the President, who can sign it or veto it—or let it become law by not signing it for a 10-day span after the White House has received it.

(Continued on page 38)

Communications Session

• Continued from page 32

May, radio board chairman, attacked the spectrum fee and other aspects of the new bill.

Thurston said the spectrum use fee "represents a dangerous break with precedent and would probably subject the broadcasting industry to future taxes of ever increasing amounts."

May, president of WPKE-AM in Pikeville, Ky., supported the unlimited license, and deregulation of radio, but questioned the bill's provision that each community will have "maximum full-time radio and tv broadcasting services."

He said there is just no way new stations can make it in many of the small radio markets in this nation."

Commissioner Tyrone Brown criticized the rewrite in general, describing the difficult position he sees the Subcommittee and the FCC facing. "The dilemma is that we can never completely reconcile the desire of consumers and listeners to dictate what is broadcast over the airwaves with the desire of broadcasters to be left alone to program as they see fit," Brown said.

"Movement too far in one direction would lead to chaos. Movement too far toward the other extreme would permit the broadcaster—by virtue of a government-granted monopoly over a portion of the spectrum—to dictate everything we see and hear. I fear that HR 13015 moves perilously close to the latter extreme."

'Juke Box' In 53 Cities

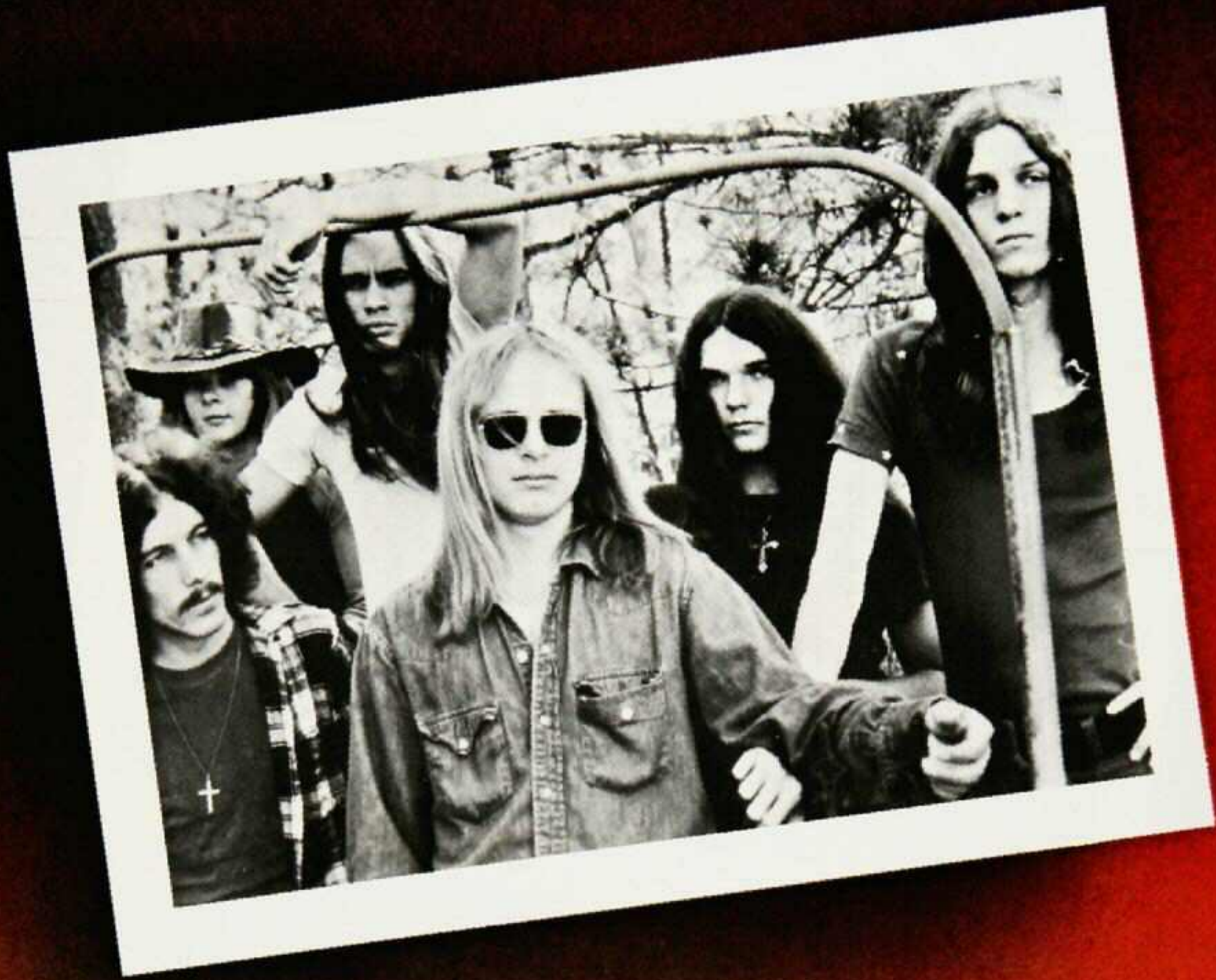
NEW YORK—American International Television's syndicated "Juke Box" starring Twiggy has cleared in 53 markets and the firm expects to add more shortly.

The show began Sept. 9 in Cincinnati and Harrisburg and will shortly be airing in other markets including New York, on WPIX-TV; Los Angeles on KTTV, Chicago on WFLD, Philadelphia on KYW-TV, Boston, WLVI and San Francisco on KRON.

Some of the stars set for the show include the Electric Light Orchestra, Rod Stewart, the Bay City Rollers, Bonnie Tyler, Andy Williams, David Essex, the Drifters and Sailor and Melanie.

The concert music shows are produced by Malcolm Gold and Roy Nevins and are directed by Mike Mansfield.

SKYNYRD'S FIRST AND...



LAST.



A special release... a very special album

Down South Jukin'/Preacher's Daughter/White Dove/Was I Right Or Wrong
Lend A Helpin' Hand/Wino/Comin' Home/The Seasons/Things Goin' On

MCA-3047

Produced by Jimmy R. Johnson and Tim Smith

MCA RECORDS

Country Sound Booming In Palm Beach Area

By SARA LANE

WEST PALM BEACH, Fla.—Country stations are wooing more and more listeners, according to Barry Grant, program director of WIRK-FM a 100,000 watt station located in Palm Beach County.

And, surprisingly the audience is growing younger and comprises the middle American for whom rock has lost his interest.

"We're winning audiences from Top 40 and rock stations because the 'new' music has progressed too far for our audiences to grasp," says Grant. "They simply can't relate to it. Our 30 to 35-year-old listener starts out with rock and back then the lyrics were basically country-oriented. For instance, a lot of the things the Beatles did were patterned after people like Carl Perkins, Buddy Holly and other rock-a-billy types.

"Now, these listeners feel more comfortable with country music; they can identify with it whereas they can't with the newer music."

Another growing country audience involves the black listener. "The basics of country music are human emotions," Grant continues. "What the artist is saying isn't ethnic. Divorce isn't ethnic; neither is a broken love affair. It doesn't matter what color your skin is, we all feel happiness and sadness. And country

lyrics are real, down-to-earth and basic."

Grant, who has been in radio 10 years, began at WIRK five years ago as production manager for WIRK-AM-FM. At that time the FM format was automated oldie goldie which Grant claims wasn't going anywhere.

The decision to switch to the present country format was primarily an economic move. Grant went on the air as a disk jockey, then became program director. WIRK's first ratings as a country station showed an upward trend from the beginning. The latest Arbitron ratings indicate the station went from a 6.5 12+ share in October-November to a 9.5 for April-May.

"Most country stations don't realize that country listeners are loyal. They don't switch dials; they stick right with you. We've had information from rating services that say a lot of our listeners stay with us two, three, maybe six or seven hours a day."

The Arbitron also showed a higher percentage among young listeners with a base of male and female in the 25 to 35-year-old group and number one in females 18 to 24.

"We like to feel we're gearing toward the traditional country audience which starts at about 35 and goes up. But, we've been extremely

successful with the younger people, too, because country music has begun to attract them with different sounds and young artists."

WIRK is planning to expand its signal and is awaiting FCC approval and looking for property to accommodate a new tower.

Grant works with an amazingly large playlist—60 records a week, although the actual numbers reported to Billboard are between 40 and 45, the additional 15 are extras. And, Grant adds anywhere from four or five new records each week.

"A lot of programming is 'gut' feeling," says Grant. "If you feel good about it, you'd better play it. If we believe in a record, we like to be the first to break it, yet we are selective."

In addition to the 'gut' feeling, Grant emphasizes the station must know its audience and do its research carefully.

"We spend two whole days on trade publications," he continues. "We keep a list of every phone call which comes in writing down everything we can about the caller, his or her age, sex, listening preferences. We want to know what type of person is requesting the record."

According to Grant there are three ingredients (he calls them the three Ps) that make a record successful. Potential, packaging and promotion. And, if a record doesn't have a hook within the first 31 seconds, Grant usually skips over it.

A songwriter himself with several tunes recorded by country artists, Grant likens songwriting to radio commercial writing. "In commercials you have 30 seconds to tell your story. You must be brief and each line has to say something. If I don't hear a hook in 31 seconds I know my audience won't."

Disco Shifts L.A.'s Book

• Continued from page 34

"Our mix is more mass appeal, which plays to the diverse population spread out across L.A.," he says. "Burkhart's approach is pure disco, which of course would work well in New York where disco in the U.S. was born and is entrenched. But it's still just evolving in L.A."

KUTE-FM is helping with the evolution through dance parties at local clubs and fashion shows at malls. Williams and his DJs attend. "It's important for our new identity," he concludes, "but, also, I think the day of the programmer in his ivory tower is over. You have to get out there and mingle with the people to learn what they want."

Hope, Others Guest On Osmonds' Opener

NEW YORK—Bob Hope, Olivia Newton-John and KC & the Sunshine Band join Donny and Marie Osmond in the season premiere of the "Donny and Marie" series Friday (22) on ABC-TV.

Among those making cameo appearances is George Osmond, father of the brother and sister act. The show features a production number with Donny and Marie and 12 dancers in "Disco Inferno," taped before an audience at the Osmond Entertainment Center in Orem, Utah. Art Fisher is producer.

Additional radio/TV news can be found on page 52.

Grant does make a few exceptions to this rule. "A couple of weeks ago, a record producer came in with a new artist and while he was here I put on the record, listened for 31 seconds, didn't hear the hook and started to take the record off.

"The producer asked me to listen once more—the hook came at 32 seconds. I put the record on again and sure enough the hook did come at 32.



REVERSE ROLES—Who member Peter Townshend takes the mike for a change as he is interviewed at WLIR-AM Hempstead, N.Y., by the station's program director Denis McNamara.

KGOU-FM's Mixed Music Spans Pop, Jazz, Classics

NORMAN, Okla.—Eighteen hours a day, seven days a week KGOU-FM, which calls itself "The Radio Station," features a mixture of jazz and rock music. But on Sunday evening the greats of classical music take to the airwaves.

"KGOU started out as an alternative station," says station manager Roy Lamberton, "and the classical music was seen as an alternative. We also inherited the classical following of WNAD-AM (Norman, Okla.) and KFNB-FM (Oklahoma City) and really just can't justify taking the music off. Besides, the telephones Sunday evening are great."

Mike Renner programs the live portion which follows the New York Philharmonic and Chicago Symphony tape broadcasts. Mike has some trouble getting music to play, but listener requests generally get aired.

Lamberton reasons, "At a time when a classical music station in New York can be well rated, and the classical music station in Washington can be in the top 10 in listeners, Norman should be able to support seven hours of this music."

He says the staff looks at the classical music as "the great golden oldies of an earlier time."

While the classics hold forth on Sunday, jazz is served up from 9 p.m. to midnight Monday to Saturday. "Jazz, Straight No Chaser" is hosted by KGOU personality John Askins.

The show, which takes its title from the Thelonious Monk composition of the same name, covers the entire spectrum of modern jazz from George Benson to Charles Mingus.

Merv Griffin Books

NEW YORK—Frankie Laine, KC & the Sunshine Band and Helen Schneider are among the guests lined up for Merv Griffin shows Monday (18) through Thursday (21).

"I'm glad I took another listen because we're breaking that record here in South Florida. The artist, Joey Martin, is new and good. The song is one which our listeners will recognize.

"I've Been A Long Time Leaving" was done by Waylon Jennings and others and the hit version was done by Roger Miller who wrote it. It's a new treatment of a familiar song."

U.K. Co. Tees Production Arm For Intl Broadcasting

LONDON—Standard Broadcasting Corp. (U.K.) Ltd. has set up a subsidiary, Standard Sound Production, here as a music production

outfit for commercial radio in the U.K. and Europe.

The new organization follows a detailed analysis of independent local radio requirements, specially in the field of commercial jingles production music, and it will be headed up by David MacKenzie as managing director.

First move will be a library of commercials production music and sound effects, recorded in the U.K. This will be called the Standard Production Source and is the first exclusively U.K.-recorded library for radio. Agreement has been reached with the musicians union.

Standard Sound has concluded a co-production deal with T.M. Productions Inc. of Dallas, so there will be cost-sharing in the recording and also enable the library to be made available worldwide.

The new company will cover a wide range of music, designed for radio, and also including "campaign" packages. Some of the latter are written by Chuck Blore, but others will be originated in the U.K.

In May this year, Standard Sound recorded the theme and incidental music for sci-fi radio series "Alien Worlds," launched in the U.S. via Watermark.

Chairman of the new company is Lord Grimthorpe, with Colette Neill, formerly with the BBC, handling administration.

Coasters Revived On NBC-TV Stanza

NEW YORK—The Coasters revive their hit from the 1950s, "Charlie Brown" when they make a guest appearance on the Wednesday (27) telecast of the "Sha Na Na Show" over NBC-TV. Sha Na Na does "Mention My Name," "Me And My Shadow" and "Give My Regards To Broadway."

Bubbling Under The HOT 100

- 101—TAKE ME, I'M YOURS, Michael Henderson, Buddah 597 (Arista)
- 102—SMILE, Emotions, Columbia 3-10791
- 103—I LIKE GIRLS, Fatback Band, Spring 181 (Polydor)
- 104—LET'S START THE DANCE, Hamilton Bohannon, Mercury 74105
- 105—THERE'LL NEVER BE, Switch, Gordy 7159 (Motown)
- 106—YOU GOT ME RUNNING, Lenny Williams, ABC 12387
- 107—SATURDAY, Norma Jean Wright, Bearsville 0326 (Warner Bros.)
- 108—FUNK-O-NOTS, Ohio Players, Mercury 74014
- 109—MELLOW LOVIN', Judy Cheeks, Salsoul 2063 (RCA)
- 110—DANCING IN PARADISE, El Coco, AVI 203

Bubbling Under The Top LPs

- 201—OZARK MOUNTAIN DAREDEVILS, It's Alive, A&M SP 6006
- 202—SHALAMAR, Disco Gardens, Solar BXL1-2895 (RCA)
- 203—GARY CRISS, Rio De Janeiro, Salsoul 8504
- 204—VARIOUS ARTISTS, Souths Greatest Hits Vol. II, Capricorn 0209
- 205—ALICIA BRIDGES, Alicia Bridges, Polydor PD1-6158
- 206—MUSIQUE, Keep On Jumpin', Prelude PRL 12158
- 207—CISSY HOUSTON, Think It Over, Private Stock PS 7015
- 208—VARIOUS ARTISTS, Saturday Night Disco Party, Salsoul SA 8505 (RCA)
- 209—BOB MCGILPIN, Superstar, Butterfly FLY 010
- 210—STEVE GIBBONS BAND, Down The Bunker, Polydor PD1-6154

Vox Jox

By DOUG HALL

NEW YORK—Kevin Metheny has been named program director of WXKX-FM Pittsburgh succeeding Bobby Christian who has become WMET-FM Chicago p.d.

Metheny comes to 96-KX from a p.d. position at WZZD-AM (formerly WIBG) Philadelphia. He was also previously at KMJC-FM San Diego and WNOE-AM-FM New Orleans.

Meanwhile, 96-KX's AM sister station WTAE has been running an "I Love You Pittsburgh" contest. Listeners have been asked to write why they would like to have an "I Love You Pittsburgh" party in their home hosted by WTAE morning drive team Larry O'Brien and John Garry.

Steel Colony has been promoted to director of operations for WNJR-AM Newark, N.J. Colony has been on the air with WNJR 10 years and continues as afternoon drive personality. . . . Kevin Molloy has been appointed p.d. and music director at WWMM-FM Arlington Heights, Ill. He will continue to be morning drive host on the station. Molloy is a veteran of the Chicago market, having served at WMET-FM and WBBM-FM as an announcer.

Jon Currie, programming research associate at Frank Magid, is moving to Drake-Chenault to be national programming consultant. Currie has previously served as director of broadcasting at Appalachian State Univ., Boone, N.C., and

Act Rewrite

Continued from page 34

A two-thirds vote in House and Senate is required to override a veto and make the bill law. A so-called pocket veto kills a bill when a president lets a bill go unsigned so close to the end of a Congressional session that Congress has adjourned before the end of the 10-day signing period.

Additional hurdles along the way include lobbying by powerful interests that can kill the bill, or have it so weakened by amendments as to be ineffectual. Congressional leaders can do the same thing for political reasons, and to protect down-home interests.

But time and changes in political and public attitudes can and do give lost or long-delayed bills another chance in subsequent Congresses, if sponsors persist.

No one expects Congressman Van Deerlin to let up the pressure on Congress to update—to whatever extent possible—the 44-year-old Communications Act of 1934.

THE ELECTRIC WEENIE

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

DAVE HARDY CKDA . . . "Thank you for getting me promptly re-enlisted with the world's best collection of on-air crazies—The Weenie."

MIKE O'CONNOR KLZ . . . "Here's an address change. I don't want to miss my copy of the Weenie. You have the best service in the business!"

For free samples of the Electric Weenie write

The Electric Weenie

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

was an air personality at WSPD-AM and WOHO-AM Toledo.

Jim Roberts, new p.d. and music director at WDIF-FM Marion, Ohio, includes in his duties a monthly sheet he calls "JR's Notes." In the first item in the first issue he points out that his predecessor Bob North, "was fired, he did not quit as he stated in a Columbus radio column." Roberts is looking for "good, experienced talent looking for work."

More than 1,000 persons ran in the KMEL-FM San Francisco recent Sunday run through Golden Gate Park. The event was tied-in with Playboy, and Playmate of the Year Debra Jo Fondren awarded prizes that ranged from shoes to a trip for two to the Bahamas and a car.

WCLV-FM Cleveland presented a two-day festival in honor of the 1978-79 Cleveland ballet season earlier this month. For those two days all of the station's daytime music was devoted to ballet scores. The station also presented a number of interviews with Cleveland ballet personalities.

Tom Kamerling has joined KWCK-AM-FM Russellville, Ark., as operations manager. He comes from KARV-AM. KWCK has a new lineup as follows: Jim Cameron from 6 a.m. to 10 a.m., Max Morgan from 10 a.m. to 2 p.m., Richie Dean from 2 p.m. to 6 p.m. and Charlie, a woman DJ, from 6 p.m. to midnight. Cameron comes from KHMO-AM in Hannibal, Mo.

Pat Martin has been named consultant to WXKF-FM Fort Wayne. Martin says the AOR station "will concentrate on music image and promotions and downplay cash giveaways."

WCAR-AM Detroit mid-day personality Bobby Sherman participated in a 10-mile walk to promote the local NOW chapter recently. . . . WNOE-AM has added Jack Talley from 2 a.m. to 6 a.m. He comes from WROA-AM-FM Gulfport, Miss.

Category Tapes On Display By Kala Music Co.

SAN FRANCISCO—Kala Music will be introducing category tapes of its beautiful music format for the first time at the NRBA convention.

Kala president Steve Trivers will head a group of company executives in the Kala suite to demonstrate the tapes which permit a station to mix its own beautiful music from a slow tape, an uptempo tape and a vocal tape.

Previously, Kala had only offered a single matched flow tape which means a station cannot shuffle the sequence of musical selections.

Several other syndicators already offer category tapes.

Kala will also be promoting the performance of its 27 subscriber stations in the April/May Arbitron books.

Set Davis, Brass

NEW YORK—Danny Davis and the Nashville Brass make a guest appearance of an upcoming episode of "Hee Haw Honeys," which will air on NBC-TV Saturday (23).

WDEE-AM Detroit is about to name a new morning drive personality to replace Deano Day, who left the station. In the meantime, Ken Morgan is handling this shift.

KYA-AM San Francisco has added Sharon Rosenbush as promotion director. . . . WSUX-FM program director Big Al Frazier is looking for a "6 p.m. to midnight crazy cooker who won't cost us an arm and a leg." Tapes should be sent to Frazier's attention at the station at 1039 South Dual Highway, Seaford, Del., 19973. Frazier has added a "Moonlight Album Hour" Friday and Saturday at midnight. Fridays feature current albums and Saturdays feature oldies. WSUX's sister AM station WSFD has switched to a mellow sound and now has the following lineup: Scott Wallace from 6 a.m. to 10 a.m., Bob Krebs from 10 a.m. to 3 p.m. and p.d. Mike Cheney from 3 p.m. to signoff.

WGOW Chattanooga has a new lineup: John E. Douglas & Co., 6 to 10 a.m.; KC, 10 a.m. to 2 p.m.; Gene Michaels, 2 to 6 p.m.; Christopher Thomas, 6 to 10 p.m.; Rich Phillips, 10 p.m. to 2 a.m.; and Tim Cunningham, 2 to 6 a.m. . . . WKLY Hartwell, Ga., which runs a blend of Top 40 and top country hits, is in need of service.

WDRQ Detroit p.d. Gary Firth has been given a service award for "distinguished voluntary leadership" in the fight against birth defects by the Detroit March of Dimes. . . . KCKN Kansas City raised \$16,000 for asthmatic children in a 48-hour radiothon.

FM Listening In 10 Markets Shows 11% Rise

NEW YORK—A special Arbitron analysis of FM listening in 10 selected markets shows FM's listening up 11% in April/May reports from the previous year.

The 10 markets selected on the basis of geographic distribution and population by Arbitron are Detroit, Minneapolis-St. Paul, Kansas City, Orlando, Oklahoma City, Raleigh-Durham, Davenport-Rock Island-Moline, San Francisco, San Antonio and Norfolk-Portsmouth-Newport News-Hampton.

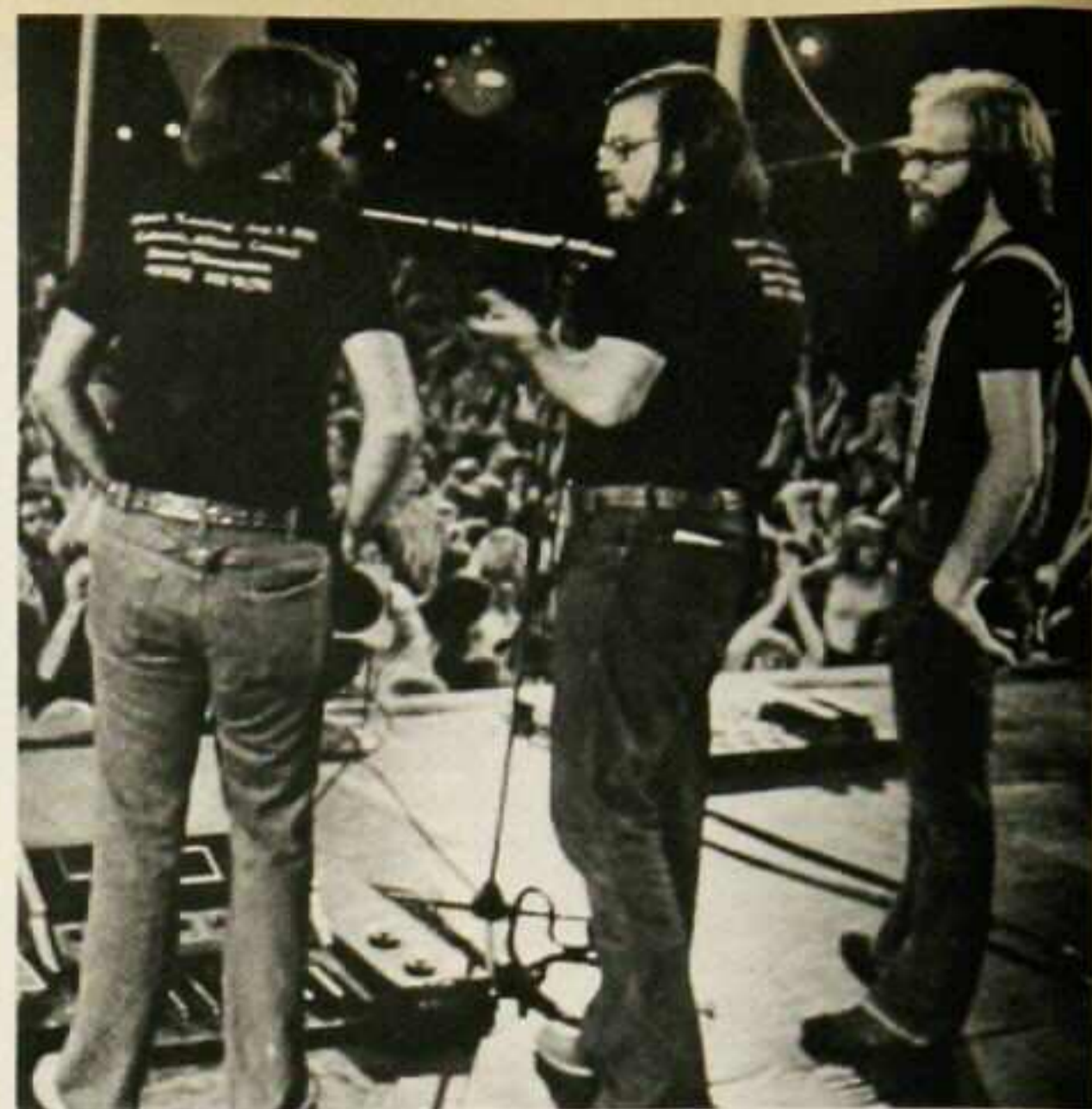
The average FM market share in these markets has increased from 33.9% in 1975 to 39.8% last year and 44% this year. Four of these markets have total FM listening surpassing that of AM: Detroit, Oklahoma City, Orlando, and Norfolk.

A similar study of FM growth in the top 10 markets found FM up 5% over the same period of time.

TV 'Superstar Show' Debuts In Las Vegas

NEW YORK—Paul Anka opened the first syndicated "Superstar Show" of the season Wednesday (13) from Las Vegas. Hosted by Sig Sakowicz, upcoming television shows will star Steve Martin, the Lennon Sisters, Bobby Vinton, Eddie Fisher and Liberace.

Sakowicz, who is a radio veteran from WGN-AM Chicago, also produced a "Vegas Hot Line" syndicated radio show.



FREE CONCERT—WIOQ-FM Philadelphia air personalities Alex Demers, left, Ed Sciaky, center, and Harvey get a crowd of more than 30,000 ready for an appearance by Polydor recording artists U.K. in a concert cosponsored by the station and the Philadelphia Cultural Affairs Council.

Nashville's WLAC-AM Hit By \$10,000 FCC Fine

By MILDRED HALL

WASHINGTON—The Federal Communications Commission has notified Nashville's WLAC-AM that it is liable for a \$10,000 fine for failure to identify program sponsors in connection with free promotional concerts put on by the station and properly log broadcast commercials.

The Commission says WLAC, property of Billboard Broadcasting Corp., had obtained from record companies free talent for its September 1977 promotional concert series called "Music Week '77." In return, WLAC aired the artists' records prior to and during the station's promotion of the concerts.

The "Music Week '77" promotion was planned prior to the transfer of ownership but the logging violation referred to by the FCC took place approximately 60 days after Billboard Broadcasting Corp. took over the license on July 19, 1977.

The station did announce that certain record companies had provided concert talent free of charge, and

logged these announcements as commercials, the Commission found.

But the FCC told WLAC in an October letter of inquiry that the actual time of each record played should have been logged as commercial time. Further, the station had failed to tell the listening public that WLAC was airing the records in return for the free concert appearances.

After receiving the FCC letter, WLAC made corrections in its program logs for Sept. 1-23, classifying the time of broadcast of 246 recordings as commercial time and listing the record companies as sponsors. But the Commission says the corrections made after the FCC inquiry do not relieve the station of liability for the prior violations.

WLAC-AM has elected to pay the \$10,000 fine. WLAC-FM (now WKQB) was not a participant in the "Music Week '77" promotion and is not involved.

Case Studies

By KENT BURKHART

Location: Midwestern medium large market.
Problem: A new FM Top 40 took the best of an established AM Top 40.
Solution: The FM station used a more music concept with a few commercials and little news. The AM was loaded with a heavy news commitment and, in general, too much talk. The FM used small commercial gimmicks. The AM did also but added to the already apparent air clutter.

Recommendations: A wise radio man once said "listen to your audience and they in turn will listen to you." The AM made the following shifts because of audience demands found by market research.

1. More continuity in music selections with heavy day parting.
2. More "conversational" than screaming verbage.
3. Cute fun quick promotion.
4. Better placed and structured newscasts . . . with morning news emphasis.
5. Reduction by 15% of commercials per hour.
6. Better production on locally produced promotion.
7. Elimination of jingles for freshness and effect.

Results: It took two years but the AM has rallied and moved back ahead of FM in 12+, 18-34 and 18-49. The AM remains number two in teens but not far away from the FM.

Burkhart is a well respected programming consultant. Copyrighted material.



CONGRATULATIONS
TANDY
from all of us at
MCA RECORDS

PENELOPE

Nothing Typical About Tampa's WJYW-FM

By SARA LANE

TAMPA—"WJYW-FM is not your typical beautiful music station with formal sounding announcers, automation and conventional back-

ground music," says Ken Cinco, operations manager for the Tampa, Fla. station.

"We're more conversational and

friendly, and we talk to the people who phone us. We try to do things for and with the community."

When Cinco joined the Robert

Rounsaville station two years ago, the station's main competitor was playing 'pretty music.'

"I thought 'whoopie.' They

weren't too much competition or so I thought. I have to give them credit though when we did so well last fall—our Arbitrons went from a 4.1 to 9.7 (12 plus, Monday through Sunday) our competition didn't just sit there. They went out and bought some and 'got their act together.' Well, our spring Arbitrons showed a slight drop which makes it more challenging, but it also shows me I shouldn't have been so smug when I first got here."

Tampa has three beautiful music stations and although Cinco feels that his is still the number one station, he's not sitting still.

"We're making improvements in our technical capabilities as well as in other areas," he notes. Improvements include installation of new equipment which will increase coverage for the 100 KW outlet and more on the air promotions.

WJYW subscribes to Schulke Radio Productions which not only provides music, but also technical and promotional advice.

"Sometimes I get on the phone several times a week to discuss whatever problems I think I'm running into," Cinco continues. "I don't think anyone can program better than they do at Schulke. And whenever we need advice on any aspect in broadcasting, we've got the experts to advise and consult with us."

One of the areas Cinco feels will help the station is the exclusive contract Schulke has with the BBC giving them exclusive rights to American and European artists in the beautiful music field.

"We get the recordings before the competition and we can control the quality, and the BBC itself is very quality conscious," Cinco says.

Cinco notes being live, the disk jockey comes across as 'live.' When listeners call the station, they get to speak with the man on the air. So, you get more of a one-to-one relationship and it's easy for the listener to pick up on this. When you sit in a recording booth and prerecord your news and station IDs, it isn't the same as doing it live."

Cinco, an 11-year veteran in radio, was born and reared in Hawaii and spent most of his radio career at KPOL-AM in Honolulu. He spent a month in Pittsburgh as an announcer before going to Tampa as operations manager. While he's done rock and MOR, he prefers the beautiful music format. Originally, WJYW's call letters were WBAE-FM—"a typical FM station, not doing much, just there," Cinco comments.

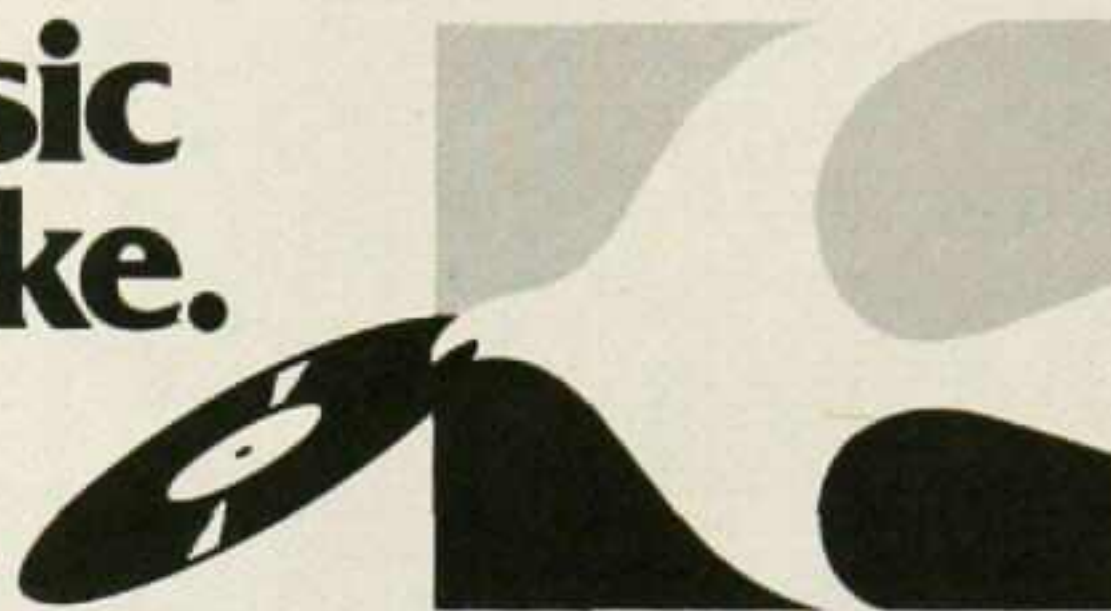
As FM stations gained in popularity, the owners tried another beautiful music service, but found the quality lacking. They changed the call letters to WAVV and spent a good deal of money trying to make it work.

Although it wasn't gaining in ratings, Rounsaville realized that the Tampa/St. Petersburg area was a good market for beautiful music and decided to go with Schulke.

"After many discussions," explains Cinco, "they changed the call letters to WJYW—joy—because it's a positive thing and you can do a lot promotionwise with it."

A recent promotion was "WJYW sharing joy with you this summer" with prizes for eight couple to spend a weekend at the Innesbrook Country Club resort. Another promo was aimed at office workers who were asked how they found joy in their office.

Tell us the music your listeners like. We'll keep it coming all year.



Whatever your station format, Music in the Air's Record Services can furnish the most popular, most current selections to suit your musical taste. We'll pre-screen today's top songs and top performers, lifting the winners from Billboard charts and dispatching them to you on a weekly or biweekly basis.

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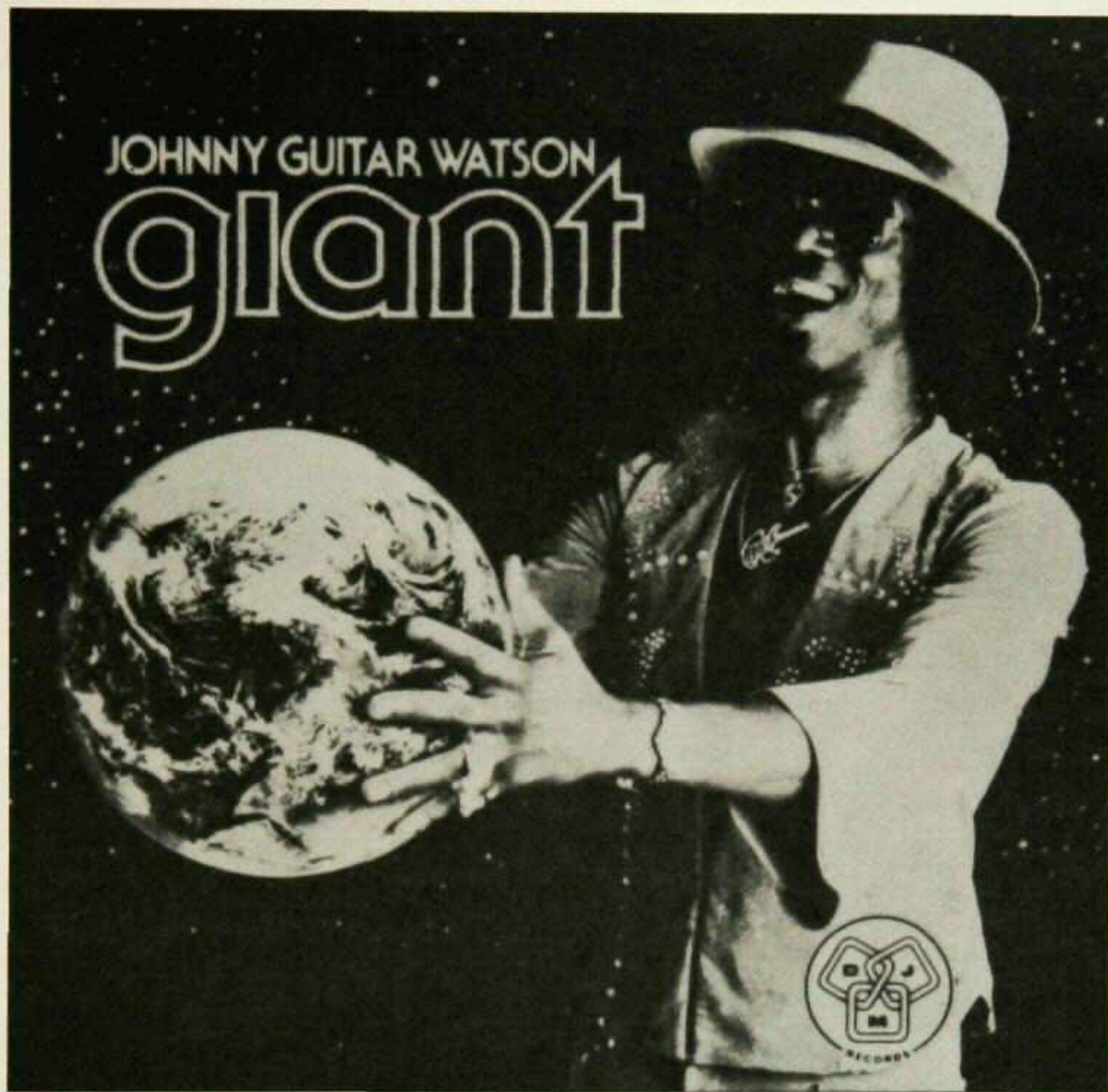
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DJM-19 Produced by Johnny Guitar Watson

ELEMENTARY, MY DEAR WATSON.

You don't have to be a detective to figure out that Johnny Guitar Watson's new album, "Giant," is destined to be his biggest ever. The clue comes from two of Johnny's recent albums—both went gold. So, it's no mystery where "Giant" is headed.



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New LP/Tape Releases

POPULAR ARTISTS

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the-minute on available new product. The following configuration abbreviations are used: LP—album; 8T—8-track cartridge; CA—cassette; QL—quadraphonic album; QB—quadraphonic 8-track cartridge. Multiple records and/or tapes in a set appear within brackets following the manufacturer number. Tape duplicator/marketers appear within parentheses following the tape manufacturer number, where applicable.

ADAMS, JAY BOY
Fork In The Road
LP Atlantic SD 19195 \$7.98
8T TP 19195 \$7.98
CA CS 19195 \$7.98

AERIAL
In The Middle Of The Night
LP Capitol SW 11828 \$7.98

ALESSI
Driftn'
LP A&M SP 4713 \$7.98

ALEXANDER, WILLIE & THE BOOM BOOM BAND
Meanwhile... Back In The States
LP MCA MCA 3052 \$7.98

ALLANSON, SUSIE
We Belong Together
LP Warner/Curb BSK 3217 \$7.98

AMBROSIA
Life Beyond
LP Warner Bros. BSK 3135 \$7.98

ANKA, PAUL
Listen To Your Heart
LP RCA AFL1-2892 \$7.98
8T AFS1-2892 \$7.98
CA AFK1-2892 \$7.98

ASHFORD & SIMPSON
Is It Still Good For Ya
LP Warner Bros. BSK 3219 \$7.98

BACK IN TIME
Back In Time
LP Cotillion SD 5207 \$7.98
8T TP 5207 \$7.98
CA CS 5207 \$7.98

BANDY, MOE
Love Is What Life's All About
LP Columbia KC 35534 \$7.98
8T CA 35534 \$7.98
CA CT 35534 \$7.98

BARRETTO, RAY
Can You Feel It?
LP Atlantic SD 19198 \$7.98
8T TP 19198 \$7.98
CA CS 19198 \$7.98

BEAMER BROTHERS
Honolulu City Lights
LP Paradise SLP 808 \$7.98

BECKER, WALTER see Donald Fagan

BERTRAND PLASTIC
Ca Plane Pour Moi
LP Sire SRK 8061 \$7.98

BIRD, TONY
Tony Bird Of Paradise
LP Columbia JC 34988 \$7.98
8T JCA 34988 \$7.98
CA JCT 34988 \$7.98

BLISS BAND
Dinner With Raoul
LP Columbia JC 35511 \$7.98
8T JCA 35511 \$7.98
CA JCT 35511 \$7.98

BLOOMFIELD, MICHAEL
Michael Bloomfield
LP Takoma B1063 \$7.98

BLUE OYSTER CULT
Some Enchanted Evening
LP Columbia JC 35563 \$7.98
8T JCA 35563 \$7.98
CA JCT 35563 \$7.98

BLUNSTONE, COLIN
Never Even Thought
LP Rocket BXL1-2903 \$7.98
8T BXS1-2903 \$7.98
CA BXX1-2903 \$7.98

BONEY M
Nightflight To Venus
LP Sire SRK 6062 \$7.98

BOONE, DEBBY
Midstream
LP Warner/Curb BSK 3130 \$7.98

BOSTON
Don't Look Back
LP Epic FE 35050 \$7.98
8T FEA 35050 \$7.98
CA FET 35050 \$7.98

BOZZ
Too Wild To Tame
LP Epic JE 35440 \$7.98
8T JEA 35440 \$7.98
CA JET 35440 \$7.98

BROTHERHOOD
Brotherhood
LP MCA MCA-2373 \$7.98
8T MCAT-2373 \$7.98
CA MCAC-2373 \$7.98

BUFFALO, NORTON
Desert Horizon
LP Capitol SW 11847 \$7.98

BURR, GARY
Matters Of The Heart
LP Lifesong JZ35362 \$7.98
8T JZA35362 \$7.98
CA JZT 35362 \$7.98

CAESAR, SHIRLEY
From The Heart
LP Roadshow LA 866H \$7.98

CAFE CREME
Discomania
LP RS 13035 \$7.98

CARLTON, LARRY
Larry Carlton
LP Warner Bros. BSK 3221 \$7.98

CARTER, VALERIE
Wild Child
LP Columbia JC 35084 \$7.98
8T JCA 35084 \$7.98
CA JCT 35084 \$7.98

CASSIDY, SHAUN
Under Wraps
LP Warner/Curb BSK 3222 \$7.98

CHAMPION
Champion
LP Epic JE 35438 \$7.98
8T JEA 35438 \$7.98
CA JET 35438 \$7.98

CHARLES, RAY
Love & Peace
LP Atlantic SD 19199 \$7.98
8T TP 19199 \$7.98

CA CS 19199 \$7.98

CHARLES, TINA
Heart 'N' Soul
LP Columbia JC 35416 \$7.98
8T JCA 35416 \$7.98
CA JCT 35416 \$7.98

CHAVIN
Jet Lag
LP CP JL 777 \$7.98

CHINNOCK, BILL
Badlands
LP Atlantic SD 19191 \$7.98
8T TP 19191 \$7.98
CA CS 19191 \$7.98

CITY BOY
Book Early
LP Mercury SRM 13737 \$7.98

COFFEY, DENNIS, BAND
A Sweet Taste Of Sin
LP Westbound WT 6105 \$7.98
8T TP 6105 \$7.98
CA CS 6105 \$7.98

CRAWLER
Snake, Rattle & Roll
LP Epic JE 35482 \$7.98
8T JEA 35482 \$7.98
CA JET 35482 \$7.98

CREACH, PAPA JOHN
Inphasion
LP DJM DJM 18 \$7.98

CRISS, GARY
Rio De Janeiro
LP Salsoul SA 8504 \$6.98
8T SB 8504 \$7.98
CA SC 8504 \$7.98

CROWELL, RODNEY
Ain't Living Long Like This
LP Warner Bros. BSK 3228 \$7.98

CRYERS
Cryers
LP Mercury SRM 13734 \$7.98

CURRY, TIM
Read My Lips
LP A&M SP 4717 \$7.98

DANIELS, CHARLIE, BAND
Volunteer Jam v. III & IV
LP Epic E2 35368 (2) \$7.98
8T EA 35368 \$7.98
CA E2T 35368 \$7.98

DAVE & SUGAR
Tear Time
LP RCA APL1-2861 \$7.98
8T APS1-2861 \$7.98
CA APK1-2861 \$7.98

DAVIS, SAMMY, JR.
Stop The World I Want To Get Off
LP Warner/Curb HS 3214 \$7.98

DELLS
New Beginnings
LP ABC AA 1100 \$7.98

DIAMOND, DYAN
In The Dark
LP MCA MCA-3053 \$7.98

DIAMOND, GREGG
Gregg Diamond's Starcruiser
LP Marlin 2217 \$7.98

DIAZ, DENNY see Donald Fagan

DIRTY ANGELS
Dirty Angels
LP A&M SP 4716 \$7.98

DONOHUE, DANE
Dane Donohue
LP Columbia JC 34278 \$7.98
8T JCA 34278 \$7.98
CA JCT 34278 \$7.98

DOUGLAS, CAROL
Burnin'
LP MCA MCA-3048 \$7.98

DRAGON
Are You Old Enough
LP Portrait JR35554 \$7.98
8T JRA35554 \$7.98
CA JRT 35554 \$7.98

EDMONDS, DAVE
Tracks On Wax 4
LP Swan Song SS 8505 \$7.98
8T TP 8505 \$7.98
CA CS 8505 \$7.98

EMOTIONS
Sunbeam
LP Columbia JC 35385 \$7.98

FAGEN, DONALD, WALTER BECKER & DENNY DIAZ
You Gotta Walk It Like You Talk It (Or You'll Love That Beat)
LP Vasa IMP 7005 \$7.98

FAIRCHILD, BARBARA
This Is Me
LP Columbia KC 35536 \$7.98
8T CA 35536 \$7.98
CA CT 35536 \$7.98

FARNER, MARK, BAND
No Frills
LP Atlantic SD 19196 \$7.98
8T TP 19196 \$7.98
CA CS 19196 \$7.98

FINISHED TOUCH
Need To Know You Better
LP Motown M7-906R1 \$7.98

FLACK, ROBERTA
Roberta Flack
LP Atlantic SD 19186 \$7.98
8T TP 19186 \$7.98
CA CS 19186 \$7.98

FOGELBERG, DAN & TIM WEISBERG
Twin Sons Of Different Mothers
LP Epic JE 35339 \$7.98
8T JEA 35339 \$7.98
CA JET 35339 \$7.98

FREE LIFE
Free Life
LP Epic JE 35392 \$7.98
8T JEA 35392 \$7.98
CA JET 35392 \$7.98

FULLER, CRAIG & ERIC KAZ
Craig Fuller / Eric Kaz
LP Columbia JC35324 \$7.98

BT JCA 35324 \$7.98
CA JCT 35324 \$7.98

FUTURES
Past, Present, And The Futures
LP Philadelphia Int'l JZ 35458 \$7.98
8T JZA 35458 \$7.98
CA JZT 35458 \$7.98

FYRE
Pyromancy
LP Stone Post Fyre 212 \$7.98

GOODY, GOODY
Goody, Goody
LP Atlantic SD 19197 \$7.98
8T TP 19197 \$7.98
CA CS 19197 \$7.98

HALL, DARYL, & JOHN OATES
Along The Red Ledger
LP RCA AFL1-2804 \$7.98
8T AFS1-2804 \$7.98
CA AFK1-2804 \$7.98

HAMMOND, JOHN
Footwork
LP Vanguard VSD \$7.98

HARRIS, ALLEN, BAND
Oceans Between Us
LP Columbia JC35364 \$7.98
8T JCA35364 \$7.98
CA JCT 35364 \$7.98

HATHAWAY, DONNY
The Best Of
LP Atco SD 38-107 \$7.98
8T TP 38-107 \$7.98
CA CS 38-107 \$7.98

HEART
Dog & Butterfly
LP Portrait FR 35555 \$7.98
8T FRA 35555 \$7.98
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HENDRIX, JIMI
The Essential Jimi Hendrix
LP Reprise 2 RS 2245 \$7.98

HOLLIES
A Crazy Steal
LP Epic 35334 \$7.98

HOLLOWAY, LOLEATTA
Queen Of The Night
LP Gold Mind GA 9501 \$7.98

IAN, JANIS
Janis Ian
LP Columbia JC 35325 \$7.98
8T JCA 35325 \$7.98
CA JCT 35325 \$7.98

JABARA, PAUL
Keeping Time
LP Casablanca NBLP 7102 \$7.98

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8T JEA 35452 \$7.98
CA JET 35452 \$7.98

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Who Do Ya (Love)
LP TK 607 \$7.98

KAZ, ERIC see Craig Fuller

KENNY, HOWARD
Superstar
LP Warner Bros. BSK 3220 \$7.98

KIHN, GREG
Next Of Kihn
LP Beserkley JBZ 0056 \$7.98

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Let Me Live In Your Life
LP Atlantic SD 19200 \$7.98
8T TP 19200 \$7.98
CA CS 19200 \$7.98

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Sir Army Suit
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The One And Only
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Anikana-O
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KOTKE, LEO
Burnt Lips
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LANCE, MAJOR
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LP Soul S 775IRI \$7.98

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LIFE, T.
That's Life
LP RCA APL1-2673 \$6.98
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The Most Beautiful Sounds of Christmas
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Love You Madly Orchestra
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MAYALL, JOHN
The Last Of The British Blues
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MAYFIELD, CURTIS
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McCLAIN, CHARLY
Let Me Be Your Baby
LP Epic KE 35448 \$7.98
8T EA 35448 \$7.98
CA ET 35448 \$7.98

McCOO, MARILYN & BILLY DAVIS JR.

Marilyn & Billy
LP Columbia JC 35603 \$7.98
8T JCA 35603 \$7.98
CA JCT 35603 \$7.98

McDANIEL, MEL
Mello
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McGILPIN, BOB
Superstar
LP Butterfly FLY 010 \$7.98

McGUIRE SISTERS
The Best Of
LP MCA MCA 2-4119 (2) \$7.98
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McKEE, LONETTE
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8T BXS1-2956 \$7.98
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Molly Hatchet
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Blackbird
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Mother Factor
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Myriam & Los Hijos del Paraguay
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Well Kept Secret
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1994
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Norma Jean
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Tony Orlando
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LP Columbia JC 35384 \$7.98
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CA JCT 35384 \$7.98

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Love Brought Me Back
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Sesame Street Fever
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8T BXS1-2895 \$7.98
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Silver Blue
LP Epic 35474 \$7.98

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The Concept
LP Cotillion SD 5206 \$7.98
8T TP 5206 \$7.98
CA CS 5206 \$7.98

SOFTONES
Brand New Day
LP H&L HL 69029 \$7.98

SOUL CHILDREN
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Disco From Another Galaxy
LP RCA APL1-2853 \$6.98
8T APS1-2853 \$7.98
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STARCASTLE
Real To Reel
LP Epic JE 35441 \$7.98
8T JEA 35441 \$7.98
CA JET 35441 \$7.98

STILLS, STEPHEN
Thoroughfare Gap
LP Columbia JC35380 \$7.98
8T JCA 35380 \$7.98
CA JCT 35380 \$7.98

STONEGROUND
Hearts Of Stone
LP Warner Bros. BSK 3187 \$7.98

SUPA, RICHARD
Tall Tales
LP Epic JE 35540 \$7.98

SWITCH
Switch
LP Gordy G7 980R1 \$7.98

TALKING HEADS
More Songs About Buildings & Food
LP Sire SRK 6058 \$7.98

TAYLOR, LIVINGSTON
3-Way Mirror
LP Epic JE 35540 \$7.98

TOTO
Toto
LP Columbia JC 35317 \$7.98
8T JCA 35317 \$7.98
CA JCT 35317 \$7.98

TRAMMPS
The Best Of
LP Atlantic SD 19194 \$7.98
8T TP 19194 \$7.98
CA CS 19194 \$7.98

TRIUMPH
Rock & Roll Machine
LP RCA AFL1-2982 \$7.98
8T AFS1-2982 \$7.98
CA AFK1-2982 \$7.98

TROWER, ROBIN
Caravan To Midnight
LP Chrysalis CHR 1189 \$7.98

VALLI, FRANKIE
Is The Word
LP Warner/Curb BSK 3233 \$7.98

VIENNA CHOIR BOYS & HERMANN PREY
Christmas With...
LP RCA ARL1-2939 \$7.98
8T ARS1-2939 \$7.98
CA ARK1-2939 \$7.98

WEBER, FRANK
As The Time Flies
LP RCA AFL1-2963 \$7.98
8T AFS1-2963 \$7.98
CA AFK1-2963 \$7.98

WEISBERG, TIM see DAN FOGELBERG

WHITTAKER, ROGER
The Roger Whittaker Christmas Album
LP RCA ANL1-2933 \$4.98
8T ANS1-2933 \$5.98
CA ANK1-2933 \$5.98

WHO, THE
Who Are You
LP MCA MCA-3050 \$7.98

WILLIAMS, LENNY
Spark Of Love
LP ABC AA 1074 \$7.98

WINCHESTER, JESSE
A Touch On The Rainy Side
LP Bearsville BRK 6984 \$7.98

WRIGHT, LORNA
Circle Of Love
LP Rocket BXL1-2902 \$7.98
8T BXS1-2902 \$7.98
CA BXX1-2902 \$7.98

VARIOUS ARTISTS
Steppin' Out... Disco's Greatest Hits
LP Polydor PD 29007 \$7.98

JAZZ

AFRO-CUBAN BAND
Rhythm Of Life
LP Arista AB 4188 \$7.98

AKKERMAN, JAN see Joachim Kuehn

AYERS, ROY
You Send Me
LP Polydor PD 16159 \$7.98

BARR, WALT
First Visit
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BARRON, KENNY
Innocence
LP Wolf 1203 \$7.98

BELLSON, LOUIE see Sarah Vaughan

BOBO, WILLIE
Hell Of An Act To Follow
LP Columbia JC 35374 \$7.98
8T JCA 35374 \$7.98
CA JCT 35374 \$7.98

BROWN, RAY see Sarah Vaughan

BURRELL, KENNY
Stormy Monday
LP Fantasy F 9558 \$7.98

CARTER, RON see Red Garland

COBHAM, BILLY
Simplicity Of Expression—Depth Of Thought
LP Columbia JC 35457 \$7.98
8T JCA 35457 \$7.98
CA JCT 35457 \$7.98

COREA, CHICK
Friends
LP Polydor PD 16160 \$7.98

DANIELS, EDDIE
Street Wind
LP Marlin 2214 \$7.98

DAVIS, RICHARD
Fancy Free
LP Galaxy GXY-5702 \$7.98

FARRELL, JOE
Night Dancing
LP Warner Bros. BSK 3225 \$7.98

FERGUSON, MAYNARD
Carnival
LP Columbia JC 35490 \$7.98
8T JCA 35490 \$7.98
CA JCT 35490 \$7.98

FLANAGAN, TOMMY
Something Borrowed, Something Blue
LP Galaxy GXY 5110 \$7.98

FORTUNE, SONNY
Infinity Is
LP Atlantic SD 19187 \$7.98
8T TP 19187 \$7.98
CA CS 19187 \$7.98

GARLAND, RED
Red Alert
LP Galaxy GXY-5109 \$7.98

GARLAND, RED, RON CARTER & PHILLY JOE JONES
Crossings
LP Galaxy GXY-5106 \$7.98

GOMEZ, RAY see Joachim Kuehn

GRAPPELLI, STEPHANE
Uptown Dance
LP Columbia JC 35415 \$7.98
8T JCA 35415 \$7.98
CA JCT 35415 \$7.98

HINZ, CHRIS, COMBINATION
Bamboo Magic
LP Atlantic SD 19185 \$7.98
8T TP 19185 \$7.98
CA CS 19185 \$7.98

JACKSON, BRIAN see Gil Scott-Heron

JACKSON, WILLIS
Bar Wars
LP Muse MR 192 \$7.98

JAROSLAV
Checkin' In
LP Columbia JC 35537 \$7.98
8T JCA 35537 \$7.98
CA JCT 35537 \$7.98

JONES, PHILLY JOE see Red Garland

KHAN, STEVE
The Blue Man
LP Columbia JC 35539 \$7.98
8T JCA 35539 \$7.98
CA JCT 35539 \$7.98

KING, MORGANA
Stretchin' Out
LP Muse MR 5166 \$7.98

KOFFMAN, MOE
Museum Pieces
LP Janus JXCS 7037 \$7.98

KUEHN, JOACHIM, BAND, featuring JAN AKKERMAN & RAY GOMEZ
Sunshower
LP Atlantic SD 19193 \$7.98
8T TP 19193 \$7.98
CA CS 19193 \$7.98

LAINE, CLEO
Gonna Get Through
LP RCA AFL1-2926 \$7.98
8T AFS1-2926 \$7.98
CA AFK1-2926 \$7.98

LEGGIO, CARMEN, QUARTET
Tarrytown Tenor
LP Famous Door HL 125 \$7.98

LEWIS, RAMSEY
Legacy
LP Columbia JC 35483 \$7.98
8T JCA 35483 \$7.98
CA JCT 35483 \$7.98

MACHITO AFRO-CUBAN SALSEROS

POPULAR COLLECTIONS

VARIOUS ARTISTS
Latin Disco: Salsa's Greatest Hits, v.2
LP Salsoul SA 8510 \$7.98

VARIOUS ARTISTS
Saturday Night Disco Party
LP Salsoul SA 8505 \$7.98

VARIOUS ARTISTS
Six Pak, v.1
LP Lone Star L 4600 \$7.98

(Continued on page 44)

SEPTEMBER 23, 1978 BILLBOARD

Are you old enough?



Everyone loves the new Dragon album.
But to fully appreciate it, it helps to have been around music for years and years.
It helps to have "heard it all" and to know the sound of a "sure thing."
Are you old enough to fully appreciate the best album yet from Australia's #1 rock group?
We think you are.

"Are You Old Enough." The new album from Dragon.

JR 35554

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ECLECTIC CANNON—Recording artist Jeremy Wind, left, talks with conductor Emanuel Vardi, center, and violinist David Nadien during sessions for his new LP, "The Flight Of The Eclectic." Disk includes Pachelbel's 17th century composition, "Cannon In D Major," with 16 string players, led by Vardi, augmenting Wind's less eclectic rock contributions.

Mexican Assn. Bumps Orfeon

By MARV FISHER

MEXICO CITY—One of the major independent record companies, Discos Orfeon, has been dropped from the ranks of AMPROFON, according to a decision handed down by the leading Mexican record association Aug. 17.

It is the third time in the 15-year history of the organization that such a step for alleged "violation of the code of ethics" has been taken.

The other instances were in the mid-'60s with EMI-Capitol, which returned to the fold three years later, and in the mid-'70s when Son Art was expelled. Both were for similar violations.

The brief announcement by AMPROFON was that because of "flagrant violation of the code of ethics on several counts by Orfeon it has been decided that they be removed from the association."

Two of three contradictory acts were purportedly the main reasons for the ousting. One was registered by Discos GAS for the duplication of the name of Los Pasteles Verdes, a popular selling group in Latin America, while the other was filed by the Philips Record Co., Polydor, for alleged similarity of the jacket of "Saturday Night Fever."

Remix 'Wiz' Song

NEW YORK—Wing & A Prayer Records will release a 12-inch 45 r.p.m. disco disk version of its highly successful "Ease On Down The Road" from the Broadway musical, "The Wiz." The tune by Consumer Rapport has been remixed and will run 6½ minutes. It will be commercially distributed by Sunshine Record Distributors.



PALEY PICS—Young fans take pictures of Sire artists the Paley Brothers during a recent in-store appearance at a Sam Goody store in New York.

Capitol Jazz Acts Take To the Road

LOS ANGELES—Capitol jazz acts Bobby Lyle, Raul De Souza, Gary Bartz and Caldera launched a tour Saturday (16) as part of what the label calls a "Modern Music Of The Americas" promotional tour.

Beginning in Dallas and winding up in Pittsburgh Monday (25), the tour was organized by Capitol in conjunction with several concert promoters and co-sponsored by NEED, the National Emergency Education Drive.

Most of the tour will focus on dates in the Southern and Eastern portions of the U.S. and many of the dates will be at colleges.

Radio station, newspaper and local television support are planned to coincide with the tour in addition to posters, handbills and album giveaways.

Lyle, De Souza, Bartz and Caldera are also expected to make appearances at several record stores including Peaches in Norfolk, Va., and Peaches and Music Scene in Atlanta, Ga.

Following the first four dates, the acts will temporarily split. Caldera and De Souza will then play two dates, Wednesday and Thursday (20, 21) in North Miami Beach and Jacksonville, Fla., and Bartz and Lyle will play those same two days in Memphis and Birmingham.

On Friday (22) the four will unite in Atlanta to play the Atlanta Free Jazz Festival. The four acts will then continue to share billing on the tour which ends with a concert promoted by NEED at the Syria Mosque in Pittsburgh.

NEW FACILITIES NEEDED

MMO Music Group Booms In N.Y.

NEW YORK—The MMO Music Group and its subsidiaries, Music Minus One and Inner City Records, are expanding their corporate headquarters to a 25,000 square foot facility in mid-Manhattan.

The new location will house the firms' art department, administrative offices, recording studio and shipping facilities.

According to Irv Kratka, president of the 29-year-old MMO, the move is the result of a 400% growth of the company's operations in the past two years.

Its most successful operation has been its Inner City jazz label through which jazz product by domestic and foreign artists is released.

The firm is licensed to release in this country, under its own name, product from a number of international labels including SteepleChase, Enja and Eastwind.

The company's catalog features more than 700 titles. About 172 of those were released in the past two years.

As part of its expansion program, MMO will establish a branch in Chicago within a month. A Los Angeles arm, established earlier this year, will be headed by David Kratka, Stan Schoen, whom Kratka describes as an industry veteran, will head the Chicago operation.

All branches of the firm operate under the name MMO Distributors.

New LP/Tape Releases

Continued from page 42

- MUCHO MACHO**
LP Pablo 2625 712 (2) \$13.99
- MADADINI, PETE**
Bones Blues
LP Sackville 4004 \$7.99
- MADISON, JIMMY**
Bumps On A Smooth Surface
LP Adelphi AD 5007 \$7.99
- MANGIONE, CHUCK**
Children of Sanchez
LP A&M SP-6700(2)
- MITCHELL, BLUE**
Summer Soft
LP Impulse LA 9347 \$7.99
- PASS, JOE**, see Sarah Vaughan
- PETERSON, OSCAR**, see Sarah Vaughan
- PONTY, JEAN-LUC**
Cosmic Messenger
LP Atlantic SD 19189 \$7.99
BT TP 19189 \$7.99
CA CS 19189 \$7.99
- PULLEN, DON**
Montreux Concert
LP Atlantic SD 8802 \$7.99
BT TP 8802 \$7.99
CA CS 8802 \$7.99
- RUSSELL, PEEWEE & COLEMAN HAWKINS**
Jazz Reunion
LP Barnaby/Candid BR 5018 \$7.99
- SCHIFFRIN, LALO**
Gypsies
LP Tabu JZ 35438 \$7.99
BT JZA 35438 \$7.99
CA JZT 35438 \$7.99
- SCOTT-HERON, GIL & BRIAN JACKSON**
Secrets
LP Arista G798 \$7.99
- SMITH, LONNIE LISTON**
The Best Of
LP RCA AFL1-2897 \$7.99
BT AF51-2897 \$7.99
CA AFK1-2897 \$7.99
- SUTTON, RALPH**
Piano Solos
LP Sackville 2012 \$7.99
- TJADER, CAL**
Breathe Easy
LP Galaxy GXY-5107 \$7.99
- VAUGHAN, SARAH**, featuring OSCAR PETERSON, JOE PASS, LOUIE BELLSON, & RAY BROWN
How Long Has This Been Going On?
LP Pablo 2310 821 \$7.99
CA K10 821 \$7.99

JAZZ COLLECTIONS

- VARIOUS ARTISTS**
Ecue (Ritmos Cubanos)
LP Pablo 2310 807 \$7.99
- VARIOUS ARTISTS**
Four Decades of Jazz
LP Xanadu 5001 \$7.99
- VARIOUS ARTISTS**
The Jazz Life
LP Barnaby/Candid BR 5021 \$7.99
- VARIOUS ARTISTS**
Newport Rebels
LP Barnaby/Candid BR 5022 \$7.99

THEATRE/FILMS/TV

- AIN'T MISBEHAVIN'**
Original Cast
LP RCA CBL 22965 \$7.99
- ANIMAL HOUSE**
Original Soundtrack
LP MCA MCA-3046 \$7.99
BT MCAT-3046 \$7.99
CA MCAC-3046 \$7.99
- THE BEST LITTLE WHOREHOUSE IN TEXAS**
Original Cast
LP MCA MCA-3049 \$7.99
BT MCAT-3049 \$7.99
CA MCAC-3049 \$7.99
- EVERY GOOD BOY DESERVES FAVOUR**
Original London Cast
LP RCA ARL1-2895 \$8.99
CA ARK1-2895 \$8.99
- REVENGE OF THE PINK PANTHER**
Original Soundtrack
LP United Artists UALA 913H \$7.99

CLASSICAL

- BACH, JOHANN SEBASTIAN**
Six Suites for Violoncello Solo
Höninger
LP Telefunken 36 35345 (3)
- BEETHOVEN, LUDWIG VAN**
"Ah, Perfidio", Cantata on the Death of Emperor Joseph II
Crespin, Arroyo, Diaz, New York Philh., Schippers
LP Odyssey Y 35208 \$3.99
- BERLIOZ, HECTOR**
Royal Hunt and Storm from "Les

- Troyens"; Suite from "Romeo et Juliette"**
Orchestre de Paris, Barenboim
LP Columbia M 35112 \$7.99
CA MT 35112 \$7.99
- BLITZSTEIN, MARC**
Regina
B. Lewis, Carron, Hecht, New York City Opera Orch. & Chorus, Krachmalnick
LP Odyssey Y 335236 (3) \$11.99
- BRAHMS, JOHANNES**
Piano Quartet No. 1 in G, Op. 25
Serkin, Busch Quartet members
LP Odyssey Y 34938 \$3.99
- Piano Quintet in F, Op. 34**
Fleisher, Juilliard String Quartet
LP Odyssey Y 35211 \$3.99
- Symphony No. 2 in D, Op. 73**
Chicago Symp. Orch., Levine
LP RCA ARL1-2864 \$7.99
BT ARS1-2864 \$7.99
CA ARK1-2864 \$7.99
- Symphony No. 4 in E, Op. 98; Academic Festival Overture, Op. 80**
Cleveland Orch., Maazel
LP London CS 7096 \$7.99
- BUXTEHUDE, DIETRICH**
Das Orgelwerk, v. 2
Chapuis
LP Das Alte Werk 26 35307 (2)
- CHOPIN, FREDERIC**
Concerto No. 2 in F, Trois Nouvelles Etudes; Scherzo No. 2 in B-flat
Ax, Philadelphia Orch., Ormandy
LP RCA ARL1-2868 \$7.99
BT ARS1-2868 \$7.99
CA ARK1-2868 \$7.99
- COPLAND, AARON**
El Salon Mexico; Rodeo; Appalachian Spring
Dallas Symp. Orch., Mata
LP RCA ARL1-2862 \$7.99
BT ARS1-2862 \$7.99
CA ARK1-2862 \$7.99
- DEBUSSY, CLAUDE**
Preludes For Piano
Jacobs
LP Nonesuch HB 73031 \$7.99
- DVORAK, ANTONIN**
Piano Concerto in G, Op. 33
Firkusny, Cleveland Orch., Szell/Tchaikovsky, Variations On a Rocooco Theme for Cello and Orchestra, Op. 33; Rose, New York Philh., Szell
LP Odyssey Y 35210 \$3.99
- GRANADOS, ENRIQUE**
Tonadillas; Canciones Amatorias de Larrocha; Lorengar
LP London OS 26558 \$7.99

- CA 055 26558 \$7.95**
- JANACEK, LEOS**
Taras Bulba; Suite from "The Cunning Little Vixen"
Toronto Symphony, A. Davis
LP Columbia M 35117 \$7.99
- LISZT, FRANZ**
Piano Selections (Nyiregyhazi Plays Liszt)
Nyiregyhazi
LP Columbia M2 34598 (2)
- MARAIS, MARIN**
"La Sonnerie" (The Carillon)
Munich Pro Arte Orchestra, Rudel
LP Arion PLE 044 \$7.99
- MENDELSSOHN, FELIX**
String Quartets, Opp. 18 & 87 (Music From Marlboro)
Laredo, Kavian, Ohyama
LP Columbia M35110 \$7.99
- MIASKOVSKY, NIKOLAI**
Cello Sonatas
Hanani
LP Finnadar SR9022 \$7.99
BT TP 9022 \$7.99
CA CS 9022 \$7.99
- MOZART, WOLFGANG AMADEUS**
Symphony No. 25 in G, K. 183; Symphony No. 29 in A, K. 201
English Chamber Orch., Britten
LP London CS 7103 \$7.99
- Symphony No. 40 in G, K. 550; Eine Kleine Nachtmusik, K. 525**
Israel Philharmonic Orch., Mehta
LP London CS 7066 \$7.99
CA CS 7066 \$7.95
- NICOLAI, OTTO**
Merry Wives of Windsor
Ridderbusch, Donath, Bavarian Symp. Orch., Kubelik
LP London OSA 13127 (3) \$23.94
CA OSA5 13127 \$23.79
- PADEREWSKI, IGNACE JAN**
Piano Concerto in A, Op. 17
Wild, London Symp., Fiedler/Scharwenka, Piano Concerto No. 1 in B-flat, Op. 32, Boston Symp., Leinsdorf
LP RCA Gold Seal AGL1-2876 \$4.99
- PUCCINI, GIACOMO**
"Girl Of The Golden West"
Neblett, Domingo, Milnes, Mehta
LP DG 2707978 \$7.99
- PURCELL, HENRY**
Dido & Aeneas
Baker, Pears, London Opera Chorus, Aldeburgh Festival Strings, Bedford
LP London OSA 1170 \$7.99
CA OSA5 1170 \$7.95
- RACHMANINOFF, SERGEI**
Symphony No. 2 in E, Op. 27

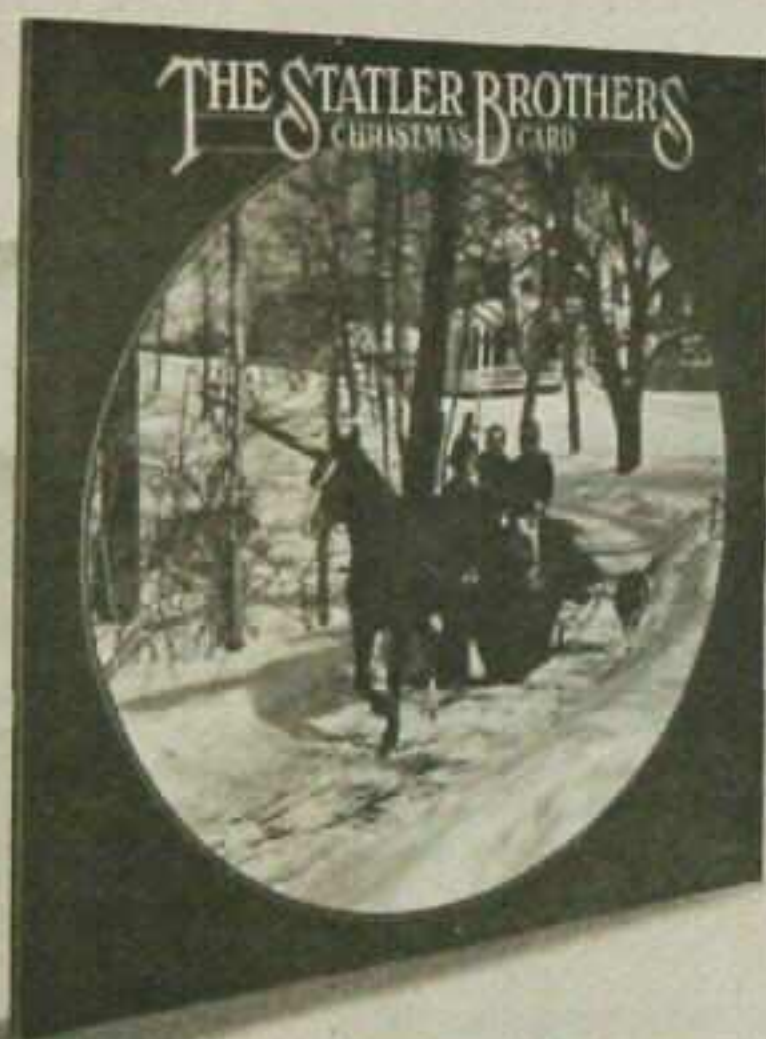
- London Symp. Orch., Previn
LP RCA AGL1-2877 \$4.99
- RIMSKY-KORSAKOV, NIKOLAI**
The Snow Maiden
Arkhipova, Sokolik, Vedernikov, Moscow Radio Symp., Fedoseyev
LP Columbia M4 34599 (4)
- ROZSA, MIKLOS**
Quo Vadis
Royal Philh. Orch., Rozsa
LP Phase 4 SPC 21180 \$7.99
BT SPC8 21180 \$7.95
CA SPC5 21180 \$7.95
- SCHUBERT, FRANZ**
Octet
Academy Of St. Martin-in-the-Fields
LP Philips 9500400 \$7.99
- SHOSTAKOVICH, DMITRI**
Piano Concertos Nos. 1 & 2
List, Moscow Radio & TV Symp. Orch., M. Shostakovich
LP Columbia M35116 \$7.99
- STRAUSS, JOHANN**
Graduation Ball
Vienna Philh. Orch., Dorati
LP London CS 7088 \$7.99
CA CS 7088 \$7.95
- STRAUSS, RICHARD**
Ein Heldenleben
Cleveland Orch., Maazel
LP Columbia M 34566 \$7.99
CA MT 34566 \$7.99
- STRAVINSKY, IGOR**
Pulcinella Suite, Scherzo Fantastique, Symphonies For Wind Instruments
Boulez, N.Y. Philharmonic
LP Columbia M 35105 \$7.99
- TCHAIKOVSKY, PETER ILYITCH**
Suite No. 3 in G, Op. 55
Vienna Philh. Orch., Maazel
LP London CS 7080 \$7.99
CA CS 7080 \$7.95
- Symphony No. 5 in E, Op. 64**
Philharmonia Orch., Ashkenazy
LP London CS 7107 \$7.99
CA CS 7107 \$7.95
- THOMAS, AMBROISE**
Mignon
Horne, Vanzo, Zacharia, Ambrosian Opera Chorus, Philharmonia Orch., de Almedia
LP Columbia M4 34590 (4)
- VERDI, GIUSEPPE**
Aida; Opera for Orchestra
National Philh. Orch., Camarata
LP Phase 4 SPC 21171 \$7.99
- VIVALDI, ANTONIO**
The Four Seasons
Jerusalem Music Center Chamber Orch., Stern

CLASSICAL COLLECTIONS

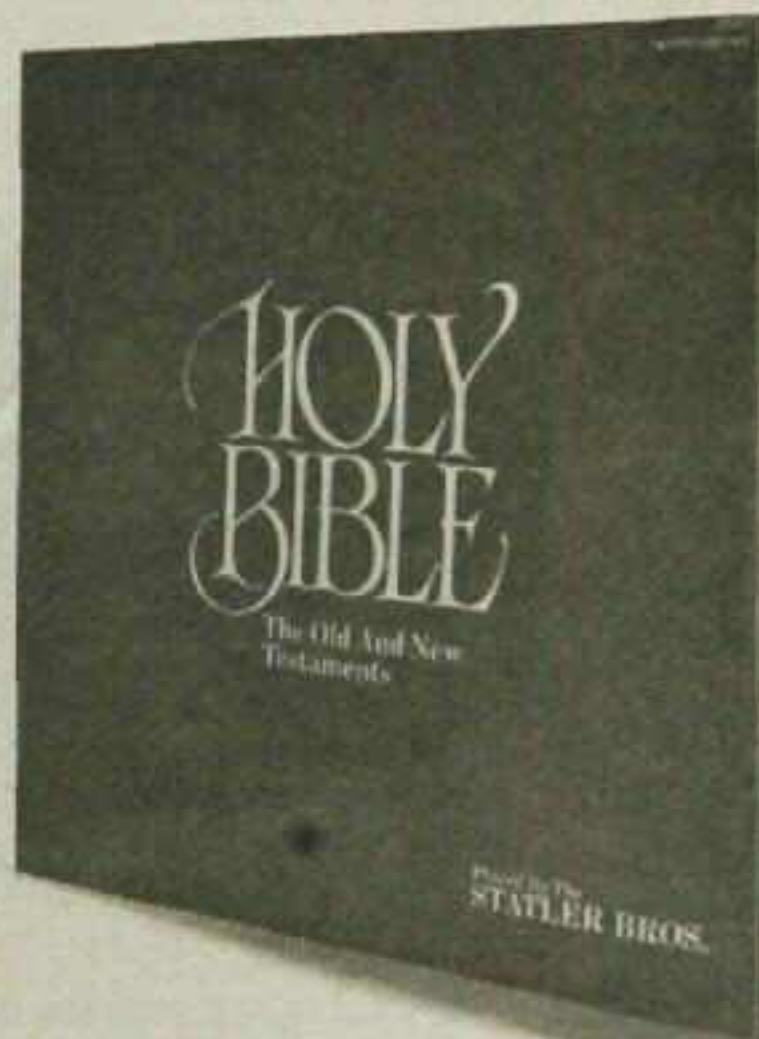
- ANDRE, MAURICE**
II Trompetto Assoluto
LP RCA ARL1 2872 \$7.99
CA ARK1 2872 \$7.99
- BBC SINGERS, John Poole, conductor**
Choral Masterpieces
LP Odyssey Y 35209 \$3.99
- DANBY, NICHOLAS**
Plays Organ Works by Liszt, Reger, Franck, & Saint-Saens
LP Odyssey Y 35206 \$3.99
- DOMINGO, PLACIDO, & KATIA RICCIARELLI**
Great Love Duets
LP RCA ARL1 2799 \$7.99
CA ARK1 2799 \$7.99
- HOROWITZ, VLADIMIR**
The Horowitz Collection; Schubert, Brahms, Chopin (solo)
LP RCA ARM1-2873 \$7.99
CA ARK1-2873 \$7.99
- The Horowitz Collection: Brahms (NBC Symphony, Toscanini)**
LP RCA ARM1-2874 \$7.99
CA ARK1-2874 \$7.99
- KOSTELANETZ, ANDRE & COLUMBIA SYMPHONY ORCH.**
Festive Overtures
LP Columbia M 35114 \$7.99
CA MT 35114 \$7.99
- MORMON TABERNACLE CHOIR**
Hail To The Victors
LP Columbia M 35120 \$7.99
BT MA 35120 \$7.99
CA MT35120 \$7.99
- RICCIARELLI, KATIA**, see Placido Domingo
- TASHI**
Tashi Plays Mozart
LP RCA ARL1 2863 \$7.99
CA ARK1 2863 \$7.99
- Tucker, Richard**
Kol Nidre Service
LP Odyssey Y 35207 \$3.99

“...bring forth into
joyous sound”

(PSALM XCVIII)



“THE STATLER BROTHERS
CHRISTMAS CARD”
SRM-1-5012




“THE HOLY BIBLE,
THE OLD AND
NEW TESTAMENTS”
SRM-2-101

The Statler Brothers send you the season's best. First, with their new album, “The Statler Brothers Christmas Card.” A beautiful collection of traditional as well as original songs—all with the Statler Brothers' unmistakable touch. And second, “The Holy Bible, the Old and New Testaments,” containing twenty-two biblical stories in musical form.

Capture the joy of the season with the joyous sounds of the Statler Brothers.

Produced by Jerry Kennedy

The Statler Brothers on Mercury Records and Tapes

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A Day In The Life Of CLIVE DAVIS

Arista's President Packs In Every Moment With Meetings & Music While Scurrying Around L.A.

Clive Davis knows just how spread out Los Angeles is. Whenever he comes to the Coast he headquarters in a bungalow at the Beverly Hills Hotel from which he meets with his Arista staff and holds major meetings with artists, managers and lawyers. He also cuts a wide path across the Southland for additional business reasons, as Billboard's Paul Grein learned when he met up with the energized Davis for a peek into his business life. This is his report:

"You know why I have to ask this don't you?" Snyder interjects somewhat apologetically. "You ask anything you want to," replies Davis.

"In 3½ years," Davis says, "we have come from nothing to the point now where we're the sixth largest record company in the U.S. We have 32 artists whose last albums sold in excess of 100,000 units."

After rattling off the names of Arista artists who have

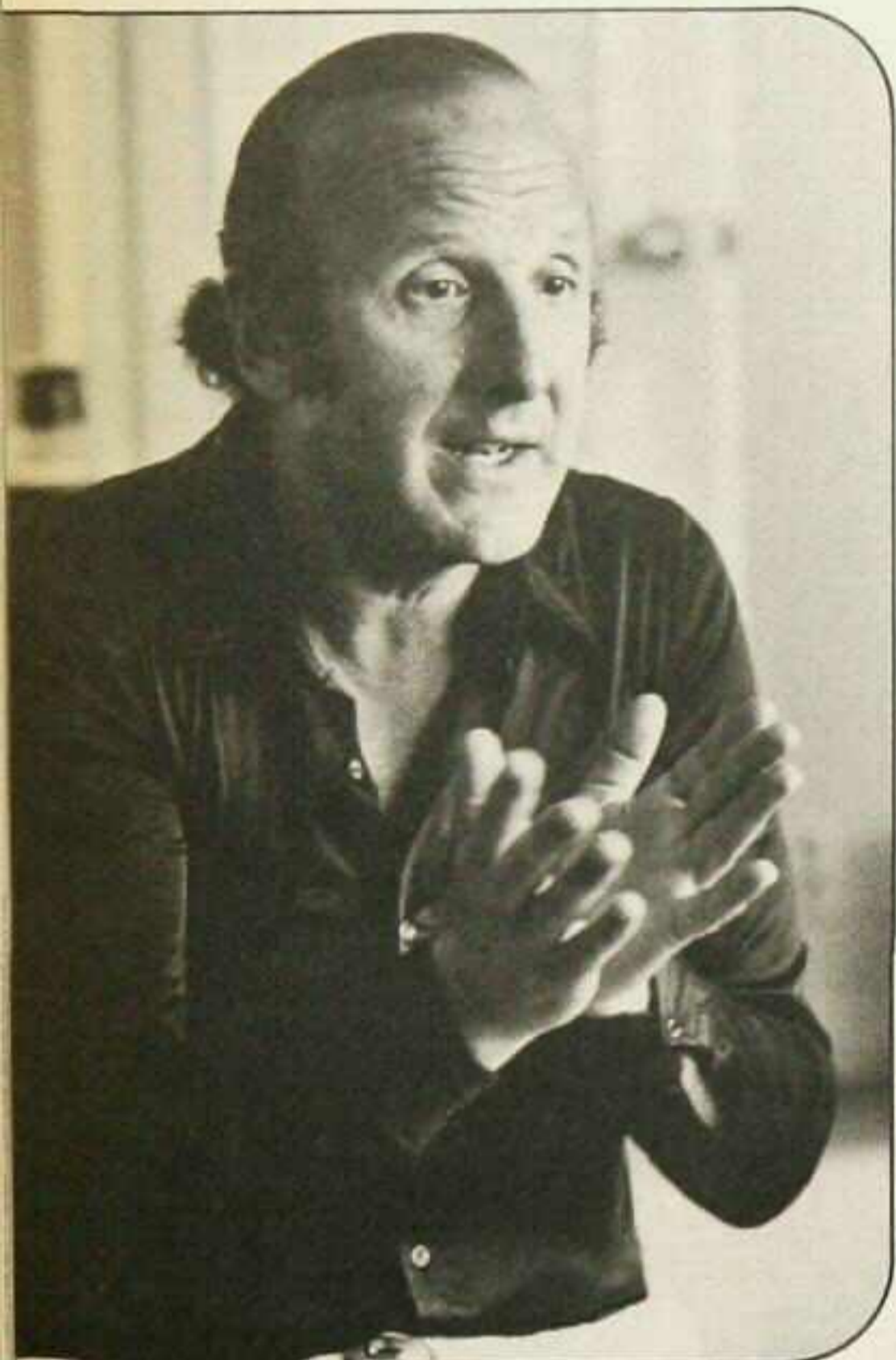
Davis' main reason for this visit to L.A. is to attend Manilow's opening the night before of a 15-show sellout engagement at the Greek Theatre.

Because he had hosted a small late-night party in his bungalow after the opening, the starting time for this day was to be a leisurely 10 a.m. But Davis actually was up early, sneaking in an 8:30 interview with a prospective employe and a 9 a.m. meeting with the manager of a new group he auditioned two days before.

Shortly after 10 a.m. members of Arista's West Coast promotion, sales and a&r staffs arrive for a meeting. In a sense it is a small scale product presentation as Davis plays rough mixes of upcoming product on audio equipment brought in from the Arista offices.

While a maid finishes tidying up the suite, Davis

Davis holds the phone to a speaker, left, so Carole Bayer Sager can hear the rough mix of a cut she wrote for Melissa Manchester. Below: Michael Lippman, front left, Arista's vice president of West Coast operations and Davis meet with attorneys Bernie Brillstein, rear left, and Joel Briskin.



Billboard photos by Bonnie Tiegel

Clive Davis is expressive in a meeting in his bungalow at the Beverly Hills Hotel.

Taping NBC-TV's "Tomorrow" show in Burbank is just one element in a busy day for Clive Davis, but it's probably the most important, as a few million people will see his performance several hours later.

Two or three times during the day Davis expresses concern about Tom Snyder, the show's host, being such a tough interviewer. Only when the camera is rolling does he realize how tough. Davis' calm and clear thinking under pressure saves what might have been a disastrous appearance in the early morning hours of Aug. 29.

The interview starts innocently enough, with Snyder heaping almost lavish praise on two of Arista's top acts. "When you and Barry Manilow were on our show back in January of 1975 in New York," Snyder recalls, "I had no idea what an enormous talent he is. I think he's grown tremendously in the last three years."

A few minutes later he enthuses, "We had Patti Smith here one night and I was knocked over by her—she was so sensational."

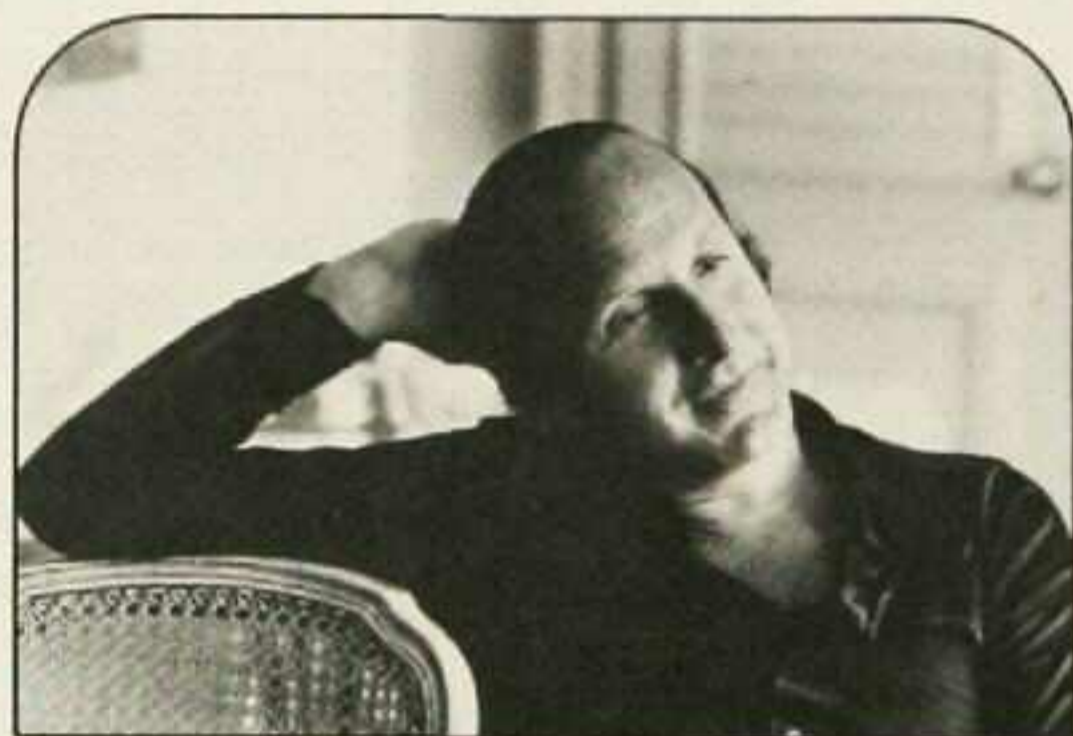
And then, 30 minutes into the interview, in the midst of general laughter and mutual compliments, Snyder matter-of-factly asks Davis, "Say, are you clear now?" To the camera: "You know the last time we had this man on he was under indictment for payola or some such thing."

"No I was not under indictment for payola," Davis shoots back, unnerved but keeping his outward cool. "There was a suspicion when I separated from CBS that there would be some disclosure of wrongdoing and there was an investigation at that time. I'm delighted to say that neither CBS nor I were ever indicted on payola, drugs or anything of that nature."

Davis is still explaining his way out of that one when Snyder cuts in with another zinger. "I'm going to the card now Clive," he says as he pulls a file card out of his pocket. "I don't do this very often. I had a call from a man in New York today; this is inside inside poop on Clive Davis."

"True or false," Snyder asks. "That Arista is up for sale." "Absolutely untrue," says Davis. "... That Davis owns 20% of the stock." "True," Davis replies. "... That Manilow is holding the whole company up."

This cannot be a comfortable moment for Davis, but he doesn't flinch. "Manilow is a great talent," he replies, "but Manilow by himself. ..."



Davis' mood ranges from bright-eyed enthusiasm to quiet reflection as he conducts business. Middle row: Davis negotiates with a manager on the phone and puts on a reel-to-reel tape of an upcoming Arista release.

earned gold and platinum records, Davis concludes, "Whoever you got your information from is pretty knowledgeable. I don't say that with rancor; I just say the information is offbase."

"It sounds like you've got a pretty good catalog," says Snyder, backing off from the question. But Davis is on a roll; he has just begun to fight.

"We've gone from zero to \$12 million our first year, \$23 million our second year, \$36 million our third year and we've just completed a year where it's now \$70 million."

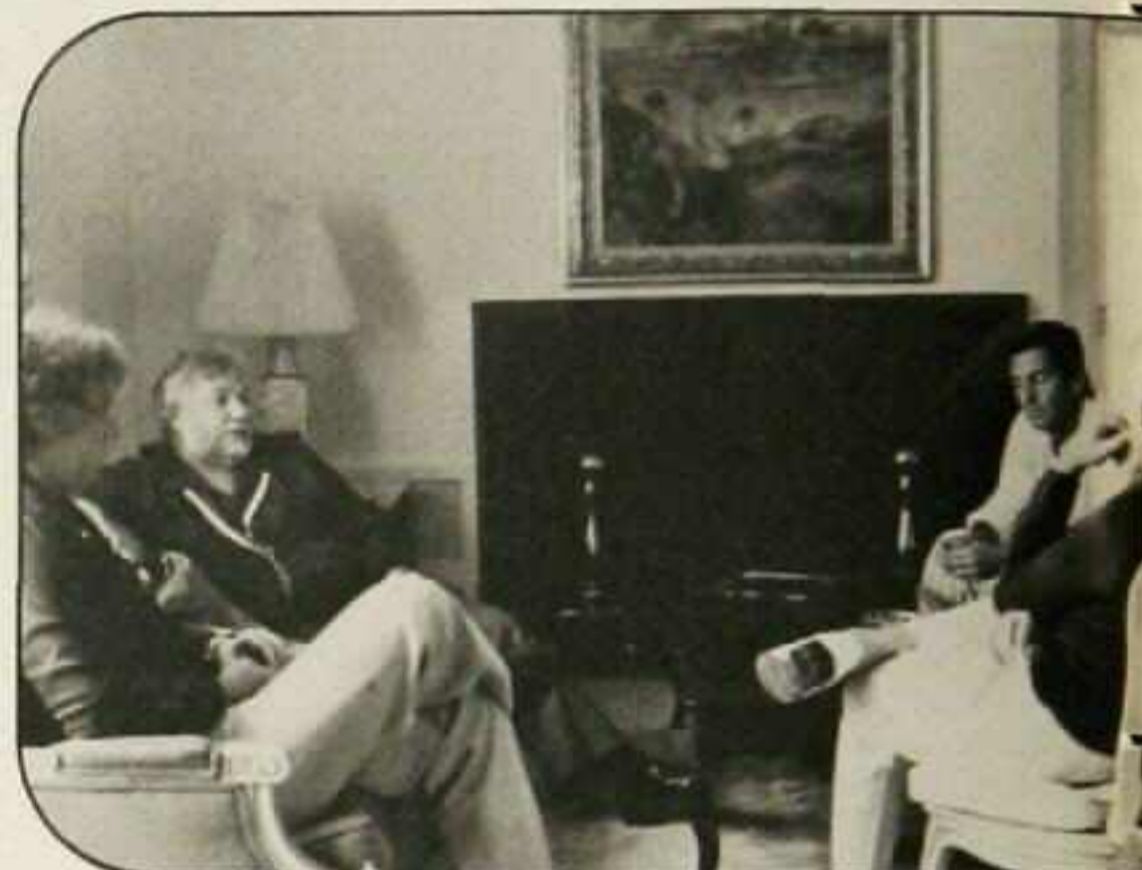
After the show Davis claims to harbor no ill-will toward Snyder for putting him on the spot like that.

"You want a little bite," Davis says, "a little fire, so it's not too amorphous. Besides, it gave me the opportunity to name all the acts on the roster; what an entree. We were talking in the Green Room how I'd work them all in."

Davis, who spends about one week in five in California, has used the Beverly Hills Hotel as his West Coast headquarters since his days as Columbia Records Division president.

Wouldn't working out of the Arista offices in nearby Century City bring more visibility to the label's L.A. operation?

"To have an appropriate office I'd either have to uproot somebody or keep an office dormant for my visits," Davis says, "and constant space expansion doesn't make that possible."



asks Patti Wright, Arista's West Coast publicity manager, to call and check on the reviews being written of the Manilow opening in the local papers.

Even with his huge success, Manilow remains highly sensitive to criticism, and there is some concern about the Los Angeles Times review by the paper's pop music critic, Robert Hilburn, who has a history of panning Manilow's records.

Davis acknowledges that Manilow faced a tough audience opening night; that he had to work for his standing ovations. "It was a 'show-me' industry crowd," he says, "a dinner show audience. I'm disappointed there was so much security; the audience couldn't move."

Davis mentions a cut by Nova ("Lean On Me") and says, "When I played it last time it had a lot of disjointed elements, so I got the producer (John Ryan) to take them out and now we have a full, strong single; there are no discordant elements."

The minutes are slipping away and Davis hasn't gotten to the stack of tapes he wants to play. "I'm going to get on with it," he says. "We're on a schedule."

He puts on a remake by Don McLean of "It Doesn't Matter Anymore," the Paul Anka song known through hits by Buddy Holly and Linda Ronstadt. "Is this just a cover version?" Davis wants to know, "or is it something special?" The responses indicate how Davis uses his hip, young staffers' ears to supplement his own a&r sense in close calls.

"Radio is so image conscious today," warns one; "the production needs to be modernized." "No, that's his concept," counters another. "It's a period piece, like Gene Autry or Roy Rogers." Davis weighs the points of view and concludes, "What his concept is doesn't help us at Top 40 radio. This won't do it."

Next up are a pair of Hudson Brothers tracks produced by Tony Macauley. The first, which Davis worries may be too teen-oriented, sounds like a Wings ballad; the second, like a Bee Gees rocker.

"Of the two, who prefers the first?" he asks. "You mean in a purely subjective way?" wonders Bud Scoppa, newly hired West Coast a&r director. Davis indicates that, no, he means in a broader commercial sense.

The track that excites Davis the most is Melissa Manchester's "Don't Cry Out Loud," a booming MOR ballad produced by Harry Maslin, who is the closest thing Arista has to an in-house producer. He has done two albums with the Bay City Rollers and has also produced Striker and Andy Mendelsohn for the label. Davis has high praise for Maslin: "He's responsive without being docile."

Davis plays the track several times and enthuses, "This is a classic... whether it ever becomes a hit or not. When Melissa sings it at the end of her show, there won't be a dry eye in the house. If we break this it will become her 'I Write The Songs.'"

building called where her delivery is powerful and dramatic. "For two years," he says, "I've told her there's no one to fill that void, from Streisand on down."

Davis then places a call to Carole Bayer Sager, who co-wrote the song with Peter Allen. Sager was supposed to come by today but became ill, so Davis holds the phone in front of the speaker to let her hear the rough mix.

He also calls Manchester to talk about changing the title of her album from "Caravan" to "Don't Cry Out Loud." Davis championed this concept of titling albums after likely standards with MOR releases on Columbia and has also utilized it on the last three Manilow studio albums.

"From a sales point of view it would be meaningful," Davis tells her. "It would attract attention to the song." But she apparently has ideas of her own about the packaging and this title wouldn't conform with the planned artwork. She is obviously saying, "I'm glad you like the song, but..." "I don't just 'like' it," Davis responds.

"Tough girl," he muses quietly upon hanging up. "A whole new shooting might delay the album," he says, which is tentatively due Wednesday (20), "but I'd almost be willing to. We'll see."

During the meeting Davis takes numerous phone calls, many privately in the bedroom and away from his visitors.

He takes a call from Larry Alexander, manager of Phyllis Hyman, and arranges for her to work with T. Life, the producer of Evelyn "Champagne" King. Davis also sets it up so Manilow will produce one Hyman track; his first outside production job for Arista.

Davis then calls Miles Lourie, Manilow's manager, and discusses the singer's first tour of England and Europe—scheduled for October—and television arrangements abroad.



Davis listens to the playback of a new Mandrill album at a Studio City studio. From left, Larry Elliot and Boris Menart, engineers; Davis; Ric Wilson of Mandrill, seated, and Artie Ripp, the group's producer/manager.

By noon the Arista staff has left and Davis meets with Bernie Brillstein and Joel Briskin, attorneys for the Hudson Brothers, the "Saturday Night Live" cast and the Muppets, all of whom have had releases on Arista.

Davis recalls the two Hudson Brothers tracks he played earlier in the day and says that while they are singles candidates, he is not exactly elated with them.

"They rejected my outside material," he says. "It kills me, because those were hit songs. That's my forte, finding material for Jennifer Warnes, Barry, Melissa, the Bay City Rollers, and they turned the songs down."

"Now they must be ready to go back in and do two or three more songs. I could come with the album now but I'm loathe to do it with no single; that's absurd. I'd like to cross pollinate with their television show, but tv acts like Tony Orlando, Cher and Bobby Vinton haven't gotten hit albums without hit singles. They wouldn't benefit."

"Tell them to trust their material more," Davis advises. Brillstein indicates this won't be a problem any longer. "They have listened now in tv for seven months," he says. "They trust now. Six months ago everyone was the enemy."

The talk then turns to "Saturday Night Live," which two years ago brought Arista a hit comedy album.

Davis says that Lorne Michaels, the show's producer, wanted a second album, but that there were problems. "The first sold 200,000 copies," Davis explains, "but with all the writers and performers involved, everyone made very little."

"And there was no way to merchandise the album with spots on the program or to just leave the LP around the set. NBC nixed the idea, yet they allowed Johnny Carson to do it with his album. It's a double standard."

Davis also recalls how one of his Columbia acts worked album plugs into his tv show. "Andy Williams popped out of his Greatest Hits six weeks in a row and nobody complained."

At 1:30 p.m. Davis meets with Luke O'Reilly, manager of Al Stewart, whose first Arista album, "Time Passages" was just released, nearly two years after his Janus breakthrough LP, "Year Of The Cat."

Also at the meeting are Howard Smith and Lou Meisinger, O'Reilly's attorneys. During the conference, which goes on for nearly two hours, the four men pour over the wording of a lawsuit against Janus.

This is a task for which Davis is well qualified, having graduated from law school in 1956 and having served as Columbia's general attorney from 1960 until he became the label's administrative vice president in 1965.

The first part of the suit deals with the way the public in many cases will associate the absence of produce over an extended period of time with failure.

The attorneys note that if they can cite specific examples

for a moment and then gives two examples from his Columbia years: "Sly and Laura Nyro—when they tried to get back after prolonged absences they couldn't."

The second argument in the suit deals with the way individual folk artists have fallen out of vogue due to mercurial public tastes. Again Davis is called upon to cite an example; again he pulls one from his CBS years—Donovan, who is also on Arista now.

As O'Reilly leaves, he urges Davis to call Stewart. "He'd really appreciate it," O'Reilly implores, becoming one of several managers during the day who endeavors to spark a personal contact between Davis and their clients.

Davis becomes visibly upset when he learns that an Arista employe has called Stewart at home, rather than following protocol and going through O'Reilly.

"She has no right to call artists at home," he says. "You deal with managers, especially with major stars; you never deal with artists directly. In the same way you don't call Barry Manilow himself, you don't call Al Stewart. Managers get threatened by that. She should apologize to him. She was being zealous without understanding."

Davis had planned to visit Mandrill in the studio, but now



Top left: Lead sheet in hand, Davis sings along with Mandrill member Ric Wilson on "When You Smile." Carlos Wilson of Mandrill and engineer Boris Menart listen. Top right: In an NBC dressing room Davis adjusts his tie before going on the "Tomorrow" show. Above: Davis advises producer Harry Maslin to bring up the strings in the second verse of a Melissa Manchester track.

fears he won't have time before the "Tomorrow" taping at 6:30 p.m. He calls Artie Ripp, the group's producer/manager to explain: "I'd love to but I can't," he says.

"I just wanted the boys to understand; I didn't want them to think it was any more than it is." But a moment later it is clear that he's been talked into it, and at 3:45 he heads out to the Fidelity studio in Studio City.

On the way over, in the passenger seat of Patti Wright's Camaro, Davis reflects on how his working style at Arista compares with when he was at Columbia. "I work 12-15 hours a day," he says, "which is slightly more than before because I do some studio work at night."

"I'm a little more involved in creative areas than I was. The size of the artist roster allows me to work with the a&r staff, whereas at Columbia there were several hundred acts so I had no time to look for material."

Davis claims he has no hard feelings if artists reject his suggestions. "I'm very well aware of the pitfalls of creative intrusion," he says.

Davis arrives at the studio at 4:15 to hear the Mandrill tape. The third cut, a soft, melodic track called "Too Late," appeals to Davis and he asks to hear it again. "Why don't we play the side through?" urges a member of the group, not wanting to break the continuity of the side. "Because I want to hear that song again," Davis replies. "Is that such a problem?" He hears it again.

While he listens, his eyes closed in concentration, Davis makes numerous suggestions: "fade that sooner," "mix that up higher," "get a hook in there."

After hearing all the songs he says the single choice is between "Too Late" and "When You Smile," another ballad, and asks to hear them both again. "I'd like to suggest a change in sequencing and a change on 'Too Late,'" he concludes, "but I think we've got two strong singles there."

The time remaining before the "Tomorrow" taping is running out, but Davis stays to chat with Ripp and the group.

already tan. "It's a nice acknowledgement," they tell him about his being invited to appear on Tom Snyder's show. "Why?" Davis asks. "He's a tough guy."

Because Davis stayed so long in the studio when he had intended to just zip in and out, he now has an hour to be driven back to the Beverly Hills Hotel and then over to NBC in Burbank, a chancy proposition even if it weren't rush hour. Saying he didn't realize how late it was, he tells the driver of the limo which picks him up at the studio to hurry.

"Do they start on time?" Davis asks as he hurries into the limo at 6:06, already six minutes late for his make-up call, and just 24 minutes before the taping begins. He is told that they do.

He worries aloud, "You really should be up for this guy, because he's dangerous. You should be relaxed." We arrive at NBC with a few minutes to spare before the cameras roll.

After the taping, Davis chats with fellow guest Richard Perry, who produced Barbra Streisand and Andy Williams while Davis was at Columbia and served as executive producer of Melissa Manchester's first two albums for Arista. After that Davis is back in the limo heading out to the Smokehouse restaurant in Burbank for dinner.

He explains he wanted his daughter to come with him on this visit "because with my work habits I wanted to be sure I spent some time with her. At times of stress or trouble you turn to your family first, and I want my kids to feel that way too." The daughter, Lauren, spent several days in L.A. with Davis before flying to San Francisco.

Davis says he's out almost every night at live performances and auditions. "I go to see anybody who's creating a stir," he says. "And there are a lot of shows with my own acts where I



Davis and Richard Perry watch the monitor as Tom Snyder opens the "Tomorrow" program on which they're guests.

must go or the artists are insulted."

He says that when it's one of his artists, he can't really relax; that he enjoys a show more if he's not friends with the act. "Otherwise you're so tense; you see the show from a professional point of view and worry for them."

At 9:30 Davis arrives at the Alley, a rehearsal studio in North Hollywood. There are all the predictable stares as he steps out of his long black limo and enters the funky loft.

Davis is there to audition the Pop, a five-man power pop group which recently opened in L.A. for the Cars, another group on which Arista bid. That band got away, Davis says, "when Elektra tripled our offer."

The Pop, which has been signed to a local label, Automatic Records, does five songs, after which Davis goes upstairs to negotiate with them. Later he talks with lead singer David Swanson about a possible name change for the group and agrees to meet further with them the next time he comes to L.A.

Feeling a bit overdressed in the expensive white suit he wore for the "Tomorrow" show, Davis goes to his hotel and changes into a more casual sweater and slacks outfit before making any more stops.

At 11:15 p.m. Davis drops by the Beverly Wilshire Hotel coffee shop and is handed a copy of the following morning's Manilow review in the L.A. Times. "Is it a rap?" he asks as he surveys its prime placement on page one of the entertainment section.

As soon as he finishes the first paragraph, he knows it is not exactly a rave. "Manilow... is probably the biggest selling male singer in America," Hilburn wrote, adding, "It's not a comforting thought."

When he finishes, Davis quarrels with Hilburn's criticism that Manilow isn't contributing anything meaningful to music like a Bob Dylan. "What does any pop entertainer contribute?" he asks. "Manilow's a pop entertainer in the true tradition; he's not Dylan. I love Dylan, but he's comparing apples and oranges."

Earlier Davis had said if the review was "nasty," he'd consider writing Hilburn a letter of complaint. After reading it he says philosophically, "Well, you take the bad with the good," but later he writes the letter anyway.

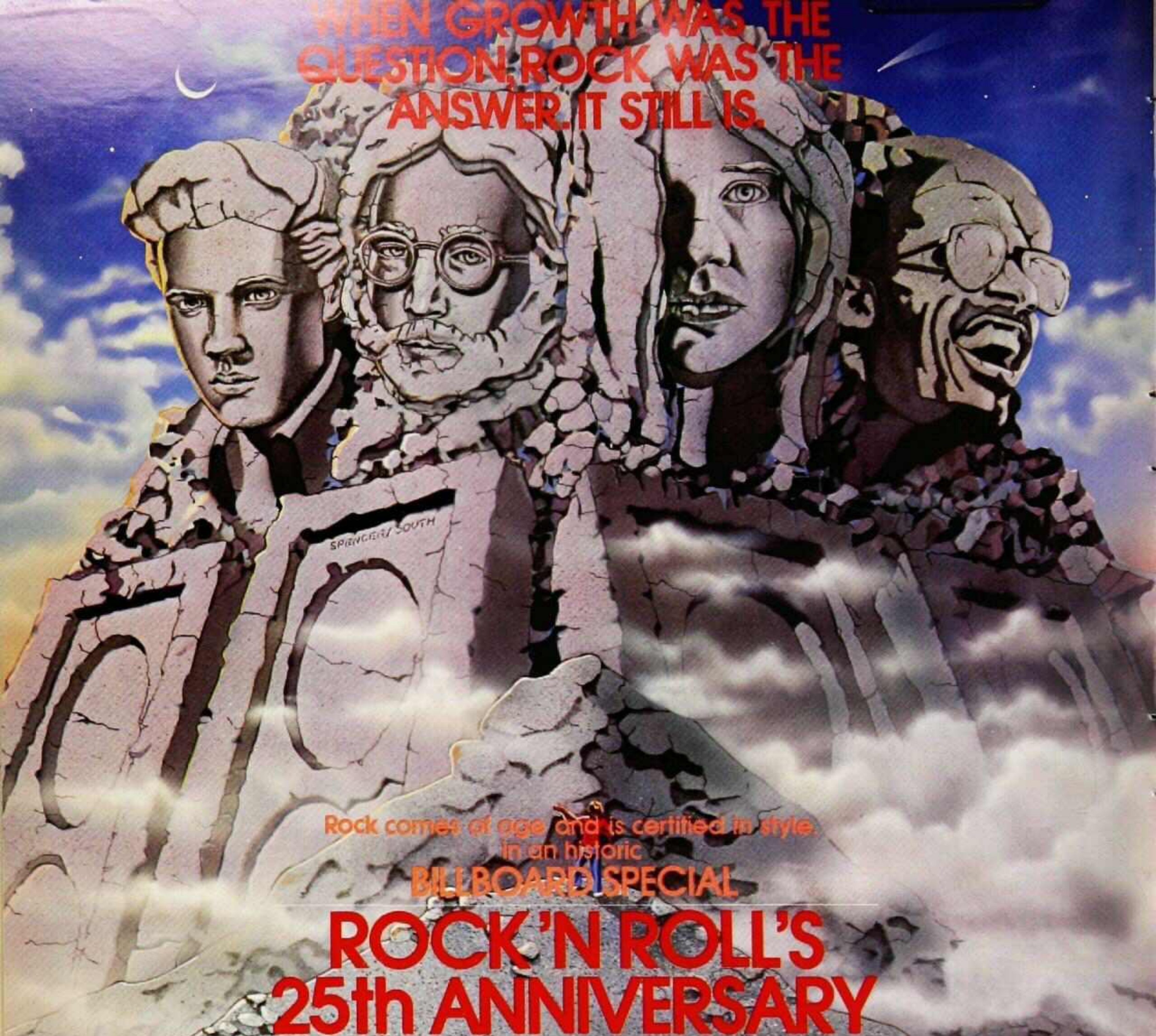
Anxious to pile a lot into his last day in L.A., Davis then heads over to the Allen Zentz recording studio in Hollywood. There he has Harry Maslin play back the tapes that were made that day with Melissa Manchester.

Again, though he said before hand that he was only going to skip in and out, he winds up staying, listening to the tapes and making suggestions. He finally leaves a few minutes before 1 a.m. so he can go over to Bud Scoppa's apartment and watch his "Tomorrow" show appearance.

Graphic layout: Bernie Rollins

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Members Of Who Assert They Intend To Continue

By ADAM WHITE

NEW YORK—The recent death of The Who's Keith Moon does not signal the demise of the group.

Pete Townshend, Roger Daltrey and John Entwistle declare that The Who will continue. Together with Moon, they constituted the most enduring lineup in rock, spanning 15 years without change.

"We are more determined than ever to carry on," says Townshend, "and we want the spirit of the group to which Keith contributed so much to go on."

But Moon, called "our great comedian, our supreme melodramatist" by Townshend, will not be replaced.

The band's most immediate working commitment is to "Quadrophenia," the movie based upon its 1973/74 hit album of the same name.

This goes into production in Britain next month, but does not call for The Who to perform live. Its role is essentially that of executive producers, although apparently there were discussions that Roger Daltrey might have a small part in the picture.

In terms of future recording and touring, observers believe the group may echo the Wings blueprint, known not by its rhythm section, but by the personalities of its leading members.

This interpretation suggests The Who may

possibly experiment in future with lineups other than the standard rock four-piece.

"There is no question of replacing Keith Moon, even if such a thing were possible," comments Keith Altham, long time confidant and publicity advisor. "What you see and hear in the future will be the new Who."

The band's contractual commitment to MCA Records in the U.S. beyond its current chart climber, "Who Are You," is believed to be three albums.

Yet a new Who album is reportedly set for release by Polydor Records in this territory, under a special movie soundtrack deal.

This will be the score from The Who's documentary, "The Kids Are Alright." Completed before Moon's death, it celebrates 15 years of the group, interweaving old interviews, promotional clips, video footage, performance footage and other elements with new material shot specially for the purpose.

Thus, The Who's first U.S. television appearance, on the Smothers Brothers' show, is included alongside performances at Shepperton Studios in England and at London's Kilburn State Cinema only a few months ago.

The film is not a straightforward documentary; there is no narration, and the sequence of events is not chronological.

"The Kids Are Alright" is due to premiere in the U.K. before the end of the year, though no

date has been set. American distribution is apparently not firmed, but Polydor has the soundtrack scheduled for release before 1979.

Speculation suggests that Polydor's pickup of "The Kids Are Alright" disk reflects the international links between the company and The Who's present manager, Bill Curbishley.

Polydor U.S. president Freddie Haayen was managing director of Polydor U.K., to which The Who has been signed for many years. The label also has under contract Steve Gibbons, a Who protegee managed by Curbishley.

Meanwhile, MCA currently has nine Who albums available, including "Who Are You."

Among the others are "Tommy" (1969), "Live At Leeds" (1970), "Who's Next" (1971), "Quadrophenia" (1973), "The Who By Numbers" (1975) and several greatest hits and reissue packages.

As The Who, the quartet signed to American Decca, subsequently MCA, via producer Shel Talmy in 1965. Its first U.S. chart single was "I Can't Explain" that year; first chart album "Happy Jack" in 1967.

Each member has recorded solo works, though all were less successful than the group's collective efforts. None of these albums remain in MCA's catalog, but some—including Moon's "The Two Sides Of The Moon"—are plentiful in cutout circles (Billboard, Sept. 9, 1978).

(Continued on page 50)



Billboard photo by Michael Talic

Good Times: Little River Band performs in front of 20,000 people inside Diamond Head Crater for "Leahi '78."

20,000 At Honolulu 'Leahi '78'

HONOLULU—Mt. Leahi Crater, better known as Diamond Head Crater, erupted Labor Day with music and other festivities.

Since 1969, the Hawaii State Board of Land and Natural Resources has, on occasion, opened the historic landmark for public use.

This year's event, called "Leahi '78," featured eight bands and sundry events. More than 20,000 sunbaked people attended.

The groups playing this year included War, Little River Band plus local favorites Second Wind, Eddie Kamae and the Sons of Hawaii,

Macky Feary, Shnazz, and Cecilio & Kaponu, plus Seattle-based Alisyn Flyer.

KKUA-AM mid-day disk jockey Lane Robinson emceed.

Tickets were priced at \$8.50 (advance) and \$10.50 (at the gate) with a percentage of the proceeds given to Hawaii State Hospital and the Kaula-keolani Children's Hospital.

The group which produced "Leahi '78"—Bob Kent and Steve Eastwood of Rock'n'Reel Productions—plan another Diamond Head event for this New Year's.

DON WELLER

Fans Into Tuxedo For Bluegrass

NEW YORK—A two-day Indian Summer Country and Bluegrass Festival is set for Saturday-Sunday (23-24) at Sterling Forest Gardens, Tuxedo, N.Y.

First day lineup features the Earl Scruggs Revue, the Dillard's, Pete Rowan and Tex Logan, the All-Girl Reel World String Band, the Diamond Back Rattlers, Jay Ungar & Lyn Hardy and Banjo Dan & the Midnight Plowboys.

The event is being staged by Turnkey Productions in association with New Jersey promoter Geoff Berne, whose Englishtown Music Hall is a center for bluegrass activity in that state.

Sterling Forest Gardens is a lavishly landscaped recreation ground. The bill mixes area bluegrass and progressive country acts with top artists. The outdoor site accommodates approximately 5,000.

Concerts Beckon Philly Theatre

PHILADELPHIA—The Walnut Street Theatre here is moving into pop music, with a series of jazz concerts also to be presented.

The theatre, used primarily for stage plays with some dance productions also on the calendar, tried its hand with concerts several years ago by bringing in a midnight music series which failed.

While the previous concerts were staged by outside promoters, the new series this coming season will be promoted by the 1,000-seat theatre itself. However, the facility will still be available to outside promoters.

The theatre is set to stage a superstar jazz series, which kicks off Oct. 11, with saxophonist Dexter Gordon. Others booked for the series include Woody Shaw, Sonny Rollins and McCoy Tyner. Outside promoters negotiating for use of the theatre for concerts include Steve Apple and Bobby Chipetz, new wave rock devotees and the Main Point, contemporary folk coffee house.

Fey, Delsener Are Promoters Of Year

LOS ANGELES—Barry Fey and Ron Delsener share the promoter of the year award, while Bill Graham picked up the manager of the year honor at Billboard's Fourth International Talent Forum Awards Banquet Sept. 9.

Thirteen winners in 11 categories topped off four days of business meetings at the Century Plaza Hotel here Sept. 6-9.

Others receiving top awards as the most outstanding in their respective areas were: Mike Klenfner, Atlantic Records, who scored as artist relations executive of the year; Wally Myrowitz, ATI, won the booking agent of the year award; Elmer Valentine, Roxy/Whiskey, Los Angeles, nightclub operator of the year; Sonny Anderson, Disneyland, talent buyer of the year—hotels, fairs, parks; Phil Lobel, Univ. of Colorado at Boulder, talent buyer of the year—colleges; Danny Bramson, Universal Amphitheatre, facility manager of the year; and a new honor, the

Steve Wolf Memorial Award, which went to Jim Rissmiller.

The breakout artist of the year category was split, with awards going to the single artist who has made the most significant career breakout in the past year, and the breakout group of the year.

Atlantic Records' Foreigner received the breakout group of the year award, while Columbia's Elvis Costello and Cleveland International/Epic's Meat Loaf tied for breakout single artist of the year.

New Piano Policy

NEW YORK—Jazz pianist Billy Taylor inaugurated a new jazz piano policy at the Knickerbocker Saloon, a restaurant on the Lower East Side running through Saturday (23). He will play Tuesday through Saturday from 10 p.m. to 2:15 a.m. at a charge of \$3 on weeknights and \$4 on weekends.

Town Hall Gets New Life

NEW YORK—Jazz and classical concerts will figure in the new lease on life given to Town Hall here by a non-profit theatre foundation.

The venerable 57-year-old venue has been rescued from closure by the Town Hall Theatre Foundation. New York Univ. has claimed it to be a financial liability in recent years, and lowered the curtain on the 1,500-seater last month.

The Foundation is headed by Broadway producer Craig Anderson, who numbers "Da" among his latest triumphs. For the past three years he has been the producer/director of the Hudson Guild Theatre.

Apart from music shows, Town Hall will present about 10 theatrical productions per year, while chamber music and opera are also under consideration.

The existing auditorium will be converted into two, 500-seat theatres, with rehearsal and workshop space. Renovation is expected to begin next January and require approximately six months.

Renovation tab should be around

\$1 million. A grant towards this has been received from the Ford Foundation.

The venue is located on W. 43d St., near Broadway.

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Performers Night: One of the new events at Nashville's Exit/In showcasing local performers and their bands.

Nashville's Exit/In Winning a Struggle

By SALLY HINKLE

NASHVILLE—Since its opening in 1970, Nashville's Exit/In has undergone two ownership changes in its struggle to survive as the city's top showcase nitery for local and national talents.

Now, under the guidance of Wayne Oldham and Jack Denett, the club is gaining a firmer stance conceptually and financially.

"We'd like to think that we're more in-tune to what should be happening in the building," notes Denett, a one-time professional performer/musician who has also been involved in hotel management.

With research into the club's history, Oldham and Denett found that the nitery had established a healthy respect in the music community, but had suffered from losses incurred in its earlier years leading to bankruptcy and an outstanding debt of some \$125,000.

Changing hands to its second ownership, the nightclub was finally able to overcome its debts and begin to operate in the black, but lost some of the relations it had gained with the community.

Inheriting a going thing, Denett says, the hardest part has been trying to adjust to the way things have been done at the club and looking to its future.

"We have found that there's more to the place than meets the eye," explains Denett. "We've learned to appreciate the special nature it has to a large portion of the music community, not only in Nashville, but all over the country. Our feeling is that it can be built upon and used more."

Committing to the needs of the local music scene, Denett, in his short seven-month tenure, has instigated such programs as "Jazz Night," a now regular Sunday night offering, and "Performers Night," a more professional alternative to the club's regular "Writers Night" series presented on a monthly basis, in an effort to cultivate and expose the various music forms available.

"From my dealings with the various performers and musicians here, I've found that Nashville is not only a country center. The performers and musicians can play anything from good jazz to good pop and rock'n'roll.

"But the question from these people is why can't more of it come out of Nashville, or there's more coming out of here than anyone realizes. How do you open the doors to both country and other forms to get this to be more of a center for the kind of thing the Exit/In is doing?"

(Continued on page 81)

New Music, New Goals Eyed By Tommy James

NEW YORK—Singer Tommy James wants to continue his artistic career, but not as a "moldy oldie." Despite the fact he's between record deals, he's keen on forming a new band and seeking new material.

"No oldies, no nostalgia," he says. "I don't go that route." The 31-year-old Minnesota native has been busy working nightclub appearances, state fairs and concerts, but he shies away from rock revivals and the like.

Best known for tunes such as "Crimson And Clover," "Crystal Blue Persuasion" and "Hanky Panky," he created a patented brand of pop/rock geared to the Top 40 market, claiming a list of 16 gold singles and four gold albums. He has been associated with Roulette Records, MCA and Fantasy in the past, and he's currently recording several new songs while his manager, John Apostol, seeks a label deal.

Not that he hasn't been selling records.

A recent television campaign resulted in the sale of an estimated 300,000 copies of a greatest hits package put together for Roulette's president Morris Levy's Adam Eight label. The mail-order disks were priced at \$6.98, with tapes going for \$7.98.

"We know there's a market out there, even without the Greatest Hits success," he maintains. "We can see that from the touring side of it.

"Rock revivals are a dead-end as far as I'm concerned. Where can you go? You can go as far as your old hits will take you, and there's no way an artist can grow under those conditions because new material is never demanded of him." **DICK NUSSER**

L.A.'s Troubadour Shifting Its Policy

LOS ANGELES—A shift in policy at the Troubadour here, says owner Doug Weston, will gradually see more emphasis placed on entertainment rather than strict music acts.

"Trends indicate," Weston declares, "that entertainment value is becoming more important than strict music. We will slowly become more of a cabaret than a band venue."

He has lined up Dianna Canova, Gary Muledeer and Paul Gordon for bookings to share the bill with the Heartaches Razz Band. Cover charges of \$2.50 weeknights and \$3 Friday and Saturday will remain in effect.

Who Musicians Declare They'll Carry On Despite Moon's Death

Continued from page 49

Daltrey has completed another solo project for MCA, sources say, but no release date is set. He continues to augment his Who activities with movie making, and has just finished filming "The Legacy" in which he plays a corrupt music manager.

Daltrey and Moon visited the U.S. last month on a promotional visit,

coinciding with the launch of "Who Are You" via laser light-and-sound shows in selected cities.

Assistance in preparing this article provided by Nick Robertshaw.

The Who last toured North America in 1975 when "The Who By Numbers" was issued, and was believed to be considering another roadshow swing next year.

The long gaps between the group's albums and tours has never signaled inactivity on its part, however. Business interests include a trucking company, recording studio

development, films, laser shows and the use of lasers in advertising, based at Shepperton as The Who Group Ltd.

Moon was appointed director of publicity and promotion for the company in July of this year. He was also working on an autobiography, which was to have been called "The Moon Papers."

Observes Roger Daltrey: "We never realized how much more than a band The Who were until we lost a brother. He was the most original drummer of all time: he broke all the rules, and there will never be another like him."

200 Show At Light Party

NASHVILLE—More than 200 college buyers, club owners and music industry executives attended the seventh annual Don Light Talent Showcase and party Monday (11) at the Exit/In.

The invitation-only event spotlighted the roster of acts exclusively managed and booked by the Nashville-based agency; Rock Killough, Tim Krekel, Delbert McClinton and Gove.

The evening's entertainment kicked off with a warmup by special guest John Twomey, who delighted the SRO house with his novelty act. Scheduled headliner McClinton was suffering from an ear-and-throat infection which limited him to an abbreviated acoustic set featuring "Take It Easy," his latest single on Capricorn Records. McClinton was accompanied by "Fingers" Taylor, harmonica player for Jimmy Buffet's Coral Reefer Band.

Tree International writer Killough, formerly with Epic Records, presented a smooth solo set on guitar and piano, followed by Krekel, who rocked the house with his lively, fast-paced set. Krekel was ably backed by David Marasco on drums, John Owen on bass and the outstanding keyboard work of another Buffet band member, Jay Spell. Flying Fish artist Gove closed the evening with a light set that included material from his recent "Shady Cove" album.

The show was emceed by Don Light, with sound and lighting handled by B.S. Productions. Celebrity guests in the audience included Chet Atkins and Ray Stevens.

KIP KIRBY

Brecker Bros. Open Own Club

NEW YORK—Michael and Randy Brecker, who record for Arista as the Brecker Brothers, have opened their own jazz club in New York's Greenwich Village.

Called Seventh Ave. South, the small jazz club is located on Seventh Ave. and Leroy St. The club has two floors, with an upstairs dining and music room, and a bar downstairs. The music room seats about 80.

In the few weeks that it has been open the club has featured such acts as the Hal Galper Quintet featuring the Brecker Brothers as well as Oliver Lake, Robin Kenyatta and Jeremy Steig.

Booking for the club is done by Marty Cann, with acts playing three sets a night for five nights. The club itself is open for six nights a week, and there is a cover charge of \$3 or \$4.

An upcoming high point for the club will be the debut of "Heavy Metal Bepop," the next LP by the Brecker Brothers, which will take place next month.

Signings

Chrysalis artist **Nick Gilder** to ATI for booking. ... **Little River Band** to Screen-Gems-EMI for publishing. ... Arista artist **Harvey Mason** to Bob Wirtz for management. ... **Con Huntley** to Agency for the Performing Arts, Inc.

Tompall Glaser and his **Outlaw Band** to Buddy Lee Attractions in Nashville for exclusive representation for booking and tour coordination. ... **LeRoy Van Dyke** to a booking and management agreement with Nashville's Top Billing, Inc. ... **Kris Kristofferson** renewed his writer affiliation with BMI. ... **John Conlee** to Buddy Lee Attractions for bookings.

Johnny Rivers to Athena Artists for exclusive

representation in personal appearances. ... The **Vibrations** to Philadelphia Sun Records, a recently formed label. The group is in the studio. ... **O.C. Smith**, best known for his version of "Little Green Apples," to Shadybrook Records, with an exclusive long-term, worldwide agreement. ... **Linda Evans** signs a deal with Ariola Records. ... **Larry Hill** and **Jack Crosby** to Nightwing Productions in L.A. ... Singer **Jason Michael Reed** to Casablanca Record & FilmWorks, with a scheduled LP release for the fall. ... Epic recording artist **Bonnie Koloc** to a long-term personal management agreement with the Cameron Organization, Inc.

Talent Talk

The death of **Who** drummer **Keith Moon** cast a pall at the post-concert party in New York celebrating the 10th anniversary of **Yes**, with many of the guests still in shock over his death, announced only a few hours earlier. Yes manager **Brian Lane** apologized at the party that no mention of the death was made during the group's concert at Madison Square Garden earlier in the evening. He promised, however, that on the next two nights of Yes' four-night stay at the Garden, the fallen drummer would be remembered.

The giant Times Square billboard of "Sgt. Pepper" which took so long to paint that it was completed at the same time the film closed on Broadway (Billboard, Sept. 16, 1978), is already being painted over. ... **Olivia Newton-John**, who cancelled a tour of Japan last spring to protest the slaughter of dolphins by Japanese fish-

ermen, has reconsidered and will perform 14 concerts in 11 cities in October. Proceeds from the sale of program books will go for research to save the endangered animals.

Manhattan Transfer will receive a gold record for sales of the U.K. of its LP "Pastiche" on the "Two Ronnies" BBC-TV program. ... Viewers of Home Box Office are able to hear and see **George Carlin** do his "seven words you can't say on television" routine this month when HBO broadcasts "George Carlin Again." ... **Richard Pryor** on a national tour of 22 cities, playing major venues.

Lief Garrett attended one of **Muhammad Ali's** sparring sessions in New Orleans where he proved an easier match than **Leon Spinks**. ... **Dexter Gordon** concert set for Saturday night (23) at Carnegie Hall.

Talent In Action

PAUL WINTER
BRIDGET ST. JOHN
Carnegie Hall, New York

It was a night of some of the most pleasant, and innovative music heard in months, when Winter, Consort and a couple of animal friends performed Sept. 9.

Winter and Consort, the ensemble of eight musicians which back him, play music like no one else. They offered full hearted music which transcends cultural boundaries incorporating a variety of musical forms into a cohesive, and totally accessible whole.

In the nearly two hours the musicians were on stage, they played music derived from a variety of sources, using not just Western popular music forms, or jazz improvisations, but also finding their inspiration in such diverse sources as the songs of whales, the cries of eagles and the howls of wolves as well as more traditional sources, ranging from African village songs to Bartok to East European music.

The music was played on a number of equally esoteric instruments, some as new as the electric eight-string cello (with wah wah) and some as ancient as the Amadinda, a log xylophone from Uganda, and the mbira, a Shona thumb piano from Zimbabwe.

The music that resulted was in turn airy and solid, brooding and joyous.

In addition to Winter himself, who played alto and soprano sax, musicians standing out during the 12-song performance included David Dar-

ling, on acoustic and electric cellos and vocals; Nancy Rumbel, on oboe and English horn; Tigger Benford, on various percussion instruments; and Paul Berliner, on mbira and a Kudu horn.

And then there were the animals. Winter has used the music of the whale, eagle and the wolf (and consigned the royalties to the Audubon Society) and while it was not possible to bring on stage the co-author of the whale-inspired "Ocean Dream," a wolf and an eagle were more portable.

First a nervous looking American golden eagle was briefly brought out; and then, to the music of "Wolf Eyes," a North American timber wolf made his appearance. The wolf was a bit more of a trouper than the eagle, even obliging the audience with a brief howl in reply to the audience's own howling and hooting.

It all could have been foolish, but as presided over by Winter, who led the audience's hooting with the wolf, it all was funny and effective.

Opening the show was English singer/songwriter Bridget St. John, whose 35-minute performance set the tone for the good music to follow. Accompanying herself on guitar, with a four-man band behind her, she was charming and whimsical.

Her music is good contemporary pop, melodic and well executed, with St. John's warm and expressive voice easily winning over her audience. She performed seven songs in her set, the standouts being "Ask Me No Questions" and "Moody."

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Ann Arbor Jazz Festival Honors Ellington's Music

By ED HARRISON

LOS ANGELES—The Univ. of Michigan's Eclipse Jazz program is presenting its first Ann Arbor Jazz Festival 1978 from Sept. 21-24 in Hill Auditorium. The festival is being dedicated to the music of Duke Ellington.

The Eclipse Jazz program, encompassing workshops and concerts, has been in effect for three years. In that time the audience has grown in size and maturity with this festival seen as a "continuation of growth" and a "contribution to the development of Ann Arbor as a focus for exciting musical events."

Performing on opening night (21) will be pianist Mary Lou Williams, tenor saxophonist Stan Getz, drummer Max Roach and saxophonist Archie Shepp.

The following night will feature tenor sax player Johnny Griffin (his first American tour in 15 years), saxophonist Dexter Gordon and trumpet player Freddie Hubbard.

On Saturday (23), performers will include Stanley Turrentine, guitarist Kenny Burrell and keyboardist Sun Ra.

The Sunday schedule is divided into afternoon and evening performances. In the afternoon, performers include the II-V-I Orchestra conducted by David Swain, saxophonist Chico Freeman and flutist Hubert Laws.

The festival concludes Sunday evening with pianist Mose Allison, Art Blakey and the Jazz Messengers and the Duke Ellington Orchestra conducted by Mercer Ellington.

Mary Lou Williams will conduct a workshop entitled "The Compositions Of Duke Ellington" (22) in the School Of Music. Kenny Burrell lectures on Duke Ellington and the "History Of Jazz" (23) in Rackman Auditorium.

During the festival there will also be two world premieres. The first is a new piece written by Charles Mingus, commissioned especially for the occasion by Eclipse Jazz and performed by the Duke Ellington Orchestra. The other will be Max Roach and Archie Shepp performing the American premiere of Roach's "Force."

Eclipse Jazz operates under the auspices of the Major Events office and the Univ. Activities Center. This project was made possible, in part, by a grant from the National Endowment for the Arts.

Eclipse Jazz coordinators are Michael Landy and Neil Scott who have been working with Eclipse since 1976.

Vanderbilt Rocks

NASHVILLE—Vanderbilt Concerts kicked off its new season at the university with a night of rock featuring George Thorogood & the Destroyers Thursday (14).

Upcoming concerts for the remainder of the month include jazzist Dave Brubeck, Saturday (23) and the annual American Music Festival, Sept. 30, featuring Doc Watson, Lester Flatt and Asleep At The Wheel.

Theme By Elliott

NEW YORK—Jazz musician and composer Don Elliott composed the theme for NBC-TV's "Weekend" which premieres Oct. 12. The Saturday show will be telecast weekly Saturdays from 10 p.m. to 11 p.m.



STATION VISIT—KVCK-AM, Wolf Point, Mont., program director David Arndt interviews Bill Anderson during a visit to the station. The visit was during an appearance by Anderson and the Po' Boys at the Wolf Point Elks Club auditorium. The station tied-in with the appearance giving away tickets and albums of the MCA recording artist.

AM Stereo Wins FCC's Approval

• Continued from page 1

son and Wilson Lafollette, chief of the engineering division in the bureau's policy and rules division, made a strong case for moving AM stereo along without further delay.

The Broadcast Bureau spokesmen pointed out that AM stereo in cars would not have the fading problem of FM stereo car radio, and could carry farther. Also, areas with only AM stations could have stereo sound over the air.

Finally, the stereo service will enable AM radio to compete better with the ever-gaining FM service for market shares.

Another factor in AM stereo broadcasting which appeals to the FCC commissioners is that no extra spectrum space is needed, as there would be for the FM discrete 4-channel quadrasonic service.

Asked about costs of going stereo for AM broadcasters, engineers refused to give estimates. It depends on the quality of sound wanted, they said. A good high fidelity service "could go very high." Industry estimates have ranged from a low of \$40,000 to heights of \$150,000 to \$200,000 for the conversion from mono transmission.

Authorization for FM quadrasonic discrete service—either the 4-4-4 or the 4-3-4 systems, which are compatible—got a good recommendation from the Broadcast Bureau spokesmen.

But a big question mark about possible future reduction in bandwidths decided the commissioners that a study should be made of how the quadrasonic FM service would fit in, if and when such a change is made.

Broadcast Bureau chief Johnson regretfully pointed out that if such a study is made, "We could have a long way to go" before FM quadrasonic service can come about. The conjectural bandwidth reduction "is a long way down the road—maybe 10 years," he said.

Lafollette argued that even if the move to narrow band frequencies spacing takes place in the future, the 4-4-4 system users could revert to the compatible 4-3-4 which would be a simple and inexpensive procedure—and would fit in the narrower bandwidths.

But the engineers insisted that the 4-4-4 discrete systems could run into trouble, and also claimed that moving the signal to 4-3-4 would not produce as good a sound as the 4-4-4.

FCC chairman Charles D. Ferris settled the argument by recommending a further notice of inquiry on this problem. A proposal to this effect will be circulated among the commissioners for vote.

(Matrix quadrasonic broadcasting—which really mixes the four signals into two at transmission, separating them at the receiver, is already on the air, needs no authorization, but might need some standards, FCC engineers have pointed out.)

FCC chairman Ferris and commissioner James H. Quello both humorously admitted that they are unable to distinguish the 4-4-4 sound from regular FM stereo, and none of the other five commissioners present offered any counter defense of the FM discrete quadrasonic sound.

Arbitron Bows

• Continued from page 32

beautiful music—home grown with syndicated formats from Bonneville and TM—it would have an overall share of 15.2, almost rivaling contemporary for first place.

Performance of these formats is shown in average quarter hour figures, share and come—a measurement of cumulative audience for a week with a minimum listening time of five minutes during that week.

The average quarter-hour figures break down into 13 demographic categories while share is shown in 10 categories and come in three.

It should be pointed out that WKTU-FM was excluded from this study since it changed formats from mellow to disco in the middle of the rating period.

New Jacobs LP

LOS ANGELES—Shaffer Records of suburban Sylmar is recording a followup LP for artist Doris Jacobs. She formerly recorded for Epitome.

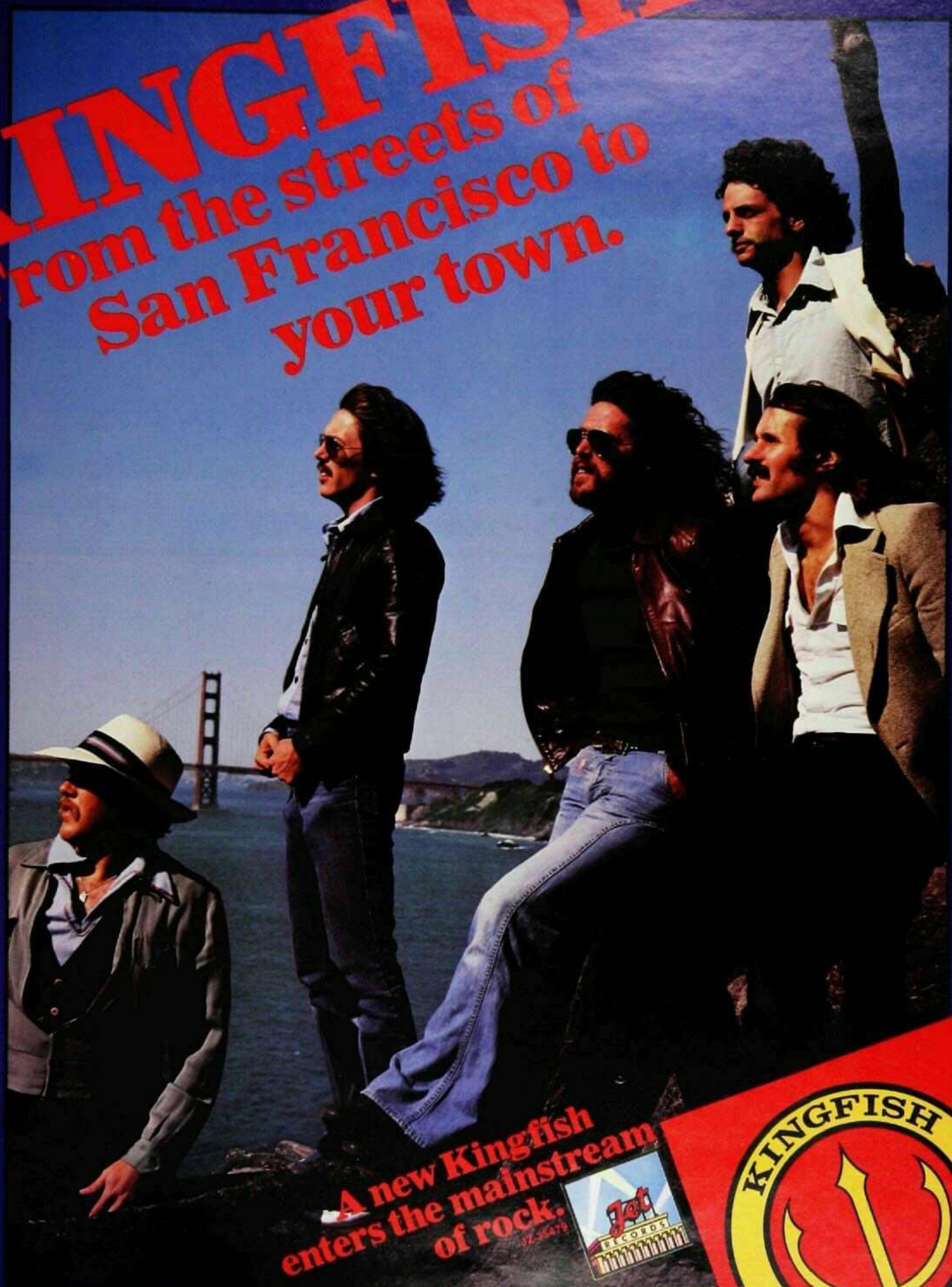
Billboard Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates <small>(DENOTES SELLOUT PERFORMANCES)</small>	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Stadiums & Festivals (More Than 20,000)				
1	FOREIGNER/STEVE MILLER/REO SPEEDWAGON/ THIN LIZZY/ROADMASTER—Sunshine Promotions, Fairgrounds Stadium, Louisville, Ky., Sept. 10	37,000	\$12-\$14	\$455,020
Arenas (6,000 To 20,000)				
1	YES—Cellar Door Concerts, Capital Cen., Wash. D.C., Sept. 10	19,115	\$7.70-\$8.80	\$149,766*
2	FOREIGNER/THE CARS—Cellar Door Concerts, Capital Cen., Sept. 8	18,741	\$7.70-\$8.80	\$138,222*
3	ELECTRIC LIGHT ORCHESTRA/KINGFISH—The Concert Co., Coast Col., Biloxi, Miss., Sept. 5	13,525	\$8.50-\$10	\$123,430*
4	ELECTRIC LIGHT ORCHESTRA/KINGFISH—The Concert Co./Pace Concerts, LSU Assembly Cen., Baton Rouge, LA, Sept. 4	12,744	\$8.50	\$108,324
5	TED NUGENT/CREED—Wolf & Rissmiller, Arena, Long Beach, Calif., Sept. 4	12,362	\$7.50-\$8.50	\$103,932*
6	TED NUGENT/CREED—Wolf & Rissmiller, Arena, Long Beach, Calif., Sept. 5	12,259	\$7.50-\$8.50	\$103,056*
7	STEVE MARTIN/STEVE GOODMAN—Artist Consultants, St. Univ. Amp., Fresno, Calif., Sept. 8	13,005	\$8	\$101,826*
8	YES—Cross Country Concert Corp., Col. New Haven, Conn., Sept. 4	11,100	\$6.50-\$8.50	\$87,800*
9	ELECTRIC LIGHT ORCHESTRA/KINGFISH—Sound Seventy Productions Inc., MTSU Special Events Committee, MTSU Murfree Center, Murfreesboro, Tenn., Sept. 9	9,987	\$7.50-\$9.50	\$83,829
10	ELECTRIC LIGHT ORCHESTRA/KINGFISH—Entam, Col., Knoxville, Tenn., Sept. 7	8,725	\$9-\$10	\$82,331
11	BOB SEGER/TOPY BEAU—Ruffino & Vaughn/TM Concerts, Nassau Col., Uniondale, NY, Sept. 8	8,984	\$7-\$8	\$69,909
12	BOB SEGER/TOPY BEAU—Entam, Scope, Norfolk, VA, Sept. 9	9,362	\$7-\$8	\$69,896*
13	BLACK SABBATH/VAN HALEN—American Promotions, Civic Cen., Sept. 9	9,253	\$5.50-\$7.50	\$65,887
14	SANTANA/BOB WELCH—Bill Graham Presents, Greek Theat., Berkeley, Calif., Sept. 10	8,327	\$7.50-\$8.50	\$64,281*
15	BLACK SABBATH/VAN HALEN—Festivals East Presents, Conven. Cen., Niagara Falls, NY, Sept. 8	8,186	\$7-\$8	\$62,267
16	DAVE MASON/EDDIE MONEY/EXILE—Pace Concerts, Col., Houston, Tx., Sept. 9	8,201	\$7.50	\$61,508
17	BLACK SABBATH/VAN HALEN—Ruffino & Vaughn/ Andrew Govatsos, Cumberland Co. Civic Cen., Portland, Maine, Sept. 5	7,744	\$7.50-\$8.50	\$57,606
18	BLACK SABBATH/VAN HALEN—Don Law Co., Cape Cod Col., S. Yarmouth, Mass., Sept. 4	7,100	\$7.50	\$53,888*
19	BLUE OYSTER CULT/AC/DC—Feyline Presents, Red Rocks Amp., Denver, Colo., Sept. 4	5,924	\$8-\$9	\$53,529
20	BLACK SABBATH/VAN HALEN—Cross Country Concert Corp., Col., New Haven, Conn., Sept. 10	7,438	\$6.50-\$7.50	\$52,289
21	AC/DC/CHEAP TRICK—Entam, Freedom Hall, Johnson City, Tenn., Sept. 9	8,500	\$5-\$7	\$51,242*
22	RICHARD PRYOR/PATTI LABELLE—Sunshine Promotions/Electric Factory, Conven. Cen., Indianapolis, Ind., Sept. 10	6,295	\$7.50-\$8.50	\$50,211
23	BRUCE SPRINGSTEEN—Electric Factory Concerts, Riverfront Col., Cincinnati, Ohio, Sept. 10	6,630	\$6.75-\$7.75	\$49,090
24	FOREIGNER/EDDIE MONEY—Entam, Col., Richmond, VA, Sept. 7	5,521	\$7-\$8	\$41,216
25	BRUCE SPRINGSTEEN—Sunshine Promotions, Convocation Cen., Notre Dame, S. Bend, Ind., Sept. 9	5,310	\$7-\$8	\$38,996
Auditoriums (Under 6,000)				
1	FRANK SINATRA (BENEFIT CONCERT)—Hartford Civic Center/Greater Hartford Arts Council, Jai-Ali Fronton, Hartford, Conn., Sept. 4, 5, 6 (3)	13,455	\$20-\$35	\$371,600*
2	SHA NA NA—Music Fair Inc., Music Fair, Westbury, NY, Sept. 6-10 (7)	20,067	\$9.25	\$169,970*
3	BROTHERS JOHNSON/EMOTIONS—Jam Productions, Arie Crown, Chicago, Ill., Sept. 7 (2)	6,575	\$8.50-\$9.50	\$61,399
4	SHA NA NA—Cohasset Music Theatre, Music Theat., Cohasset, Mass., Sept. 4 (2)	4,512	\$8	\$35,110*
5	BRUCE SPRINGSTEEN—Jam Productions, Uptown Theat., Chicago, Ill., Sept. 6	4,381	\$7.50-\$8.50	\$34,793*
6	SANTANA/PAT METHENY GROUP/LE ROUX—Avalon Attractions, Co. Bowl, Santa Barbara, Calif., Sept. 9	4,324	\$6.50-\$8.50	\$34,082
7	KENNY LOGGINS/LARRY CARLTON—DiCesare- Engler, Stanley Theat., Pittsburgh, PA, Sept. 10	3,591	\$8.75	\$31,428*
8	BLUE OYSTER CULT/THIN LIZZY—DiCesare-Engler, Stanley Theat., Pittsburgh, PA, Sept. 9	3,556	\$8.75	\$31,118*
9	KENNY LOGGINS/LARRY CARLTON—Brass Ring Productions, Music Theat., Royal Oak, Mich., Sept. 7 (2)	3,290	\$7.50-\$8.50	\$27,747
10	KENNY LOGGINS/LARRY CARLTON—Festival East Presents, Kleinhans Music Hall, Buffalo, NY, Sept. 8	2,803	\$7-\$8	\$21,636
11	BLUE OYSTER CULT/PRISM—DiCesare-Engler, Stanley Theat., Pittsburgh, PA, Sept. 8	2,179	\$8.75	\$20,256

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Soul Sauce

Ballads Key To Peabo's Acceptance

By JEAN WILLIAMS

LOS ANGELES—Peabo Bryson, who is emerging as a strong tenor vocalist, has received such mass acceptance that he has moved from supporting act to headline status.

The Capitol act, whose latest LP "Reaching For The Sky" has been certified gold, opened shows this summer for acts such as Natalie Cole, the Isley Brothers, Maze and others.

Bryson, who describes his music as "raw energy but it's not physically energetic," writes the bulk of his material. He insists that strong emotional-type ballads are what he likes and performs best.

He believes that his way of writing tunes, such as "Reaching For The Sky" and "Feel The Fire" is a far cry from the methods used by most composers.

"In writing a tune," he says, "I'm not a technician—theoretically, I'm not there. I break most of the rules of songwriting."

"I have a few technical skills as far as music is concerned—basic things like chord structures, progressions and different inversions."

"From that point on, it's a matter of surrounding myself with things that reflect only me, such as a room that has no telephone, clock, stereo, radio or television."

"Anything that comes from four walls like that has got to be totally me. I alienate myself from the commercial world."

"I have discovered that many people tend to write with the tv or radio on and most people feel they must listen to music in order to be inspired to write—I just don't believe that's so."

"While I don't like to do it, I have learned how to deal with some of the distractions while I'm writing, but I never play music by anyone."

"I don't even have a decent record player at home," Bryson admits, however, that periodically he will listen to music just for the sake of listening, "but never for inspiration."

He claims he is not an artist who follows trends, "although I try to know what's going on." At the same time, he says, "knowing what's going on musically does not mean that I will ever sacrifice my individuality for the sake of commerciality."

"Songs like 'Feel The Fire' will work regardless of what the going trend is in music. Songs like this are honest and straight to the point but the chord structures surrounding them make people feel good inside. By the time the song gets to its climax, a person can't help but move about. These songs are designed to make you drop your guard and really feel for a few minutes."

He explains he keeps his instrumentation well behind him, "and simplicity itself in terms of instrumentation is always commercial. All of my music must be simply structured."

Bryson began his singing career many years ago in South Carolina with a group called Moses Dillard and the Textown Display.

He is working on a new LP and his backing group is part of the old Textown Display. The group, in addition to recording with Bryson, is a part of his live act.

Richie Havens has completed a
(Continued on page 60)

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))
★	2	9	GOT TO GET YOU INTO MY LIFE —Earth, Wind & Fire (J. Lennon, P. McCartney) Columbia 2318786 (MaDear, BMI)	34	32	7	THINK IT OVER —Cissy Houston (C. Houston, A. Fields, M. Zager) Private Stock 204 (Sumac, BMI)	69	50	8	SEASONS FOR GIRLS —Trammps (J. Akinis, J. Belmon, B. Turner) Atlantic 3460 (Golden Fleece/Writers Music, BMI)
	2	1	HOLDING ON—L.T.D. (J. Osborne, J.L. McChes, A&M 2057 (Almo/McRousod, ASCAP/Irving, McDonshov, BMI)	35	24	11	IF YOU WANNA DO A DANCE ALL NIGHT —Spinners (T. Bell, T. Bell, C. Jamies, I.M. Bell) Atlantic 3493 (Mighty Three, BMI)	70	70	3	TONIGHT I'M GONNA MAKE YOU A STAR —Brenda & Herb (D. Jansen, B. Bruce, F. Rossi) H&L 4699 (Careers/Danick, BMI)
	3	3	TAKE ME I'M YOURS —Michael Henderson (M. Henderson) Buddah 597 (Arista) (Electrocard, ASCAP)	36	31	12	FIRST IMPRESSIONS —Stylistics (B. Weinstein, B. Hart) Mercury 74006 (Teddy Randazzo, BMI)	71	46	12	THIS IS YOUR LIFE —Norman Connors (J. Webb) Arista 0343 (Jobete, ASCAP)
★	10	6	ONE NATION UNDER A GROOVE —Funkadelic (G. Clinton, G. Shider, W. Morrison) Warner Bros. 8618 (Malibu, BMI)	37	35	9	BLUE LOVE —Rufus Featuring Chaka Khan (R. Calhoun, D. Wolinski) ABC 12390 (High Seas, BMI)	72	47	12	READY OR NOT —Deborah Washington (Diana Kellie) Arista 7700 (United Artists, ASCAP)
	5	4	WHAT YOU WAITIN' FOR —Stargard (N. Whitfield) MCA 40932 (Warner Tamerlane/May 12th, BMI)	★	48	7	HOT SHOT —Karen Young (K. Borusiewicz, A. Kahn) West End 1211 (Scully, ASCAP)	★	83	3	GOT TO BE REAL —Cheryl Lynn (C. Lynn, D. Faich, D. Foster) Columbia 3-10808 (Butterfly/Gong, BMI/Hudmar/Cotaba, ASCAP)
	6	6	SMILE —Emotions (M. White, A. McKay) Columbia 3-10791 (Sagflora, BMI)	★	49	6	I LOVE THE NIGHT LIFE —Alicia Bridges (A. Bridges, S. Hutcheon) Polydor 14483 (Lowery, BMI)	74	74	5	YOU'RE THE BIGGEST JOKE IN TOWN —Ean (M. Burton) Arista 77077 (Desert Moon, BMI)
	7	5	GET OFF —Fezy (C. Driggs, I. Ledesma) Dash 5046 (TK) (Sherilyn/Lindsay Anne, BMI)	40	41	9	YOU GOT ME RUNNING —Lenny Williams (C. Drayton, J. Wieder) ABC 12387 (Trac, BMI)	★	85	2	FUNK AND ROLL —Quazar (G. Gains, J. Brailley) Arista 349 (Jumpshot, BMI)
	8	7	SHAKE AND DANCE —Con Funk Shun (M. Cooper) Mercury 74008 (Valie Joe, BMI)	41	38	13	YOUNGBLOOD —War (A. Brown, Dickerson, Jordan, Miller, Oscar, Scott, Goldstein) United Artists 1213 (Far Out, ASCAP)	★	86	2	MELLOW LOVIN' —Judy Cheeks (T. Monn, J. Cheeks, R. Williams) Salsoul 2963 (RCA) (AMRA)
★	11	8	I'M IN LOVE —Rose Royce (N. Whitfield) Whitfield 8629 (Warner Bros.) (May Twelfth/Warner Tamerlane, BMI)	42	42	9	OUR LOVE WILL SURVIVE —Memphis Horns (J. Mitchell, E. Floyd, R. Kirk, S. Floyd) RCA 11309 (Memphis Five/Six Continents/Knock Wood, BMI)	77	82	7	PLATO'S RETREAT —Joe Thomas (J. Thomas, E. Baker) LRC 34 (TK) (Allagood, ASCAP)
★	14	10	DANCE —Syvester (Robinson & Osburn) Fantasy 827 (Jobete, ASCAP)	43	43	7	HONEY I'M RICH —Raydio (R. Parker Jr., J. Johnson) Arista 0353 (Raydio/Asa, ASCAP)	★	87	2	MAC ARTHUR PARK —Donna Summer (J. Webb) Casablanca 939 (Canopy, ASCAP)
★	11	9	YOU —McCrays (S.L.A. McCray) Portrait 670014 (CBS) (Island, BMI)	★	55	5	GET BY —Johnny Mathis & Deniece Williams (N. Ashford, V. Simpson) Columbia 3-10772 (Jobete, ASCAP)	79	79	3	SHE PUTS THE EASE BACK INTO EASY —Brothers By Choice (L. Symon, J. O'Loughlin) ALA 103 (E.J. Gurne, Apollo/Dynacal/Heath Leavy, ASCAP)
★	16	9	SOFT AND WET —Prince (Prince & Moon) Warner Bros. 8619 (Prince, BMI)	46	40	7	TAKE IT ON TOP —Pockets (K. Barnes, V. White, R. White, L. Satterfield) Columbia 3-10755 (Pockets/Verdangel, BMI)	★	90	3	YOU FOOLED ME —Grey & Nooks (L. Hanks, Z. Grey) RCA 11346 (Irving/Meadad, BMI)
★	13	8	THREE TIMES A LADY —Cammadores (L. Richie) Motown 79021 (Jobete/Cammadores, ASCAP)	47	37	19	GREASE —Frankie Valli (B. Gibb) RSO 897 (Stigwood, BMI)	★	91	2	DO WHAT YOU WANT TO DO —Drumsticks (D. Hall, J. Dates) ABC 12400 (Unichappell/Hel Cha, BMI)
★	26	5	IT SEEMS TO HANG ON —Ashford & Simpson (N. Ashford, V. Simpson) Warner Bros. 8651 (Nick O'Val, ASCAP)	★	58	5	SPECIAL OCCASION —Dorothy Moore (G. Dees) Malaco 1052 (TK) (Unichappell, BMI)	★	92	2	UNLOCK YOUR MIND —Staples (Roe, Coe) Warner Bros. 8669 (Temporary Secular, BMI)
★	44	4	BLAME IT ON THE BOOGIE —Jacksons (M. Jackson, D. Jackson, E. Kohn) Epic 850595 (CBS) (Global, ASCAP)	49	39	14	NEVER MAKE A MOVE TOO SOON —R.B. King (S. Hooper, W. Jennings) ABC 12380 (Irving/Four Knights, BMI)	★	93	2	MOVIN' ON —George Duke (G. Duke) Epic 85053 (Mycense, ASCAP)
	16	17	IT'S A BETTER THAN GOOD TIME —Gladys Knight & The Pips (T. Macaulay) Buddah 598 (Arista) (MacAuley/Alamo, ASCAP)	★	60	4	YOU SHOULD DO IT —Peter Brown (T. Brown, R. Randi) Drive 6272 (TK) (Sherilyn/Deebee, BMI)	★	94	2	DON'T HOLD BACK —Chamion (D. Williams, J. Jamerson Jr.) Arista 7717 (Kichelle/Jamerson/Cos K, ASCAP)
★	23	9	THERE'LL NEVER BE —Switch (B. Debarge) Gordy 7159 (Motown) (Jobete, ASCAP)	51	56	7	GUESS WHO'S BACK IN TOWN —Heaven & Earth (L. Hanks, R. Massey) Mercury 74013 (Jahmilia, ASCAP)	85	87	2	I WANNA MAKE LOVE TO YOU —Randy Brown (H. Banks, C. Hampton) Parachute 517 (Casablanca) (Irving, BMI)
	18	13	YOU AND I —Rick James (R. James) Gordy 7156 (Motown) (Jobete, ASCAP)	52	54	8	THE BEST OF STRANGERS —Eddie Kendricks (T. Macaulay, K. Petter) Arista 346 (Almo/Macaulay, ASCAP)	86	88	2	RHYTHM OF LIFE —Alto-Cuban Band (A. Fields, M. Zager) Arista 0355 (Sumac, BMI/Jack, ASCAP)
★	25	8	LET'S START THE DANCE —Hamilton Bohannon (H. Bohannon) Mercury 74105 (Phonodisc) (Bohannon Phase II, ASCAP)	★	63	4	TONIGHT'S THE NIGHT —Betty Wright (B. Wright, W. Clarke) Alton 3740 (TK) (Sherilyn, BMI)	87	89	2	SHINE ON SILVER MOON —Marilyn McCoo & Billy Davis Jr. (G. Allan, G. Knight) Columbia 3-10806 (Kershner, BMI/Kershner, ASCAP)
	20	12	BOOGIE OOGIE OOGIE —A Taste Of Honey (J. Johnson, P. Kibble) Capitol 4565 (Conducive/On Time, BMI)	★	64	4	DANCING IN PARADISE —El Coco (W. Lewis, L. Rinder, M. Ross) AVI 203 (Equinox, BMI)	★	95	2	TRUE LOVE —Betty Everett (E. Kall) United Artists 1200 (United Artists/Glisco, ASCAP)
	21	22	STANDUP —Atlantic Stars (W. Lewis) A&M 2065 (Almo/Newban/Radio, ASCAP)	★	65	4	LOST AND TURNED OUT —Whispers (M. Anthony) Solar 11353 (RCA) (Spectrum VII, ASCAP)	★	96	2	LOVE TO BURN —D.C. Smith (F. Harrison, C. Kelly) Shadybrook 1045 (Screen Gems/EMI, BMI/Bobby Goldsboro, ASCAP)
	22	18	STELLAR FUNK —Slave (S. Washington, M. Adams, D. Webster, A. Arlington, M. Hicks) Cotillion 44238 (Atlantic) (Spartree/Cotillion, BMI)	56	61	5	DON'T LET IT GO TO YOUR HEAD —Jean Carn (K. Gamble, L. Huff) Philadelphia International 3654 (Mighty Three, BMI)	★	97	2	STICKS AND STONES —Finished Touch (B. Salfon, M. Salfon) Motown 1445 (Jobete, ASCAP)
	23	21	BRANDY —O'Jays (J. B. Jefferson, C.B. Simons) Philadelphia International 3652 (CBS) (Mighty Three, BMI)	★	63	4	EASE ON DOWN THE ROAD —Diana Ross & Michael Jackson (C. Small) MCA 40947 (Fox Fanfare, BMI)	91	92	2	I JUST WANNA STOP —Gino Vannelli (G. Vannelli, J. Vannelli, R. Vannelli) A&M 2072 (Ross Vannelli, ASCAP)
	24	20	LOVE BROUGHT ME BACK —D.J. Rogers (D.J. Rogers) Columbia 3-10754 (Circle K, ASCAP)	★	64	4	LUCY IN THE SKY WITH DIAMONDS —Natalie Cole (J. Lennon, P. McCartney) Capitol 4623 (MacLen, BMI)	92	NEW ENTRY		PLEASE DON'T SAY GOODBYE TO ME —Solomon Burke (J. Williams Jr.) Amherst 736 (Harlem/Jerry Williams, BMI)
★	33	6	ONLY YOU —Loleatta Holloway & Bunny Sigler (B. Sigler) Gold Mind 74012 (Lucky Three/Henry Summer/Six Strings, BMI)	60	62	7	MIND BLOWING DECISIONS —Heatwave (J. Wilder) Epic 850586 (CBS) (Wilder, ASCAP)	93	93	2	GET READY FOR THE FUTURE —Winners (M. Radice) Arista 7715 (Desert Rain, ASCAP)
	26	15	SATURDAY —Norma Jean Wright (B. Edward, N. Rodgers, B. Carter) Bearsville 0325 (Warner Bros.) (Chic, BMI)	★	71	4	YOU'RE GONNA NEED THIS LOVE —N. Cole (T. Life, J. Freeman) Millennium 617 (Casablanca) (Mills & Mills/Stone Diamond, BMI)	94	94	2	I FEEL HIS LOVE GETTING STRONGER —Margie Joseph (J. Bristol, J. Jamerson Jr.) Atlantic 3509 (Bushka/Jamerson, ASCAP)
★	36	7	I LIKE GIRLS —Fatback Band (B. Curtis) Spring 181 (Polydor) (Clita, BMI)	★	72	4	PARTY —Leon Haywood (L. Haywood) MCA 40941 (Jim Edd, BMI)	95	NEW ENTRY		DON'T WANNA COME BACK —Mother's Finest (J. Seay, J. Kennedy) Epic 8-50596 (Gatsong, ASCAP)
	29	27	CLOSE THE DOOR —Teddy Pendergrass (R. Gamble, L. Huff) Philadelphia International 3648 (CBS) (Mighty Three, BMI)	★	73	3	LOVE ATTACK —Shutgun (A. Casey, T. Steels, W. Talbert) ABC 12395 (ABC/Dunhill/Goblet/Funk Rock, BMI)	96	NEW ENTRY		BAYOU BOTTOMS —Crusaders (S. Hooper, W. Feider, J. Sample) ABC/Blue Thumb 278 (Four Knights, BMI)
	30	29	FUNK-O-NOTS —Ohio Players (W. Beck, J. Williams, J. Jones, M. Pierce, R. Middlebrooks, C. Satchell, L. Boener) Mercury 78018 (Play One/Unichappell, BMI)	★	76	3	SAY A PRAYER FOR TWO —Crown Heights Affair (P. Thomas, B. Reid, H. Young, W. Anderson) DeLuxe 908 (Phonogram) (Delightful/Cabrin, BMI)	97	77	9	I DIDN'T TAKE YOUR MAN —Ann Peebles (E. Bandie, P. Barnes) Hi 78518 (Dream) (Jec, BMI)
★	51	4	DON'T STOP, GET OFF —Sylvers (L. Sylver, J. Sylver, J. Sylver, E. Sylver, F. Sylver) Casablanca 938 (Rios, ASCAP)	★	78	3	YOUR SWEETNESS IS MY WEAKNESS —Barry White (B. White) 20th Century 2380 (Six Vebe/Jansury, BMI)	98	84	6	DO YOURSELF A FAVOR —Newcomers (J. Banks, H. Thuggen, D. Weatherpoon) Mercury 74011 (Rakay/Swelka, BMI)
	33	28	SUPER WOMAN —Delfis (N. Wilkes) ABC 12386 (Gassy Maude, BMI)	★	81	2	LOVIN' FEVER —High Energy (P. Sawyer, M. McLeod) Gordy 7161 (Motown) (Jobete, ASCAP)	99	66	8	ALL AMERICAN FUNKATHON —Willie Hutch (N. Whitfield, W. Hutch) Whitfield 8615 (Warner Bros.) (May Twelfth/Warner Tamerlane, BMI/Jobete, ASCAP)
				68	68	5	IF MY FRIENDS COULD SEE ME NOW —Linda Clifford (C. Coleman, D. Fields) Curtom 0180 (Notable, ASCAP)	100	95	7	LITTLE GIRLS —Patti LaBelle (A. Willis) Epic 8-50583 (CBS) (Irving, BMI)

SEPTEMBER 23, 1978 BILLBOARD

Industry Heads At Black Music Assn. Meet



Ed Wright, co-founder of the Black Music Assn., listens to Motown's Berry Gordy address the organization.



Jules Malamud, the association's senior vice president, managing director, addresses the body's board of directors, executive council and advisory board.



Leon Huff and Kenny Gamble, association co-founder, await the start of the meetings at Rancho La Costa near San Diego.



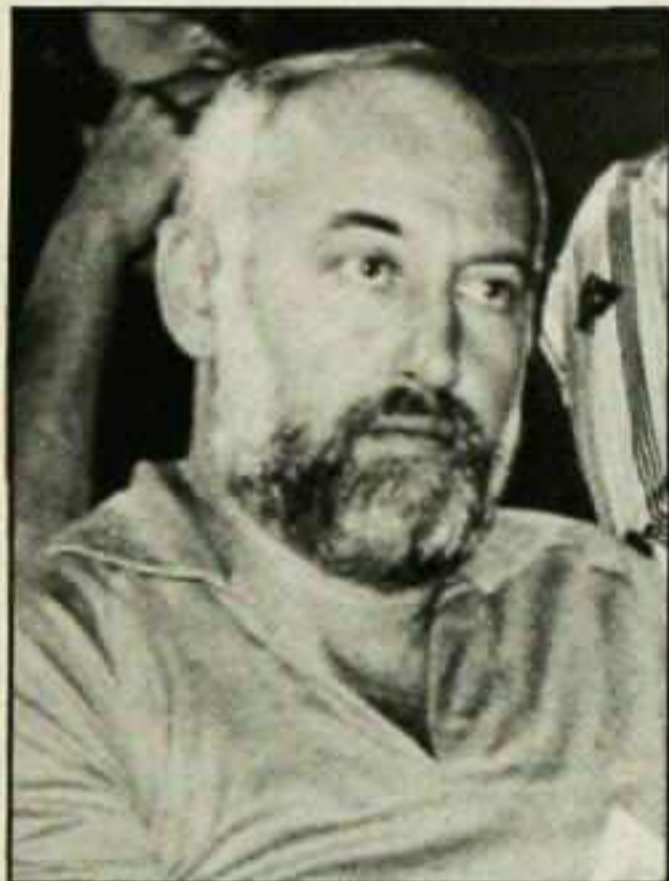
MCA's Mike Maitland, chats with Motown's Berry Gordy during the conclave.



Advisory board members Barrie Bergman of Record Bar, Steve Diener of ABC and Jerry Moss of A&M wind down following a business session.



RCA's Bob Summer offers his opinion.



CBS' Bruce Lundvall listens to explanations about the new organization's corporate structure.



Phonogram's Irwin Steinberg attends one of the business sessions.



Cy Leslie, Chuck Smith of Pickwick and Alan Livingston of 20th Century-Fox attend the advisory board meeting.



Dave Clark of T.K. emphasizes a point before the board of directors with Cecil Holmes of Casablanca one of the listeners.



Leon Huff, Valerie Simpson and Curtis Mayfield enjoy their fellowship at the meeting.



PARADE MAN—George Clinton takes a ride in Chicago's Bud Biliken Parade along with several broadcasters from WBMX, as part of his promotional activities for his Warner Bros. recordings. That's Clinton with the white hat and fancy shades.

CBS Ads Garner 14 Black Awards

NEW YORK—CBS Records has won 14 Communications Excellence to Black Audiences awards granted by the World Institute of Black Communications. An award was granted for each one of the 14 ads submitted by CBS Review.

The ads will appear in the institute catalog of selected samples of advertising aimed at the black consumer.

'Street Scene Festival' Planned For L.A. In Oct.

By JEAN WILLIAMS

LOS ANGELES—Heavy participation from some of the country's major recording artists is expected to highlight L.A.'s "Street Scene Festival," a cultural/music arts festival set for Oct. 14-15.

The festival, the first of its kind sponsored by the city, will be held in the six-block Civic Center area surrounding City Hall. L.A.'s Mayor Tom Bradley will host. Financial backers are the Jos. Schlitz Brewing Co. and the National Endowment for the Arts.

Ten performance stages are being erected in the six-block area with continuous, rotating performances every 30 minutes.

The shows will start at noon each day, with Saturday's performances ending at 10 p.m. and 8 p.m. on Sunday. The event kicks off on the steps of City Hall with the mayor welcoming visitors.

Bradley is setting up meetings with heads of labels in an effort to garner record company support.

According to Lois Hale of the mayor's office, in addition to record company heads, Bradley is meeting with others in the entertainment industry in an effort to make this first festival the largest of any city sponsored event.

"Among the labels the mayor is

talking to are Motown, CBS, A&M, Atlantic, Capitol and others," says Hale.

She notes that to date, commitments have come from Motown, CBS and A&M. Clarence Avant, head of Tabu Records, is also lending his services in coordinating the record companies, she adds.

Hale points out that some of the acts the mayor's office is going after are the Captain & Tennille, Johnny Mathis, Deniece Williams, George Benson, Herb Alpert, Stevie Wonder, Willie Bobo, Commodores, Lopez Alexandria, Lonnie Liston Smith and Donna Summer among others.

Also set is a noon-time gospel concert on Oct. 15 which will feature the "Interdenominational Choir, the International Children's Choir from Long Beach and others being firmed up.

The International Children's Choir represents 21 different countries, with members of the choir performing in their native costumes.

Willie Davis, local distributor for Schlitz and owner of station KACE, is helping coordinate the talent. L.A. Commissioner Sol Marcus is chairman of the festival and television producer/writer Michel Grikhies is director.

4TH LITIGATION SINCE '73

ASCAP Wins a Club Suit—And More

NEW YORK—In a departure from previous practice, ASCAP attorneys recently asked for more than \$250 damages per infringement in a lawsuit brought against an unlicensed nightclub.

A default judgment had been taken against the Buttercup Hill Club and its principals, Robert Fusco and Irene Panagiotis of Lunenburg, Mass., on ASCAP's complaint of 17 unlicensed performances.

U.S. District Judge A. David Mazzone then awarded damages of \$400 per infringement for a total of \$6,800 as well as court costs and \$700 for attorneys fees after receiving affidavits

indicating that this was the fourth such suit against the club or its principals since 1973.

The provisions of section 504 (c) of the Copyright Act permit a judge to increase the award of statutory damages to a maximum of \$50,000 "In a case where the copyright owner sustains the burden of proving, and the court finds, that the infringement was committed willfully."

An ASCAP attorney warns that users of music, whether nightclubs or broadcasters, who repeatedly refuse to pay license fees will be sued for greater damages in the future.

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	*STAR Performer—LP's registering greatest proportionate upward progress this week	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★ 1	7	31	BLAM	Brothers Johnson, A&M SP 4714	29	24	SUNBURN	Son. Capitol ST11723
2	4	15	A TASTE OF HONEY	A Taste Of Honey, Capitol ST 11754	★ 32	NEW ENTRY	LIVE AND MORE	Donna Summer, Casablanca NBLP 7119
3	3	10	GET OFF	Foxy, Dash 30005 (TK)	33	33	IMAGES	Crusaders, Blue Thumb BA 6030 (ABC)
4	5	15	TOGETHERNESS	L.T.O., A&M SP 4705	34	30	THAT'S WHAT FRIENDS ARE FOR	Johnny Mathis & Deniece Williams, Columbia JC 35435
5	2	17	NATURAL HIGH	Commodores, Motown M 790	35	35	CENTRAL HEATING	Heatwave, Epic JE 35260
6	7	18	COME GET IT	Rick James & The Stone City Band, Gordy G7-981	36	40	SECRETS	Gl Scott-Heron & Brian Jackson, Arista AB 4189
7	6	14	LIFE IS A SONG WORTH SINGING	Teddy Pendergrass, P.I.R. JZ 35095 (CBS)	37	36	SHOWDOWN	Isley Bros., T-Neck JZ 34930 (CBS)
8	8	11	IN THE NIGHT TIME	Michael Henderson, Buddah BDS 5712 (Arista)	★ 48	10	FOR YOU	Prince, Warner Bros. BSK 3150
★ 16	3	33	IS IT STILL GOOD FOR YA	Ashford & Simpson, Warner Bros. BSK 3219	39	38	REACHING FOR THE SKY	Peabo Bryson, Capitol ST 11725
★ 10	13	3	STRIKES AGAIN	Rose Royce, Whittfield WHA 3227 (Warner Bros.)	40	34	THIS IS YOUR LIFE	Norman Connors, Arista AB 4177
11	9	15	BETTY WRIGHT LIVE	Betty Wright, Alston ALST 4408 (T.K.)	41	37	MACHO MAN	Village People, Casablanca NBLP 7096
12	10	15	LOVE SHINE	Don Funk Shun, Mercury SRM-1 3725 (Phonodisc)	42	41	MIDNIGHT BELIEVER	B.B. King, ABC AA 1061
13	12	6	SUNBEAM	Emotions, Columbia JC 53385	43	43	FANTASY LOVE AFFAIR	Peter Brown, Drive 104 (TK)
14	14	18	SMOOTH TALK	Evelyn "Champagne" King, RCA APL1-2456	44	39	MY RADIO SURE SOUNDS GOOD TO ME	Larry Graham & Graham Central Station, Warner Bros. BSK 3175
★ 15	20	10	STEP II	Sylvester, Fantasy F9556	45	51	LOVING IS LIVING	McCary's, Portrait JB 34764 (CBS)
16	11	6	THE CONCEPT	Slave, Cotillion SD 5206 (Atlantic)	46	45	IF MY FRIENDS COULD SEE ME NOW	Linda Clifford, Curtom CUR 5021 (Warner Bros.)
17	18	6	YOU SEND ME	Roy Ayers, Polydor PD1-6159 (Phonodisc)	47	42	DO WHAT YOU WANNA DO	Dramatics, ABC AA 1072
★ 24	10	2	SPARK OF LOVE	Lenny Williams, ABC AA1073	48	50	FOREVER YOURS	Sylvester, Casablanca NBLP-7103
19	19	13	FIRE UP 'N' KICKIN	Fatback Band, Spring 1-6718 (Polydor)	49	49	COME FLY WITH ME	Bobby Bland, ABC AA 1075
20	17	14	SOUNDS	Quincy Jones, A&M SP 4685	50	44	SATURDAY NIGHT FEVER	Varnous Artists, RSO RS-2-4001
21	15	6	JASS-AY-LAY-DEE	Ohio Players, Mercury SRM1-3730 (Phonogram)	51	47	DON'T LET GO	George Duke, Epic JE 35366 (CBS)
22	22	22	SO FULL OF LOVE	O'Jays, P.I.R. JZ35355	52	46	SUNLIGHT	Herbie Hancock, Columbia JC 34907
★ 23	31	4	SWITCH	Switch, Gordy G7980 (Motown)	53	52	HEADLIGHTS	Whispers, Solar BXL1 2274 (RCA)
24	21	6	ATLANTIC STARR	Atlantic Starr, A&M SP-4711	54	59	DO IT ALL NIGHT	Curtis Mayfield, Curtom CUR 5022 (Warner Bros.)
25	25	10	GET IT OUT'CHA SYSTEM	Millie Jackson, Spring SP 16719 (Polydor)	55	NEW ENTRY	THE BEST OF DONNY HATHAWAY	Donny Hathaway, Atco SD 38107 (Atlantic)
26	26	14	SUMMERTIME GROOVE	Hamilton Bohannon, Mercury SRM 1-3728 (Phonodisc)	56	54	SHADOW DANCING	Andy Gibb, RSO RS 1-3034
27	28	5	WHO DO YA LOVE	K.C. & The Sunshine Band, TK 607	57	NEW ENTRY	THE BEST OF ... TRAMMPS	Trammps, Atlantic SD 19194
28	27	9	HOUSE OF LOVE	Candi Staton, Warner Bros. BSK 3207	58	NEW ENTRY	UNDER THE INFLUENCE	Denise LaSalle, ABC AA 1087
29	23	10	NATALIE COLE ... LIVE	Natalie Cole, Capitol SRBL 11709	59	58	LOVE BROUGHT ME BACK	D.J. Rogers, Columbia JC 3593
30	32	4	THE ONE AND ONLY	Gladys Knight & The Pips, Buddah BDS 5701 (Arista)	60	57	NORMA JEAN	Norma Jean, Bearsville BSK 6983 (Warner Bros.)

Soul Sauce

Continued from page 58

mini-tour of Israel which took in four cities including Tel Aviv and Jerusalem.

This was a return visit for Havens, who toured Israel late last year when his tune "Shalom, Salam Alechum" was released there.

NARCISSUS a group of music, broadcast and media industry women, co-sponsored with Ted-Mar Productions headed by Margaret Nash and Ted Baker, a fund raising event for Congresswoman Yvonne Burke.

The event, held at the L.A. home of Baker, was tagged "Celebrity Gourmet Tasting Party," drawing more than 300 and raking in nearly \$5,000.

Nash, who did most of the leg work for the affair, pulled in noted industry people such as Dionne Warwick, Valerie Simpson, Lawrence Hilton-Jacobs, former members of Dawn, Dr. George Butler of CBS, LeBaron Taylor of CBS and scores of film personalities.

NARCISSUS was formed nearly a year ago to help further the progress of women in the industry.

Andrae Crouch, celebrating his 10th year as a recording artist with Word/Light Records, is one of the few gospel acts to perform in concert at L.A.'s Greek Theatre. Crouch opens Oct. 6.

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

SOUL COUNTDOWN BILLBOARD U.S.A.

WHEN "SPIDER" COUNTS DOWN, YOUR RATINGS GO UP.

The host of a three hour nightly show on WLAC, Nashville, "Spider" Harrison has established himself as a dynamic, distinctive radio personality with a very special flair for capturing the tempo and style of today's Soul sound. Now, "Spider" can be part of your station line-up: as host of BILLBOARD SOUL COUNTDOWN, U.S.A., a three hour weekly program from Music in the Air's Syndicated Programming division.

Each week, your listeners will follow "Spider" Harrison as he counts down the 40 top hits from Billboard Magazine's Hot Soul Singles chart. Interleaved between disks there's commentary and lively, revealing interviews with major Soul artists. Also, special reports from a pair of top journalists on the Soul scene: Billboard's "Soul Sauce" editor Jean Williams from Los Angeles and Radcliffe Joe from New York.

BILLBOARD SOUL COUNTDOWN, U.S.A., is a "natural" for any Soul station's schedule, or in fact for any station seeking a sure-fire stimulus for late night or weekend listening. With an already proven record of audience response it provides attractive opportunities for local sales, by associating advertisers with a recognizable personality and with the week's most popular Soul sounds. As "Spider" counts down from #40 to #1, you—and participating sponsors—can count on a rise in ratings and audience share.

Sign up for SOUL COUNTDOWN now and save 20% as a Charter Station subscriber. For special introductory rates and demo, write or phone today...Or hear "Spider" count down at Music in the Air's NRBA Convention suite in the Hyatt Regency Embarcadero Hotel, Sept. 17-20.



Ms. Barbara Stones
MUSIC IN THE AIR
Billboard Publications, Inc.
1515 Broadway, New York, N.Y. 10036
(212) 764-7310/Telex 620523

MUSIC IN THE AIR

Please send me a demo and introductory rate information for "Spider" Harrison's BILLBOARD SOUL COUNTDOWN, U.S.A. show.

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 Title _____
 Station/Company _____ Phone _____
 Address _____
 City _____ State _____ Zip _____

BILLBOARD SOUL COUNTDOWN, U.S.A.
with "Spider" Harrison

Rock Singles Best Sellers

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As Of 9/11/78

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

- | | |
|--|--|
| 1 KISS YOU ALL OVER —Exile—Warner/Curb 8589 (Warner Bros.) | 21 IT'S A LAUGH —Daryl Hall & John Oates—RCA 11371 |
| 2 THREE TIMES A LADY —Commodores—Motown 7902 | 22 HOLLYWOOD NIGHTS —Bob Seger—Capitol 4618 |
| 3 HOT CHILD IN THE CITY —Nick Gilder—Chrysalis 2226 | 23 TOOK THE LAST TRAIN —David Gates—Elektra 455500 |
| 4 SUMMER NIGHTS —John Travolta/Olivia Newton-John—RSD 906 | 24 ROCK AND ROLL FANTASY —Kinks—Arista 0342 |
| 5 HOT BLOODED —Foreigner—Atlantic 3488 | 25 FOOL IF YOU THINK IT'S OVER —Chris Rea—Magnet 1198 (United Artists) |
| 6 YOU NEEDED ME —Anne Murray—Capitol 4574 | 26 MACHO MAN —Village People—Casablanca 922 |
| 7 MAGNET & STEEL —Walter Egan—Columbia 3 10719 | 27 ALL I SEE IS YOUR FACE —Dan Hill—20th Century 2378 |
| 8 LIFE'S BEEN GOOD —Joe Walsh—Asylum 45493 | 28 JOSIE —Steely Dan—ABC 12404 |
| 9 HOPELESSLY DEVOTED TO YOU —Olivia Newton-John—RSD 903 | 29 THEMES FROM THE WIZARD OF OZ —Meco—Millennium 620 (Casablanca) |
| 10 BOOGIE OOGIE OOGIE —A Taste Of Honey—Capitol 4565 | 30 COPACABANA —Barry Manilow—Arista 0339 |
| 11 GREASE —Frankie Vallie—RSD 897 | 31 BACK IN THE U.S.A. —Linda Ronstadt—Asylum 45519 |
| 12 KING TUT —Steve Martin—Warner Bros. 8577 | 32 STAY —Jackson Browne—Asylum 4548 |
| 13 OH DARLIN' —Robin Gibb—RSD 907 | 33 SHAME —Evelyn "Champagne" King—RCA 11122 |
| 14 REMINISCING —Little River Band—Harvest 4605 (Capitol) | 34 PARADISE BY DASHBOARD LIGHTS —Meat Loaf—Cleveland International 8 50588 (Epic) |
| 15 WHENEVER I CALL YOU "FRIEND" —Kenny Loggins—Columbia 310794 | 35 MISS YOU —Rolling Stones—Rolling Stone 19307 (Atlantic) |
| 16 YOU'RE THE ONE THAT I WANT —John Travolta & Olivia Newton-John—RSD 891 | 36 LOVE WILL FIND A WAY —Pablo Cruise—A&M 2048 |
| 17 AN EVERLASTING LOVE —Andy Gibb—RSD 904 | 37 YOU AND I —Rick James—Gordy 7156 (Motown) |
| 18 TALKING IN YOUR SLEEP —Crystal Gayle—United Artists 1214 | 38 TWO OUT OF THREE AIN'T BAD —Meat Loaf—Cleveland International 850513 (Epic) |
| 19 RIGHT DOWN THE LINE —Gerry Rafferty—United Artists 1233 | 39 WHO ARE YOU —Who—MCA 40948 |
| 20 DON'T LOOK BACK —Boston—Epic 50590 | 40 MY ANGEL BABY —Toby Beau—RCA 11250 |

Rock LP Best Sellers

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As Of 9/11/78

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

- | | |
|---|--|
| 1 GREASE —Soundtrack—RSD RS 2-4002 | 21 FEELS SO GOOD —Chuck Mangione—A&M SP 4658 |
| 2 DOUBLE VISION —Foreigner, Atlantic SD 19999 | 22 TWIN SONS OF DIFFERENT MOTHERS —Dan Fogelberg & Tim Weisberg—Full Moon/Epic JE 35339 (CBS) |
| 3 DON'T LOOK BACK —Boston—Epic FE 35050 | 23 AJA —Steely Dan—ABC AB 1006 |
| 4 SATURDAY NIGHT FEVER —Soundtrack—RSD RS 2-4001 | 24 LIFE IS A SONG WORTH SINGING —Teddy Pendergrass—Philadelphia International JZ 35095 (CBS) |
| 5 SGT. PEPPER'S LONELY HEARTS CLUB BAND —Soundtrack—RSD 2-4100 | 25 SLEEPER CATCHER —Little River Band—Capitol SW 11783 |
| 6 SOME GIRLS —Rolling Stones—Rolling Stones COC 39108 (Atlantic) | 26 LOVE ME AGAIN —Rita Coolidge—A&M SP 4699 |
| 7 SHADOW DANCING —Andy Gibb, RSD RS 1-3034 | 27 NIGHTWATCH —Kenny Loggins—Columbia JC 35387 |
| 8 THE STRANGER —Billy Joel—Columbia JC 34987 | 28 BOSTON —Epic PE 34188 |
| 9 UNDER WRAPS —Shaun Cassidy—Warner/Curb BSK 3222 | 29 A TASTE OF HONEY —A Taste Of Honey—Capitol ST 11754 |
| 10 BAT OUT OF HELL —Meat Loaf, Epic/Cleveland International PE 34974 | 30 THE ALBUM —Abba—Atlantic SD 19164 |
| 11 WORLDS AWAY —Pablo Cruise, A&M SP 4697 | 31 TOGETHERNESS —LTD—A&M SP 4705 |
| 12 NATURAL HIGH —Commodores—Motown M790 | 32 OCTAVE —Moody Blues—London PS 708 |
| 13 EVEN NOW —Barry Manilow—Arista AB 4164 | 33 THE GRAND ILLUSION —Styx—A&M SP 4637 |
| 14 RUNNING ON EMPTY —Jackson Browne—Asylum 6E 113 | 34 STARDUST —Willie Nelson—Columbia JC 35305 |
| 15 BUT SERIOUSLY, FOLKS —Joe Walsh, Asylum 6E 141 | 35 VAN HALEN —Van Halen—Warner Bros. BSK 3075 |
| 16 CITY TO CITY —Gerry Rafferty—United Artists UALA 840 | 36 SLOWHAND —Eric Clapton—RSD RS 1-3030 |
| 17 STRANGER IN TOWN —Bob Seger & The Silver Bullet Band—Capitol SW 11698 | 37 BLAM —Brothers Johnson—A&M SP 4714 |
| 18 SONGBIRD —Barbra Streisand, Columbia JC 35375 | 38 ELVIS SINGS FOR CHILDREN AND GROWNUPS TOO —Elvis Presley—RCA CPL 1-2901 |
| 19 RUMOURS —Fleetwood Mac—Warner Bros. BSK 3010 | 39 FOOT LOOSE & FANCY FREE —Rod Stewart—Warner Bros. BSK 3092 |
| 20 WHO ARE YOU —The Who—MCA MCA 3050 | 40 COME GET IT —Rick James—Gordy G7981 (Motown) |

Ad Placement Execs Are Indicted In N.Y.

NEW YORK—Advertising dollars allocated by Polymusic Inc. (now Polygram Direct Marketing) for the promotion of a Dinah Washington disk package were fraudulently diverted by the owners of an ad placement agency, according to indictments handed down by a New York County grand jury.

The owners of Townhouse Media Ltd., Eve Goldwasser and Gail Longquist, are charged with grand larceny and conspiracy to commit grand larceny.

Polymusic allegedly gave the company more than \$70,000, to be paid directly to the stations, for advertising time bought.

Jazz

17 LPs In Pickwick's Jazz Issue

LOS ANGELES—The largest jazz release in years comprises the debut of Pickwick's new Quintessence label shipped last week.

Seventeen albums ranging from Bunny Berigan and Fats Waller of the 1930s up to Chick Corea and Sonny Rollins have been attractively packaged. Gene Norman rates producer credit on all 17. Front covers are uniformly of the line drawing mode. All LPs carry detailed annotation, most by nationally prominent veteran writer-critics.

Each album will list as \$3.98.

Masters for the series were acquired by Norman from RCA, Impulse and Groove Merchant. From eight to 10 tunes are used on each entry.

For the contemporary jazz buff, there are LPs starring Carmen McRae, Zoot Sims, Freddie Hubbard, Charles Mingus and the Buddy Rich band in addition to the Corea and Rollins showcases. For the older buyers with more traditional tastes there are packages featuring Duke Ellington, Lionel Hampton, Fats Waller, Bunny Berigan, Count Basie, Jimmy McGriff, Johnny Hodges and Coleman Hawkins, whose LP includes his NARAS Hall of Fame classic, "Body And Soul."

CONTEST FOR INTL JAZZMEN

LOS ANGELES—A world jazz competition for soloists and bands which will run until February 1980 was launched Monday (18) by the International Jazz Federation.

The event is to be known as the Duke Ellington World Jazz Competition, says John Lewis, president of the federation's U.S. branch here.

Gold, silver and bronze Ellington medals will be awarded to finalists in various categories.

Approval of the competition was given by Ellington's heirs last month. They include his son, Mercer Ellington, and his sister, Ruth Ellington. The IJF, founded in Europe by Jan A. Byrczek, is a non-profit organization and is said to be the only body representing jazz on the international music council of UNESCO.

Information on the competition may be obtained from Lewis at 1697 Broadway, Suite 1203, New York City 10019.

Progressive RECORDS

PRESENTS
7002 LOVE FOR SALE
DEREK SMITH
George Duvivier, Bobby Rosengarden
Love for Sale, Summertime, Tennessee, Too Close for Comfort, Autumn Leaves, Sweet Lorraine, Carnival (Theme from Black Orpheus)

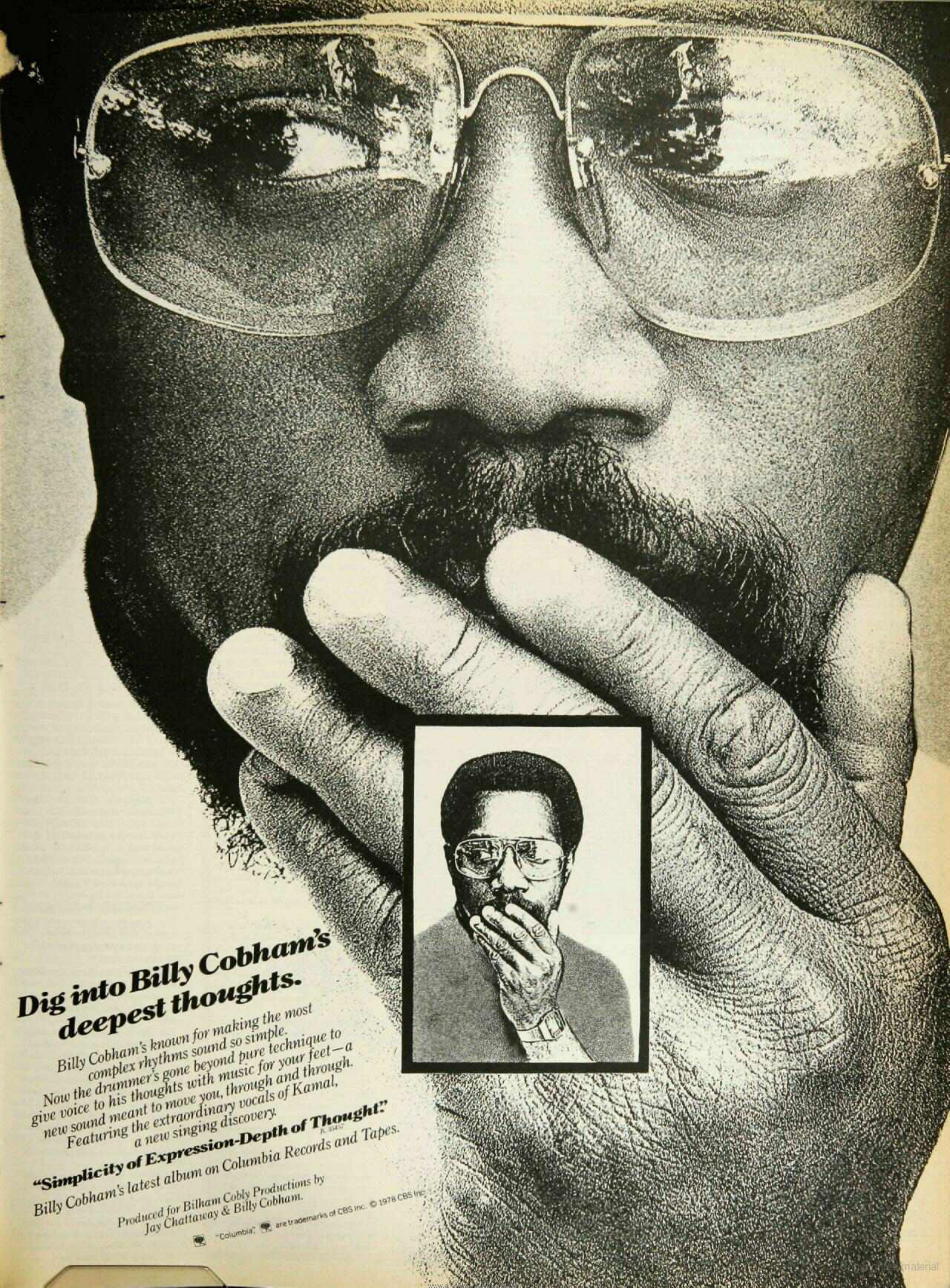
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CHUCK WAYNE
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Billboard Best Selling Jazz LPs

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	1	10	IMAGES Crusaders, Blue Thumb BA 6030 (ABC)
2	2	14	SOUNDS Quincy Jones, A&M SP 4685
3	4	4	COSMIC MESSENGER Jean-Luc Ponty, Atlantic SD 19189
4	8	6	FRIENDS Chick Corea, Polydor PD 1 6160 (Phonodisc)
5	5	5	YOU SEND ME Roy Ayers, Polydor PD 16159 (Phonodisc)
6	3	49	FEELS SO GOOD Chuck Mangione, A&M SP 4658
7	7	8	PAT METHENY Pat Metheny, ECM 1-1114 (Warner Bros.)
8	9	12	SUNLIGHT Herbie Hancock, Columbia JC 34907
9	6	33	WEEKEND IN L.A. George Benson, Warner Bros. 2Wb-3139
10	10	8	IN THE NIGHT TIME Michael Henderson, Buddah BDS 5712 (Arista)
11	13	4	SECRETS Gil Scott Heron & Brian Jackson, Arista AB 4189
12	12	5	LARRY CARLTON Larry Carlton, Warner Bros. BSK 3221
13	11	14	FREESTYLE Bobbi Humphrey, Epic JE 35338 (CBS)
14	14	16	MAGIC IN YOUR EYES Earl Klugh, United Artists UA LA 877
15	22	33	RAINBOW SEEKER Joe Sample, ABC AA 1050
16	16	9	TROPICO Gato Barbieri, A&M SP 4710
17	23	8	MY SONG Keith Jarrett, ECM 1-1115 (Warner Bros.)
18	NEW ENTRY		WHAT ABOUT YOU Stanley Turrentine, Fantasy F-9563
19	15	12	DON'T LET GO George Duke, Epic JE 35366 (CBS)
20	20	14	ARABESQUE John Klemmer, ABC AA-1068
21	17	16	ELECTRIC GUITARIST John McLaughlin, Columbia JC 35326
22	21	7	THIS IS YOUR LIFE Norman Connors, Arista AB 4177
23	27	6	THE BEST OF CHUCK MANGIONE Chuck Mangione, Mercury SRM 28601 (Phonodisc)
24	26	2	NIGHT DANCING Joe Farrell, Warner Bros. BSK 3225
25	24	20	CASINO Al DiMeola, Columbia JC 35277
26	18	14	THE CAPTAINS JOURNEY Lee Ritenour, Elektra 6E-136
27	19	12	SUPER BLUE Freddie Hubbard, Columbia JC 35386
28	36	2	THE BLUE MAN Steve Kahn, Columbia JC-35539
29	29	20	LOVELAND Lonnie Liston Smith, Columbia JC 35332
30	25	25	SAY IT WITH SILENCE Hubert Laws, Columbia JC-35022
31	NEW ENTRY		NEW WARRIOR Bobby Lyle, Capitol SW-11809
32	31	13	BREEZIN' George Benson, Warner Bros. BS 2919
33	33	20	MODERN MAN Stanley Clarke, Nemperor JZ 35303 (CBS)
34	32	25	LOVE ISLAND Deodato, Warner Bros. BSK 3132
35	28	11	ALIVEMOTHERFORIA Various Artists, Columbia JC 35349
36	NEW ENTRY		TIME AND CHANCE Caldera, Capitol SW 11810
37	34	9	PHIL UPCHURCH Phil Upchurch, Marlin 2209 (T.K.)
38	46	6	STORMY MONDAY Kenny Burrell, Fantasy F-9558
39	38	7	CHARACTERS John Abercrombie, ECM 1-1117 (Warner Bros.)
40	37	16	HEART TO HEART David Sanborn, Warner Bros. BSK 3189
41	NEW ENTRY		UPTOWN DANCE Stephane Grappelli, Columbia JC 35415
42	30	40	LIVE AT THE BIJOU Grover Washington Jr., Kudu KUX 3637 (Motown)
43	41	5	INFINITY IS Sonny Fortune, Atlantic SD 19187
44	42	9	LOVE AFFAIR Gary Bartz, Capitol SW 11789
45	43	3	SCOTT HAMILTON IS A GOOD WIND Scott Hamilton, Concord CJ 42
46	NEW ENTRY		GONNA GET THROUGH Cleo Laine, RCA AFL1-2926
47	47	2	SILENT FEET Eberhard Weber, ECM 1-1107 (Warner Bros.)
48	45	3	EASY Grant Green, Versatile MSG 6002
49	48	4	SUNNY SIDE UP Wilbert Longmire, Tappan ZEE JC-35365 (CBS)
50	50	8	GATEWAY 2 John Abercrombie, Dave Holland & Jack DeJohnette, ECM 1-1105 (Warner Bros.)

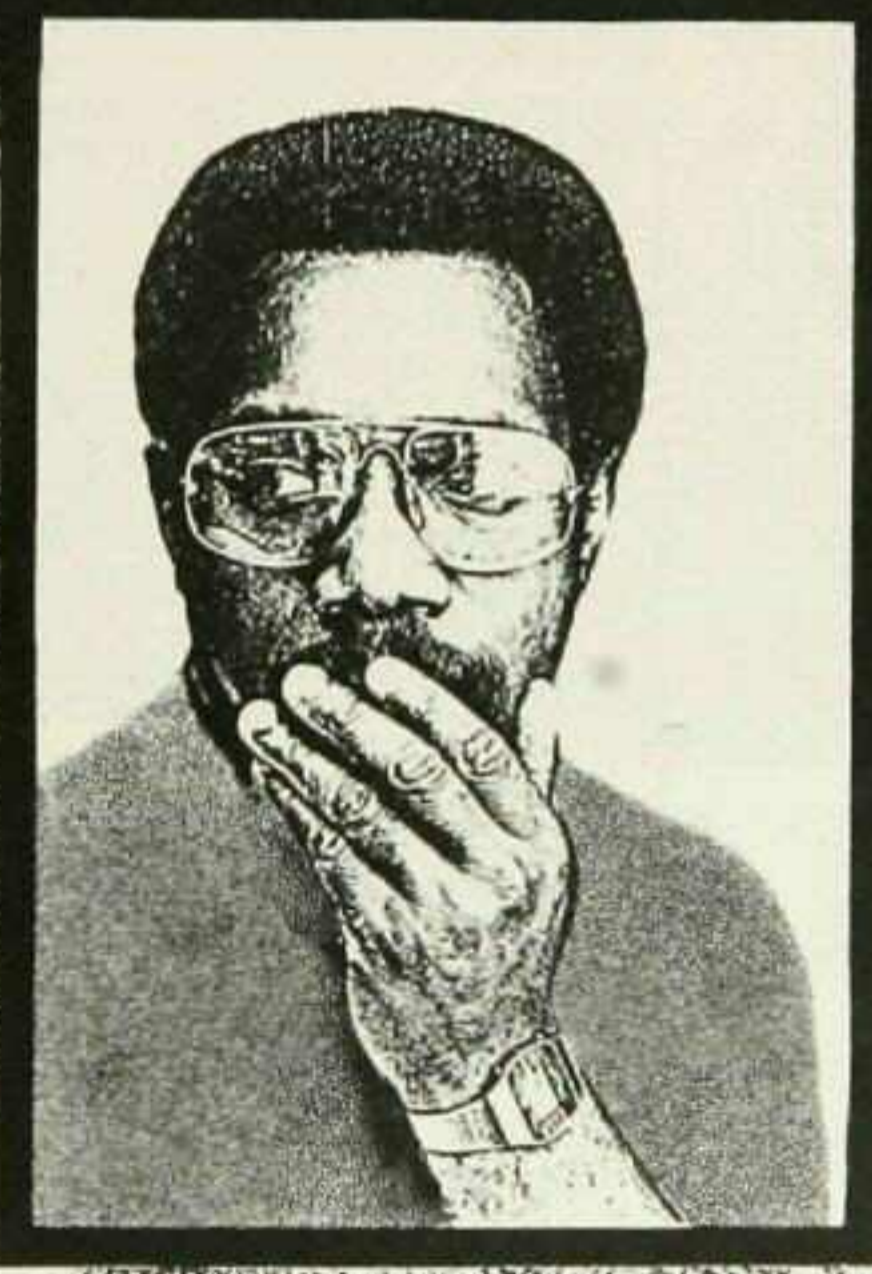
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Easy Listening

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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	10	FOOL (If You Think It's Over) Chris Rea, United Artists 1198 (Magnet/Sole Selling Agent/Interworld, ASCAP)
2	2	9	LOVE IS IN THE AIR John Paul Young, Scotti Brothers 402 (Atlantic) (Edward B. Marks, BMI)
3	5	20	YOU NEEDED ME Anne Murray, Capitol 4574 (Chappell/Ironside, ASCAP)
4	6	5	RIGHT DOWN THE LINE Gerry Rafferty, United Artists 1233 (The Hudson Bay, BMI)
5	7	6	DEVOTED TO YOU Carly Simon & James Taylor, Elektra 45505 (House Of Bryant, BMI)
6	8	7	SHE'S ALWAYS A WOMAN Billy Joel, Columbia 3-10786 (Jobete, BMI)
7	3	14	TALKING IN YOUR SLEEP Crystal Gayle, United Artists 1214 (Roger Cook/Chriswood, BMI)
8	11	6	ALMOST LIKE BEING IN LOVE Michael Johnson, EMI America 8004 (United Artists, ASCAP)
9	14	5	ALL I SEE IS YOUR FACE Dan Hill, 20th Century 2378 (Welbeck, ASCAP)
10	10	8	REMINISCING Little River Band, Harvest 4605 (Capitol) (Screen Gems-EMI, BMI)
11	13	8	TOOK THE LAST TRAIN David Gates, Elektra 45550 (Kipahulu, ASCAP)
12	12	11	HOPELESSLY DEVOTED TO YOU Olivia Newton-John, RSO 903 (Stigwood/Unichappell/John Farrar/Ensign, BMI)
13	4	13	THREE TIMES A LADY Commodores, Motown 7502 (Jobete/Commodores, ASCAP)
14	24	4	READY TO TAKE A CHANCE AGAIN Barry Manilow, Arista 0357 (Ensign, BMI)
15	19	5	HEARTBREAKER Dolly Parton, RCA 11296 (Songs Of Manhattan, Unichappell, Begonia Melodies, BMI)
16	17	6	WHENEVER I CALL YOU "FRIEND" Kenny Rogers, Columbia 3-10794 (Milk Money, ASCAP/Rumanan Pickleworks, BMI)
17	15	10	AN EVERLASTING LOVE Andy Gibb, RSO 904 (Stigwood/Unichappell, BMI)
18	9	13	YOU Rita Coolidge, A&M 2058 (Beechwood/Snow, BMI)
19	20	7	KISS YOU ALL OVER Eille, Warner/Curb 8589 (Chinnichap/Careers, BMI)
20	16	8	YOU NEVER DONE IT LIKE THAT Captain & Tennille, A&M 2053 (Neil Sedaka, BMI)
21	18	14	GREASE Frankie Valli, RSO 897 (Stigwood, BMI)
22	23	7	SUMMER NIGHTS John Travolta & Olivia Newton-John, RSO 906 (Edwin H. Morris, ASCAP)
23	26	6	I WILL STILL LOVE YOU Stonebelt, Parachute 512 (Casablanca) (Warner Bros., ASCAP)
24	25	5	OH! DARLIN' Robin Gibb, RSO 907 (Maclean, BMI)
25	21	15	MY ANGEL BABY Toby Beau, RCA 11250 (Texongs/Be Mass, BMI)
26	35	2	SWEET LIFE Paul Davis, Bang 738 (Web IV, BMI/Tanta/Chappell, ASCAP)
27	22	15	YOU'RE A PART OF ME Gene Cotton with Kim Carnes, Ariola 7704 (Brown Shoes/Chappell, ASCAP)
28	27	7	MAGNET AND STEEL Walter Egan, Columbia 3-10719 (Melody Delux/Swell Sounds/Seldak, ASCAP)
29	36	2	LONDON TOWN Wings, Capitol 08908 (MPL Communications/ATV, BMI)
30	32	8	GOTTA GET YOU INTO MY LIFE Earth, Wind & Fire, Columbia 3-10786 (Meclean, BMI)
31	34	3	BACK IN THE U.S.A. Linda Ronstadt, Asylum 45519 (ARC Music, BMI)
32	29	19	IF EVER I SEE YOU AGAIN Roberta Flack, Atlantic 3483 (Big Hill, ASCAP)
33	28	15	SONGBIRD Barbra Streisand, Columbia 3-10756 (Songs Of Manhattan Island/Diana, BMI/Intersong, ASCAP)
34	33	10	BLUE SKIES Wille Nelson, Columbia 3-10784 (Irving Berlin, ASCAP)
35	31	11	LOVE WILL FIND A WAY Pablo Cruise, A&M 2048 (Irving/Pablo Cruise, BMI)
36	38	4	25 WORDS OR LESS Bill Labounty, Warner/Curb 3206 (Captain Crystal, BMI)
37	30	15	COPACABANA (At The Copa) Barry Manilow, Arista 0339 (Kama Kaz/Approgiature/Camp Songs, BMI)
38	NEW ENTRY		HOW MUCH I FEEL Ambrosia, Warner Bros. 8540 (Rubicon, BMI)
39	39	14	SHAKER SONG Spyro Gyra, Amherst 730 (Harlem/Crossed Bear, BMI)
40	42	3	THERE WILL BE LOVE Lou Rawls, Philadelphia International 83653 (Mighty Three, BMI)
41	43	3	THINGS WE SAID TODAY Jackie De Shannon, Amherst 737 (Maclean, BMI)
42	47	2	LITTLE THINGS MEAN A LOT Margo Smith, Warner Bros. 8653 (Leo Feist, ASCAP)
43	45	4	MOONLIGHT SERENADE Tuxedo Junction, Bitterfly 1210 (Robbins, ASCAP)
44	49	2	THAT GRAND ILLUSION Janis Ian, Columbia 310813 (Mine, ASCAP)
45	50	2	STAY WITH ME Rick Noble, Churchill 7713 (JA/Zombie, ASCAP)
46	NEW ENTRY		PEGGY SUE Beach Boys, Brother/Reprise 1394 (MPL, BMI)
47	NEW ENTRY		I JUST WANNA STOP Gino Vannelli, A&M 2072 (Ross Vannelli, ASCAP)
48	NEW ENTRY		SUBSTITUTE Clout, Epic 8-50591 (Touch Of Gold, BMI)
49	NEW ENTRY		LOVE THEME FROM EYES OF LAURA MARS Barbra Streisand, Columbia 310777 (Just Over The Bridge/Diana, BMI)
50	NEW ENTRY		MAC ARTHUR PARK Danna Summer, Casablanca 939 (Canopy, ASCAP)

'Otello' In Spotlight On Disks & TV

CHICAGO—Interest in Verdi's operatic masterpiece "Otello" is expected to reach a high watermark this fall, as two new recordings of the work are moving to market and a live telecast from the Met is scheduled.

Written in 1887 to a libretto after Shakespeare, "Otello" was Verdi's penultimate creation and many believe his ultimate dramatic masterpiece.

Found in this product of Verdi's seventh decade are influences of Wagnerian principles, as the German's through-composed technique was blended with the lyrical purity of the Italian song tradition.

The three-act opera will be seen in a live telecast from the Metropolitan Opera over the PBS-TV network, Monday (25). Jon Vickers is slated to perform in the title role, one of the most demanding dramatic tenor vehicles, with Renata Scotto and Cornell MacNeil starring and James Levine conducting.

A new Georg Solti-led recording of the work was introduced last week in San Francisco in a special preview marketing effort staged by London Records. The company shipped early to the Bay Area to capitalize on a performance by the San Francisco Opera that opened its 1978 season.

"We're out first and I think that gives us an edge," notes John Harper, London's national sales manager for classical product. Featured in the London recording, made in Vienna, are Carlo Cossutta in the title role, Margaret Price as Desdemona and Gabriel Bacquier as Iago.

Slotted for a late September or early October issue is an RCA edition of the stage work, also on three disks. The production, recorded in London in late summer, is being rush-released to capitalize on the live Met broadcast.

Taking the title role in the RCA production is Placido Domingo, with Renata Scotto as Desdemona. Scotto is the only of the recording vocalists who also will be heard in the Met broadcast.

Marketing plans for the RCA package were not available in detail last week, said Irwin Katz, Red Seal marketing director. London Records marketing program will include a 60-second radio spot, incorporating snippets of the opera, Harper reveals.

The commercial will play on classical stations in the top 10 markets in September and October, the London executive says.

Written when Verdi was past 70, "Otello" features a libretto fashioned by the opera composer Arrigo Boito. The work is regarded not only as an artistic masterpiece, but a triumph of later life creativity.

Classical Notes

Tenor James McCracken has split with the Metropolitan Opera management over scheduling of this season's live PBS telecasts. McCracken, miffed at his exclusion from all four of the big broadcasts, announced plans for a year's absence from the company. He was to have sung in the season opening "Tannhauser" Monday (18) and was scheduled for 27 other appearances.

A major price reduction is offered on the new complete edition of the Beethoven Piano Sonatas performed by Alfred Brendel. The 13-disk Philips set lists for the price of nine records.

Classical



MONTREUX HONORS—Yehudi Menuhin reads a telegram from Sir John Read, chairman of EMI, at the recent Montreux International Record Awards congratulating the famed violinist for winning a special award recognizing all of his prestigious activities. The telegram is delivered by Guy Deluz, right, managing director of EMI Records, Switzerland.

'GREAT GROWTH AREA' London Escalating Its Import Series

CHICAGO—Greater consumer attention to pressing quality and broadened repertorial interest have significantly increased demand for imported classical recordings. Tying in with this is a new direct import program recently announced by RCA (Billboard, Sept. 9, 1978).

Latest to attest to a new boom in demand for imports is John Harper, national sales manager for London classics, calling imports "a great growth area of the record business."

Harper, in an exclusive interview, notes that London's direct import program will be beefed-up markedly this fall. More merchandising and advertising than ever before will support lines such as Argo, Telefunken and L'Oiseau Lyre, and two new import labels will debut, Harper reveals.

Harper says plans have been drawn for major promotions of Telefunken and Argo artists in this country. Vienna's Concentus Musicus under Nikolaus Harnoncourt will begin a two-month tour in October with heavy support from London in the media and at retail.

The group is internationally at the pinnacle of ensembles playing in the authentic baroque style.

"Imports are a tremendous growth area, like cassettes," explains Harper. A big movement in direct import lines began earlier this year, he notes, and has continued throughout the usually slow summer months.

Harper speaks of three new import labels for the London stable. A new Italian line, Cime, specializing in vocal recording, is on its way. Harper says a Telefunken mid-price label will be added no later than January, and that an Argo mid-price series will follow.

DG and Philips were the first to break the mid-price import ice with the Privilege and Festivo series introduced late last winter.

The Telefunken series, Aspekte, will bow with 25 titles at \$6.98. Harnoncourt, harpsichordist/conductor Gustav Leonhardt, organist Michael Chapuis and other of the label's premier artists will be featured, Harper promises.

"We're trying to launch it by late fall, but if we don't make it, it will be introduced in January," he explains. "Because we're putting out a whole line of records we may not be able to get it out in time."

Merchandising aids and displays to support the new series were promised by the marketing executive.

Cime, an Italian label recording

some of Italy's greatest singers, will be distributed by London under a new arrangement. Four titles, including a recording of Rossini's "Petite Messe Solennelle" with Pavarotti and Mirella Freni, will reportedly ship in late September.

Sales on the line are far exceeding expectations, notes Harper. Other titles are Verdi arias and the "Otello" love duet with Pavarotti and Ricciarelli, and two volumes of "Great Voices Of The Arena di Verona," with Pavarotti, Cappuccilli, Kabai-wanska, Raimondi and others.

According to Harper, the recording of Rossini's "Petite Messe Solennelle," is one in the original instrumentation for soloists and chamber chorus, with piano and harmonium. The Italian disks carry an \$8.98 list.

Another feature of the redoubled marketing effort will be increased artists promotion. In the past, it was believed that import product was for the highly informed connoisseur alone and that the product would be sought out without the need for promotion.

To coincide with the Harnoncourt/Concentus Musicus tour, Harper reports there will be two important releases accompanied by a special retail color poster. The group performs Handel's "Water Music" in a new recording, and its highly acclaimed version of Vivaldi's "Seasons," issued in a two-record set this year, becomes available on one disk.

The group's performances are on museum instruments with original scoring and authentic performance practices observed.

The Philip Jones Brass Ensemble, with several disks on Argo, also will be heavily promoted this fall, with a special release to spearhead the program.

Neville Marriner and the Academy of St. Martin-in-the-Fields and David Munrow's Early Music Concert of London also will be featured in important new releases, says Harper. Three Munrow disks have been compiled in a boxed set entitled "A Festival of Early Music." Marriner and his orchestra perform the complete Boyce Symphonies on one LP and the Vivaldi wind concerti on another.

London's import campaign also will be bolstered with two deluxe boxed packages at special prices, available in time for Christmas. Giant slip-case editions of the complete Monteverdi operas and Bach's complete Oratorios will be offered at a reduced price, Harper says.

SEPTEMBER 23, 1978 BILLBOARD

Famous Door Label: Little Guy Rocks Goliath

By DAVE DEXTER JR.

LOS ANGELES—"The little guy can make it in the record business if he's got the guts of a David standing up to Goliath and hangs in there when things are tough."

That's Harry Lim talking. He operates the Famous Door label in Flushing, N.Y. It is marketed by a network of 14 independent distributors throughout the U.S.

"Famous Door is now four years old," Lim notes. "And while we operate on a modest basis, with no pretensions of ever becoming a so-called major label, we have quadrupled our gross since 1974."

Lim, born in Java and a resident of the U.S. since 1940, for almost 20 years was employed by Sam Goody's retail record/tape chain in Manhattan as a buyer.

But through all those years, he was active in presenting concerts, and for several years he toiled as a producer in the 1940s building a solid jazz catalog for Keynote Records. Every prominent jazzman knows Lim, on both coasts.

"Famous Door's catalog is now 26 albums," he says. "In a few months it will shape up at 35. I record only musicians with whom I have established a warm and trusting rapport, men I admire as men as well as musicians."

In Los Angeles on a recording mission after taping two LPs in San Francisco in August, Lim is checking with his West Coast distributors and keeping an ear open for new talent.

In the Bay Area, with Phil Edwards at the console in a Coast Recorders studio, Lim produced two LPs featuring San Francisco tenor saxophonist Bill Perkins.

"He's not the same Bill Perkins who once was a star of Woody Herman's reed section," Lim cautions. "But he is just as talented. We backed Perkins with Calvin Lewiston, trumpet; Charles Peterson, tenor; Allan Plank, piano; Dean Reilly, upright bass, and John Markham on drums."

In Los Angeles, Lim taped an album co-featuring trombonist Bill Watrous and Danny Stiles, who plays trumpet and flugelhorn. With them were Lou Levy, piano; John Heard, acoustic bass, and Jake Hanna, drums.

Now Lim, returning to New York, will record additional albums. Pianist John Bunch, with Scott Hamilton on tenor sax; the venerable Red Norvo, leading a small combo from

his vibes; Butch Miles, Count Basie's drummer and number one Famous Door seller at the moment; tenor saxist Carmen Leggio, and the Stiles & Watrous duo are all pen-

cilled for upcoming sessions in the next few weeks. All will be making follow-up LPs to previous Famous Door albums.

Lim writes his own liner notes and

his family assists him in filling orders and shipping disks to distributors.

"We must be doing something right," he muses. "Toshiba-EMI in

Japan has just renewed as my licensee in the Orient for another two years. Sometimes I think the Japanese dig my jazz more than the American market does."

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Available in October
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Double Feature LP On Market

NEW YORK—A double-sided album containing the scores from two current pop movies is the latest marketing innovation from Art Talmadge, veteran record producer who most recently came up with a disco/MOR LP produced in conjunction with Penthouse magazine.

Double Feature Records is the newest Talmadge imprint, and the first in a proposed series of releases is a double-faced, four-color jacket containing music from "Grease" and "The Wiz" performed by George Stone's orchestra with the Broadway Players and the Whiz Kids handling the vocals.

The single LP carries a suggested list price of \$6.98 and can be displayed in racks or bins with either side facing the customer.

Fritz Relocates

LOS ANGELES—Ken Fritz Management has moved to a new address: 444 S. San Vicente Blvd., Los Angeles 90048, (213) 651-5350.



RED SEAL
Where artists become legends.



FORECAST 35% \$ GAIN BY 1980

'Hi Fi' Spurs Audio In Germany

BERLIN—With domestic sales of DIN standard hi fi/stereo units and music centers up 20% for the first half of the year, the dollar volume through 1980 is expected to grow by 35% overall—the leading growth category of audio equipment through the end of the decade.

Recent figures from the Radio TV Phono press bureau of the Entertainment Electronics Trade Assn. in the Federation of the Electronics Industry (ZVEI) indicate growth in all categories, but more at the high end of the market.

This includes all equipment—either compacts or components—with the rating "hi fi according to DIN 45,000," the standard for reproduction of music set by the German Industrial Standards Committee DIN. All ZVEI members firms have adopted the standard, contributing toward insuring quality in the interest of consumers.

In 1977, sales of domestic-produced "genuine" hi fi sets and units, including compacts, control units, tuners and amplifiers to DIN 45,000, topped 700,000, with more than half music centers. Another 175,000, more than 50% compacts, were exported, for a total of 875,000—representing 34% of all radio sets.

Domestic sales in the first half this year, traditionally a lower sales period, were approximately 300,000 units and sets, compared to 250,000 for the corresponding 1977 term, with the total expected to reach a million at least, including exports.

With more than 22 million registered radio listeners in the Federal Republic, and hi fi enjoyed in one of three homes, the industry expects the November-December sales period will see a new peak in hi fi demand.

Manufacturers have expanded their product range as a result of market research, with compact music centers—radio, tape and record player components—heading the demand, expected to exceed last year's sales by 12 to 15%. They come in a variety of power ranges, also available complete with speakers.

Increasing popularity of hi fi racks has seen a rising demand for individual hi fi components, with sales of tuners, amplifiers, tape decks and record players up by 33% thus far this year.

However, component sales still account for less than half of all hi fi/stereo equipment volume, and the parallel growth of both compact units and components has affected receiver sales, which so far in 1978

note only a negligible sales increase.

Speaker technology has undergone considerable improvement and both foreign and domestic production have noted large rises in sales. West German manufacturers produced 8.5 million units last year, from hi fi enclosures to the smallest speakers for home and auto.

Short-term predictions for the overall growth of the audio market shows portable radios with 37% of the volume increase, followed by car radios 17%, mono radios 14%, tape recorders, 13%, hi fi/stereo sets 12% and phono equipment 7%.

For the remainder of the decade however, value of hi fi/stereo equipment gets the biggest increase share of 35%, followed by portable units (including radio recorders) 19%, car radios 18%, tape recorders 13%, phono equipment 9% and mono radios 6%.

Increasing consciousness of the consumer for hi fi/stereo equipment was highlighted at the recent Hi Fi '78 exhibition that drew 200 exhibitors from 15 countries to Dusseldorf (Billboard, Aug. 26, 1978).

The growth will be reinforced next August at the biennial International Radio & TV Exhibition in Berlin, the largest such expo in the world.

U.K. Audio Industry Hit By Garrard, Thorn Cuts

By NICK ROBERTSHAW

LONDON—Deep gloom has descended on the troubled British audio industry following announcements by two major firms of large-scale cutbacks that will throw a total of nearly 1,700 employees out of work.

The manufacturers involved are Garrard Engineering and Thorn Consumer Electronics. Rumor and speculation have surrounded the future of Garrard for some time, though only a month ago the parent company, Plessey, denied reports it was contemplating a sale.

Now it has been decided to close one of Garrard's two Swindon factories and axe the jobs of 1,250 employees from a total workforce of 1,830.

Plessey has also decided to pull out of the low-price market and concentrate Garrard's energies on high quality hi fi. Consequently the music center (compact) and Unimec 700 ranges will be dropped.

Describing the reasons behind the lay offs and cutback, a spokesman for Plessey pointed to the \$18 million losses Garrard has sustained in the last four years. A loss of nearly \$2 million for the first quarter of 1978 alone demonstrated the need for drastic action in a worsening situation.

Plessey cites four general reasons for the cutback: a worldwide slump in the consumer electronic market; the still-growing flood of Japanese hardware onto the U.K. market, remaining virtually unchanged in price despite the increase in the value of the yen; the decline in the value of the dollar against the pound, which has been especially damaging to Garrard, with 50% of its sales in the U.S.; and finally what is described as greatly reduced customer demand even at uneconomic pricing levels, a roundabout way of saying the bottom has dropped out of the market.

Thorn's layoffs of about 450 employees affect its Hainault factory, one of several manufacturing audio hardware in the vulnerable mass market range. Thorn Electronic Industries, the parent company, follows Plessey in pointing to a slump in demand as the precipitating factor, with overseas competition and foreign imports the main culprits.

Thorn chairman Sir Richard Cave recently announced trading figures a little improved on those for the early part of 1977, but added that prospects for autumn, traditionally the peak season for hi fi sales, were extremely doubtful.

VTR Sales Slow

WASHINGTON—Home video-tape recorder sales to dealers in August hit 22,478 units, slightly under the eight-month average, with year-to-date total of 185,830 machines, the EIA marketing services department reports. Even with the last quarter push anticipated by major importers, consumer sell-through for 1978 is expected only in the 400,000 to 450,000 range at best, versus earlier estimates as high as 750,000 units.



FORMAL WEAR—John Hollands, chairman of BSR (USA) and his wife Helen are all dressed up to attend the annual garden party hosted by England's Queen Elizabeth II and husband Prince Philip. Hollands represents one of England's leading sources of export dollars—the reason for the invite.

Discrete Backers Challenge CBS FCC Quad Study

Continued from page 24

"official" proponents of any one system.

In the Woram summary, the 3,002 total opinions counted are broken down as 988 (32.91%) pro quad, with no specific system preference; 893 (29.75%) SQ form letters; 596 (19.85%) original discrete opinions; 184 (6.13%) original SQ opinions; 135 (4.5%) 4-4-4 form letters; 83 (2.76%) pro matrix; 43 (1.43%) against quad broadcasting; 29 (0.97%) unclear; 28 (0.93) QS matrix original votes, and 23 (0.77%) other matrix system letters.

The comparable table below comparing the CBS and Woram analyses of necessity groups both original and form letters together for SQ, 4-4-4 and other matrix categories, since the CBS breakdown did not differentiate between "original" and "form" letters for any response. Woram's survey includes multiple signatures as individual votes for each category.

SURVEY COMPARISON

	Woram	CBS
SQ letters	35.88%	41.57%
Pro quad (no specific system preference)	32.91%	34.18%
4-4-4 letters	24.35%	17.01%
Pro matrix (no specific system preference)	2.76%	1.83%
Other matrix systems (QS, BBC/H, Etc.)	1.70%	2.22%
Against quadcasting	1.43%	3.19%
Unclear	0.97%	—
Totals are 100%	3,002	2,569

Woram Audio has available a copy of the entire 16 volumes of the Notice of Inquiry at its NRBA suite in San Francisco's Hyatt Regency Hotel, along with copies of the new survey analysis.

Video Audition

NEW YORK—Voyageur, a group comprised of former members of American Tears which had been signed to CBS, is using a four-song, 15-minute videotape to boost efforts to find a new label. "Visual presentation of a progressive rock package such as Voyageur is the best way to maximize the group's impact beyond the traditional audio audition tape," says personal manager John Apostol of Apostol Enterprises.

CAPITOL TAPES Pro Line Key To Profits; 'Consumer' a Retail Factor

By JIM McCULLAUGH

LOS ANGELES—Capitol Magnetics, the industrial and consumer tape/lacquer arm of Capitol Industries-EMI, has moved into a position of "stable profitability." This is supported by a dependable product profile for the future, according to Bhaskar Menon, board chairman and Capitol's chief executive officer.

And according to Ed Khoury, executive vice president and chief operating officer, Magnetic Products division, Capitol Magnetics professional products have strengthened their solid positions in the markets they serve while the division's consumer blank tape line continues to be a factor at retail.

There has been a consolidation of personnel within the division with prime responsibility being held by Khoury with Harry Preston, director of marketing; Bud Jackson, heading international sales; Larry Hockemeyer, national sales manager for Capitol Magnetics; and John Apitis, director of administration and business affairs. Khoury reports directly to Menon.

Oscar Arslanian, Capitol Magnetics national sales manager, is moving over to head Capitol Records publicity and artist development, filling a slot vacated by Bruce Garfield who is moving into a&r.

While "visibility" of Capitol Magnetics consumer blank tape line has lessened in the past two years because of an increased emphasis on co-op advertising and less of an emphasis on print advertising, consumer blank tape remains a viable business for the division.

The consumer blank tape line consists of two brands, Music Tape which comes in both cassette and 8-track in various time lengths.

Distribution of the blank tape line is across the board in record outlets, audio chains and at the mass merchandiser level, handled by both independent audio reps as well as Capitol's own existing record sales force.

The blank tape line is strong in

Canada and Puerto Rico, according to Jackson, and is available internationally.

Khoury emphasizes that Capitol Magnetics' professional focus is on four key areas—lube tape, cassette, lacquer disks and broadcast cartridges.

"I believe we are the world's largest supplier of lube tape," indicates Khoury. "We have made significant improvements on cassette tape within the last year. We introduced a new lacquer disk at the past AES called the Q1 Gold while still continuing to produce our Audiocassettes master cutting disks."

Khoury indicates he is particularly enthused by the new Q1 Gold lacquer disk and indicates Capitol has been developing manufacturing programs for master disks for a number of years.

Capitol's manufacturing plants have been going virtually 24 hours a day, according to Preston.

BLANK AUDIOTAPE

Join Corporex/Mexican Plant Bows

LOS ANGELES—Montage Mexico, S.A., a joint venture of Los Angeles-based Corporex and a local Mexico investment group led by Gerald Poo, president of Foto Continuo, has begun manufacturing cassette, cartridge and open reel tape for Mexico's consumer market.

Foto Continuo is a chain of 19 photo retailing stores operated in nine cities in Southwest Mexico.

Montage Mexico is located in Veraacruz, 250 miles east of Mexico City.


According to Poo, the 15,000 square foot plant features: a slitting machine designed to wind tape automatically onto easily transported pancakes, a machine to polish the tape for maximum high frequency performance and signal-to-noise ratio, a precision reverse roll coating machine permitting variable coating

thicknesses for either consumer or professional quality tape, and top of the line testing equipment for each quality control procedure.

Poo cites the venture into the audiotape field as "anticipating the market."

"Since 1975," he notes, "the tape market in Mexico has grown at a tremendous rate. Currently, there are about 1.3 million home tape recorders and 20% of our cars have tape decks. The total potential market is 10 times those figures. And Montage wants to be ready to serve that big market."

Consumer products manufactured at the plant are being distributed under Montage's Verak label. An exclusive arrangement has already been completed with Kodak/Mexico to distribute the Verak label in Kodak's 3,000 outlets in Mexico.



Our recording tape is considered by most audiophiles to be the world's finest tape.

Our tape window is welded in to keep dust out.

Our pressure pad is locked into a special four-sided retainer to maintain perfect tape-to-head contact.

Our slip sheet is made of a substance that's so slippery, even glue can't stick to it.

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Maxell Bows Improved UD & LN Lines

By STEPHEN TRAIMAN

NEW YORK—Maxell's bow of improved LN (low noise) and UD (ultra dynamic) cassette lines in new graphics complementing its premium UD-XL I and II tapes is seen as further extending the Japanese importer's penetration of the blank market.

The new low and mid-priced lines are aimed at a broad spectrum of retailers, including the record/tape rackjobber location, notes Gene LaBrie, vice president, marketing and sales.

"The auto hi fi specialist is just one of the other new marketing opportunities we see for the immediate future," he says, "with the identity of the Maxell brand, its quality and uniformity, now translated into similar graphics for all three lines."

According to Jack Jackson, head of Maxell's engineering department, the new LN formulation is an improved gamma ferric oxide with 3 dB wider dynamic range and improved bass response, without losing any high frequency output. The or-

ange/black package encloses Japanese components assembled in South Korea.

Improved UD, successor to the original Px gamma hematite which helped pioneer the premium cassette market in the U.S. seven years ago, maintains its low print-through quality with 2 dB wider dynamic range, plus lower modulation and tape noise, Jackson says. With silver and black graphics, the cassette is manufactured and assembled in Japan.

Both tapes feature exceptionally broad normal bias latitudes, are housed in similar top quality shells and offer the four-function head-cleaning leader in all lengths, he notes.

Suggested list prices for the LN line remain \$2.30 for a C-46, \$2.55 for C-60, \$3.90 for C-90 and \$5.20 for C-120. The UD list prices stay at \$3.50 for a C-46, \$3.80 for C-60, \$5.70 for C-90 and \$7.50 for C-120.

Maxell rolled out the LN line in mid-August with a six-week "free and four" national dealer promotion, offering a styrene 12-cassette storage case with every four C-90 tapes, according to Paul Miller, national sales manager. The improved UD product, shipping in October, will be launched with a November-December deal for a free C-60 with the purchase of every three C-90s.

The current LN campaign and upcoming UD effort are being backed with national consumer ads in various media, and for the dealer, in-store support with counter easels, window banners, ad slicks and poly bags.

LaBrie ties the introduction of the improved lines to Maxell research that indicates the increasing use of tape recorders, with cassette deck usage rising far more rapidly than any other segment, in both home and auto configuration.

"Consumer purchase of blank cassettes, where high-end equipment is concerned, will average 12 cassettes a year and is rising rapidly," he maintains. Premium sales will account for 130 of the projected 250 million total volume in 1978, he says.

In addition to the mobile hi fi market noted earlier, he points to the general increase of utilization of cassette equipment for a wide variety of applications including business, education, hobby and home entertainment activities.

The latter includes the new home computer market, where cassette software is becoming more important. With performance dependent on the quality of the tape, he sees a

(Continued on page 71)

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BIG U.K. SUPPLIER

Pye Closing Duping Plant

By PETER JONES

LONDON—Pye Records here is closing down its Precision Tapes duplicating factory at Chadwell Heath, the decision affecting a work force of 50.

The factory, which has been producing more than a million cassettes a year, was set up eight years ago, with Pye the first major to enter duplicating. Now all Pye and licensed product will be manufactured by Immediate Sound Services Ltd. in North London.

But Derek Honey, Pye managing director, stresses: "This development does not mean a cutback in Precision releases. We hope, as a company, to return to tape manufacturing some time in the future."

"However the financial commitment to update the Chadwell Heath operation would be out of all proportion to the potential commercial benefit possible for the company, specially in view of the surplus capacity which currently exists in the U.K."

To modernize the Chadwell Heath plant would cost at least \$500,000, according to estimates. This would double production capacity, but Pye has found it does not have the volume needed to fill the factory now.

"For us, it hasn't been an overnight decision," Honey says. "In the end we had to decide whether to up-

(Continued on page 71)

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New Panasonic Canada Center

RICHMOND, B.C.—Panasonic Industries, Canada Ltd., is building a \$1 million, 35,000 square foot distribution center here as a warehouse center to service the growing market for Panasonic and Technics products in Canada.

The new center is designed for eventual expansion to double size, according to Lew Shoskes, vice president, geared to the company's tenfold increase in business since operations began in the Dominion in 1967.

Associated Distributors Ltd. of Vancouver, one of the original Panasonic distributors in Canada, will have most of its staff moving to the new facility, serving the British Columbia market as Panasonic employees.

Introducing the first blank tape that will actually move by itself.



Selling blank tape takes too much of your time.

So Sony has spent its time and created a line of blank tape that sets you free.

It's a stunning simplification. We are clearly telling the consumer which tape to use when.

The message goes out on packaging. On display and in advertising.

And when your customers understand the application of Sony tapes, watch how they move by themselves!

Of course, our tape has a lot going for it. The Sony name doesn't hurt. Our pricing is realistic. And we've been making tape for the last 30 years, so we've learned a thing or two or twenty.

Sony offers: Low Noise, Hi-Fidelity, Chrome, and our unique Ferri-Chrome. In our advertising, we've gone beyond these difficult technical names, and given each tape a consumer name that simply indicates when to use it.

For more information, write to Don England; National Sales Manager, Tape Division, SONY; 9 West 57th Street; New York 10019.

Sony blank tape: dedicated to the proposition that tape should go around in circles. Not the people trying to buy it.

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Audiophile Recordings

TOUCH—John Clemmer, Mobile Fidelity Sound Lab MFSL1006, distributed by Mobile Fidelity Sound Lab, \$15 list.
Remember the story about guitarist/pro-

ducer Les Paul listening through the radio in his automobile as his records were being mastered? The sound had to be right for the equipment on which it would be heard. Likewise, Mobile Fidel-

ity Sound Lab is skewing its pressings of original master recordings for a certain type of playback equipment—those systems embodying as minimal a design compromise as hardware tech-

nology today allows. John Clemmer's "Touch," which the company licensed from ABC Records, is remixed and re-equalized to give it optimal presence on the very finest stereo equipment,

and A-B comparison with the conventional edition uncovers information that most systems to day would have trouble reproducing. The extreme frequency ranges, where the average system is mute, have extra drive and detail in this edition, and the mid-range emphasis of the ABC mastering has been reduced.

This accentuated midrange gave a breathy bigness to Clemmer's alto sax, however the new version attains a more realistic sound, and also takes Clemmer down a few notches in the mix. Japanese pressing on CD-4 vinyl clearly betters ABC's domestic effort, and comparison indicates also a slight difference in pitch. Has Mobile Fidelity increased the speed of the tape to up the pitch about a half-step over the ABC mastering?

* * *

ELECTRIC VILLAGE—Sound Environment Recording Corp., TR1008, distributed by Sound Environment Recording Corp., \$10 list.

Tablas, wind chimes, log drums and other percussive devices spice this jazz fusion effort might have delighted the audiophile palette. However, this conventional taping with ambient mike setup lacks definition and presence, and the exotic flavorings just get lost in the sauce. Three controlled environment cuts on side one are muddy in the middle and weak in highs, with tablas and flute missing the overtones that given them life. Sound on side two, taped live in a nightclub is also undistinguished, and compensating musical values are few.

* * *

JUN FUKAMACHI AT STEINWAY—Toshiba LF 95001, distributed by Audio-Technica, \$14.95 list.

Approximate cost of the music here is 75 cents a minute, but those who place a high premium on exactly produced piano sound are not likely to feel shortchanged. By design, the sound is not what one would expect to hear in a hall. Four microphones are positioned just above the strings and resonances within the instrument are captured before they have much chance to bounce around in the recording environment. Result is a closeup sound, but impeccably reproduced throughout the keyboard range. And transients hit home with telling impact. About 10 minutes of music per direct-to-disk LP side, including a free-style, pop/jazz treatment of Chopin's E Flat Nocturne, and three original tunes by the pianist. Fukamachi is a brilliant performer whose fleet fingers are watched by an inventive musical style.

Audiophile Recordings for review should be sent to Alan Penchansky, Chicago, and Stephen Traiman, New York. Earlier reviews appear in issues of April 8, 22; May 13, 27; June 10, 24; July 8, 29; Aug. 12, 26; Sept. 9.

TOP ALBUM PRODUCERS' TURNTABLES

CHICAGO—What turntables do award-winning record producers use? An answer was provided this year by the Audio-Technics Audio Excellence Awards, which offered a choice of any unit valued up to \$1,000 as a symbolic prize in the third year of competition for albums on the basis of their production values.

Selecting were David Mottley, whose EMI recording of the complete Tchaikovsky Symphonies was the top ranked classical album, and Gary Katz, producer of the pop category favorite, Steely Dan's "Aja" on ABC Records.

Mottley, who now is with CBS Records in New York, asked for the Thorens TD-126, a belt-driven, single-play, semi-automatic turntable, Audio-Technica discloses.

A Technica EP-10 direct drive, single play manual unit was Katz' choice. This also was selected by producers Doug Sax and Lincoln Mayorga, whose Sheffield direct-to-disk recording of Harry James' "Comin' From A Good Place" won in the special audiophile product category.



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**I.R.E.S.D. Issue Date: October 28, 1978
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Billboard.

Rep Rap

Spencer Fry joins Jack Carter Associates, North Hollywood, Calif. based rep firm, covering Arizona consumer products accounts from his Mesa office. He had been a field rep with another firm in that territory.

LP. Marketing, which handles Uni-Sync professional products in Northern California, was named "rep of the year" at the Westlake Village, Calif. based firm's recent sales meeting, with president Larry Peterson accepting the award.

Ron Falkenstein joins Teledyne Acoustic Research as field sales manager, from consumer product marketing manager at Channel Master. He'll concentrate on traveling with AR sales reps across the country, including the newest addi-

tion, McTaggart Electronic Sales Team, 1980 Whitehaven Rd., Grand Island, N.Y. 14072, phone (716) 773-9222. Managed by Bill and Erik Berger, the firm will cover Upstate New York and Erie Pa.

Allsop Automatic, Bellingham, Wash., manufacturer of "3 At Once" cassette deck cleaner, has three new reps. Hutmacher Assoc., 7205 W. Pratt Ave., Chicago 60631,

phone (312) 631-3248, will cover Northern Illinois, Lake County, Ind., and Eastern Wisconsin; Forristal-Young Sales, 7110 Oakland Ave., St. Louis 63117, phone (314) 645-2360, for Southern Illinois, Nebraska, Iowa,

Kansas and Missouri; Mel Foster Technical Sales, 7389 Bush Lake Rd., Edina, Minn. 55424, phone (612) 835-2252, for Minnesota, North and South Dakota, Western Wisconsin.

Maxell Bow

Continued from page 68
high growth market with perhaps 30 to 35 cassettes a year to owners programming their own computers and storing information.

Neither LaBrie nor Jackson are as sure about the timetable for the new metal-particle tape formulations, but both see early 1980 as the earliest spot for a Maxell introduction. The new higher level of analog recording and playback offered by the metal tapes certainly will extend the use of cassettes, creating another new "super-premium" market, LaBrie observes.

Jackson, as chairman of ITA audiotape standards committee, points out that no two software or hardware manufacturers can agree on coercivity standards now.

This is a key reason for an ITA committee meeting set for Oct. 5 here that will bring together technical representatives of software, hardware and oxide suppliers, including executives from RCA and CBS among other record label personnel.

On the potential for videotape in the growing home market, LaBrie feels far more positive. As reported earlier, Maxell anticipates an entry in the home market with possibility both a Beta and VHS format product early in 1979, with the official announcement expected prior to the Winter CES next January in Las Vegas.

"Our directions in the next 10 years will be based on our continuing analysis of the marketplace and its trends and directions," LaBrie concludes. "We expect our products, their appropriateness for the marketplace, as well as our marketing programs and policies, will prove successful."

Capitol Tapes

Continued from page 66
three factories from United Artists Records located in California, Iowa and New Jersey, bringing the total manufacturing facility count in North America to eight plants.

Capitol, of course, maintains a custom manufacturing relationship with Warner Communications for both disk/tape product.

Pye Closes Plant

Continued from page 68
date facilities for tape or get out record manufacturing division at Mitcham, Surrey, completed first.

"Quite simply, there is a great deal of spare tape manufacturing capacity here. In three or five years, we'll look to get back to concentrating on a tape plant."

Until the Sound Guard™ record care work pad, your customers had nothing to work on. And you had nothing to sell.



Sure, your customers could buy paper towels that scratch. Pieces of velvet that slip. Cloth of any kind with telltale lint.

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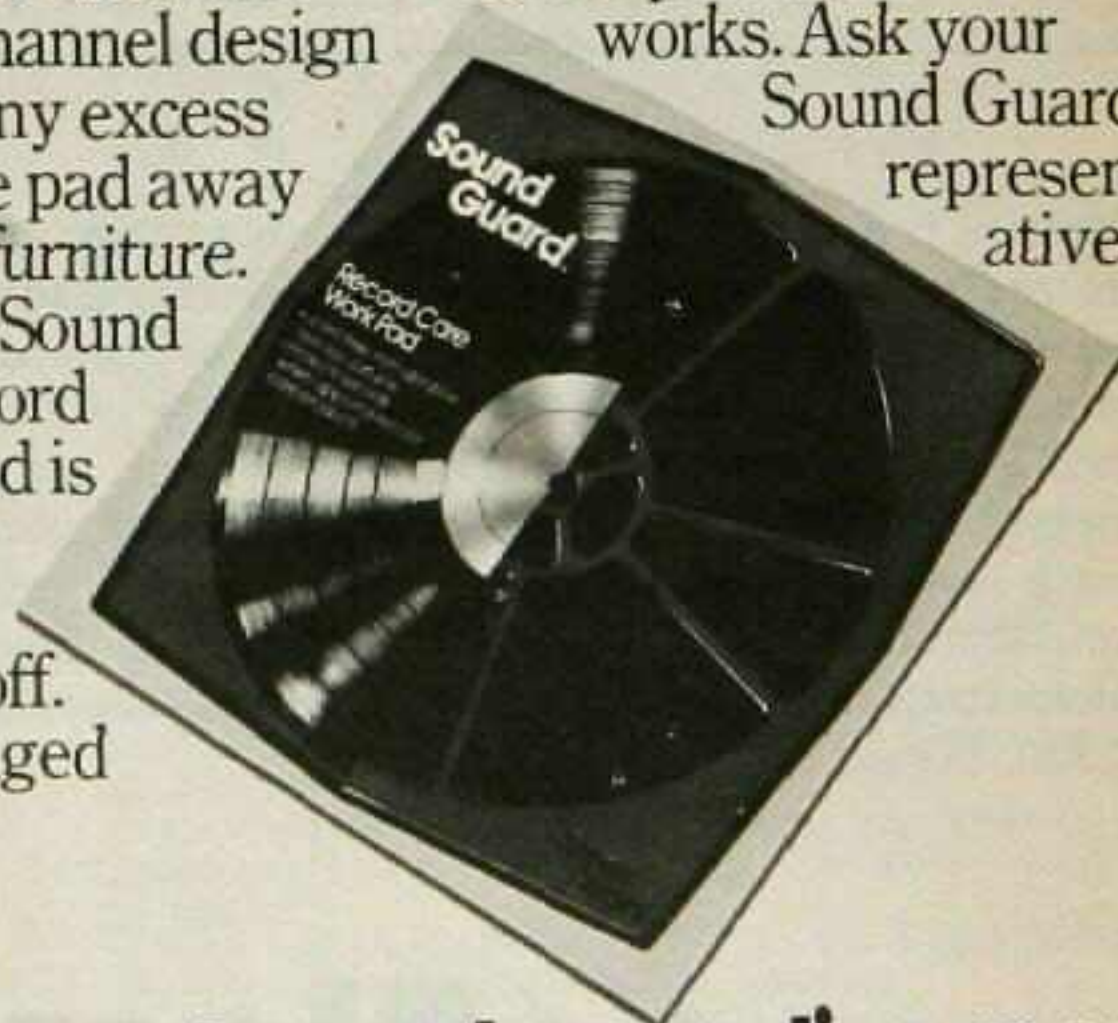
Its channel design confines any excess fluid to the pad away from any furniture.

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Packaged

to show on the outside what's on the inside, the Sound Guard record care work pad doesn't just give your customers something to work on. It gives you another Sound Guard product to sell that works. Ask your

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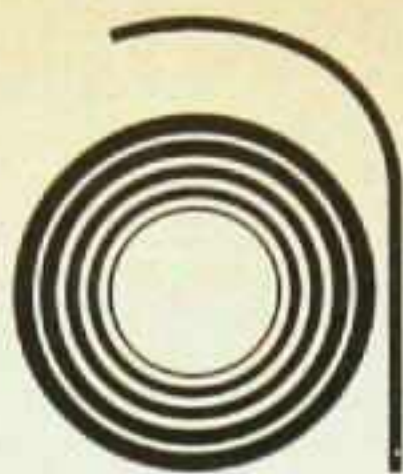


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Rupert Neve GmbH, 6100 Darmstadt Bismarckstrasse 114 West Germany Tel: (06151) 81764

Sound Business



GEORGE'S GOLD—George Duke, left, receives an Ampex Gold Reel award from Katharine Filaseta, Ampex representative, at Paramount Recording Studios in Los Angeles. Sharing the moment is Kerry McNabb, Paramount engineer, who was the man behind the console for Duke's "Reach For It" LP.

Studio Track

LOS ANGELES—Stanley Clarke working on a new project at Chateau, David Leonard engineering.

Gordon Mills producing strings and horns for a Tom Jones LP at Britannia, Greg Venable behind the board.

Producer John Ryan is putting the final wraps on a new Rare Earth LP for Motown at Artisan. Ryan is also mixing Nova for Arista and tracking Badfinger for Elektra-Asylum at Sound City, Bill Drescher at the board.

Record Plant action sees Epic artists Cheap Trick working on final mixes for television, Tom Werman producing, Mike Beiriger engineering with Phil Jamtaas assisting; the Jacksons doing overdubs, Bobby Colomby and Mike Atkinson producing, Mike Leitz engineering, Andy Johns producing and engineering the new Dudek, Finigan, Kreuger Band's LP for Columbia with Cary Fritikin assisting; and Stephen Stills putting the finishing touches on a new LP with Mike Braunstein and Walter Borchers assisting.

Xairia recording at Mystic Studios Anderson Dorman producing for Nightwing Productions. James Jamerson Jr. and David Williams at Kendun producing a debut album for Ariola's Linda Evans. Prism editing a single at A&M Studios with Bruce Fairbairn.

In session at New York's Soundmixers Studios are Arista's Anthony Braxton and Rich Abrams, Mike Cuscuna producing, Bill Whittman and Tim Bomba at the board.

Jazz artists Matrix IX finishing up an LP at Shade Tree, Lake Geneva, Wis., for Warner Bros., John Simon producing, Andy Watermann engineering.

JIM McCULLAUGH

Can-Am Studio With 24 Tracks New In Tarzana

LOS ANGELES—Can-Am Recorders Inc. opens here as a 24 track studio.

Located in suburban Tarzana, co-principals include Lanny Williamson, Larry Cummins and Bill Wasson.

Equipment includes a custom Quad-Eight board with computerization and MCI tape machines.

The size of the studio is 25 by 35 feet with drum booth and separate vocal booth. Size of the control room is 20 by 25 feet.

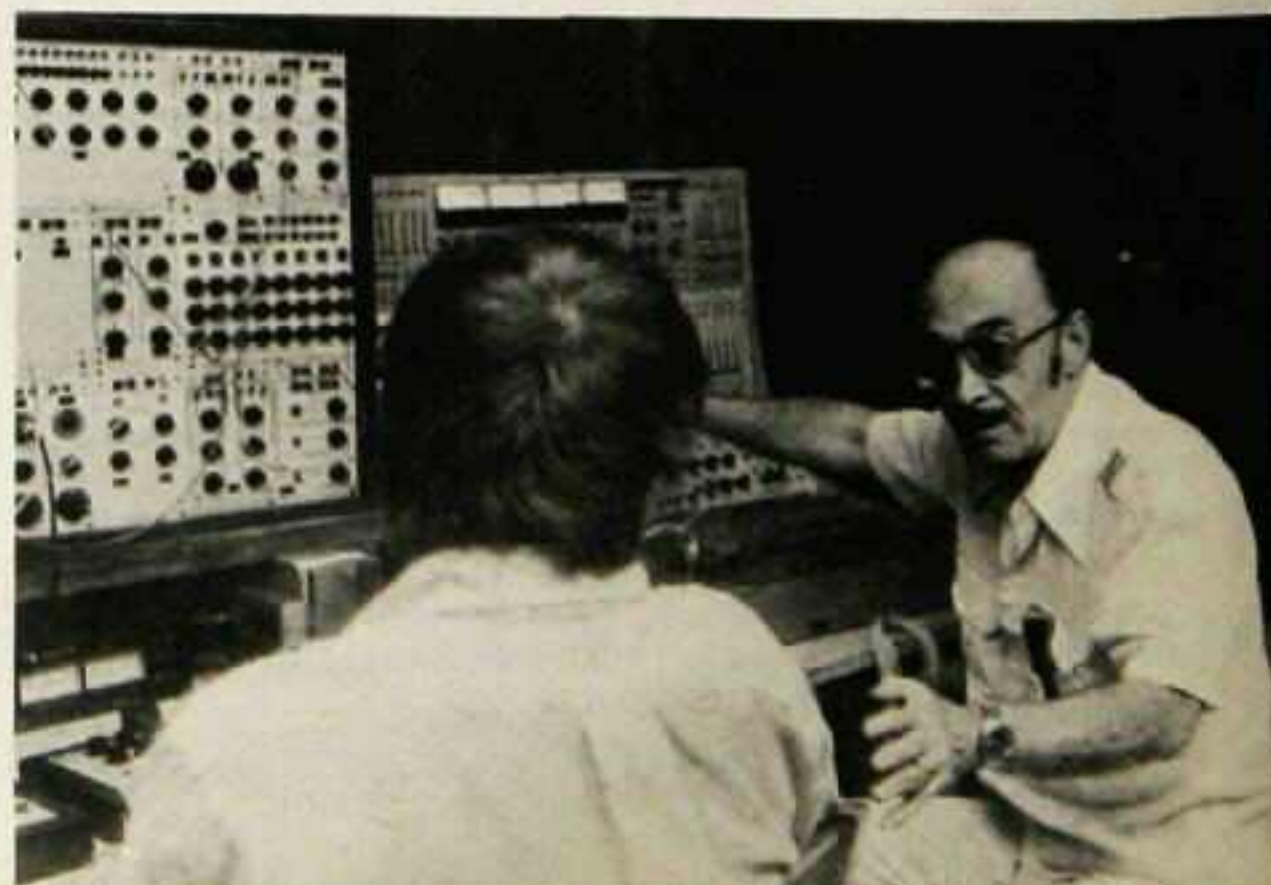
The studio can accommodate approximately 35 musicians, indicates Jeffery Rogers, who is doing promotion for the studio. Services available include both recording and mixdown.

Outboard equipment includes EMT 240 reverb, digital delay lines, Orban parametrics, compressor limiter, Urei limiters, phaser, Lexicon prime time, time modulator, flanger, 8080 micro-processor and digital timing.

Available instruments include grand piano, Rhodes and string ensemble.

Rates are \$150 per hour, 24 hours per day, with block booking available.

The studio, says Rogers, may add a separate mixdown suite in the future.



IN TRAINING—Harold Boxer, director of the Aspen Audio Recording Institute, Aspen, Colo., briefs a student on the capabilities of a synthesizer owned by the Aspen Music School. The training is part of a summer workshop program for students interested in the recording arts.

SLACKS, TIES, BELTS

'Light Up' Clothing Flashing In N.Y.

By BOB RIEDINGER

NEW YORK—Light shows are to discos what rolls are to frankfurters. It seems almost inconceivable to think of one without the other. Yet, if Alex Cavallari, president of the newly-formed Disco Lite Co. has his way, conventional disco light shows could well become passe within the next couple years.

Cavallari and Disco Lite aim to either replace or substantially reduce the significance of traditional disco lighting systems with the introduction of what Cavallari calls "body lighting."

This is a complete line of clothing designed for the disco dance patron, and featuring its own light show sewn into the clothing.

The initial line of Disco Lite clothing features bow ties, belts, handbags and slacks studded with multi-colored light emitting diodes (LEDs) and powered by a small camera battery, concealed in the outfit. "The idea," states Cavallari, "is to turn the wearer into a walking light show."

The three-month-old New York-based company originally went into business as a customized operation, but according to Cavallari, consumer response to the products has prompted the decision to switch to mass production and nationwide marketing.

The firm is in the process of establishing a dealer network across the country, and mounting a significant promotional campaign to back the product.

As part of this program, Disco Lite staged a live fashion show recently at Kisses Disco in Sunnyside, N.Y. The show titled "Main Summer Event" was staged in conjunction with the club's operators.

The Strobettes, a group of disco dancers connected with "Disco Lite," modelled the body lighting clothing while officials of the company explained how disco lighting effects can be miniaturized and worn as part of a dancer's attire.

Discos

Emerald City Bowling In October
Owners Of Defunct Latin Casino Seize On Club Craze

By MAURIE ORODENKER

CHERRY HILL, N.J.—Charles Gerson and his father Dallas, owners of the defunct Latin Casino nightclub here, feel that disco has provided a medium that will be the forerunner in entertainment in the future.

This conviction has led the Gersons to enter into a million dollar conversion of their old Latin Casino to a plush discotheque which will be opened in October. It is called Emerald City.

According to the younger Gerson, the team has spent the past two years researching and planning the design for the club with Robert Lobi and George Heyward of Design Circuit, New York.

The stars of Emerald City will be the dancers who will stage a continuous show both for themselves and the people watchers.

Except for special events, recorded music will be featured. Even for opening night, the Gersons feel the light and sound will provide a bigger attraction than any live disco act. Live disco entertainers will be booked only on nights designated as "special events." The Gersons expect that there will probably be a half dozen, more or less, such special nights throughout the year.

However, provisions will be made for shows desired by clients scheduling private parties. Since Emerald City will be open to the public on Wednesday, Friday and Saturday nights only operating from 10 p.m. until 3 a.m., the policy of private parties and social gatherings will help fill the room every night of the week.

The room, with a capacity of 2,500 to 3,000 persons, will place promotional emphasis on creating a "citizenry" (purchasers of membership cards) for Emerald City.

There will be three types of "citizenship" starting at \$75 a year. It gives members access to a reduced admission charge, the right to enter through a special citizen's entrance, invitations to "citizens only special events nights," the right to make reservations for dinner, and the privilege of bringing three guests at the regular admission. The club's play and leisure facilities will be accessible to members only.

A second type of "citizenship" will cost \$250 a year and will include all regular privileges, with the addition of not having to pay the admission charge. A third classification applies to business and corporate membership with an annual charge of \$500. This offers the same benefits as the \$250 card holder except that two "citizenships" will be issued.

Admission on Wednesdays will be \$7.50 for the general public and \$6.50 for "citizens." On Fridays and Saturdays, "citizens" will pay \$7.50 as against \$10 for the general public. All "guests" pay the general public admission at all times. The dress code will be "fashionable."

A special policy has been arranged for youngsters 17 years of age and under every Saturday from noon to 5 p.m., offering the same brand of disco enjoyment. The youngsters will pay a \$3 admission.

A sound system described as powerful, and definitive, is being installed by Richard Long and Associates, of New York. Using 5,000, of power Long is installing a four-way sound system featuring "dynamic expansion sound" which will permit "subharmonic synthesis."

This will enable the deejay at the controls to synthesize low bass sounds that are not even on the recording but which will enable

dancers to literally feel the synthesized sounds. The deep bass sounds will be synthesized on frequencies between 25 and 50 Hz. In addition, a dynamic range expander will permit the sound to be expanded up to 16 decibels.

The speaker system has been custom designed by Long and includes 10 full-range bi-amplified speakers which will be hung from the ceiling around the periphery of the dance floor. There will be four tweeters in arrays of four, over the dance floor itself. Also, four sub-bass speakers, the largest ever used in a disco, for the sub-harmonic bass sounds.

The nine amplifiers being used are by BGW, Crown and HH Electronics. The system weighs in excess of three tons, and is being installed in a booth hanging from the ceiling and overlooking the dance floor which will house the deejay, working in close harmony with two light technicians.

(Continued on page 75)

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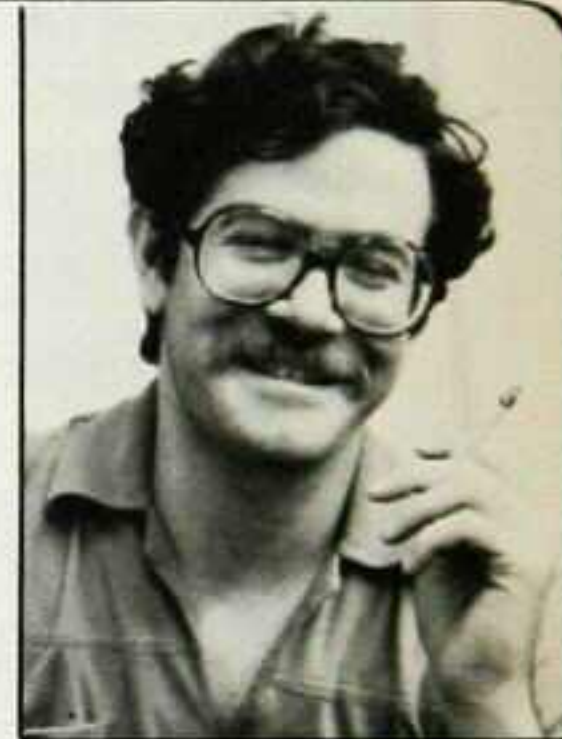
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National Disco Action Top 40

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ATLANTA

- This Week**
- 1 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12-inch)
 - 2 KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12-inch)
 - 3 I DON'T KNOW WHAT I'D DO—Sweet Cream—Shadybrook (12-inch)
 - 4 INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
 - 5 LET'S START THE DANCE—Bohannon—Mercury (12-inch)
 - 6 VICTIM—Candi Staton—Warner Bros. (LP/12-inch)
 - 7 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
 - 8 BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
 - 9 HOT SHOT—Karen Young—West End (12-inch)
 - 10 SUPERSTAR/GO FOR THE MONEY—Bob McGilpin—Butterfly (12-inch)
 - 11 #1 DEE JAY—Goody Goody—Atlantic (12-inch)
 - 12 DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12-inch)
 - 13 MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - 14 THINK IT OVER/WARNING DANGER/SOMEBODY SHOULD HAVE TOLD ME—Cissy Houston—Private Stock (LP/12-inch)
 - 15 STAR CRUISER—all cuts—Gregg Diamond—Marlin (TK) (LP)

BALT./WASHINGTON

- This Week**
- 1 BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
 - 2 INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
 - 3 VICTIM—Candi Staton—Warner Bros. (LP/12-inch)
 - 4 KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12-inch)
 - 5 THINK IT OVER/WARNING DANGER/SOMEBODY SHOULD HAVE TOLD ME—Cissy Houston—Private Stock (LP/12-inch)
 - 6 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12-inch)
 - 7 STAR CRUISER—all cuts—Gregg Diamond—Marlin (TK) (LP)
 - 8 SUPERSTAR/GO FOR THE MONEY—Bob McGilpin—Butterfly (12-inch)
 - 9 BURNIN'—Carol Douglas—Midson (LP)
 - 10 HOT SHOT—Karen Young—West End (12-inch)
 - 11 DOIN' THE BEST THAT I CAN—Bettye LaVette—West End (12-inch)
 - 12 I'M A MAN—Macho—Prelude (12-inch)
 - 13 MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - 14 AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra—SAM (LP)
 - 15 DANCING IN PARADISE/LOVE IN YOUR LIFE—El Coco—AVI (12-inch)

BOSTON

- This Week**
- 1 KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12-inch)
 - 2 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12-inch)
 - 3 INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
 - 4 VICTIM—Candi Staton—Warner Bros. (LP/12-inch)
 - 5 NO GOODBYES/YOU ARE, YOU ARE—Curtis Mayfield—Curtom (LP/12-inch)
 - 6 THINK IT OVER/WARNING DANGER/SOMEBODY SHOULD HAVE TOLD ME—Cissy Houston—Private Stock (LP/12-inch)
 - 7 HOT SHOT—Karen Young—West End (12-inch)
 - 8 BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
 - 9 LET'S START THE DANCE—Bohannon—Mercury (12-inch)
 - 10 SUPERSTAR/GO FOR THE MONEY—Bob McGilpin—Butterfly (12-inch)
 - 11 LOVE WON'T BE DENIED—Len Boone—Chrysalis (12-inch)
 - 12 I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
 - 13 I'M A MAN—Macho—Prelude (LP)
 - 14 LET THEM DANCE—D.C. LaRue—Casablanca (12-inch)
 - 15 MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)

CHICAGO

- This Week**
- 1 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12-inch)
 - 2 KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12-inch)
 - 3 I DON'T KNOW WHAT I'D DO—Sweet Cream—Shadybrook (12-inch)
 - 4 BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
 - 5 INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
 - 6 HOT SHOT—Karen Young—West End (12-inch)
 - 7 LET'S START THE DANCE—Bohannon—Mercury (12-inch)
 - 8 KEEPING TIME—all cuts—Paul Jabara—Casablanca (LP)
 - 9 YOU AND I—Rick James—Motown (12-inch)
 - 10 MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - 11 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
 - 12 MISS YOU—The Rolling Stones—Atlantic (12-inch)
 - 13 DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12-inch)
 - 14 I'M A MAN—Macho—Prelude (LP)
 - 15 SUPERSTAR/GO FOR THE MONEY—Bob McGilpin—Butterfly (12-inch)

DALLAS/HOUSTON

- This Week**
- 1 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12-inch)
 - 2 KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12-inch)
 - 3 BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
 - 4 I DON'T KNOW WHAT I'D DO—Sweet Cream—Shadybrook (12-inch)
 - 5 THINK IT OVER/WARNING DANGER/SOMEBODY SHOULD HAVE TOLD ME—Cissy Houston—Private Stock (LP/12-inch)
 - 6 VICTIM—Candi Staton—Warner Bros. (LP/12-inch)
 - 7 INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
 - 8 LOVE WON'T BE DENIED—Len Boone—Chrysalis (12-inch)
 - 9 HOT SHOT—Karen Young—West End (12-inch)
 - 10 MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - 11 GET ON UP (GET ON DOWN)—Roundtree—Island (12-inch)
 - 12 STAR CRUISER—Gregg Diamond—Marlin (TK) (LP)
 - 13 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
 - 14 MISS YOU—The Rolling Stones—Atlantic (12-inch)
 - 15 DANCING IN PARADISE/LOVE IN YOUR LIFE—El Coco—AVI (12-inch)

DETROIT

- This Week**
- 1 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12-inch)
 - 2 STAR CRUISER—all cuts—Gregg Diamond—Marlin (TK) (LP)
 - 3 BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
 - 4 THINK IT OVER/WARNING DANGER/SOMEBODY SHOULD HAVE TOLD ME—Cissy Houston—Private Stock (LP/12-inch)
 - 5 KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12-inch)
 - 6 LET'S START THE DANCE—Bohannon—Mercury (12-inch)
 - 7 BOOGIE FUND—Solar Flare—RCA (12-inch)
 - 8 VICTIM—Candi Staton—Warner Bros. (LP/12-inch)
 - 9 INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
 - 10 DOIN' THE BEST THAT I CAN—Bettye LaVette (12-inch)
 - 11 PLATO'S RETREAT—Joe Thomas—TK (12-inch)
 - 12 HOT SHOT—Karen Young—West End (12-inch)
 - 13 AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra—SAM (LP)
 - 14 MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - 15 QUEEN OF THE NIGHT—all cuts—Loleatta Holloway—Gold Mind (LP)

LOS ANGELES

- This Week**
- 1 KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12-inch)
 - 2 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12-inch)
 - 3 INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
 - 4 BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
 - 5 THINK IT OVER/WARNING DANGER/SOMEBODY SHOULD HAVE TOLD ME—Cissy Houston—Private Stock (LP/12-inch)
 - 6 VICTIM—Candi Staton—Warner Bros. (LP/12-inch)
 - 7 SUPERSTAR/GO FOR THE MONEY—Bob McGilpin—Butterfly (12-inch)
 - 8 STAR CRUISER—all cuts—Gregg Diamond—Marlin (TK) (LP)
 - 9 I'M A MAN—Macho—Prelude (LP)
 - 10 MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - 11 HOT SHOT—Karen Young—West End (12-inch)
 - 12 MR. DJ, YOU KNOW HOW TO MAKE ME DANCE—The Glass Family—IDC Records (LP)
 - 13 DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12-inch)
 - 14 MISS YOU—The Rolling Stones—Atlantic (12-inch)
 - 15 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)

MIAMI

- This Week**
- 1 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12-inch)
 - 2 BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
 - 3 KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12-inch)
 - 4 #1 DEE JAY—Goody Goody—Atlantic (12-inch)
 - 5 VICTIM—Candi Staton—Warner Bros. (LP/12-inch)
 - 6 INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
 - 7 KEEPING TIME—all cuts—Paul Jabara—Casablanca (LP)
 - 8 RHYTHM OF LIFE—Afro-Cuban Band—Arista (LP/12-inch)
 - 9 HOT SHOT—Karen Young—West End (12-inch)
 - 10 BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
 - 11 THINK IT OVER/WARNING DANGER/SOMEBODY SHOULD HAVE TOLD ME—Cissy Houston—Private Stock (LP/12-inch)
 - 12 STAR CRUISER—Gregg Diamond—Marlin (TK) (LP)
 - 13 BURNIN'—Carol Douglas—Midson (LP)
 - 14 DANCING IN PARADISE/LOVE IN YOUR LIFE—El Coco—AVI (12-inch)
 - 15 PLATO'S RETREAT—Joe Thomas—TK (12-inch)

NEW ORLEANS

- This Week**
- 1 KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12-inch)
 - 2 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12-inch)
 - 3 BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
 - 4 INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
 - 5 I'M A MAN—Macho—Prelude (LP/12-inch)
 - 6 VICTIM—Candi Staton—Warner Bros. (LP/12-inch)
 - 7 LOVE WON'T BE DENIED—Len Boone—Chrysalis (12-inch)
 - 8 KEEPING TIME—Paul Jabara—Casablanca (LP)
 - 9 MR. DJ, YOU KNOW HOW TO MAKE ME DANCE—The Glass Family—IDC Records (LP)
 - 10 HOT SHOT—Karen Young—West End (12-inch)
 - 11 PLATO'S RETREAT—Joe Thomas—TK (12-inch)
 - 12 DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12-inch)
 - 13 STAR CRUISER—all cuts—Gregg Diamond—Marlin (TK) (LP)
 - 14 #1 DEE JAY—Goody Goody—Atlantic (12-inch)
 - 15 THINK IT OVER/WARNING DANGER/SOMEBODY SHOULD HAVE TOLD ME—Cissy Houston—Private Stock (LP/12-inch)

NEW YORK

- This Week**
- 1 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12-inch)
 - 2 BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
 - 3 VICTIM—Candi Staton—Warner Bros. (LP/12-inch)
 - 4 INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
 - 5 KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12-inch)
 - 6 THINK IT OVER/WARNING DANGER/SOMEBODY SHOULD HAVE TOLD ME—Cissy Houston—Private Stock (LP/12-inch)
 - 7 STAR CRUISER—Gregg Diamond—Marlin (TK) (LP)
 - 8 I'M A MAN—Macho—Prelude (LP)
 - 9 I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
 - 10 LET'S START THE DANCE—Bohannon—Mercury (12-inch)
 - 11 LAW & ORDER—Love Committee—Gold Mine (12-inch) (Remix)
 - 12 KEEPING TIME—all cuts—Paul Jabara—Casablanca (LP)
 - 13 BURNIN'—Carol Douglas—Midson (LP)
 - 14 DANCING IN MY FEET—Laura Taylor—TK (12-inch)
 - 15 MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)

PHILADELPHIA

- This Week**
- 1 KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12-inch)
 - HOT SHOT—Karen Young—West End (12-inch)
 - INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
 - SUPERSTAR/GO FOR THE MONEY—Bob McGilpin—Butterfly (12-inch)
 - YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12-inch)
 - VICTIM—Candi Staton—Warner Bros. (LP/12-inch)
 - LAW & ORDER—Love Committee—Gold Mind (12-inch) (Remix)
 - MR. DJ, YOU KNOW HOW TO MAKE ME DANCE—The Glass Family—IDC Records (LP)
 - THINK IT OVER/WARNING DANGER/SOMEBODY SHOULD HAVE TOLD ME—Cissy Houston—Private Stock (LP/12-inch)
 - KEEPING TIME—all cuts—Paul Jabara—Casablanca (LP)
 - MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - NEED TO KNOW YOU BETTER—all cuts—Finished Touch—Motown (LP)
 - STAR CRUISER—all cuts—Gregg Diamond—Marlin (TK) (LP)
 - I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
 - DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12-inch)

PHOENIX

- This Week**
- 1 KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12-inch)
 - DANCING IN PARADISE/LOVE IN YOUR LIFE—El Coco—AVI (12-inch)
 - SUPERSTAR/GO FOR THE MONEY—Bob McGilpin—Butterfly (12-inch)
 - BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
 - INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
 - NEED TO KNOW YOU BETTER—all cuts—Finished Touch—Motown (LP)
 - SATURDAY/SORCERER/I LIKE LOVE—Norma Jean—Bearsville (LP/12-inch)
 - KEEPING TIME—all cuts—Paul Jabara—Casablanca (LP)
 - MR. DJ, YOU KNOW HOW TO MAKE ME DANCE—The Glass Family—IDC Records (LP)
 - BURNIN'—Carol Douglas—Midson (LP)
 - STAR CRUISER—all cuts—Gregg Diamond—Marlin (TK) (LP)
 - STANDING IN THE SHADOWS OF LOVE/FIRE/THE LETTER—Deborah Washington—Arista (LP/12-inch)
 - QUEEN OF THE NIGHT—all cuts—Loleatta Holloway—Gold Mind (LP)
 - AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra—SAM (LP)
 - DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12-inch)

PITTSBURGH

- This Week**
- 1 KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12-inch)
 - 2 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12-inch)
 - 3 DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12-inch)
 - 4 SUPERSTAR/GO FOR THE MONEY—Bob McGilpin—Butterfly (12-inch)
 - 5 MR. DJ, YOU KNOW HOW TO MAKE ME DANCE—The Glass Family—IDC Records (LP)
 - 6 DANCING IN PARADISE/LOVE IN YOUR LIFE—El Coco—AVI (12-inch)
 - 7 VICTIM—Candi Staton—Warner Bros. (LP/12-inch)
 - 8 THINK IT OVER/WARNING DANGER/SOMEBODY SHOULD HAVE TOLD ME—Cissy Houston—Private Stock (LP/12-inch)
 - 9 HOT SHOT—Karen Young—West End (12-inch)
 - 10 INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
 - 11 I'M A MAN—Macho—Prelude (LP)
 - 12 DOIN' THE BEST THAT I CAN—Bettye LaVette—West End (12-inch)
 - 13 BURNIN'—Carol Douglas—Midson (LP)
 - 14 I DON'T KNOW WHAT I'D DO—Sweet Cream—Shadybrook (12-inch)
 - 15 SATURDAY/SORCERER/I LIKE LOVE—Norma Jean—Bearsville (LP/12-inch)

SAN FRANCISCO

- This Week**
- 1 INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
 - 2 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12-inch)
 - 3 VICTIM—Candi Staton—Warner Bros. (LP/12-inch)
 - 4 SUPERSTAR/GO FOR THE MONEY—Bob McGilpin—Butterfly (12-inch)
 - 5 BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
 - 6 STAR CRUISER—all cuts—Gregg Diamond—Marlin (TK) (LP)
 - 7 KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12-inch)
 - 8 THINK IT OVER/WARNING DANGER/SOMEBODY SHOULD HAVE TOLD ME—Cissy Houston—Private Stock (LP/12-inch)
 - 9 BOOGIE FUND—Solar Flare—RCA (12-inch)
 - 10 MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - 11 BURNIN'—Carol Douglas—Midson (LP)
 - 12 I'M A MAN—Macho—Prelude (LP)
 - 13 KEEPING TIME—all cuts—Paul Jabara—Casablanca (LP)
 - 14 MISS YOU—The Rolling Stone—Atlantic (12-inch)
 - 15 DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12-inch)

SEATTLE/PORTLAND

- This Week**
- 1 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12-inch)
 - VICTIM—Candi Staton—Warner Bros. (LP/12-inch)
 - KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12-inch)
 - HOT SHOT—Karen Young—West End (12-inch)
 - DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12-inch)
 - BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
 - THINK IT OVER/WARNING DANGER/SOMEBODY SHOULD HAVE TOLD ME—Cissy Houston—Private Stock (LP/12-inch)
 - SUPERSTAR/GO FOR THE MONEY—Bob McGilpin—Butterfly (12-inch)
 - DOIN' THE BEST THAT I CAN—Bettye LaVette—West End (12-inch)
 - INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
 - BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
 - DANCING IN PARADISE/LOVE IN YOUR LIFE—El Coco—AVI (12-inch)
 - MISS YOU—The Rolling Stone—Atlantic (12-inch)
 - LET'S START THE DANCE—Bohannon—Mercury (12-inch)
 - LAST DANCE/AFTER DARK/T.G.I.F./TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12-inch)

MONTREAL

- This Week**
- 1 KEEP ON JUMPIN'—all cuts—Musique—Quality (LP)
 - LOVE DISCO STYLE—Entic Drum Band—Drive (LP)
 - SWEET REVENGE—Amanda Lear—CBS (LP)
 - 4 THINK IT OVER—Cissy Houston—Quality (12-inch)
 - #1 DEE JAY—Vince Montana Jr.—WEA (12-inch)
 - BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
 - HOT SHOT—Karen Young—London (12-inch)
 - 8 SUPERSTAR—Bob McGilpin—RCA (12-inch)
 - 9 BURNIN'—Carol Douglas—MCA (LP)
 - 10 I'M A MAN—Star City—Quality (12-inch)
 - 11 RHYTHM OF LIFE—Afro-Cuban Band—Arista (12-inch)
 - 12 THE VISITORS—Geo Sessie—Quality (12-inch)
 - 13 VICTIM—Candi Staton—WEA (12-inch)
 - 14 PARIS CONNECTION—Alec Constantinos—RCA (LP)
 - 15 HEAVEN—Gibson Brother—RCA (12-inch)

This Week	Last Week	TITLE(S), ARTIST, LABEL
★	1	YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12-inch)
	2	KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12-inch)
★	6	INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
	3	VICTIM—Candi Staton—Warner Bros. (LP/12-inch)
★	8	BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
	5	THINK IT OVER/WARNING DANGER/SOMEBODY SHOULD HAVE TOLD ME—Cissy Houston—Private Stock (LP/12-inch)
	4	HOT SHOT—Karen Young—West End (12-inch)
	9	SUPERSTAR/GO FOR THE MONEY—Bob McGilpin—Butterfly (12-inch)
★	16	STAR CRUISER—all cuts—Gregg Diamond—Marlin (TK) (LP)
	7	DO OR DIE/PRIDE/FAME—Grace Jones—Island (LP/12-inch)
	10	LET'S START THE DANCE—Bohannon—Mercury (12-inch)
★	17	KEEPING TIME—all cuts—Paul Jabara—Casablanca (LP)
★	18	MR. DJ, YOU KNOW HOW TO MAKE ME DANCE—The Glass Family—IDC Records (LP)
	11	DANCING IN PARADISE/LOVE IN YOUR LIFE—El Coco—AVI (12-inch)
★	25	BURNIN'—Carol Douglas—Midson (LP)
★	16	BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)
	17	I DON'T KNOW WHAT I'D DO—Sweet Cream—Shadybrook (12-inch)
★	29	I'M A MAN—Macho—Prelude (LP)
★	23	DOIN' THE BEST THAT I CAN—Bettye LaVette—West End (12-inch)
	20	MISS YOU—The Rolling Stone—Atlantic (12-inch)
★	26	LAW & ORDER—Love Committee—Gold Mind (12-inch) (Remix)
	22	LOVE WON'T BE DENIED—Len Boone—Chrysalis (12-inch)
	23	PLATO'S RETREAT—Joe Thomas—TK (12-inch)
★	-	MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
★	32	#1 DEE JAY—Goody Goody—Atlantic (LP/12-inch)
	26	NEED TO KNOW YOU BETTER—all cuts—Finished Touch—Motown (LP)
	27	BOOGIE FUND—Solar Flare—RCA (12-inch)
★	40	I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
	29	SATURDAY/SORCERER/I LIKE LOVE—Norma Jean—Bearsville (LP/12-inch)
	35	NO GOODBYES/YOU ARE, YOU ARE—Curtis Mayfield—Curtom (LP/12-inch)
★	-	DANCING IN MY FEET—Laura Taylor—TK (12-inch)
	32	LET THEM DANCE—D.C. LaRue—Casablanca (12-inch)
	33	YOU AND I—Rick James—Motown (LP/12-inch)
	34	AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra—SAM (LP)
	35	RHYTHM OF LIFE—Afro-Cuban Band—Arista (LP/12-inch)
★	-	QUEEN OF THE NIGHT—all cuts—Loleatta Holloway—Gold Mind (LP)
★	-	STANDING IN THE SHADOWS OF LOVE/FIRE/THE LETTER—Deborah Washington—Arista (LP/12-inch)
	38	GET ON UP (GET ON DOWN)—Roundtree—Island (12-inch)
	39	BEYOND THE CLOUDS—Quartz—Marlin (TK) LP
	40	LAST DANCE/AFTER DARK/T.G.I.F./TAKE IT TO THE ZOO—T.G.I.F.—Various Artists—Casablanca (LP/12-inch)

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

SEPTEMBER 23, 1978 BILLBOARD

Disco Mix

By BARRY LEDERER

NEW YORK—Disco deejays, always on the lookout for new product are paying increasing attention to the wealth of material available from Canada and Europe.

Many DJs make a weekly search of record stores with the hope of finding interesting new imports.

One such discovery receiving club attention is Wonderland Disco Band's 12-inch 33 1/2 r.p.m. from Canada entitled "Wonderwoman Disco." Released on Quality Records, this disk has two different versions of the same song, one American and one European.

Both are uptempo and utilize synthesizer, guitar and percussion. The European version incorporates the lead female voice which flows soothingly and goes into a sexy narrative. The American side interweaves lush strings with more use of drum breaks, blending effectively with the brass and piano sections.

Ibis Records, distributed in Canada by RCA Ltd., has the Alec R. Costandinos LP "Paris Connection" on its label. However, this import is reported to have been picked up by Casablanca with a local release date expected shortly.

Side One consists of three sections segued together, "Elise" 7:28, "K's Theme" 3:34 and "Eloise" (reprise) 4:03. The first-rate orchestration mixed with the tight harmonies on the background female vocals create a high energy level for dancing.

Side two entitled "Medley" contains a lengthy version of "You Lost That Loving Feeling" back with "Unchained Melody."

Maintaining the raw edged flavor of these Righteous Brothers standards, the new version contains driving guitar and synthesizer breaks which are complemented by rousing and unique orchestration for which producer Costandinos is best known. Bongos, timbales and congas sizzle as part of the Latin flavored section known as "Trident Suite." "Lansdowne Suite" returns to the original melody with gutsy bursts of vitality that ends this impressive second side.

"Dancer Dance" by Pussyfoot on the EMI label is a haunting 12-inch 33 1/2 r.p.m. record with electronic orchestration and catchy melodic structure. Having received noticeable play in the discos recently, this sleeper should continue to pick up momentum. The break is exciting with its sustaining synthesized effect that has the familiar ring of Cerrone material.

Producer/arranger Norman Whitfield has penned most of the cuts on the new Rose Royce

LP "Rose Royce Strikes Again" on Whitfield Records. Ranging from slow ballads to disco funk, the group's versatility is readily apparent. "First Come, First Served" is the highlight of the LP and reminiscent of "Car Wash." The other recommended cuts are "Get Up Off Your Fat," "Do It, Do It" and "That's What's Wrong with Me."

Charles Earland is one of the foremost jazz musicians around today and his LP, "Perceptions" on Mercury, proves the talent of this performer.

The track "Over and Over" has been remixed for the discos by Rafael and the result is a viable jazz/disco tune. Punctuated with an array of lush strings, raucous percussion and piercing guitar, this 8.45, 12-inch 33 1/2 r.p.m. record never lets up in excitement and should find a place with adventurous spinners. Pretty female background vocals are interspersed throughout and add a sweetness to this pungent record.

Double Exposure, away from the clubs for some time, has returned with a hot 12-inch 45 r.p.m. disco disk called "Newswy Neighbors." As part of its upcoming LP "ForePlay" on Salsoul Records, this remake of the old First Choice hit contains the catchy dynamics of the original, discoized further by infectious harmonies of Double Exposure. The pulsating beat is enlivened with riveting drums throughout and should create intense dancing in the clubs.

Meco's uptempo version of the Star Wars and Close Encounters themes, established them as a formidable disco orchestra.

The new LP on Millenium takes the theme from the soon to be released movie "Wizard of Oz" and creates a surreal disco trip. This LP which has also been released as a special 12-inch 33 1/2 disco disk for the discos, is more pop disco oriented than the group's past successes. If Dorothy and the Yellow Brick Road are favorites of yours, this album should be a pleaser.

The Independent Movements 12-inch 33 1/2 r.p.m. disco disk, "Slippin' Away" is the title cut of the group's debut LP on Polydor. This enticing record is funky in beat and vocalization. The group's tight harmonies are interwoven around various instrumental breaks consisting of fiery guitar and explosive percussion.

Mayham's Collegiate Records has released a 7-inch 45 r.p.m. of the old college hit of the '20s, "We'll Build A Bungalow." The group is called the Seaboard Coastliners and maintains a steady beat throughout this five-minute romp.

Neon Giving Clubs New Shining Outlook

By RADCLIFFE JOE

NEW YORK—Neon, a 60-year-old medium is, after decades of restricted use in illuminating neighborhood bar windows, and roadside billboards, finally finding its niche in discos.

The lighting's breakthrough came with the establishment of Manhattan's Infinity disco, one of the first of the new group of super clubs, which revolutionized the applications of neon through its extensive use of the product.

Lighting designers for Infinity were Larry Barcher and Al Simonetti. Their concept for the creative use of neon was fashioned into reality by Let There Be Neon, a New York-based firm of artisans who use neon as their creative medium.

According to Philip Hazard, chief lighting designer at Let There Be Neon, the Infinity job was easily the most difficult project they have undertaken to date. "Thousands of feet

of neon lighting was used," he states.

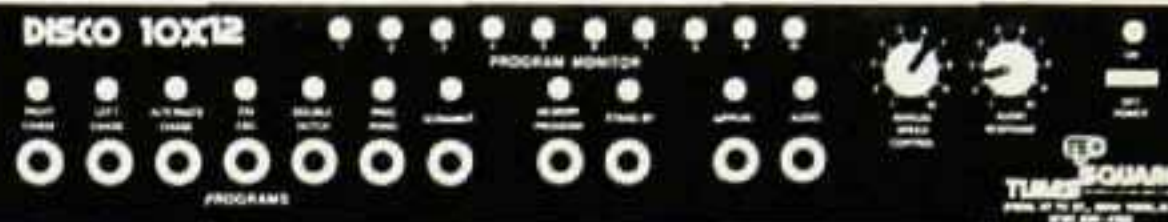
The club, an enormous loft with towering columns and high ceilings, called for extensive use of neon.

Since Infinity showed the way, an increasing number of clubs have

leaped onto the neon light show wagon. They include Studio 54, Hurrah's, Fire & Ice and Johnny Angel in Lexington, Ky.

Hazard feels that the industry is (Continued on page 76)

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HOT DISCO NIGHT VOL. 1
By Various AVI-6041

DISCO LOVE BITE
By The Tee Cee's AVI-6048

Emerald City In Oct. Bow

Continued from page 73

The system will be fully equalized, using UREI equipment. There will also be a special four-way electronic crossover with variable gain in sub-bass and tweeters which will permit the deejay to accentuate various sounds. This unit is also designed by Long.

The deejay's booth will have three turntables and a reel-to-reel tape recorder, by Technics and an Optonica micro-processor cassette which will permit the deejay to add special effects to the recorded music. A Bozak mixer completes the system.

The intensity of the music will diminish to a low level to enable non-dancers to engage in conversation. Long explains that the containment of the music will be made possible by the acoustical treatment of the decorations and walls along with the placement of the speakers around the dance floor.

The Gersons will not reveal the cost of the sound system, other than stating that "it's not cheap." In addition to setting up the sound, Long will also select the house deejays. He explains that the deejays selected must be more than mere spinners. They will have to be sound technicians as well since the sound will be "orchestrated" with the lights. He indicates that he has already engaged a well-known deejay from New York City and is interviewing others for the second slot.

The role of the deejay will be confined to spinning records and adding sound effects.

There will be no verbal contact

with the dancers. The music will be continuous.

The music policy will be contemporary disco with the deejay providing his own record library. Since all the sets will be "orchestrated" with the lights, there will be no handling of requests from the dancers. Nor will there be the conventional light shows which have become standard with present-day discos.

Design Circuit's Lobi describes the lighting effects as an "Orchestration of Light." He continues, the "Orchestration of Light" will be as complex as a Broadway musical. It will allow instant interpretation of musical sounds by a "light musician" who produces light versus music notes of sound.

The two light technicians will work in close harmony with the deejay, whose sole role will be to produce the proper music and create sounds in an orchestrated manner.

Philly Armory Will Become Disco Site

PHILADELPHIA—To meet the increasing demand for teen discos, Ed Kelly will convert the National Guard Armory in the Northeast section of the city into a disco on Saturday nights, with deejays and an engineer from WFIL at the controls.

Designed especially for the 14-19 set, the music will be geared to current Top 40 disco hits, with dance contests. The shows, to be staged by entrepreneur Kelly will run from 8 to 11 p.m.



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Miami Firm Covers Tents To Orange Bowl

By SARA LANE

MIAMI—Chase Music & Sound Co. located here, is a disco one-stop operation which in the 12 months of its operation has been catering to the needs of disco parties from a lavish bar mitzvah at Miami's Orange Bowl to a disco in a tent at the Dade County Youth Fair.

The company's multi-faceted operation provides complete mobile disco services, commercial sound and lighting installations and live bands. It also works closely with the area's caterers, photographers and florists to add the "just right" touch to any disco party.

Chase Music and Sound is headed by Steve Chase and Steve Pollock. To emphasize its claim to being a full service company, the firm also enjoys a close working relationship with local radio stations Y-100 and 96-X. It handles outdoor location concerts for both stations, and creates discotheque environments for ad agency parties sponsored by stations.

Pollock explains that in working with the radio stations, Chase Music & Sound is responsible for setting up all the sound equipment. He states, "Deejays from the radio stations,

make personal appearances at the parties, but it is our spinners who make it all come together."

Pollock discloses that in putting disco parties together, his company provides all the ingredients necessary to make it work, from specially trained deejays to top quality equipment which includes Phase Linear amplifiers, Technics turntables, Meteor mixers, and speaker systems by Altec, JBL and Electro-Voice.

Should the size of a party demand more equipment than Chase Music has on hand, the company turns to the Stage Equipment and Lighting

Co. with which it has a close working agreement. Stage is said to be one of the largest suppliers of disco equipment in the Southeast.

In addition to comprehensive, state-of-the-art sound systems, Chase Music also creates special light shows for any type of disco party. According to Pollock, the firm has developed a special aluminized frame on which it can hang a six-foot by six-foot light show with four computerized light bars.

He continues, "We have another light bar which stretches across the

middle, and from this is hung a mirrorball."

Chase Music's standard mobile disco party is provided with two light bars hooked to a light organ with a total of 12 75-watt spotlights focused on the dance floor. There is also a string of chaser lights and a strobe.

Chase handles the live bands and orchestras for the company, and Pollock manages the disco end of the business. "We now do approximately 25 jobs a month now, although during May and June we did about 35 a month," he says. "Last January we had only 12 disco affairs, so you can see we're expanding and growing."

"We've just added a fourth complete set of equipment. Now we're looking ahead to the season and getting ready to start building more equipment. We're heavily booked for September and already have four jobs lined up for January 1979."

Chase, a lifelong audiophile, is instrumental in designing special equipment, and improving upon equipment built for discos.

The firm's lighting systems are totally computerized and it has installed flashing disco lights hanging from tent poles and tent tops to the ceiling in the Miami Beach Convention Center.

"We were dealing with 50-foot high ceilings at the Convention Center, and it was a real challenge since everything had to be hung overhead so as not to interfere with the dancers on the three dance floors," Pollock notes.

Chase music has installed discotheques at the Lauderdale Beach Hotel (a two-story disco), the Reef Disco at the Holiday Inn, Key Largo, Marco Beach Yacht Club and others, but are more interested in the mobile disco operation.

It works with a staff of six disk jockeys and two full-time secretaries and as their business expands plans to add additional spinners.

"When we need disk jockeys, we advertise for entertainers," says Pollock. "All our deejays are fluent on the microphone. They are constantly aware of their audience, and urge people to get loose. We actually make the party atmosphere. Most disk jockeys sit in booths, play the records and have no interaction with the audience. Not so with our spinners." Both Pollock and Chase feel that by hiring entertainers as deejays they're one step ahead of the competition. They maintain that entertainers have a knack for tuning into an audience.

Neon Lighting Aids

• Continued from page 75

now only scratching the surface of neon as an art form in disco lighting. The firm is designing entire bars, ceilings, dance floors and stairways for use in discos; and Hazard predicts that even more creative designs will be available in the future.

Let There Be Neon has also been able to create as many as 60 different neon colors, thereby giving club operators a choice of extensive shades and patterns for their light shows.

At present, neon has one major disadvantage, it is expensive. The reason for this is that every tube must be hand turned to get the sculptured designs needed. There is, at this point, no way to mass produce the product and according to Hazard, even if there were, the artists at Let There Be Neon would disdain to make use of it, as it would "detract from their creative flexibility."



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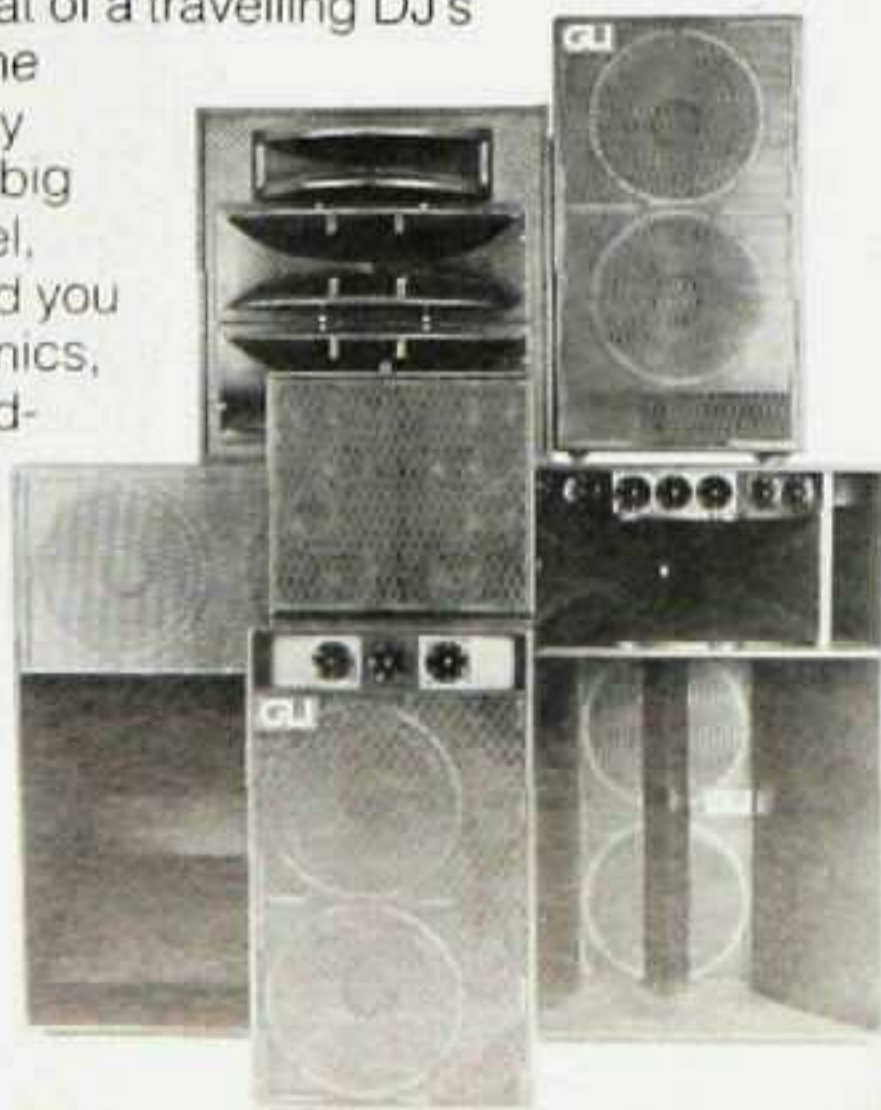
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Mobile DJs On Philly's WCAU-FM

PHILADELPHIA—Disco deejays who have been pioneers in the portable disco field in this area are being provided with a showcase to further display their talents by WCAU-FM.

The station, which programs disco music exclusively, will turn the controls over to mobile operators on Saturday nights for a five-hour "The Rhythm Is Disco" segment.

The project is a joint venture of WCAU-FM and the Pocono Record Pool which claims a membership of 120 mobile spinners.

Jim Keating, the station's manager, states that mobile jocks offer an individual style, creative flair and uniqueness in much the same way that radio personalities do.

He adds: "Mobile operators also

enjoy big followings, and these listeners will tune in on their programs."

It is believed that this is the first time in this country that a commercial radio station has attempted a program of this nature.

MICHAELS DJ

K-108-AM's Disco Clicks In Honolulu

By DON WELLER

HONOLULU—Mike "Madman" Michaels, program director at K-108-AM here, has begun programming disco music exclusively in the 9 p.m.-3 a.m. slot seven days a week.

Michaels is also the disk jockey for the program, which began in August and includes a live disco remote at least once a week.

"We've actually registered the name 'Disco Radio' with the state of Hawaii," notes Michaels. "We feel it's a catchy phrase."

Michaels had been playing a combination of MOR and Top 40 on the station, but was recently convinced that the competition in Hawaii was too heavy for that format.

He explains: "Nobody was doing straight disco music—especially the long cuts. So we decided to try it out."

According to Michaels, the initial response has been excellent—from listeners, sponsors, and the community.

Having the only disco radio program here has not been without its pleasant surprises.

"I had this couple who practiced their disco dancing to my music," Michaels comments. "Eventually they won a dance contest. Soon thereafter the couple came down to the station asking whether they could share their prize with me."

K-108 also does at least one remote disco program a week from one of Oahu's 37 disco clubs. The clubs have been cooperative in this undertaking, states Michaels.

"When we do the remote," Michaels explains, "we also feature the clubs' deejays. The clubs themselves are pleased with these remotes, since this is a tourist town, and the shows bring them a larger local audience, especially on slower nights."

K-108 also owns a complete portable disco unit, used to broadcast remotes from places other than clubs, such as department stores and outdoor events.

John Luhn, sales manager for Polygram in Hawaii, has done a number of disco promotions with K-108, all of which have been remotes with Michaels.

"We did a 'Grease' party with them, and three 'Sgt. Pepper' parties," says Luhn. "The important thing to note is that all of them have been successful, all have been sell-outs."

Graham Smith Kudos

NEW YORK—The 1978 Edwin F. Guth Memorial Award for Excellence has been presented to the New York disco design and lighting firm of Graham Smith Associates, for work done on the new city-based Ice Palace discotheque. The award will be shared by the firm's principals Graham Smith and Christopher Harms and interior designer Sam Lopata.

Joel Whitburn's Record Research Books & Supplements

Date	Pos.	Wks.	ARTIST — RECORDING	Label
5/7/66	63	9	HOLIDAYS	
8/9/72	64	8	I'LL LOVE YOU FOREVER	Golden World 36
1/20/63	30	13	HOLLER DANNY	
2/8/64	76	5	COLORADO	
5/23/64	54	7	HOLLAND, EDDIE	
8/29/64	58	6	JARRE	Tumbleweed 1094
9/30/72	57	10	LEAVING HERE	
5/18/64	99	1	JUST AIN'T ENOUGH LOVE	Meridian 1021
11/20/65	42	12	CANDY TO ME	Meridian 1052
7/27/68	5	10	HOLLAND-DOZIER featuring LAMONT DOZIER	Meridian 1058
10/29/68	1	14	WHY CAN'T WE BE LOVERS	Meridian 1063
1/18/67	1	14	HOLLIES	
8/3/67	28	7	JUST ONE LOOK	Imperial 64036
8/17/67	44	7	LOOK THROUGH ANY WINDOW	Imperial 64134
12/7/67	51	13	I CAN'T LET GO	Imperial 64138
12/7/67	51	13	STOP STOP STOP	Imperial 64214
1/2/68	37	10	ON A CAROUSEL	Imperial 64214
3/14/68	40	8	PAY YOU BACK WITH INTEREST	Imperial 64240
9/14/68	40	8	JUST ONE LOOK	Imperial 64258
4/19/69	91	1	CARRIE-ANNE	
12/20/69	56	8	KING MIDAS IN REVERSE	Epic 10180
3/30/70	82	4	DEAR ELOISE	Epic 10234
11/4/72	26	11	JENNIFER ECCLES	Epic 10290
5/2/64	13	10	DO THE BEST YOU CAN	Epic 10290
8/8/64	20	5	HE AIN'T HEAVY HE'S MY BROTHER	Epic 10454
3/4/65	25	9	I CAN'T TELL THE BOTTOM FROM	Epic 10613
6/5/65	78	5	LONG COOL WOMAN (IN A	
9/9/67	39	10	BLACK DRESS)	Epic 10613
11/2/52	3	32	HOLLOWAY BRENDA	Epic 10871
5/17/58	37	10	EVERY LITTLE BIT HURTS	Epic 10920
8/10/58	32	10	I'LL ALWAYS LOVE YOU	
1/4/59	82	4	WHEN IT'S GONE	Tamla 54094
4/22/67	13	14	OPERATOR	Tamla 54099
4/22/67	13	14	JUST LOOK WHAT YOU'VE DONE	Tamla 54111
4/22/67	13	14	YOU'VE MADE ME SO VERY HAPPY	Tamla 54115
7/4/64	1	15	HOLLY BUDDY	Tamla 54115
6/5/60	1	15	REGGY SUE	
11/16/57	17	17	RAVE ON	Capitol 61885
1/15/66	57	11	EARLY IN THE MORNING	Capitol 61885
12/27/69	2	14	IT DOESN'T MATTER ANYMORE	Capitol 63006
4/4/70	48	8	RAINING IN MY HEART	Capitol 62051
			HOLLYWOOD ARGYLES	Capitol 62074
			ALLEY-DOOP	Capitol 62074
			HOLLYWOOD PLANES	Capitol 62074
			BUZZ-BUZZ-BUZZ	Capitol 62074
			HOLMAN EDDIE	Capitol 62074
			THIS CAN'T BE TRUE	Capitol 62074
			HEY THERE LONELY GIRL	Capitol 62074
			DON'T STOP NOW	Capitol 62074
			SINCE I DON'T HAVE YOU	Capitol 62074

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Nashville Acts Team With Rockers On Dates

Broadening Exposure In Dual Bills

• Continued from page 1

In addition, George Jones is working on an LP with such rock artists as Elvis Costello and Linda Ronstadt. A recent Jones single also featured James Taylor.

Carlene Carter has completed a tour backed by the English rock band, the Rumour, and appears to be headed in a rock direction. Bobby Bare is now managed by rock impresario Bill Graham. Billy Crash Craddock's new LP contains a number of "hard driving rockers," says Capitol. And Janie Fricke is now being groomed by Columbia to cross over into progressive MOR.

Ronstadt, Parton and Emmylou Harris have combined talents for a three-woman LP that has been recorded but not released yet because of legal red tape.

The line between country and rock has always been a thin one as witnessed by the careers of such artists as Elvis Presley, Jerry Lee Lewis and Roy Orbison. Artists from rock backgrounds, ranging from the Byrds to the Eagles to Tom Petty, have long mined the rich musical vein that is country.

And the so-called country "outlaws" have long been comfortable with the rock idiom. However, this is

the first time that so many established country artists are actively attempting to cross over to the pop/rock market.

In many respects this is akin to the situation a few years ago when such established jazz artists as Miles Davis and Herbie Hancock plugged in and created jazz rock, or fusion.

"Of course, Willie sounded more rock 'n' roll than the Grateful Dead. He's younger," jokes Mark Rothbaun, booking agent for Nelson, commenting on the Giants Stadium concert, Sept. 2.

"It's tough to play before a Grateful Dead crowd," he continues. "These are the 'Dead heads' and all they want to see is the Grateful Dead. But we had excellent response, and now Willie wants to do more dates with the Dead."

John Scher, promoter of the concert and tour manager for the Grateful Dead, says the Giants Stadium concert was a tradeoff between Nelson and the Dead. Earlier in the summer, the Grateful Dead opened for Nelson during a Nelson picnic on July 1 at Arrowhead Stadium in Kansas City.

Rothbaun says Nelson has played with a number of rock artists through his career, though the concert before the 66,000 Grateful Dead fans was the largest such exposure in his career.

He adds that Nelson is looking for FM rock exposure, and that future dates at such venues as the Capitol Theatre in Passaic, the Palladium in

New York and the Tower Theatre in Philadelphia are expected. He will also continue doing dates with rock artists such as Bonnie Raitt or Leon Russell.

Scher adds that he believes contemporary music dates, if presented properly, can include a whole spectrum of artists. He notes that the Grateful Dead has always been interested in both country and r&b, and that such crossover dates help both the country and the rock artists.

Jim Morey, vice president of Katz-Gallin which manages Dolly Parton, says that it was Neil Young's idea for Parton to open on 14 dates

of his tour, from Monday (18) to Oct. 24.

"We are not the least bit concerned about how she will go over with Young's fans. Nobody knows Young's fans better than he does, and he wouldn't have put Dolly Parton on his show if he did not think that she would appeal to his audience," says Morey.

Morey says the announcements of the Parton dates with Young was made after many of the dates had already sold out and the audience will be made up almost entirely of Neil Young fans.

However, he says, Parton has no

Arena, Club And Studio Work Rises

plans to change her music for the Young shows, beyond shortening the set somewhat. He adds that beyond the Young dates there are no plans at this time for Parton to do other dates with other rock artists.

The rock dates come at a time of increased media visibility for both Nelson and Parton, with Nelson, for instance, appearing on the cover of Newsweek last month and Parton gracing the cover of Playboy's latest issue.

Steve Greil, president of Sound 70 Productions in Nashville, believes "the chemistry must be correct" for such a rock/country tandem to be pulled off successfully.

"When the country act is headlining that's where the chemistry will come into it," remarks Greil whose firm booked a Dolly Parton/Andrew Gold show in Montgomery and Huntsville, Ala. The chemistry wasn't correct with that pairing, added Greil, noting it was a Parton crowd with a lack of appreciation for Gold despite his top 40 hit.

Greil feels the Parton/Young booking bears watching, as he adds, "It will be the broadest difference in musical styles I've seen in a country/pop tour."

(Continued on page 81)



TUCKER TIME—George McCorkle of the Marshall Tucker Band signs autographs at Crazy Jack's Record Store in Savannah, Ga., prior to the group's recent concert in that city. WSGA Savannah conducted a live interview with McCorkle during a remote broadcast from the store.

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DALE EICHOR — KWMT — Ft. Dodge, Iowa: "What's the name of that song? It's great!!"

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Arranged By: RON DATES

Written By: G. BARBER, B. BARBER

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Nashville Scene

By SALLY HINKLE

Jim Case, president of Showcase Talent in Nashville, is indulging in a long-time dream by taking up flying lessons. It isn't all intended for fun though, since he plans to combine business with pleasure once he has his pilot's license by hopping around the country checking his agency's acts. ... **Lonzo and Oscar** made their debut on "Hee Haw's" opener for the 1978-79 season Saturday (16).

David Allan Coe has begun a 20-city tour throughout the Southeast and Texas in support of his forthcoming LP, "Human Emotions." The tour, dubbed "Suicide Tour II" by Coe, will take the Columbia artist to the Warner Theatre in Washington, D.C., Norfolk, Va.'s Chrysler Theatre and Richmond Va.'s Empire Theatre. Other dates include Nashville's Exit/In, Tulsa's Cain's Ballroom, Gilley's in Pasadena, Tex.; the Kingfish in Baton Rouge, La.; Old Man River in New Orleans and the Walnut Grove Opry House in Spartanburg, S.C.

Jody Miller will be ending up the month with appearances at the Nebraska State Fair, the Colorado State Fair and the Western Montana Fair with more upcoming. Her new Epic LP is being readied this month with producer Glenn Sulton and will include her single release, "Kiss Away."

Hank Thompson makes a quick swing through New Mexico and Arizona Wednesday-Saturday (20-23) appearing at Scotty's Club in Roswell, N.M., the Gila County Fair in Globe, Ariz. and at the Cochise County Fair in Douglas, Ariz.

Randy Gurfley and **Roy Head** are headlining the main room at the Nugget in Las Vegas Tuesday (19)-Oct. 1. The date marks Gurfley's first appearance on the Nevada circuit. ... **Barbara Fairchild** will be at the World of Tennis Resort in Austin, Tex., Sept. 28 before starting at the Kill-eeen Rodeo in Killeen, Tex., on Sept. 29. On Sept. 30, she'll be appearing at the Officers Club in Leavenworth, Kan., and on Oct. 6-7, she'll be at the Masonic Temple in Freeport, Ill.

Freddy Fender will be co-starring at the Kill-eeen Rodeo on Sept. 29 before heading southeast to the Carolina Coliseum in Columbia, S.C., Oct. 6. Fender will be winding up his tour with a special concert appearance at the Uptown Theatre in Chicago, Ill., Oct. 7. ... **George Lindsey** is hosting a show at the Civic Center in Pensacola, Fla., Oct. 7. ... **Mel Tillis** opens October with two days at the Broadway Theatre in Pitman, N.J., Oct. 7-8, and then travels to Virginia for dates at the Roanoke Civic Center in Roanoke on Oct. 14 and Busch Gardens in Williamsburg on Oct. 15.

Ray Price heads into the second week of a busy October with a date at Nashville North in Taylorville, Ill., Oct. 14. He'll be making a special appearance on the CMA Anniversary Show in Nashville Oct. 20 before traveling to San Antonio, Tex., for an engagement at the Turtle Creek Country Club on Oct. 26.

Minnie Pearl is heading North for two shows in Canada this month, appearing at the Sunbury Community Arena in Sunbury, Ontario, Saturday (23) followed by the Sault Memorial Gardens in Sault St. Marie, Ontario, Sunday (24). Then she'll be back in Nashville Sept. 26-28 to tape "Hee Haw's 10th Anniversary Special" before returning to Canada for an Oct. 6 date at the Civic Center in Winnipeg, Manitoba, and an Oct. 7 engagement at the Gardens in Thunder Bay, Ontario. On Oct. 8, she's back to the states to appear at the Duluth Arena in Duluth, Minn.

The **Oak Ridge Boys** will be starring with Johnny Mathis at the Royal Albert Hall in London, England, Oct. 16-17. ... **Don Williams** is at Busch Gardens in Williamsburg, Pa., on Oct. 14, before heading to Canada for four consecutive days in Calgary, Regina, Saskatoon and Winnipeg, Oct. 18-21. ... **Tammy Wynette** will be busy touring with a date on Oct. 15 at the Paramount Arts Center in Aurora, Ill., to be followed by an appearance at the Texas State Prison in Huntsville, Tex., on Oct. 27, the Neewollah Festival in Independence, Kan., Oct. 25, and the Illinois Country Opry in Petersburg, Ill., on Oct. 28.

Johnny Cash and **Waylon Jennings** made a surprise guest appearance on the "Grand Ole Opry" Sept. 9. Cash is a former member of the Opry cast and Jennings had not appeared on the Opry since the show moved from its former home at the Ryman Auditorium in downtown Nashville. ... **Merle Haggard** opens at Harrahs in Lake Tahoe, Nev., Sept. 29. ... A third **Parton** sister, **Freida** recently did a one-nighter at Nashville's Exit/In.

Billboard

Hot Country 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	* STAR PERFORMER—Singles registering greatest proportionate upward progress this week.				
							This Week	Last Week	Weeks on Chart		
1	1	9	I'VE ALWAYS BEEN CRAZY—Waylon Jennings (W. Jennings, RCA 11344 (Waylon Jennings, BMI))	35	43	6	NIGHTS ARE FOREVER WITHOUT YOU—Buck Owens (P. McGee, Warner Bros. 8514 (Dawnbreaker, BMI))	68	62	18	ROSE COLORED GLASSES—John Conlee (J. Conlee, C. Barber, ABC 12356 (House Of Gold/Pommar, BMI))
2	5	6	HEARTBREAKER—Dolly Parton (D. Wolffert, C. Sager, RCA 11296 (Songs Of Manhattan Island/Unschuppel/Begonia, BMI))	34	44	4	TWO HEARTS TANGLED IN LOVE—Kenny Dale (W. Wimberly, Capitol 4619 (Publicare, ASCAP))	69	50	13	BEAUTIFUL WOMAN—Charlie Rich (N. Wilson, S. Davis, B. Sherrill, Epic 8-50562 (Algee, BMI))
3	3	11	WOMANHOOD—Tammy Wynette (B. Bradback, Epic 8-50574 (Tree, BMI))	37	41	7	BE YOUR OWN BEST FRIEND—Ray Stevens (R. Stevens, Warner Bros. 8603 (Ray Stevens, BMI))	70	51	14	WHEN I STOP LEAVING (I'll Be Gone)—Charley Pride (K. Robbins, RCA 11287 (Pi-Sm, BMI))
4	8	7	IT'S BEEN A GREAT AFTERNOON/LOVE ME WHEN YOU CAN—Merle Haggard (M. Haggard/M. Haggard, MCA 40936 (Shadefree, BMI/Shadefree, BMI))	38	2	11	BOOGIE GRASS BAND—Conway Twitty (R. Reno, MCA 40929 (Bucknort, BMI))	71	52	10	TONIGHT'S THE NIGHT (It's Gonna Be Alright)—Roy Head (R. Stewart, ABC 12383 (Riva, ASCAP))
5	7	8	WHO AM I TO SAY—Statter Brothers (K. Reid, Mercury 55037 (Cowboy, BMI))	39	11	11	BLUE SKIES—Willie Nelson (I. Berlin, Columbia 3-10784 (Irving Berlin, ASCAP))	72	54	13	I'LL JUST TAKE IT OUT IN LOVE—George Jones (B. McDill, Epic 8-50564 (Hall Clement, BMI))
6	6	11	IF YOU GOT TEN MINUTES (Let's Fall In Love)—Joe Stampley (M. Duke, J. Penrod, Epic 8-50575 (Galleon, ASCAP))	40	49	4	THINGS I'D DO FOR YOU—Mundo Earwood (M. Earwood, GMC 104 (Music West Of The Pecon, BMI))	73	63	12	NO LOVE HAVE I—Gail Davies (M. Tillis, Lifesong 1771 (CBS (Cedarwood, BMI))
7	14	7	TEAR TIME—Dave And Sugar (J. Crutchfield, RCA 11322 (Forest Hills, BMI))	41	18	10	CARIBBEAN—Sonny James (M. Torack, Columbia 3-10764 (Belinda/Elys Presley, BMI))	74	76	4	YOU'RE A DANCER—Eddy Raven (E. Raven, Monument 250 (Phonogram) (Milene, ASCAP))
8	9	10	PENNY ARCADE—Cristy Lane (B. Bryant, F. Bryant, LS-167 (GRT) (House Of Bryant, BMI))	42	NEW ENTRY		SWEET DESIRE/OLD FASHIONED LOVE—The Kendalls (J. Kendall/M. Martin, M. Johnson, Ovalton 1112 (Terrace, ASCAP/Dawnbreaker, BMI))	75	66	9	LET ME TAKE YOU IN MY ARMS AGAIN—James Darren (N. Diamond, RCA 11216 (Stonebridge, ASCAP))
9	12	9	IF THE WORLD RAN OUT OF LOVE TONIGHT—Jim Ed Brown/Helen Cornelius (B. Mevis, M. Gann, S. Wilson, K. Wilson, RCA 11304 (ABC/Dunhill, BMI/American Broadcasting, ASCAP))	43	58	2	WHAT HAVE YOU GOT TO LOSE—Tom T. Hall (T. Hall, RCA 11376 (Halnote, BMI))	76	86	2	I WISH YOU COULD HAVE TURNED MY HEAD (And Left My Heart Alone)—Senny Throckmorton (S. Throckmorton, Mercury 55039 (Tree, BMI))
10	10	9	WITH LOVE—Rex Allen Jr. (R. Allen Jr., Warner Bros. 8608 (Boxer, BMI))	44	NEW ENTRY		DAYLIGHT—T.G. Shepard (R. Jones, M. Kasser, Warner/Curb 8678 (Blue Lake, BMI/Terrace, ASCAP))	77	80	4	TRUE LOVE WAYS—Randy Gurfley (N. Petty, B. Holly, ABC 12392 (MPL Communications/Melody Lane, BMI))
11	15	9	HERE COMES THE HURT AGAIN—Mickey Gilley (J. Foster, B. Rice, Epic 8-50580 (Jack & Bill, ASCAP))	45	23	11	THREE TIMES A LADY—Nate Harvell (L. Richie, Republic 025 (Jobete/Commodore, ASCAP))	78	82	3	IF YOU THINK I LOVE YOU NOW—Jim Mundy & Terry Melton (J. Mundy, MCM 100 (Mundy/Sherman/Merliak, ASCAP))
12	13	8	EASY FROM NOW ON—Emmylou Harris (S. Clark, C. Carter, Warner Bros. 8623 (Song Of Cash, ASCAP))	46	16	12	LET'S SHAKE HANDS AND COME OUT LOVIN'—Kenny O'Dell (K. O'Dell, Capricorn 0301 (Phonodisc) (Hungry Mountain, BMI))	79	81	2	BLUER THAN BLUE—Beverly Sneed (R. Goodrum, RCA 11360 (Let There Be/Springcreek, ASCAP))
13	22	4	LET'S TAKE THE LONG WAY AROUND THE WORLD—Ronnie Milsap (A. Jordan, N. Martin, RCA 11369 (Chess, ASCAP/Pi-Gem, BMI))	47	56	4	LOVIN' YOU OFF MY MIND—Cates Sisters (D. Lewis, Caprice 2051 (Sound Corp., ASCAP))	80	83	4	ALL NIGHT LONG—Peggy Sue (T. Stanton, A. Badale, G. Johnson, Door Knob 123 (WIG) (Anon/Jurmy/Dig 'N' Dale, ASCAP))
14	17	7	DO IT AGAIN TONIGHT—Larry Gatlin (L. Gatlin, Monument 45-259 (Generation, BMI))	48	53	4	BACK IN THE U.S.A.—Linda Ronstadt (C. Berry, Aylum 45519 (Arc, BMI))	81	85	4	DIG DOWN DEEP—Del Reeves (B. Fischer, D. Wayne, United Artists 1230 (Annie Over, ASCAP/Don Wayne, BMI))
15	19	7	NO SLEEP TONIGHT—Randy Barlow (R. Barlow, F. Kelly, Republic 024 (Frebar, BMI))	49	57	3	WHEN A WOMAN CRIES—David Rogers (B. Duke, S. Lyons, Republic 029 (Door Knob, BMI/Kenwall, ASCAP))	82	NEW ENTRY		CAN YOU FOOL—Glen Campbell (M. Smotherman, Capitol 4564 (Royal Oak/Windstar, ASCAP))
16	27	4	CRYIN' AGAIN—Oak Ridge Boys (R. Van Hoy, D. Cook, ABC 12397 (Tree/Cross Keys, BMI))	50	79	2	TWO LONELY PEOPLE—Moe Bandy (T. Benjamin, E. Penney, Columbia 3-10820 (Milene, ASCAP))	83	87	2	THE LITTLE MAN'S GOT THE BIGGEST SMILE IN TOWN—Arthur Blanch (J. Styner, P. Jordan, MC 5015 (Caseyem, BMI))
17	21	7	57 CHEVROLET—Billie Jo Spears (R. Bowling, United Artists 1229 (ATV, BMI))	51	61	4	LAST LOVE OF MY LIFE—Lynn Anderson (J. Christopher, P. Bunch, Columbia 3-10809 (Easy Nine/Baby Chick, BMI))	84	NEW ENTRY		SECRETLY—Jimmie Rodgers (Hoffman, Manning, Markwell, Scrimshaw 1318 (Planetary, ASCAP))
18	32	3	AIN'T NO CALIFORNIA—Mel Tillis (S. Whipple, MCA 40946 (Tree, BMI))	52	55	5	UNTIL THE NEXT TIME—Billy Parker (D. Solomon, SCR 160 (Paukie, BMI))	85	92	3	I OWE IT ALL TO YOU—Jerry Abbott (J. Abbott, Churchill 7715 (Valence/Churchill, BMI))
19	20	10	HOPELESSLY DEVOTED TO YOU—Olivia Newton-John (Not Available, RSO 903 (Stigwood/Unschuppel/John Farnham/Ensign, BMI))	53	78	2	THAT'S WHAT YOU DO TO ME—Charly McClain (B. Morrison, J. MacRae, Epic 8-50598 (Music City, ASCAP))	86	NEW ENTRY		TASTE OF LOVE—Jenny Lynn (D. Heavener, Colonial 102 (Superior) (K. Sal/SPD, ASCAP))
20	33	4	ANYONE WHO ISN'T ME TONIGHT—Kenny Rogers & Outlaw West (C. Kelley, J. Dudley, United Artists 1234 (Bobby Goldsboro, ASCAP))	54	74	2	HANDCUFFED TO A HEARTACHE—Mary K. Miller (J. Rushing, B. David, Inerg 310 (NSD) (Kickstart, ASCAP/Frank & Nancy, BMI))	87	88	3	ME—Sherry Grooms (D. Tyler, E. Stevens, D. Malloy, Parachute 514 (Casablanca) (Debbave/Bruarpatch, BMI))
21	29	5	ANOTHER GOODBYE—Donna Fargo (C. Weil, S. English, Warner Bros. 8643 (ATV/Mann & Weil/Frascotti, BMI))	55	60	5	STAY WITH ME—Nick Noble (N. Noble, L. Douglas, Churchill 7713 (United Artists/Inobe, ASCAP))	88	90	2	ALL I WANT TO DO IN LIFE—Jack Clement (A. Reynolds, S. Theonit, Elektra 45018 (Good, ASCAP/Aunt Polly's, BMI))
22	28	7	SWEET FANTASY—Bobby Borchers (R. Bourke, Epic 8-50585 (Chappell, ASCAP))	56	59	8	SHOW ME A SIGN—Jim Chestnut (J. Chestnut, ABC/Hickory 54003 (Acuff Rose, BMI))	89	91	4	DON'T THINK TWICE, IT'S ALRIGHT—Doc & Merle Watson (R. Dylan, United Artists 1231 (Warner Bros., ASCAP))
23	24	8	I WANT TO BE IN LOVE—Jacky Ward (L. Martine, Jr., Mercury 55038 (Ray Stevens, BMI))	57	72	2	HUBBA HUBBA—Billy "Crash" Craddock (L. Martine, Jr., Capitol 4624 (Ray Stevens, BMI))	90	NEW ENTRY		STRAWBERRY FIELDS FOREVER—Terri Niekirk (Lennon, McCartney, Cos. Bro 139 (Macien, BMI))
24	34	5	ONE SIDED CONVERSATION—Gene Watson (J. Allen, Capitol 4616 (Joe Allen, BMI))	58	69	3	GONE GIRL—Johnny Cash (J. Clement, Columbia 3-10817 (Jack, BMI))	91	94	3	SHED SO MANY TEARS—Isaac Payton Sessal (Shaler, Anderson, Gusto 49010 (Femaco/Fort Knox, BMI))
25	30	8	THE FEELING'S SO RIGHT TONIGHT—Don King (D. King, J. Walker, Con Bro 137 (Wiljes, ASCAP))	59	64	4	LAST NIGHT, EV'RY NIGHT—Reba McEntire (B. Morrison, J. Zerface, B. Zerface, Mercury 55036 (Phonogram) (Combine, BMI/Music City, ASCAP))	92	97	2	THE PRICE OF BORROWED LOVE IS JUST TOO HIGH—Charlotte Hart (S. Johnson, Compass 0020 (Play Pub, ASCAP))
26	31	7	WHAT TIME DO YOU HAVE TO BE BACK TO HEAVEN—Razzy Bailey (S. Pippin, J. Slate, RCA 11338 (House Of Gold, BMI))	60	26	8	LOVE, LOVE, LOVE/CHAPEL OF LOVE—Sandy Posey (T. McCrae, S. Wyche, D. Summy/P. Spector, I. Barry, E. Greenwich, Warner Bros. 8610 (Unschuppel, BMI/Tru/Mother Bertha, BMI))	93	96	2	A LOSER'S JUST A LEARNER—Roger Bowling (R. Bowling, S. Tutta, Louisiana Hayride 784 (WIG) (RTV, BMI/Welbeck, ASCAP))
27	37	3	LITTLE THINGS MEAN A LOT—Margo Smith (C. Stutz, E. Lindeman, Warner Bros. 8653 (Leo Feist, ASCAP))	61	65	3	IF THIS IS JUST A GAME—David Allan Coe (D. Coe, Columbia 3-10816 (Warner-Tamerlane, BMI))	94	NEW ENTRY		THE HAPPY DAYS—Roy Clark (B. Craig, C. Aznavour, ABC 12402 (Chappell/Aznavour, ASCAP))
28	38	3	SLEEPING SINGLE IN A DOUBLE BED—Barbara Mandrell (K. Fleming, D. Mangan, ABC 12403 (Pi-Gem, BMI))	62	45	12	LOVE ME WITH ALL YOUR HEART—Johnny Rodriguez (M. Vaughn, M. Rigual, C. Rigual, Mercury 55029 (Phonogram) (Peer, BMI))	95	95	3	ELVIRA—Rodney Crowell (D. Frazer, Warner Bros. 8637 (Acuff Rose, BMI))
29	35	7	FAIR AND TENDER LADIES—Charlie McCoy (M. Carter, Monument 45-258 (Phonogram) (Acuff Rose, BMI))	63	42	14	OLD FLAMES (Can't Hold A Candle To You)—Joe Sun (P. Sebert, H. Moffatt, Ovalton 1107 (Belinda, BMI))	96	77	5	PUT IT ON ME—Louise Mandrell (C. Peltman, S. Pippin, M. Kuzler, Epic 8-50565 (Tree, BMI))
30	36	6	TOE TO TOE—Freddie Hart (J. Fuller, Capitol 4609 (Blackwood/Fullness, BMI))	64	75	3	DEVOTED TO YOU—Carly Simon and James Taylor (B. Bryant, Elektra 45506 (House Of Bryant, BMI))	97	84	7	WHISPERING—Marque Finney (R. Coburn, V. Rose, J. Schonberger, Soundwaves 4572 (NSD) (Miller, ASCAP))
31	32	4	HELLO MEXICO (And Adios Baby To You)—Johnny Duncan (B. Sherrill, S. Davis, G. Sulfon, Columbia 3-10783 (Algee/Flagship, BMI))	65	46	13	RAKE AND RAMBLIN' MAN—Don Williams (B. McDill, ABC 12373 (Hall Clement, BMI))	98	NEW ENTRY		I WANNA BE HER #1—Danny Hargrove (D. Hargrove, 50 States 64 (NSD) (Blue Max, BMI))
32	39	6	BORDERTOWN WOMAN—Mel McDaniel (M. Barnes, Capitol 4597 (Screen Gems EMI, BMI))	66	48	15	TALKING IN YOUR SLEEP—Crystal Gayle (R. Cook, B. Woods, United Artists 1214 (Roger Cook/Chrywood, BMI))	99	99	2	WILD HONEY—Bellamy Brothers (H. Bellamy, Warner Bros. 8627 (Famous, ASCAP))
33	40	5	DANGER HEARTBREAK AHEAD—Zella Lehr (D. Allen, D. Cook, RCA 11359 (Duchess/Tree/Posey, BMI))	67	47	14	HELLO! REMEMBER ME—Billy Swan (H. Meaux, AAM 2046 (Crazy Cajun, BMI))	100	93	3	I'M TIRED OF BEING ME—Jack & Trisk (J. Ruthven, NSD 4 (HM 84/Blue Branch, BMI))

SEPTEMBER 23, 1978 BILLBOARD



SUCCESSFUL CRICKETS—Two members of the original Crickets collect platinum LPs for the British success of the MCA album "Buddy Holly Lives," a collection of 20 hits by Holly and the Crickets. Left to right at the MCA Nashville office are Martin Satterthwaite, MCA regional promotion manager in London; Joe B. Mauldin and Jerry Allison of the Crickets; and Jimmy Bowen, vice president and general manager of MCA Nashville operations.

OLDHAM & DENETT 'IN TUNE'

Nashville's Exit/In Winning a Struggle

• Continued from page 50

"So we're trying to cultivate these local acts for opening slots for headliners that come into the club and also for headlining positions. At some point, we hope to be able to call upon other club owners and start recommending and sending acts out of here, instead of just being a stop on the circuit."

Denett also views this cultivation as an alternative to the star system he feels the club has been getting too involved with. Emphasizing that he doesn't want to lose the club's image for playing name acts, he does feel that it isn't necessary to do it every night.

"It gets to be like television. How do you follow it? We sometimes end up booking acts that we shouldn't have just because we have an opening. We're also getting out of hand when we get into acts that are costing the ticket buyers anywhere from \$7 to \$10. We're doing it too often and pricing ourselves out of the range of a lot of potential customers."

In addition to bringing the Exit/

In back to affordability, tickets are also being made available in other parts of the city at various ticket outlets for convenience to customers.

"We're trying to bring the club back down to a level where everyone will start coming," notes Denett. "We want to re-create that unknown excitement that the club has always been famous for with the public, and to try and make it more alive and more important to both the local and national music scenes."

Denett's musical background has included time as a professional tap dancer, leading to small Broadway plays and movie shorts.

As a musician, Denett has been associated with the U.S. Navy Band, the National Symphony, the New York Philharmonic, the Metropolitan Opera and jazz bands.

Denett met Oldham through the hotel business. Oldham, also a musician and graduate of the Eastland School of Music, later became prominent in the music business as Charlie Rich's conductor/arranger and business manager.

Rock, Country Acts Put It All Together

• Continued from page 78

Joe Sullivan, head of Sound 70 and manager of Charlie Daniels, points to Daniels' annual Nashville area rockfest, the Volunteer Jam, as a merging point for country and rock acts. Among the country entertainers appearing onstage during Volunteer Jam have been Tanya Tucker, Billy Joe Shaver and Ronnie Stoneman, the latter making an odd couple pairing with rock star Alvin Lee.

Nashville's Exit/In has also contributed to the fusion with Jimmy Buffett sitting in with Delbert McClinton and a memorable night that saw Bobby Bare and Tennessee Pullybone get some onstage help from Dickie Betts and Neil Young.

Don Williams opened a Nashville concert for rock guitarist Eric Clapton. "The audience was receptive and it worked out good," comments Jim Halsey, Williams' manager and booker.

Halsey, president of the Tulsa-based Jim Halsey Agency, points to an interesting pairing set for October: the Oak Ridge Boys sharing a

bill with Johnny Mathis at the Royal Albert Hall in London.

Halsey likes the trend, stating, "It broadens everybody's market so you'll get a bigger audience for all the entertainers involved. I've never liked labels. This could result in slowly but surely dropping labels and classifications on performers."

Assistance in preparing this story provided by Gerry Wood.

Broad appeal is the criteria suggested by Buddy Killen, president of Tree International, Nashville, and producer of country, pop and soul acts.

Killen's production of Bill Anderson's disco-flavored record, "I Can't Wait Any Longer," resulted in a country and pop hit that also received extensive disco play. Suddenly, Anderson, a country performer, was sharing the stage with disco acts.

"So many country acts are doing contemporary country which appeals to a massive audience," says Killen.

NARAS Show The 'WORST'

NASHVILLE—Some of the all-time, old-time rock greats—many presently employed in the country music industry—will come out of retirement, at least temporarily, for the NARAS WORST Show.

Dubbed "World's Oldest Rock Stars Together," the Tuesday (26) show is the second annual edition of this return to rock.

Among those performing will be Bill Justis with "Raunchy;" the Crickets with "Peggy Sue" and "That'll Be The Day;" Mark Dinning, "Teen Angel;" Gene Hughes/the Casinos, "Then You Can Tell Me Goodbye;" Dale Hawkins, "Suzy Q;" and Jimmy Bowen of the Rhythm Orchids with "I'm Sticking With You."

Buddy Knox will perform "Party Doll," Link Wray will deliver "Rumble," and the Newbeats will revive "Bread And Butter."

Bob Beckham will perform a medley of his hit "Just As Much As Ever" while Gary Miles (Buzz Cason) sings "Look For A Star." Charlie McCoy will perform "Cherry Berry Wine" and Dave Burgess of the Champs will entertain with "Tequila."

Scheduled for 8 p.m. at the National Guard Armory on Sidco Drive, the event also includes a door prize, dance contest and costume contest.

Tickets at \$10 are available at the door or the NARAS office, 7 Music Circle North. Proceeds will benefit Nashville NARAS chapter projects.



Link Wray: A Nashville NARAS WORST performer.

Hot Country LPs

Billboard SPECIAL SURVEY For Week Ending 9/23/78

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	7	HEARTBREAKER—Dolly Parton, RCA AFL 1-2797
2	2	20	STARDUST—Willie Nelson, Columbia JC 35305
3	5	13	WHEN I DREAM—Crystal Gayle, United Artists UALA 858 H
4	3	9	LOVE OR SOMETHING LIKE IT—Kenny Rogers, United Artists UA LA 903 H
5	6	7	ELVIS SINGS FOR CHILDREN AND GROWNUPS TOO—Elvis Presley, RCA CPL 1-2901
6	4	32	LET'S KEEP IT THAT WAY—Anne Murray, Capitol ST 11743
7	7	15	ONLY ONE LOVE IN MY LIFE—Ronnie Milsap, RCA AFL1-2780
8	10	22	ENTERTAINERS ... ON AND OFF THE RECORD—The Statler Brothers, Mercury SRM15007 (Phonogram)
9	9	34	WAYLON & WILLIE—Waylon Jennings & Willie Nelson, RCA AFL 12685
10	12	35	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA LA 835 H
11	8	10	HONKY TONK HEROES—Conway Twitty/Loretta Lynn, MCA 2372
12	13	36	THE BEST OF THE STATLER BROTHERS, Mercury SRM 1-1037 (Phonogram)
13	11	24	VARIATIONS—Eddie Rabbitt, Elektra GE 127
14	17	8	WOMANHOOD—Tammy Wynette, Epic KE 35442
★	21	15	OH! BROTHER—Larry Gatlin, Monument MG 7626
16	16	24	EVERYTIME TWO FOOLS COLLIDE—Kenny Rogers & Dottie West, United Artists UALAB64H
17	14	17	IT'S A HEARTACHE—Bonnie Tyler, RCA AFL12821
18	15	15	ROOM SERVICE—The Oak Ridge Boys, ABC 1065
19	18	9	I'M ALWAYS ON A MOUNTAIN WHEN I FALL—Merle Haggard, MCA 2375
20	20	34	QUARTER MOON IN A TEN CENT TOWN—Emmylou Harris, Warner Bros. BSK 3141
★	NEW ENTRY		TEAR TIME—Dave And Sugar, RCA APL 1-2861
22	22	12	I BELIEVE IN YOU—Mel Tillis, MCA 2364
★	31	22	REDHEADED STRANGER—Willie Nelson, Columbia KC 33482
24	28	90	GREATEST HITS—Linda Ronstadt, Asylum 7E-1092
★	33	50	SIMPLE DREAMS—Linda Ronstadt, Asylum GE104
26	27	4	WANTED! THE OUTLAWS—Waylon Jennings, RCA AFL1-1312
★	NEW ENTRY		20 GOLDEN GREATS—Buddy Holly, MCA 5040
28	29	23	SON OF A SON OF A SAILOR—Jimmy Buffett, ABC 1046
★	35	43	TAKE THIS JOB AND SHOVE IT—Johnny Paycheck, Epic KE 35045
30	23	50	COUNTRY BOY—Don Williams, ABC/Dot DO 2098
31	24	17	THE VERY BEST OF CONWAY TWITTY— MCA 3043
★	40	50	Y'ALL COME BACK SALOON—Oak Ridge Boys, ABC/Dot D02093
★	42	62	WE MUST BELIEVE IN MAGIC—Crystal Gayle, United Artists UA LA 771 G
34	34	23	OLD FASHIONED LOVE—The Kendalls, Ovation OV1733
35	25	48	HERE YOU COME AGAIN—Dolly Parton, RCA APL12544
36	36	4	RED WINE AND BLUE MEMORIES—Joe Stampley, Epic KE 35443
★	NEW ENTRY		EXPRESSIONS—Don Williams, ABC AY 1069
38	38	8	CLASSIC RICH—Charlie Rich, Epic JE 35394
39	19	10	LOVE ME WITH ALL YOUR HEART—Johnny Rodriguez, Mercury SRM 1-5011
40	32	55	IT WAS ALMOST LIKE A SONG—Ronnie Milsap, RCA APL 1-2439
41	30	54	HEAVEN'S JUST A SIN AWAY—The Kendalls, Ovation OV 1719
42	49	7	THE BEST IS YET TO COME—Johnny Duncan, Columbia KC 35451
43	44	12	CONTRARY TO ORDINARY—Jerry Jeff Walker, MCA 3041
44	43	6	THE KILLER KEEPS ROCKIN'—Jerry Lee Lewis, Mercury SRM 1-5010
45	39	56	LOVE IS JUST A GAME—Larry Gatlin, Monument MG 7616 (Phonogram)
46	26	30	SOMEONE LOVES YOU HONEY—Charley Pride, RCA APL 1-2478
47	50	3	C.W. McCALL'S GREATEST HITS—C.W. McCall, Polydor 1-6156
48	37	8	BARTENDER BLUES—George Jones, Epic KE 35414
49	NEW ENTRY		REFLECTIONS—Gene Watson, Capitol ST-11805
50	48	2	DON'T BREAK THE HEART THAT LOVES YOU—Margo Smith, Warner Bros. BSK 3173

Oct. 18 Date For ASCAP Fete

NASHVILLE—The 1978 ASCAP Country Music Awards Banquet will be held at the Opryland Hotel Oct. 18.

Writers, publishers, producers and artists of the top ASCAP per-

formance songs within the last 12 months will be honored.

The ASCAP Awards will be an invitation-only, black-tie affair, according to Ed Shea, Southern regional director. Copyrighted material

COS. LPs OUTSTRIP RIVALS IN 10 OF 11 MONTHS

CBS U.K.'s Sales Up 23% In Static Market

By NICK ROBERTSHAW

LONDON—CBS U.K. sales are running 23% up on 1977 levels in a generally static market and the company's album sales have outstripped all rivals in 10 of the last 11 months.

That was the bullish message delivered by managing director Maurice Oberstein in his speech at CBS' recent sales conference held in Eastbourne.

Nearly 600 delegates attended the conference, including CBS Records International president Dick Asher and representatives from more than

a dozen overseas territories. A crowded program mixed audio/visual product presentations with department meetings, awards, speeches and live performances.

First on the agenda was a review of the last year's singles followed by a review of new releases presented by deejays Alan Freeman, Greg Edwards and Tony Prince.

During the classical presentation that followed, guitarist John Williams was presented with a special award for his achievement in selling

\$2 million worth of albums at dealer price. Williams, to whom the award came as a surprise, is now CBS' top selling U.K. artist.

A series of marketing, promotion and managers' meetings occupied the first afternoon, with live entertainment from Scottish band Cafe Jacques, the Only Ones and GTO act the Movies in the evening.

Dick Asher opened the Saturday sessions, Sept. 9 with a tribute to past president of CBS Goddard Lieberson, who died two years ago. His address was followed by the main pop presentation, a lavish cinema show that ran nearly three hours, reflecting the weight of forthcoming releases, with 42 acts involved, nearly all of whom have product out within the next two months.

Albums are awaited from Earth, Wind & Fire, Billy Joel, Aerosmith, the Jacksons, Bill Withers and Bob Dylan, though no mention was made of Abba, who should, nevertheless, have an LP ready before Christmas.

Debut albums from humorist

John Cooper Clark; recent Epic signing Flying Squad; and new signing Barbara Dickson were among those previewed. Dickson's voice was also heard on the Mike Batt production of *Watership Down*, a musical interpretation of the best selling rabbit novel. CBS will join in co-promotions for the book, the LP and the forthcoming cartoon film later this year.

Country artists showcased included Moe Bandy, Barbara Fairchild and George Jones, while releases on the Prelude label from the Constellation Orchestra and Musique will spearhead CBS' challenge in the disco field.

New albums from Billy Cobham, Weather Report and Steve Khan show CBS' strength in the crossover jazz area, with new product from Santana to be released next month.

Other strong contenders for chart positions will come from the Barron Knights, the Clash, Irish folk band the Chieftains, Southside Johnny and the Asbury Dukes, Dan Fogelberg with flautist Tim Weisberg, and

Tina Charles, who has a greatest hits collection aimed squarely at the Christmas market.

Marketing director Tony Woolcott introduced this pop presentation with a brief speech dwelling on the changes that have occurred in record marketing over the last few years. These included the emergence of one-stops, the growing force and professionalism of the multiple chains, added exposure for music through the extension of BBC radio broadcasting hours, though this is in the future, and the explosion in disco entertainment.

Traditionally, he went on, market

(Continued on page 85)

WEA-U.K. Study Spotlights Disk/Tape Demographics

Continued from page 3

According to the study, is in WEA's share of singles sales, an important factor in the British record market, where punk and disco music provide a large audience for 7-inch disks.

The report claims WEA has a 16% share in the first and second quarter, 1978, compared to a 19% share for EMI; and 11% shares for CBS and Polydor. The figures represent a 4% gain for WEA over 1977's yearly total; a 1.5% decline in the same period for EMI, a 5% decline for CBS, and a 8% increase for Polydor.

However, in calendar 1977, in single sales, WEA comes in third with a 10% share, while CBS and EMI are listed at 16% and 21% of the market. It's interesting to note that RCA also fared well in this period, bolstered by the sales of Elvis Presley singles.

RCA shows a 1976-1977 gain of 5%, from 3% to 8%. Private Stock posted a gain of 3%, from 2% to 5%, the report shows. Polydor, Phonogram, Arista and A&M all showed slight (1%-2%) drops in sales.

Although a slight overall decline in LP sales from 1975 to 1977 was noted, the report does not consider this to be a substantial change, and refers to a "fairly steady market."

The report shows that although "just under half of the population" are males, this group makes up 53% of LP purchasers and accounts for 58% of all LPs purchased. More than half of the LPs purchased are by males over 25 years of age, the report indicates.

So far as classes of music are concerned, the report shows pop sales accounting for more than a quarter of the total market, with rock possessing a similar share.

Pop sales posted a 3% gain from 1976 to 1977 (from 25% to 28%), while rock sales moved a point from 22% to 23%. MOR sales went down from a 26% share to a 23% share. Soul, country/folk and classical have remained steady markets over the years, although slight decreases (1%) are indicated in the study.

Full priced LPs comprise 90% of the total market. Budget lines are making gains in classical and pop sales, however.

Shares of the LP market by company shows WEA making advances from 1976 to 1977, a fact attributed to the return of Elektra/Asylum to the WEA roster (that label had been distributed by EMI prior to 1976) and the success of artists such as Bread, Rose Royce, Rod Stewart, Fleetwood Mac and Joni Mitchell.

In a statistical recapitulation, the report shows the LP market domi-

nated by EMI, with a 20% share in both 1976 and 1977. CBS is listed at a 13% share, up 2% from 1976. WEA comes in third at 10%, up 3% from 1976's figure of 7%. Decca remains the same at 6% for both years, while Phonogram, Polydor and RCA slipped a point or two, each winding up with a 6% share of the LP market in 1977.

Cassettes clearly dominate the prerecorded tape market, with nine out of 10 purchases in that category and a 90% market share. Cartridges follow with a 9% share. Reel to reel remains steady, showing a 1% share from 1975 to 1977.

The study shows that males account for 61% of all prerecorded tape purchases and that buying patterns are spread equally amongst all age groups.

The biggest gain in prerecorded tape sales was traced to the pop music lover, who accounts for 31% of purchases, followed by the MOR fan (24%) and the rock fan (19%). The latter category represents a decline in sales, from 21% in 1976 to the 19% figure in 1977. Sales in other categories remain steady, although classical tape sales show a slight (1%) increase.

Sales of prerecorded tape according to companies shows EMI possessing a 20% share of the market, up 4% over 1976. CBS follows with a 12% share, up 2% from 1976. Polydor, RCA and Phonogram follow in that order, and WEA ranks sixth with a 7% market share, up from 5% in 1976.

The report indicates that sales of blank tape remained stable over the 1976-77 period, with most of the purchasers of blank tape in the 25-54-year-old age group.

In 1977, the report notes, cassettes continue to dominate the blank tape market, with a 95% share claimed. Cartridges account for 2%. Reel to reel accounts for 3%. Running time of cassettes purchased show consumer preference for C90s, which represent 53% of the blank cassette market.

C60s account for 37%, and C120s account for 11%. Superferric cassettes grew substantially in sales and now have 17% of the market, rising from 8% in 1976. Low noise cassettes continue to lead with 78% of the market, but that is a drop of 10% from 1976.

Sales of blank tape by company show EMI and Philips retaining their 10% shares from 1976 to 1977. BASF and Boots slipped from 8% and 9% respectively to 7%, but Memorex more than doubled its share from 3% to 7% to tie them for third place.



MEETING THOUSANDS—Leif Garrett, Atlantic recording artist, answers questions from several thousand Tokyo fans at the Seibu Department Store during his two-week promotional visit to that city and Hong Kong. Garrett's first LP, "Leif Garrett," released by Warner-Pioneer in Japan, and WEA in Hong Kong, where it has yielded chart-topping hits, is soon to be certified platinum in the U.S.

BUT DISK SALES GROW

French Not Enthusiastic About Their Own Music

By HENRY KAHN

PARIS—Despite the consistent growth of record sales in France, the French remain resolutely unenthusiastic about making their own music.

A report shows the French spent only one-third as much on musical instruments as the Italians, one-fifth as much as the Germans, and only one-tenth as much as the Americans.

About 10% of the population is sufficiently interested in music to want to play an instrument, and it is estimated that the market is expanding at the rate of 20% a year.

Cost is clearly an important factor. 800,000 flutes were sold in 1977, reflecting a wide price range for this instrument. 500,000 harmonicas were sold, and guitars, which might have been expected to top the list, came third with 190,000 sold. Electronic keyboards totalled 30,000 while piano sales only

reached 24,000. That particularly French instrument, the accordion, could only muster sales of 18,000.

Most of the instruments bought were imported in the main from Japan. Since the disappearance of Pleyel, Gaveau and Erard, France has only one piano builder, Rameau.

Set up in 1971, Rameau aims to produce 3,000 pianos a year, less than 10% of the market. The lack of stringed instrument-makers has prompted the establishment of a special school to train violin and cello makers.

On the other hand, wind instruments flourish. Selmer saxophones and clarinets, and Couesnon trumpets are well-known and export in quantity, especially to America. Even so, the going is not easy: competition from Germany and Formosa in particular is strong, though French makers still score on quality.

WATANABE 70% OWNER OF NEW DISK COMPANY

By HARUHIKO FUKUHARA

TOKYO — Watanabe Productions, which recently cut loose from the Warner-Pioneer Corp. venture, has now teamed up with Seibu Department Stores and Trio-Kenwood Corp. to form a new record company, Sounds Marketing System (SMS).

The new company will establish a second company, Kenwood Records Corp. with Trio-Kenwood next February.

SMS is capitalized at \$1.58 million and is headed by Shin Watanabe, the president of Watanabe Productions which has a 70% interest in the new venture. Seibu has a 20% interest and Trio-Kenwood 10%.

The company will be taking on a wide range of activities as a full-line disk manufacturer and, unlike many of its rivals which give priority to city-based marketing, it will stress regional marketing.

When asked to comment on the new firm, Watanabe said, "There's something missing from today's mass-produced stereotyped city productions. We intend to put the 'personal touch' back into intercompany communication, bearing in mind that music and songs are products that should have that touch."

At the outset, about 60 staffers will be on the new company's payroll, and the first releases—by Rumiko Koyanagi and Agnes Chan who were formerly with Warner-Pioneer—are scheduled for Nov. 25.

The marketing networks of Apollon Music Industrial, a member of the Watanabe group, and Trio-Kenwood will be placed at SMS's disposal.

EMI/Rocket Split

LONDON—EMI Records (U.K.) and Rocket Records, the Elton John-John Reid label, are not renewing the licensing deal under which EMI has distributed Rocket product in Britain and other territories for the past three years.

A joint statement reads: "We have been unable to reach agreement on terms for a continued association."

But EMI retains, until 1980, the rights to distribute Rocket product released up to now under the old deal. This includes the Elton John album "Blue Moves."

MORE AMERICANIZED MARKET SEEN

UA Head Warns Of Increased S-O-R & Wide Discounting

LONDON—Increased sales-or-return and still more widespread discounting will be features of the U.K. record industry in the future. That was the warning delivered by Cliff Busby, United Artists, U.K. managing director, in his keynote address at the company's 1978 sales conference, held Sept. 2-4 in Turnbury, Scotland.

"Unfortunately the market is, in those respects, becoming more Americanized, and competition is going to be fiercer," said Busby, adding however that UA was determined to get beyond what he called the barrier of small companies and establish itself among the industry's leading names.

Strong hopes are pinned to the upcoming 40-track package celebrating Shirley Bassey's 25th year in show business, which will be the subject of UA's most intensive marketing campaign to date.

Described as the definitive Bassey collection, the double album includes titles scanning the singer's entire career, some of them leased from Phonogram and EMI.

The October release will be sup-

ported by a three-week television campaign in most areas outside London, where radio ads and underground advertising will be used instead. Retailing at \$11.50, the album includes a stitched-in picture booklet.

Other pop product presented at the conference included Connie Francis' first album for UA, titled "Who's Happy Now," a new Dr. Feelgood album "Private Practice," and a live album from the Stranglers in prospect at the end of the year.

Major news in the country field concerned Slim Whitman, whose new release "Ghost Riders In The Sky" will be out just before Christmas, accompanied by a major tv campaign in areas where country music is strong.

Ambitious plans are likely from British country label Cow Pie, set up by pedal steel guitarist B.J. Cole. In his conference speech Cole regretted that British country music had until now been a pale copy of the American original. "In the early sixties," he went on, "British bands took r&b from the States, turned it round and sent it back. The same can happen

with Cow Pie and country music."

Special projects include a 60-minute album "Starring Bing Crosby," with extracts from Crosby's U.S. radio series in the forties and fifties, and James Cagney's "Yankee Doodle Boy," from the soundtrack of the 1942 film "Yankee Doodle Dandy." This single will be released at the end of September.

UA has scored something of a scoop in scheduling an October single release from Phonogram artist David Essex. Essex recorded the single, "World," for a new musical, "Alpha Omega," whose composer, David Gordon, signed a deal with Artie Mogull. An album produced by Cat Stevens is to follow, and the single has been released with the full agreement of Essex, who leaves the London stage cast of "Evita" in November.

Classical news centered on UA's two-way deal with Russian label Melodiya, source of the company's first classical product, released on a highly selective basis as top quality product. In return, Shirley Bassey and Paul Anka material will be released in Russia and East Germany.



SAYER PLATINUM—Leo Sayer, right, gleefully receives a platinum disk for sales of more than \$1.90 million of his fourth album in the U.K., "Endless Flight," from Des O'Connor, during an O'Connor television special. O'Connor a chart artist signed to Pye will soon be seeing Sayer on BBC-2 in November on his own series.

DISK ALREADY SUCCESS

Near Riot, Review Mix For 'Grease' U.K. Bow

By PETER JONES

LONDON — The movie "Grease" was premiered at the Empire, Leicester Square, Sept. 13, with a star-studded audience inside and a screaming horde of more than 6,000 fans outside.

The national newspapers frontpaged the near-riot scenes with headlines such as "Fight Fever," "Travolta Fever," "Grease Fever" and "Grease Riot Shakes Travolta."

Police officials likened the wild scenes to the heyday of Beatlemania and fan furore impact of a Rolling Stones tour. Travolta, once safely inside the cinema's main lounge, said, "Not even the wild scenes in Chicago, at the 'Grease' opening there, could compare."

However the reviews for the film were mixed. The Daily Mirror said it lacked the "slickness" of "Saturday Night Fever" and, after opening with great promise, became "Little more than a high school romp." "It's a pity after all

the ballyhoo, that 'Grease' fails to shine."

And the Daily Mail opined: "Sorry kids, but this is just another co-ed love story." However as with most of the other reviews, due tribute was paid to the dynamism of Travolta and the appeal of Newton-John, the musical content, too, was popular with the critics.

The Guardian's Derek Malcolm wrote: "The film, already pre-sold to countless millions, is a grave disappointment to anyone in search of style or substance." But again tribute to the hit-song content and an analysis: "The central theme really is Pat Boone and Sandra Dee versus Elvis Presley and the groupie syndrome."

But in record terms its commercial success was established instantly pre-premiere with the chart success of the RSO soundtrack album and the singles "You're The One That I Want" and "Summer Nights."

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EASTERN EUROPE'S EUROVISION

Poland's Intervision Draws Many From West—Both Performers & Executives

By ROMAN WASCHKO

WARSAW—Western performers and record companies were present in strength at this year's second Intervision Festival, held August 23-26 in Sopot. So much so, in fact, that there are now real hopes Western television stations may in future years broadcast this important event, the East European equivalent of the Eurovision Song Contest.

The festival comprises two separate contests, one purely a song contest, the other a competition between record companies. In the song contest, the festival's Grand Prix went to the Russian entry, "Kings Can Everything," a Rytchkov/Jerebieniev composition sung by Alla Pugatchova. First prize was awarded to the Czech entry "This Bread Is Yours And Mine," written by Jundrich Brabec and Michael Prostejovsky, sung by Vaclav Neckar. The East German song "Was Halten Sie Vom Tange," sung by Dagmar Frederic, took second prize, and the Polish "The Star Above You," sung by Lidia Stanislawska, came third.

It was in the record company contest that Western entries scored success. The Grand Prix in this section of the festival went to Belgian disco group Dream Express, who also collected an audience prize of a yacht.

First, second and third prizes went respectively to Polish band 2+1 (Wifon), British singer Maggie Ryder (Polydor), and U.S. entrant Rery Block (Chrysalis). Artists representing record companies from Cuba, Japan, Britain, West Germany, Finland, France and Greece also competed.

The line-up of guest stars had a truly international flavor, including Czech singer Helena Vondrackova, the Temptations, Pussycat, Drupi, and Gary Brooker. The ex-Procol Harum leader stopped the festival with a quite brilliant performance, his first in some time.

Other record companies present

included Amiga, Areito (Cuba), Decibel, EMI Finland, Melodia, Music Mouse, Pathe Marconi, Phonogram Greece, Polskie Nagrania and RCA Victor, and all took full advantage of the opportunity to discuss deals, tv possibilities and other agreements with their Socialist counterparts.

7,800 people attended each of the festival's two concerts, which were also broadcast by Polish, East Ger-

man, Russian and Czech tv, while other Socialist countries, along with Spain, Yugoslavia and Finland, arranged video recordings. Next year's dates are Aug. 22-25, 1979, and the venue will again be the Forest Opera Amphitheater, Sopot. Inquiries about the festival should be addressed to Intervision Festival Bureau Committee, Polskie Radio i Telewizja, 17 Woronicza St, 00950 Warszawa, Poland.

MAIN ITEM AT LABEL MGRS. MEET

More Touring Called For By Latin EMI

By MARV FISHER

ACAPULCO—A long-range thrust for more touring by EMI artists is the number one priority for the coming year, according to decisions made at the company's third annual Latin American label managers' meeting held here in August. More than a dozen affiliates and licensees from this hemisphere and Europe were represented at the major conclave.

"There is just not enough attention paid to the tour phase of the business," asserted David Stockley, former Latin America a&r coordinator and currently assistant general manager for the EMI-Capitol operation under Robert Ascott.

"We just don't go into enough detail for the coordination of the talent in promotion generally and on radio and tv in particular," he noted. "For us in this part of the world, it is a matter of learning to become more professional."

During the discussions over the five-day gathering, it was determined that top executives "just don't have time for such matters. They are just too busy in the affairs of corporate structure," Stockley revealed.

One of the problems to be overcome in the future is setting up long

range planning. The label managers were in agreement that artist handling in Latin America was still behind the techniques used in other parts of the world.

Plans are afoot to have greater communication between the companies so as to ensure bigger success when an artist and record do hit. One such instance is the current push on Spain's Lorenzo Santamaria, now riding high on the charts in Mexico with "Para Que No Me Olivides." Santamaria's selling of an estimated 300,000 single units is an example of what the pulling together means in figures.

"There's no doubt we all have to stay in much closer touch," emphasizes Ascott, "since it is one of the maximum essentials in building up sales, particularly on an international scale."

Over the entire haul here, it was also brought out there are too many "opportunistic" promoters and managers out for the quick buck while the artist is still hot. They claim all of that is OK, "but in the long run they are harming themselves by not making a better penetration with more long-term planning."

Apart from the talent, another item on the agenda was that there also has to be better techniques in marketing and merchandising. "If the artists can't make it to the country then the film clips should help them to be more recognizable," said one executive.

Another topic discussed was the fact of a sharp increase in disco music throughout the entire Latin American territory. All were in agreement that the trend is "most optimistic."

There also is a general feeling that over-saturation could be harmful for disk product. They warned of excessive exposure on tv.

Because of the continuation of the label managers' gathering it has been noted that business does rise substantially. Sales following the 1977 meeting, held in Brazil, rose 30%. They expect a similar or better situation for this year, both in the domestic as well as international product.

"Prior to the inauguration of these get-togethers, we really never experienced such big increases. We definitely feel they have helped substantially," says Stockley.

A final conclusion adopted by all

of the EMI a&r personnel and executives was that now is the moment to launch new artists on the scene in Latin America. It was brought out that such top sellers as Julio Iglesias, Roberto Carlos and Raphael are beginning to peak, consequently now is the "time to introduce fresh faces."

Another big plus for "optimism" is that despite the company's fight against mounting inflation and devaluation in the territories, "sales have been relatively good—and have not been affected as had been expected."

In addition to Ascott and Stockley heading the coordinated activities in the host country, Latin American supervisor Hans Beugger also was on hand. He concurred with the group that there is a bright future on the horizon, both generally and particularly with the EMI labels.

Those in attendance from the EMI-owned outposts included: Luis Aguado (Argentina); Alfredo Acuna and Jorge Onate (Chile); Ruben Nouzeilles (Brazil); Salvador Perez (Spain); Bruno Tibaldi (Italy).

Among the affiliate reps there were: Pepe Garcia (Latin International); Eyron Galvez Thompson

(Continued on page 85)

STRONGER MEXICAN INDUSTRY IS GOAL

SACM's Director Tries To Bring Record Cos. & Society Together

By MARV FISHER

MEXICO CITY—Clearing the air for what is hoped will bring about more unity between the major record companies of AMPROFON and the composers' society, SACM, the latter's general director Carlos Gomez Barrera, has clarified certain remarks made at the inaugural of their mammoth studios last Feb. 17.

In a special session held at the SACM installation in late July, Gomez Barrera amplified statements which had been "misunderstood."

"I am only trying to appeal to everyone to have a better distribution of our Mexican songs. It is our feeling that much more than what is being done for our songs can be done. Utilizing some of our great standards is one way of trying to coordinate the entire industry in sustaining our present drive for an 'Año Internacional De La Musica Mexicana.'"

There has been a feeling over the past five months that what Gomez Barrera had stated earlier before some 1,500 guests of the society, was an "out and out attack" against the entire local industry.

"We are not looking to be that kind of a competitor," the SACM general director continued, "but one in which there will be total coopera-

tion. That is why we built such a modern-type facility, so that it can fulfill your needs whenever you so desire."

SACM completed the first phase of thrusting itself into the overall music industry at an estimated cost of close to \$3 million this year, and the unorthodox move has brought about considerable controversy.

It is also Gomez Barrera's contention that it is all for the betterment and strengthening of the Mexican industry, "a step which will bring us back on the path of placing us high on the list of international copyrights."

Reiterating that SACM is not a commercial entity, the Mexican composers' leader emphasizes, "We consider you as friends, as brothers and we would like to continue always in an atmosphere of cordial friendship."

Guillermo Acosta, president of AMPROFON and head of Discos GAS, echoed some of Gomez Barrera's remarks by stating that "this is a base to start working together."

What steps will be taken in the future to bring about more cordiality are still unclear, but, for most present, the general consensus was

that "it certainly is a step in the right direction."

SACM president Consuelo Valesquez and AC (title of the huge studio facility) production director, Jose Antonio Zavala, made other opening remarks to the gathering of label executives. Among those present were Heinz Klinckwort and Peter Ulrich, Peerless; Guillermo and Jesus Acosta, GAS; Carlos Camacho, Gamma; Jaime Ortiz Pino and Jose Martin Del Campo, RCA; Jorge Acosta, Rex; Reinhard Kruska, Polydor.

Other guests from Musart, Coro, EMI-Capitol, Brisa, Ariola, Cisne, Melody, CBS, Caleidofon, Orfeon, FM and most all major national and international companies were present to hear the appeal of Gomez Barrera to make Mexico a leader in the world of music.

More SACM officers and members present were: Miguel Pous, Ramon Inclan, Hector Quintanar, Sergio Esquivel, Juan Garrido Ernesto Juarez, Mario Ruiz Armengol, Gilberto Navarro and the two legal counselors for the Society—Jorge Mario Magallon and Jose Luis Caballero.

Similar gatherings in the future are planned to stimulate more cohesiveness within the industry.



GOLDEN TAMMY—Tammy Wynette receives a gold disk for sales in excess of \$600,000 for her "Twenty Country Classics" album in the U.K. while there during a concert tour. Presenting the award is Ian Miles, managing director of Multiple Sound Distributors; at left is promoter Mervyn Conn; at right is the singer's husband/manager George Richie.

RCA U.K.'s Sales Meet Told Of Future With Great Potential

LONDON—Highspot of RCA's 1978 sales conference, held Sept. 8-9 in Maidenhead, was the announcement of a 40-track double-album package from Elvis Presley, pressed in pink vinyl.

Set for Oct. 6 release, the color disk is actually a repackaging of a two-year-old Arcade compilation and will go out under the title "Elvis 40 Greatest Hits," accompanied by a major marketing push.

The same release date has been earmarked for RCA's launch of a brand new mid-price series, Showcase, floated initially with 15 titles priced at \$4.75. Repertoire brought together in the Showcase runs the gamut from Mario Lanza to Lou Reed.

In his opening speech RCA U.K. managing director Ken Glancy spoke optimistically of the company's chance to continue progress made over the last 12 months. Sales had continued to move upward, helped by the opening of the Birmingham distribution center last March, and he expected the forthcoming move to a single London office location would have a similar beneficial effect.

Recent international changes affecting personnel and company structure would also strengthen RCA as a whole. Bill Kimber, new U.K. a&r manager, had contributed greatly to the a&r department during his first month with the company, and John Howes, an even more recent arrival from Polydor as national sales manager, had also made his presence felt.

Other pointers identified by Glancy as containing promise for the future included the strengthening of U.K. and international talent rosters, the setting up of the New York-based International Section, and the acquisition of product from the Logo label for distribution.

Key releases for autumn are Waylon Jennings' "I've Always Been Crazy" and Al Stewart's first album for two years titled "Time Passages." Both will be supported by press advertising, window displays and fly-posting.

New Hall & Oates release "Along The Red Ledge" is seen as the album which is expected to break this act in the U.K. market, with a single called "The Last Time" expected to become the pair's first U.K. hit. "Nilsson's Greatest Music"—a new 'Best Of' set—is seen as a top seller that will also stimulate the singer's entire catalog of 16 LPs.

Derek Everett, RCA creative development manager, went over details of the structural changes that have split the a&r department into

two sections—domestic and international. The U.K. roster, he felt, was shaping nicely, with Bonnie Tyler riding a wave of worldwide success and other acts like Sad Cafe, Paul Brett and Cherry Vanilla poised to make a mark.

The U.K. market was currently so diverse that anyone who concentrated solely in one area would be committing suicide. RCA intended in the future to work a small but musically broad-based roster, with the emphasis on longterm career building.

In the classical field, main news was of the re-launch of the Gold Seal label, with quality packaging and a \$4.75 price tag. The initial 12 album launch features artists of the calibre of Rubinstein, Richter and Previn, playing standard popular classics.

Holiday weekends in Italy were offered as prizes in a dealer competition relating to Gold Seal, and there was a further competition for Showcase window displays with seven days at a French ski resort offered to the winners.

DGG Sales Up 39% In 1st Half Of This Year

HAMBURG—Deutsche Grammophon Gesellschaft shows a sales increase of 39% for the first six months of 1978 compared with the first half of last year, according to Richard Busch, managing director.

Saying that this further strengthens the company's number one position in the German marketplace, Busch adds that "Saturday Night Fever" was a kingpin in the growth, selling more than a million units in six months, qualifying en route for four gold disks. And the Top 50 charts for the end of the six-month period showed DGG with nine singles, reflecting about a 20% market share.

Notable achievements this year includes the naming of singer-writer Konstantin Wecker; cellist Heinrich Schiff; and the German Philharmonic Youth Orchestra as "artists of the year" by judges of the Germany Phono-Academy Awards.

Egberto Gismonti (ECM) and Peter Herbolsheimer jointly received the Great German Academy Award.

Additionally the Fischer Choir was received in the U.S. by President Carter, and James Last enjoyed notable success by selling out the Royal Albert Hall in London during a six-concert season.

From The Music Capitals Of The World

LONDON

Jeff Wayne's "War Of The Worlds" album likely to become the most successful CBS U.K. LP ever in terms of international sales, according to Peter Robinson, company director of international a&r, Wayne currently on a round-the-world promotional tour.

Big Bronze campaign for fall product from Andy Mackay, Uriah Heep and the debut album of singer-writer Sally Oldfield. ... Mick Rowlands, previously creative manager, now ap-

pointed general manager of Rondor Music here.

Terry Bartram, Phonogram U.K. general manager marketing, quitting to set up his own business as management consultant specializing in marketing, promotions and pr, both inside and outside the record industry. ... For years, writer Mary Hardy has kept scrapbooks about her friends the Dubliners and now publishes them as "An Intimate Journal" here via Omnibus Press.

Pink Floyd's David Wright has a solo album

out (29), "Wet Dream," via Harvest ... Capitol's Tower series to get a two-month boost with special nights in 120 discos round the country.

Rampage Records issuing a new Johnny Pearson album featuring music from the BBC-TV series "All Creatures Great And Small." ... Engagement to wed announced between Eve Graham and Danny Finn of the New Seekers. ... Following visit to Sopot Festival in Poland, Maggie Ryder current album likely to be released in Eastern bloc countries—an area "which one day will be one of the biggest markets in the world," say Polydor here.

"Marc Bolan: A Tribute" published by Essex House Publishing here, compiled by Stevie Dixon, ex Radio One disk jockey. ... State Music here, directed by Wayne Bickerton, Tony Waddington (songwriting team) and Brian Oliver, ex-April Music chief, still looking for representation in the U.S.

Return of Demis Roussos here from early November, his concert tour including a week at the London Palladium. ... Big autumnal action from BBC Records here built round two-album compilation "America's Greatest Hits," including product from Bill Haley, the Platters, the Beach Boys, Johnnie Ray and the Carpenters.

Cat Stevens' new album "Back To Earth" out here (Oct. 6). ... Island action in U.K. round classical music trio Tequila Mockingbird debut LP "Opus One." ... Bette Bright, former singer with Deaf School, now signed as solo artist to Radar Records here. ... First budget label appearance for Elton John's "Here And There" album, now retitled "London And New York" on Pickwick International.

De Wolfe Publishing, represented by Mr. and Mrs. James De Wolfe, at EMI House here to receive a platinum disk for sales in excess of a million units of Simon Park's "Eye Level" single, the melody written by Jack Trombey and now revitalized on tv through a margarine commercial. ... Four Tops in for 14-venue tour, starting Sept. 29.

Group Hawkwind now operating under the name Hawklords, with a debut album (Oct. 6) under the same title (Charisma). ... Chris Jagger, younger brother of Mick and previously a pop singer, made his acting debut on tv here in "The Soft Touch."

John McLaughlin, currently touring Europe with a new band, in London for a gig (Oct. 3) at

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BOUZOUKIS, STRINGS 'N' ROCK

1st Gold Disk In Greece For EMI On Pre-Orders

By JOHN CARR

ATHENS—EMI Greece has scored a notable first with the latest release from top singer Stamatios Kokotas. His album "The Sou Hrosto" has achieved the unprecedented feat of going gold one week before release on the strength of pre-orders.

With music by George Hadjinnassios, author of 1977 Eurovision entry "Lesson In Solfege," the album explores an increasingly fashionable trend to combine traditional bouzouki sound with European-style strings and a rock-tinged beat.

A week before the release date, newly appointed EMI general manager Marco Bignotti was able to tell his sales force orders had reached 50,000 and gold status. Managing director Alan Boxer added he was confident it would top 100,000—platinum in Greece—before the end of the year.

A marketing campaign, conceived largely by EMI production manager George Petsilas, first hit Greek dealers in the form of bottles of champagne sent to

key outlets with promotion stickers replacing brand labels. Other elements included TV appearances, extensive radio play, press and football field advertising.

Boxer says he had been encouraged to launch the campaign by the present buying upswing in Greece which he expects will continue until Christmas with the whole industry showing around 6% growth.

Bignotti added that the four-month old studio musicians' strike, which shows no signs of ending, will contribute to the success of the Kokotas disk by removing potential competition from the market. The strike has drastically lowered the output of the Greek recording industry.

Next on EMI's promotion list is an upcoming album of Mikis Theodorakis compositions sung by veteran Grigoris Bithikotis. Similar treatment is in store for the Rolling Stones' "Some Girls" and for Kate Bush, who Bignotti believes has strong potential in Greece.

From The Music Capitals Of The World

Continued from page 84

the Rainbow, the group formed soon after the Montreux Jazz Festival this year.

Van Der Graff split, yet again, and this fourth break-up is likely to be the final, with **Peter Hammill** going out for a second solo career. First U.K. shows in four years for the **Grateful Dead** (28-30), following the band's season at the Great Pyramid site at Gizeh in Egypt. Surprisingly strong anti-Sinatra comments in the Daily Mail here prior to the singer's long-since sell-out season at the Royal Festival Hall.

PETER JONES

HAMBURG

Teldec reports cassettes sales 33% up during the first half of 1978. Polydor's Star Gala series selling well. Artists include **Freddy Quinn**, **Daliah Lavi**, **Volker Lechtenbrink**. Danish artists **Gitte** sing German version of the national hit "No Hollywood Movie" on RCA, produced and written by **Rolf Soja** for Magazine Music. Bellaphon in Frankfurt running a campaign on Stax product.

Second LP from **James Last** in the "Auf Last Gehts Los" series sponsored by Sunday paper "Bild am Sonntag." Crystal national production chief **Peter Deburba** has left the company. Trade mag "Musikmarkt" released a 344-page dealer guide called "I Sell Music." Top Metronome band **Truck Stop** have a new single "The Tramp" with an album due at the end of the month.

Composer **Franz Grothe** celebrates 70th birthday Sunday (17) with Ariola double album "Stars Sing and Play the Most Successful Tunes of Franz Grothe." April Musikverlag chief **Volker Spielberg** reports tremendous reaction on **Dirty Dogs**' "Rock 'n Roll Teacher" single. Intercord in Stuttgart now marketing product from Toledo label, with **Klaus Zufall**, **Tom Cunningham**, **Ina Castell**.

Marc de Ville's single "Walking Alone In The Rain" now over 50,000 sales. Tickets for 10-concert tour by Italian star **Milca** much in demand. Phonogram tv/radio campaign for **Neil Diamond's** "20 Diamond Hits."

Joachim Heider in Berlin produced a new album for Phonogram with **Marianne Rosenberg** called "Fluesternes Gras." Seventh Berlin International Pop and Folk Festival ran through Sept. 19. **Frank-Christian Wulff** new manager of Metronome budget label Zebra in Hamburg. WEA's **Fleetwood Mac** album now over 500,000 sales. **Manhattan Transfer** appear twice on German tv this month and have their own show set for this winter. DGG running a tv campaign on **Freddy Quinn's** album "Nimm Mich Mit, Freddy," his top hits of the last year. Producer **Michael Kunze**, who has his own Karma level, recording album "Rainbow Symphonies" with the Munich Sound Symphony Orchestra.

WOLFGANG SPAHR

PARIS

The growth of interest in rock and roll here has led to several new consumer rock magazines but competition is clearly fierce. "Rocks," due out recently, was not published because a competitor stole all the layout material. Now the first issue will be late September.

New K-tel compilation releases are "Disco Boom" and "Juke Box." Massive promotion operation this summer by Polydor, with **Antoine Yvemault**, promotion chief, visiting 160 discos

Touring Thrust

Continued from page 83

and **Sylvia De Molina** (DIDECA, Guatemala-Central America); **Miguel Dueri** (Discolandia Dueri Y Cia, Bolivia); **Angel Pomader** and **Loticia Pino De Ortega** (IFESA, Ecuador); **Augusto Sarria** (IEMPSA, Peru); **Rafael Velasquez** (Discos CBS, Colombia); **Carlos Vidal** (Corporacion Ruices/Grupo Ricken, Venezuela).

Rounding out the attendees were: **Paul Watts**, **Ken Butcher** and **Mike Heatley**, international general manager, licensee controller and licensing manager, respectively (EMI, UK); **Rupert Perry** and **Joe Petrone** (Capitol, USA); **Moacyr Machado** and **Luiz Roberto Fahl Boaventura**, latter two joining **Beugger** from the Latin headquarters in San Paulo.

up and down the country, also organizing special galas and meeting with retailers. Polydor's **Thierry Lacour** also helped dealers dress their windows.

New Promotion emphasis from Polydor includes sending disks direct to discos. Tele Monte Carlo to program an accordion orchestra once a week, put together for 20 minute shows by the **Nice Accordion Club**, directed by **Claude Noel**. Vogue has issued the **Paul Anka** single of "My Way" as a "tribute" to **Claude Francois**, who died recently.

French publication "Disco Box" has organized a "Discoplan" to help clubs stage special events and save money by arranging artist tours at rates lower than would be charged if the acts were engaged separately.

A new record company has put out "El Babarre," by a group **Les Allumettes**. The lyrics praise "El Babarre" for all the good works he has done. It is believed this pointedly political song is intended to help Prime Minister **Raymond Barre**, known generally as "Babarre," which would add up to a new kind of promotion for a government.

HENRY KAHN

CBS U.K. Sales Up 23% Over '77

Continued from page 82

leaders have been expected to foresee and initiate change in order to remain market leaders. CBS, he felt, was well prepared and adapted to meet the demands of change and innovation.

Separate presentations were made by DJM marketing manager **Graham Moon**, who defended the company's achievements at a time when he said it was fashionable to knock independents, and DJM in particular, and by **David Bozalla**, product manager for the Embassy classical titles, who announced a new series identity—Embassy Classics. This will replace the deleted Harmony line. Retailing at \$4.75, the series is intended to capture the growing market for mid-price classical product, and is launched with a 10% dealer discount on packs of 16 LPs and 8 cassettes.

Saturday evening saw a series of awards to CBS artists: Gold to **Tina Charles** and producer **Biddu** for 500,000 sales in Brazil; platinum and gold to **Jerry Wayne** and **Gary Osborne** on behalf of **Jeff Wayne** for world sales of the "War Of The Worlds" set, and silver to **John Spaulding** of **Bocu Music** on behalf of **Abba** for sales of the band's new single "Summer Night City."

A banquet was enhanced by live sets from new act **Grand Hotel** and from **Barbara Dickson**.

Earlier **Maurice Oberstein** had pointed to achievements such as the **Abba** album shipping platinum and its single shipping silver on the first day of release as indications of the company's confidence in itself, and the dealers' confidence in it.

An even clearer example, he suggested, was provided by the "War Of The Worlds" album, a release that was an unknown quantity with no obvious promotional hook.

Answering the feeling that CBS U.K. is simply a licensee of the American parent, he showed that more than half of upcoming releases derive not from the U.S. but from Germany, Canada, Australia, Ireland, Sweden, France and other territories worldwide.

New soundtracks for films like "Watership Down" and "Stevie" and musicals like "Bar Mitzvah Boy" showed how aware CBS was of the need to be a multi-talented company, he concluded.

Super Clef, 1st Superstore In Country Opens

OTTAWA—Canada's first record and home audio retail superstore has opened in Ottawa. Part of the Treble Clef chain, it is called Super Clef.

Owner **Harvey Glatt** came up with the idea for opening the massive 12,000 sq. foot location after researching similar types of outlets in the U.S.

"I guess the concept is based on the success of stores such as **Peaches** and the **Record Theatre** in Buffalo," the owner says, but **Glatt** and his staff have also entertained some of their own concepts in the construction of this first superstore outlet.

Among the features of the one-level outlet are three cash desks, including an express wicket; a video theatre, which doubles as an artist area when a promotion is being run; color coded sections, and an exchange policy that allows customers to return product after listening to it at home, if not satisfied. The policy allows exchange to another title, although this rule is flexible and could be pulled if abused.

Initial stock includes some 7,000 album titles and 10,000 pre-recorded tape titles, along with 5,000 separate stereo components.

According to **Glatt**, the pre-recorded tape section is the largest under one roof anywhere in Canada, and initial buying habits indicate cassette tapes are going to be significant profit buffers, with eight-tracks selling in much smaller numbers.

A discount style store, **Super Clef** is offering a full catalog of MOR, jazz, classical and rock inventory, with a significant amount of space given over to imports "and close to 30% of space being given over to specialty imports," **Glatt** says.

Merchandising is to play a big part in the outlook of the store and, unlike many U.S. style superstores, customer service is going to be emphasized with a minimum of eight persons working the floor area per shift.

Murphy Begins New Marketing Service Co.

TORONTO—**J. Murphy Music Marketing Services** is a new operation in Canada set up to gather sales data on client related product, with information fed to radio stations and subscribing record companies.

Owner **John Murphy** has a wide background in record promotion and sales via labels such as **MCA**, **Quality** and **RCA** in Canada.

The first client for the company is **Mushroom Records**, for whom **Murphy** will be monitoring sales on product by **Heart**, **Chilliwack**, **Paul Horn** and **Doucette**. The company is also charged with responsibility in making sure that displays go into stores as a trend develops on product.

J. Murphy Music Marketing Services is the first of its kind in Canada and is headquartered at 44 Charles St. W., Suite 404, Toronto. (416) 292-0916.

Global Buys Tee Vee

TORONTO—**Global TV** has acquired **Tee Vee Records**, a purchase that includes the company's Canadian, U.S. and British operations.

According to **Tee Vee** president **Ed LaBuick**, the label's 1977 sales exceeded \$18 million. The **Tee Vee** sale was reportedly negotiated at a price tag slightly in excess of one-million dollars.

Canada



TRIPLE DOUBLES—Foreigner is joined in Toronto by three sets of mirror-perfect twins to visually celebrate its second album, "Double Vision," while receiving platinum and gold records for that album and its first release, "Foreigner," from WEA Music of Canada. With the twins, from left, are Foreigner's **Mick Jones**, **Ian McDonald**, **Al Greenwood**, **Dennis Elliott**, **Ed Gagliardi** and **Lou Gramm**.

ALSO NEW COAST OFFICE

Mushroom to A&M Plus Convention

By DAVID FARRELL

HONEY HARBOUR, Ont.—After a relatively soft five months in the marketplace, **A&M Canada** is now ready to bounce back and create some excitement, at both industry and street levels. This was the gist of the message given to the label's national staffers at the **Can A&M '78** convention, Sept. 5-9.

Among the highlights of the four day confab were announcements pertaining to the label securing **Mushroom Records** for national marketing and distribution in Canada, news that **A&M** was to become the first major to open up a west coast a&r office, and a report of the label's expansion into the audiophile market with a **JVC** line of disks.

Bill Ott, national sales manager, speaking to staffers in reference to the fall marketing campaign said, "I say we can overcome the pressures that size and discounts place on us with our collective dedication, innovation, professionalism and aggressiveness."

Ott's brief speech was warmly received and underlined the growing competitiveness in the market place this year, particularly from **WEA** and **CBS**.

President **Gerry Lacoursiere** said that in the next six to eight weeks the label is bowing its first **JVC** pressing, "Crime Of the Century," by **Supertramp**, with a \$16.98 suggested list price.

The **JVC** pressings are executed in Japan and mastered at half-speed, enabling pressings to be of higher quality than regular commercial pressings, with added fidelity. All **JVC** disks are pressed on virgin vinyl, another quality control plus for the line.

As to the opening of a west coast a&r office, both **Lacoursiere** and executive vice president **Joe Summers** acknowledged the **Vancouver-Calgary** market as "breakout markets for Canadian bands," leading to the appointment of **Neil MacGonigill** as a&r man in those markets. He doubles duties in this area with responsibilities as western region branch manager, based out of **Calgary, Alta.**

Among guests invited to the convention was **Shelly Seigal**, vice president and general manager of **Mushroom Records**. Hosting an informal

product presentation, **Seigal** used the convention to announce the signing of **Ian Matthews** (ex-Fairport Convention and **Joy Of Cooking** fame). The artist is signed to **Aniela Records** in Europe, and **Mushroom** in North America. The first single release by **Matthews** is expected shortly, it's titled "Shake It."

On a final note, and a significant development for the west-coast independent, **Seigal** mentioned the imminent opening of an r&b division for the label, to be headed by former **TK Records** general manager **Howard Smiley**.

A&M's product presentation dealt with the entire catalog but narrowed in on new releases by **Styx** (possibly the hottest album now in Canada), **Joan Armatrading**, **Jackie DeShannon**, **Gino Vannelli**, **Les McCann** (a new signing), **Chuck Mangione** and **Tim Curry** among others.

The fall marketing program carries the **Can A&M '78** racing car theme in radio and in-store promotions and is easily the most aggressive program realized by the label since opening here in 1970.

On the final day of the meet, guests from radio, retail, rack, media and concert productions spoke to **A&M** staffers and held one-to-one discussions following panel talks.

Color But Not Pix For Beatles

TORONTO—"The Beatles always sell well," replies **Capitol Canada's** vice president of marketing, **Bob Rowe**, following news in **Billboard** of sales hysteria in the U.S. on the quartet's product.

The Canadian division will not be manufacturing or importing the picture disk version of "Sgt. Pepper's Lonely Hearts Club Band," it was noted in a brief discussion on future plans by the label on the group's catalog.

However, **Capitol Canada** is releasing color vinyl versions of the two compilation albums, "1962-1966" and "1967-1970," along with a gold vinyl pressing of the "Love Songs" album, and a white pressing of the white album, by early September. A marble pressing is also under production for the "Pepper" album.

Billboard Hits Of The World

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BRITAIN

(Courtesy Music Week)
SINGLES

This Week	Last Week	Title	Label
1	1	THREE TIMES A LADY—Commodores (Motown TMG 1113)	
2	4	DREADLOCK HOLIDAY—10cc (Mercury 6008 035)	
3	2	RIVERS OF BABYLON/BROWN GIRL IN THE RING—Boney M (Atlantic/Hansa 11120)	
4	3	IT'S RAINING—Darts (Magnet MAG 126)	
5	5	OH WHAT A CIRCUS—David Essex (Mercury 6007 185)	
6	6	JILTED JOHN—Jilted John (EMI Int. INT 567)	
7	15	HONG KONG GARDEN—Slouise & The Banishes (Polydor 2059 052)	
8	9	BRITISH HUSTLE/PEACE ON EARTH—Hi Tension (Island WIP 6446)	
9	8	SUPERNATURE—Cerrone (Atlantic K 11089)	
10	19	KISS YOU ALL OVER—Exile (RAK 279)	
11	10	AN EVERLASTING LOVE—Andy Gibb (RSO 015)	
12	7	YOU'RE THE ONE THAT I WANT—John Travolta/Olivia Newton-John (RSO 006)	
13	16	PICTURE THIS—Blondie (Chrysalis CHS 2242)	
14	23	AGAIN AND AGAIN—Status Quo (Vertigo QUO 1)	
15	25	I THOUGHT IT WAS YOU—Herbie Hancock (CBS 6530)	
16	13	FORGET ABOUT YOU—Motors (Virgin VS 222)	
17	17	TOP OF THE POPS—Rezillos (Sire SIR 4001)	
18	11	IT'S ONLY MAKE BELIEVE—Child (Ariola Hansa AHA 522)	
19	24	GREASE—Frankie Valli (RSO 12)	
20	14	BABY STOP CRYING—Bob Dylan (CBS 6499)	
21	—	SUMMER NIGHT CITY—Abba (Epic EPC 6595)	
22	50	YOU'RE THE ONE THAT I WANT—Hylda Baker/Arthur Mullard (Pye 7N 46121)	
23	22	WHO ARE YOU—The Who (Polydor WHO 1)	
24	29	GALAXY OF LOVE—Crown Heights Affair (Philips 6168 801)	
25	38	A ROSE HAS TO DIE—Dooleys (GTO GT 229)	
26	30	YOU MAKE ME FEEL (Mighty Real)—Sylvester (Fantasy FTC 160)	
27	12	FOREVER AUTUMN—Justin Hayward (CBS 6368)	
28	26	DAVID WATTS/A BOMB IN WARDOUR STREET—Jam (Polydor 2059 054)	
29	21	BOOGIE OOGIE OOGIE—A Taste Of Honey (Capitol CL 15988)	
30	27	WALK ON BY—Stranglers (United Artists UP 36429)	
31	18	SUBSTITUTE—Clout (Carrere 2788)	
32	36	TALKING IN YOUR SLEEP—Crystal Gayle (United Artists UP 36422)	
33	32	TWO OUT OF THREE AIN'T BAD—Meat Loaf (Epic/Cleveland EPC 6281)	
34	40	GOT A FEELING—Patrick Juvet (Casablanca CAN 127)	
35	20	NORTHERN LIGHTS—Renaissance (Warner Bros. K 17177)	
36	71	DON'T KILL THE WHALE—Yes (Atlantic K 11184)	
37	28	5-7-0-5—City Boy (Vertigo 6059207)	
38	31	IF THE KIDS ARE UNITED—Sham 69 (Polydor 2059 050)	
39	34	HOT SHOT—Karen Young (Atlantic K 11180)	
40	55	WINKER'S SONG—Ivor Biggum (Beggars Banquet BOP 1)	
41	33	COME BACK AND FINISH WHAT YOU STARTED—Gladys Knight & The Pips (Buddah BDS 473)	
42	43	SHE'S GONNA WIN—Bilbo (Lightning LIG 548)	
43	54	AIN'T WE FUNKIN' NOW—Brothers Johnson (A&M AMS 7379)	
44	57	WHAT YOU WAITING FOR—Stargard (MCA 382)	
45	35	SMURF SONG—Father Abraham (Decca F 13759)	
46	—	LOVE DON'T LIVE HERE ANYMORE—Rose Royce (Whitfield K 17236)	
47	37	SIGN OF THE TIMES—Bryan Ferry (Polydor 2001 798)	
48	47	DON'T WANNA SAY GOODNIGHT—Kandidate (RAK 280)	
49	53	SAME—Evelyn "Champagne" King (RCA PC 1122)	
50	44	STUFF LIKE THAT—Quincy Jones (A&M AMS 7367)	
51	41	RAININ' THROUGH MY SUNSHINE—Real Thing (Pye 7N 46113)	
52	63	AIN'T NOTHING GONNA KEEP ME FROM YOU—Teri De Sario (Casablanca CAN 128)	
53	69	EVE OF THE WAR—Jeff Wayne's War Of The Worlds (CBS 6496)	
54	51	SOMEWHERE IN THE NIGHT/COPACABANA—Barry Manilow (Arista 196)	
55	65	METEOR MAN—Dee D. Jackson (Mercury 6007 182)	

56	—	SUMMER NIGHTS—John Travolta/Olivia Newton-John (RSO 18)	
57	74	DANCE, GET DOWN—Al Hudson (ABC 4229)	
58	46	IDENTITY—X Ray Spex (EMI INT 563)	
59	45	I WON'T MENTION IT AGAIN—Ruby Winters (Creole CR 160)	
60	39	COLD AS ICE—Foreigner (Atlantic K 10986)	
61	49	LIFE'S BEEN GOOD—Joe Walsh (Asylum K 13129)	
62	48	DON'T CARE—Klark Kent (A&M AMS 7376)	
63	—	WHERE DID OUR LOVE GO/JE VOULAIS TE DIRE—Manhattan Transfer (Atlantic K 11182)	
64	56	LET'S START THE DANCE—Hamilton Bohannon (Mercury 6167 700)	
65	59	LET THE MUSIC PLAY—Charles Earland (Mercury 6167 703)	
66	—	I CAN'T STOP LOVIN' YOU—Leo Sayer (Chrysalis CHS 2240)	
67	66	GIMME YOUR LOVIN'—Atlantic Starr (A&M AMS 7380)	
68	—	MAGIC MANDRAKE—Sarr Band (Calander DAY 115)	
69	60	COME BACK JONEE—Devo (Virgin VS 223)	
70	42	ANTHEM—New Seekers (CBS 6413)	
71	—	DAYLIGHT KATY—Gordon Lightfoot (Warner Bros. K 17214)	
72	—	YOU GOT ME RUNNING—Lenny Williams (ABC 4228)	
73	72	LONDON TOWN—Wings (Parlophone R6021)	
74	70	HOLDING ON—L.T.D. (A&M AMS 7378)	
75	—	LOUIE LOUIE—Motorhead (Bronze BRO 60)	

BRITAIN

(Courtesy: Music Week)
LPs

This Week	Last Week	Title	Label
1	1	NIGHTFLIGHT TO VENUS—Boney M (Frank Farian) Atlantic K 50498 (W)	
2	2	SATURDAY NIGHT FEVER—Various, RSO 2658 123 (F)	
3	3	CLASSIC ROCK—London Symphony Orchestra (Jeff Jarratt/Don Reedman) K-Tel ONE 1009 (K)	
4	12	IMAGES—Don Williams (Don Williams/Gaph Fundes) K-Tel NE 1033 (K)	
5	4	GREASE—Original Soundtrack, RSO RSD 2001 (F)	
6	5	WAR OF THE WORLDS—Jeff Wayne's Musical Version, CBS 96000 (C)	
7	10	JAMES GALWAY PLAYS SONGS FOR ANNIE—James Galway (Ralph Mace) Red Seal RL 25161 (R)	
8	7	STAR PARTY—Various, K-Tel NE 1034 (K)	
9	6	WHO ARE YOU—The Who (Glyn Johns/Jon Astley) Polydor WHOD 5004 (F)	
10	41	DON'T LOOK BACK—Boston (Tom Scholz) Epic EPC 86057 (C)	
11	11	STREET LEGAL—Bob Dylan (Don DeVito) CBS 96067 (C)	
12	8	NATURAL HIGH—Commodores (James Carmichael/Commodores) Motown STML 12087 (E)	
13	17	LIVE AND DANGEROUS—Thin Lizzy (Thin Lizzy/Tony Visconti) Vertigo 6641 807 (F)	
14	9	GIANT HITS—Nolan Sisters (Roger Greenaway) Target TGS 502 (W)	
15	23	AND THEN THERE WERE THREE—Genesis (David Hentschel) Charisma CDS 4010 (F)	
16	13	GOLDEN GREATS—The Hollies, EMI EMTV 11 (E)	
17	18	OUT OF THE BLUE—Electric Light Orchestra (Jeff Lynne) Jet JETLP 400 (C)	
18	25	RUMOURS—Fleetwood Mac (Fleetwood Mac/Dashut/Caillat) Warner Bros. K 56344 (W)	
19	27	LENA MARTELL COLLECTION—Lena Martell, Ronco VTL 2028 (B)	
20	20	THE ALBUM—Abba (B. Andersson/B. Ulvaeus) Epic EPC 86052 (C)	
21	33	B FOR BROTHERHOOD—Brotherhood Of Man (Tony Hiller) Pye NSPL 18567 (A)	
22	16	THAT'S WHAT FRIENDS ARE FOR—Johnny Mathis/Deniece Williams (Jack Gold) CBS 86068 (C)	
23	26	NEW BOOTS AND PANTIES—Ian Dury (Peter Jonner/Lauria Latham/Rick Walton) Stiff SEEZ 4 (E)	
24	19	CAN'T STAND THE REZILLOS—The Rezillos (Bob Clearmountain/Tony Bongiovi) Sire K 56530 (W)	
25	32	WHO PAYS THE FERRYMAN—Yannis Markopoulos, BBC REB 315 (A)	
26	14	OCTAVE—Moody Blues (Tony Clarke) Decca TXS 129 (5)	
27	29	BAT OUT OF HELL—Meat Loaf (Todd Rundgren) Epic/Cleveland Int. EPC 82419 (C)	
28	28	BUT SERIOUSLY FOLKS—Joe Walsh (Bill Szymczyk) Asylum K 53081 (W)	

29	21	THE KICK INSIDE—Kate Bush (Andrew Powell) EMI EMC 3223 (E)	
30	22	SOME GIRLS—Rolling Stones (Glimmer Twins) EMI CUN 39108 (E)	
31	31	EVERYONE PLAYS DARTS—Darts (Tommy Boyce/Richard Hartley) Magnet MAG 5022 (E)	
32	42	DOUBLE VISION—Foreigner, Atlantic K 50476 (W)	
33	New	ARE WE NOT MEN? NO WE ARE DEVO—Devo (Brian Eno) Virgin V 2106 (C)	
34	30	TONIC FOR THE TROOPS—Boomtown Rats (Robert John Lange) Ensign ENVY 3 (F)	
35	34	EVITA—Various, MCA MCX 503 (E)	
36	39	GREATEST HITS—Abba (B. Andersson/B. Ulvaeus) Epic EPC 69218 (C)	
37	38	A NEW WORLD RECORD—Electric Light Orchestra (Jeff Lynne) Jet JETLP 200 (C)	
38	24	HANDSWORTH REVOLUTION—Steel Pulse (K. Pitterson/P. King) Island ILPS 9502 (E)	
39	40	SUNLIGHT—Herbie Hancock (Herbie Hancock/David Rubinson & Friends Inc.) CBS 82240 (C)	
40	37	FM—Original Soundtrack, MCA MCSP 284 (E)	
41	—	LONDON TOWN—Wings (Paul McCartney) Parlophone PAS 10012 (E)	
42	46	ITCHY FEET—Johnny Cash, CBS 10009 (C)	
43	35	BLACK AND WHITE—Stranglers (Martin Rushent) United Artists UAK 30222 (E)	
44	36	A SONG FOR ALL SEASONS—Renaissance (David Hentschel) Warner Bros. K 56460 (W)	
45	58	THE SOUND OF BREAD—Bread (David Gates) Elektra K 52061 (W)	

46	55	DARK SIDE OF THE MOON—Pink Floyd (Pink Floyd) Harvest SHVL 804 (E)	
47	15	SHADOW DANCING—Andy Gibb (Alby Galuten/Karl Richardson) RSO R55 0001 (F)	
48	57	BLAM—Brothers Johnson (Quincy Jones/Brothers Johnson) A&M AMLH 64714 (C)	
49	52	DIRE STRAITS—Dire Straits (Muff Winwood) Vertigo 9102 021 (F)	
50	—	THEIR GREATEST HITS 71-75—Eagles, Asylum K 53017 (W)	
51	44	LEO SAYER—Leo Sayer (Richard Perry) Chrysalis CDL 1198 (F)	
52	51	SIMON & GARFUNKEL'S GREATEST HITS—Simon & Garfunkel, CBS 69003 (C)	
53	45	ROCK RULES—Various, K-Tel RL 001 (K)	
54	—	THE STRANGER—Billy Joel (Phil Ramone) CBS 82311 (C)	
55	—	TV SPECIAL—Elvis Presley, RCA PL 42370 (R)	
56	—	20 GOLDEN GREATS—Nat King Cole, Capitol EMTV 9 (E)	
57	54	DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen (Bruce Springsteen/John Landau) CBS 86061 (C)	
58	New	KINGDOM OF MADNESS—Magnum (Jake Commander) Jet JLTLP 210 (C)	
59	50	20 GOLDEN GREATS—Beach Boys, Capitol EMTV 1 (E)	
60	—	ARRIVAL—Abba (B. Andersson/B. Ulvaeus) Epic EPC 86018 (C)	

JAPAN

(Courtesy of Music Labo, Inc.)
*Denotes local origin
As Of 9/11/78

This Week	Last Week	Title	Label
1	—	KIMINO HITOMIWA 10000 VOLT—Takao Horiuchi (Express/Toshiba-EMI)—Noel Music, On Associates	
2	—	HIKIGANE—Masanori Sera & Twist (Aardvark)—Yamaha	
3	—	ZETTAIZETSUME—"Momoe Yamoguchi (CBS/Sony)—Top	
4	—	"YAMATO" YORI AIO KOMETE—"Kenji Sawada (Polydor)—Watanabe	
5	—	MONTE CARLO DE KAMPAI—"Mayo Shono (BLOW-UP)—Columbia	
6	—	JOHNNY NO KOMORIUTA—"Alice (Express/Toshiba-EMI)—JCM	
7	—	KATTENI SINDBAD—"Southern All-Stars (Invitation)—Burning, PMP	
8	—	THE STRANGER—Billy Joel (CBS/Sony)—April	
9	—	MONSTER—"Pink Lady (Victor)—NTVM, T&C Music	
10	—	BLUE SKY BLUE—"Hideki Saijo (RCA)—Geiel	
11	—	NIGHT FEVER—Bee Gees (RSO)—Intersong	
12	—	AOBAJO-KOHUTA—"Muneyuki Sato (King)—Shinko	
13	—	MADO GLASS—"Naoko Ken (Canyon)—Yamaha, Tanabe	
14	—	HELLO MR. MONKEY—Arabesque (Victor)—Shinko	
15	—	BLUE—"Machiko Watanabe (CBS/Sony)—PMP	
16	—	RINGO SATSUJINJIKEN—"Hiromi Go, Kirin Kiki (CBS/Sony)—Nichion, Burning	
17	—	ONAWA SOREO GAMANDEKINAI—"Ann Lewis (Victor)—Watanabe	
18	—	GOOD LUCK—"Goro Noguchi (Polydor)—Fuji, NP	

19	—	TONDE ISTANBUL—"Mayo Shono (BLOW-UP)—Columbia	
20	—	MR. SUMMERTIME—"Circus (Alfa)—Alfa	

HOLLAND

(Courtesy Stichting Nederlandse Top 40)
SINGLES

This Week	Last Week	Title	Label
1	—	YOU'RE THE GREATEST LOVER—Luv (Philips)	
2	—	FOLLOW ME—Amanda Laar (Ariola)	
3	—	YOU'RE THE ONE THAT I WANT—John Travolta/Olivia Newton-John (RSO)	
4	—	THE EVE OF THE WAR—Jeff Wayne (CBS)	
5	—	LAY LOVE ON YOU—Luisa Fernandez (Warners)	
6	—	GREASE—Frankie Valli (RSO)	
7	—	THREE TIMES A LADY—Commodores (Tamlam Motown)	
8	—	I'M GONNA LOVE YOU TOO—Blondie (Ariola)	
9	—	RASPUTIN—PAINTER MAN—Boney M (Hansa)	
10	—	DANCING IN THE CITY—Marshall Hain (Harvest)	

This Week	Last Week	Title	Label
1	—	WAR OF THE WORLDS—Various Artists (CBS)	
2	—	GREASE—Soundtrack (RSO)	
3	—	DIRE STRAITS—Dire Straits (Vertigo)	
4	—	SATURDAY NIGHT FEVER—Soundtrack (RSO)	
5	—	20 SUPER SCHLAGERS—Various Artists (Arcade)	
6	—	SWEET REVENGE—Amanda Lear (Ariola)	
7	—	NIGHT FLIGHT TO VENUS—Boney M (Hansa)	
8	—	25 SANTANA GREATS—Santana (CBS)	
9	—	SHPRITSZ—Herman Brood and Wild Romance (Ariola)	
10	—	30 GOLDEN GUITAR GREATS—Various Artists (Arcade)	

ITALY

(Courtesy of Germano Ruscitto)
As Of 9/5/78
SINGLES

This Week	Last Week	Title	Label
1	—	TU' (YOU)—Umberto Tozzi (CGD/CGDMM)	
2	—	LIU'—Alunni Del Sole (Ricordi)	
3	—	WUTHERING HEIGHTS—Kate Bush (EMI)	
4	—	TI AVRO' (I'LL HAVE YOU)—Adriano Celentano (Clan/CGDMM)	
5	—	ENIGMA (GIVE ME A BIT OF MMH)—Amanda Lear (Polydor/Phonogram)	
6	—	ANCORA ANCORA/CITTA' VUOTA—Mira (PDU/EMI)	
7	—	AUTOMATIC LOVER—Dee Dee Jackson (Durium)	
8	—	MORE THAN A WOMAN—Bee Gees (RSO/Phonogram)	
9	—	SOTTO IL SEGNO DEI PESCI—Antonello Venditti (Philips/Phonogram)	
10	—	CANFARE GRADARE SENTIRSI TUTTI UGUALI—Leano Morelli (Philips/Phonogram)	
11	—	UNA DONNA UNA STORIA—Walter Feini (Polydor/Phonogram)	

12	—	CERCAMI—I Poo (CGD/CGDMM)	
14	—	YOU'RE THE ONE THAT I WANT—John Travolta & O. Newton-John (RSO-Phonogram)	
15	—	GEREMALE/NATALIE—Francesco De Gregori (RCA)	

SPAIN

(Courtesy of "El Gran Musical")
*Denotes local origin
As Of 9/9/78
SINGLES

This Week	Last Week	Title	Label
1	—	RIVERS OF BABYLON—Boney M (Ariola)—Clipper's	
2	—	LAY LOVE ON YOU—Luisa Fernandez (Hispanox)—Southern	
3	—	SOLO TU (in Spanish)—Matia Bazar (Hispanox)	
4	—	IT'S A HEARTACHE—Bonnie Tyler (RCA)—RCA	
5	—	ANNA—"Miguel Bose (CBS)—CBS	
6	—	FUE TAN POCO TU CARINO—"Rocio Durcal (Ariola)—Ariola	
7	—	ESPINITA—"Albert Hammond (Epic/CBS)	
8	—	SILVER LADY—David Soul (Capitol/EMI)—Ego Musical	
9	—	STAYIN' ALIVE—Bee Gees (Polydor)—Chappell	
10	—	SOL CALIENTE (in Spanish)—Collage (Hispanox)—Hispanox LPs	

This Week	Last Week	Title	Label
1	—	SATURDAY NIGHT FEVER—Banda Sonora Original (Polydor)	
2	—	SOLO PARA TI—"Mari Trini (Hispanox)	
3	—	NIGHTFLIGHT TO VENUS—Boney M (Ariola)	
4	—	DISCO DE ORO DE EPIC VOL. 1—Various Interpretes (Epic/CBS)	
5	—	STREET LEGAL—Bob Dylan (CBS)	
6	—	PYRAMID—The Alan Parsons Project (EMI)	
7	—	ROCIO DURCAL CANTA A JUAN GABRIEL—"Rocio Durcal (Ariola)	
8	—	KAYA—Bob Marley & the Wailers (Ariola)	
9	—	SOME GIRLS—Rolling Stones (Capitol/EMI)	
10	—	HERE... AT LAST... BEE GEES... LIVE—Bee Gees (Polydor)	

MEXICO

(Courtesy of Ortiz-Mexico)
As Of 9/1/78

This Week	Last Week	Title	Label
1	—	STAYING ALIVE—Bee Gees (RSO)	
2	—	RIVERS OF BABYLON—Boney M (RCA)	
3	—	JURO QUE NUNCA VOLVERE—Lucha Villa (Musart)—Lupita D'Alessio (Orfeon)	
4	—	NIGHT FEVER—Bee Gees (RSO)	
5	—	ADIOS AMOR, TE VAS—Juan Gabriel (Ariola)	
6	—	GOLODRINA DE OJOS NEGROS—Rigo Tovar (Melody)	
7	—	COPACABANA—Barry Manilow (Arista)	
8	—	YOU'RE THE ONE THAT I WANT—John Travolta & Olivia Newton-John (RSO)	
9	—	SABOTAJE—Los Baby's (Peerless)	
10	—	EL PRESO No. 9—Nelson Ned (United Artists)	

From The Music Capitals Of The World

ATHENS

ERT Radio's Third Program paid tribute to Gina Bachauer on the second anniversary of her death by playing two five-hour concerts by her and two interviews she gave in 1976 to composer Manos Hadjidakis, station manager. ... Composer-instrumentalist Vangelis Papathanasiou has been vacationing in Athens.

Music Box, following the success of the "Muppet Show" on television, has released a second album of its music. ... Phonogram to release an album by La Bionda, including the number one hit "One For You One For Me," originally on Baby Records, and this is tipped to be a big European-wide success.

New releases by Lyra Records, representing the WEA catalog here, includes "Dancing Disco," by France Gall; "Relayer" by Yes; "Discoballs" by Rosebud, a tribute to Pink Floyd; and "Full House" by the J. Geils Band. EMI reports that the Pink Floyd album "Wish You Were Here" has sold more than 68,000 copies here, while the Beatles' double albums "1964-66" and "1967-70" have each topped the 25,000 mark. ... ERT-TV presented the Brahms' "Piano Concert No. 2," performed by the BBC Symphony Orchestra under James Laughran, with soloist Gerig Olson, taped at the Royal Albert Hall. ... New Minos releases include: "Kosmos," by Tomita (RCA); "We All Know Who We Are," by Cameo (Casablanca); and "Carnival Collection," an RCA compilation.

Composer Stavros Ksarhachos, celebrating his 15th anniversary in music, is to settle in New York for around a year, studying music. ... Weekly magazine "Tachydromos" to organize a concert in a local stadium in aid of the earthquake victims of Thessaloniki, with composer Mikis Theodorakis directing the orchestra and the artist roster including Gregoris Bithikotsis and Maria Farantouri.

Best-selling Music Box album is Boney M's "Night Flight To Venus." ... Lyra following the sales success of the albums "Rumors" and "Bare Trees" by pushing out the entire Fleetwood Mac back catalog. ... Heavy CBS promotion here for the first album ever released in Greece by Julio Iglesias, "El Amor," featuring singles "El Amor" and

SHELLEY A. BOLO

1953-1978

*A precious young friend and dedicated colleague.
She will be missed by everyone at Polygram Distribution.*

Closeup

THE WHO—Who Are You?, MCA 3050. Produced by Glyn Johns and Jon Astley.

This album is a tribute to The Who's staying power and the integrity of its music. The album skyrocketed into the top 10 before the unfortunate, regrettable death of drummer Keith Moon.

hawk ... then we dropped like a stone." Then, as if composer Townshend knew of Moon's death, the song notes that "death always leads on to life."

Side two continues to provide us with clues to the group's future, as well as to its past. Entwistle produces an appropriately snotty re-



The Who

Moon's death, in fact, merely underlines the important fact that the album stands on its own merits, carrying forward the musical and philosophic message The Who first proclaimed 15 years ago.

That message, and these songs, remain the same. They continue to crystallize the intensity of contemporary life and turn it into music. Could we ask more from a rock'n'roll band?

The album begins with a plea that a "New Song" is needed, for since the world remains the same, "the music must change." Pete Townshend, who wrote the song, puzzles over the fact that although The Who's message does remain the same (i.e., a defiant howl against the status quo), "everybody wants to cheer it."

Nevertheless, he agrees that what we are hearing is merely the substitution of "new lamps for old." The song builds slowly, deliberately, in classic rock fashion. The force of truth is behind it.

"Had Enough" is bass player John Entwistle's answer to those who think The Who is over the hill, or about ready to retire to Shepperton Studios to become movie moguls, which they might very well do. The point is, they haven't lost their bite, as the song proves. Rod Argent provides an interesting synthesizer accompaniment. The Who's talent for preaching surfaces here with the admonition that "we're fooling no one but ourselves."

Entwistle follows with another tune, "3.905," a ballad that rocks out as it builds, aided by more of Argent's synthesizer. Again, The Who is complaining about the state of contemporary music, and the reliance on formulas. Alas, the song says, "every sentence in my head, someone else has said." The truth hurts, but the group is confident enough to reveal it.

"Sister Disco" is something else. The story line suggests the protagonist has stumbled out of a punch-up in a disco, happy to have escaped the "flashing trash lamps" and "tramps" that provide its false glamor.

The music is provocatively arranged, and implies that what disco needs is a dose of rock'n'roll. The side concludes with one of the album's strongest cuts, "Music Must Change," a typical Who exhortation and a tour de force of rock'n'roll songwriting.

The song throbs and pounds along, punctuating the intensity of the lyrics, which bewail the course of the rock "revolution" with these words: "We soared like the sparrow

sponse to wanton desire in "Trick Of The Light," a bluesy tune distinguished by its marriage of lyric and melody. "Was I all right?" he asks. "Did I take you to the height of ecstasy? Did a shadow of emotion cross your face ... or was it just a trick of the light?"

"Guitar And Pen" follows, and provides us with another album highlight. It is an emotional, personal cry from Townshend about the need to produce songs that matter and mean something, despite the fluctuating demands of the marketplace. The delivery is sharp and passionate and the production is another example of The Who's prowess for matching the music with the lyric for maximum effect.

Although "Love Is Coming Down" may be the album's weakest cut that is the case because it is in such powerful company. It's another personal testament, but one with universal application to those in love. It is an emotional ballad, boosted by the symphonic treatment provided by the addition of strings and, again, Rod Argent's synthesizer.

The album concludes with the title track, "Who Are You?," a throbbing, chugging piece of funk with a hook designed to catch the ear and hold it.

The vocals seem to have been mixed down purposely, to demand more attention from the listener. A compelling shuffle beat carries it along, richly arranged piano and guitar lines punch it up at appropriate moments, and the song makes for great listening.

Although the verse and chorus don't seem related, "Who Are You?" seems to be asking the listener to take stock of his or her life and determine its present worth.

Overall, the album is as good as anything The Who has produced in its 15-year history. Typically, it gives no quarter, nor does it ask for any. It is as defiantly ambiguous, apolitical and as scornful of the commonplace as The Who has ever been. And Keith Moon drums up a storm and never misses a beat. **DICK NUSSER**

Saxist Producing

LOS ANGELES—Grover Washington will debut as an artist-producer this month on Motown with "Reed Seed," first LP by him under a new pact with the label.

Recorded at Delite Studios in Philadelphia, the album features Washington's band, Locksmith, and will trigger an extensive U.S. tour.

Global Acquires Tee Vee Group

NASHVILLE—Global Communications Ltd. (Global Television Network) has agreed to acquire all of the outstanding shares of Tee Vee Records Inc., an Ontario-based corporation.

Tee Vee Records is involved in publishing, producing and distributing records, tapes and tv specials—directly and through its subsidiaries in the U.S. and U.K. The firm's specials have featured such major acts as Charley Pride, Engelbert Humperdinck and Carroll Baker of Canada.

"Tee Vee Records' success in creating albums and its extensive network of retail distributors is a major factor in Global's decision to acquire the company," notes Seymour Epstein, chairman of the executive committee of Global Communications.

Global is moving into a new phase of corporate development with the acquisition, adds Epstein. "Tee Vee Records' consolidated sales in Canada and elsewhere will exceed \$18 million for its fiscal year ended July 31, and management is projecting substantial growth in the coming year," he says.

CASABLANCA PROFITS UP

LOS ANGELES—The 12-month period ended Sept. 30, 1977 was the only year Casablanca's record division has not achieved a 100% increase in domestic gross revenues (Billboard, Sept. 16, 1978), according to David Shein, Casablanca's vice president and chief financial officer.

Its revenues increased 62% that year, to \$37 million.

Revenues the previous year, ended Sept. 30, 1976, were approximately \$23 million, Shein says. The label projects revenues of "slightly over" \$100 million for the fiscal year ending Sept. 30, 1978, a 170% jump over last year.

In the 10 months ended July 31, 1978, Casablanca's record division grossed \$70 million domestically, a 113% jump over the same 10 months last year.

Lieberman

Continued from page 10
takeover of ABC Records and Tapes added more than 100 employees this year.

Entertainment has not been overlooked, and Lieberman notes that the Statler Bros., Ann Murray, Michael Johnson, Teddy Pendergrass and Gypsy are scheduled to perform.

Forty-one suppliers will man exhibit booths for two days of the convention. Lieberman says employees will be issued booklets containing coupons for each of the vendors exhibits. These will be collected at the booths for use in prize drawings and as a control device.

"We want to make sure that every manufacturer who comes gets the courtesy of a visit from each employee," Lieberman explains.

At Sound Shop

Continued from page 4
recently moved into larger quarters in Nashville.

At the proceedings, Polygram presented two gold LPs to the operation for its part in the success of releases by the Statler Brothers and Rush.

IN SECOND MONTH N.Y. Press Strike Affecting Artists

By ROMAN KOZAK

NEW YORK—It is the classical artists, the new artists and the new Broadway shows that are being hurt by the newspaper strike, now in its second month, say sources in the music business here.

"The newspaper strike is not threatening us, though it would be nice to have The Sunday New York Times," says Stan Fieg, assistant to Ron Delsener, the area's top concert promoter.

"On the big shows we can work around the strike, use radio and the suburban papers. But on the MOR stuff, the Cleo Laine type of artist, we do get hurt a little."

Fieg says that Delsener has put greater emphasis on radio, and for black acts he now also advertises in the Amsterdam News, the black community paper, as well as WBLS-FM and WKTU-FM, the two top black stations in the market.

Fieg adds that as far as he is concerned, the three interim papers that have begun publishing since the beginning of the strike have not yet found their specific audiences, and are therefore not valuable as advertising tools.

Echoing a common view, Fieg says the group most hurt by the strike is the classical music community, which is much more dependent on reviews and listings in The New York Times than other musical forms. Among the casualties of the strike has been the New Times annual classical music supplement, considered by many a bible for coming classical music events.

"Despite the strike we have had the best August in our history," says Harvey Sabinson, director of special projects for the League of N.Y. Theatres and Producers. "Our only

concern is for the new shows that are going to be opening. The established hits are not having any problems. What many of these shows have done is to increase their broadcast advertising."

One play that recently opened, "Players," is closing, Sabinson says, after lukewarm reviews from the interim press and from radio and television. Scheduled to open this week is "Eubie," a musical. In the coming month six more shows are set to make Broadway debuts.

"We know from past experience that a show can open on Broadway during a newspaper strike and do well. "Oliver" opened during a strike, and so did "Kismet."

According to some owners and booking agents for cabarets around town, established and known artists do their expected business, but the unknowns, who are more dependent on daily newspaper reviews to bring in the crowds for week-long engagements, are finding it more difficult to draw.

As far as record sales go, both George Levy, president of the Sam Goody chain, and David Rothfeld, chief of the records division for Korvettes, agree that sales have not been hurt by the strike.

What has been hurt, Levy says, is sales of audio equipment. Since much of these sales come through advertised specials, lack of newspapers hurt. Rothfeld notes that since ads for audio equipment tend to be technical, it is difficult to advertise this product on radio.

Rothfeld adds that sales have held steady in the inner city. And with more ads going to the suburban papers, he has found that sales in the suburbs have actually picked up.

New ABC Audiophile Wing

Continued from page 1
will not only tape conventional 24-track recordings but will be geared up for both direct-to-disk and digital. The new facility also will be available for outside recording projects.

According to Davis, the label will move into new buildings with offices, and the firm is in the midst of deciding whether to enlarge its existing studios or build new ones.

ABC is presently mapping out marketing and promotional campaigns for the product. The label is also working on a logo. Its packaging will be that of a regular LLP with special, yet to be determined, markings.

Herb Belkin, who was in the distribution department at ABC, reportedly spearheaded the com-

Vidcassettes

Continued from page 19
concert, Cream in concert, the Beatles' Shea Stadium appearance and "Magical Mystery Tour" are supplied from Palm Desert, says Tuckman.

Home Theatre Movies offers "Yessongs," with the Atlantic group Yes, and Rod Stewart and Faces in concert, he reports.

A locked jewelry case near the cash register is being used by most record stores today to display videocassette features, notes Tuckman. He said many accounts have created window signs to make shoppers aware of the special merchandise.

pany's efforts in direct-to-disk. Belkin, who left the label last week, was, in the past few months, in touch with Jon Kelly of Audio-Technica in Ohio, one of the key firms in the field among others.

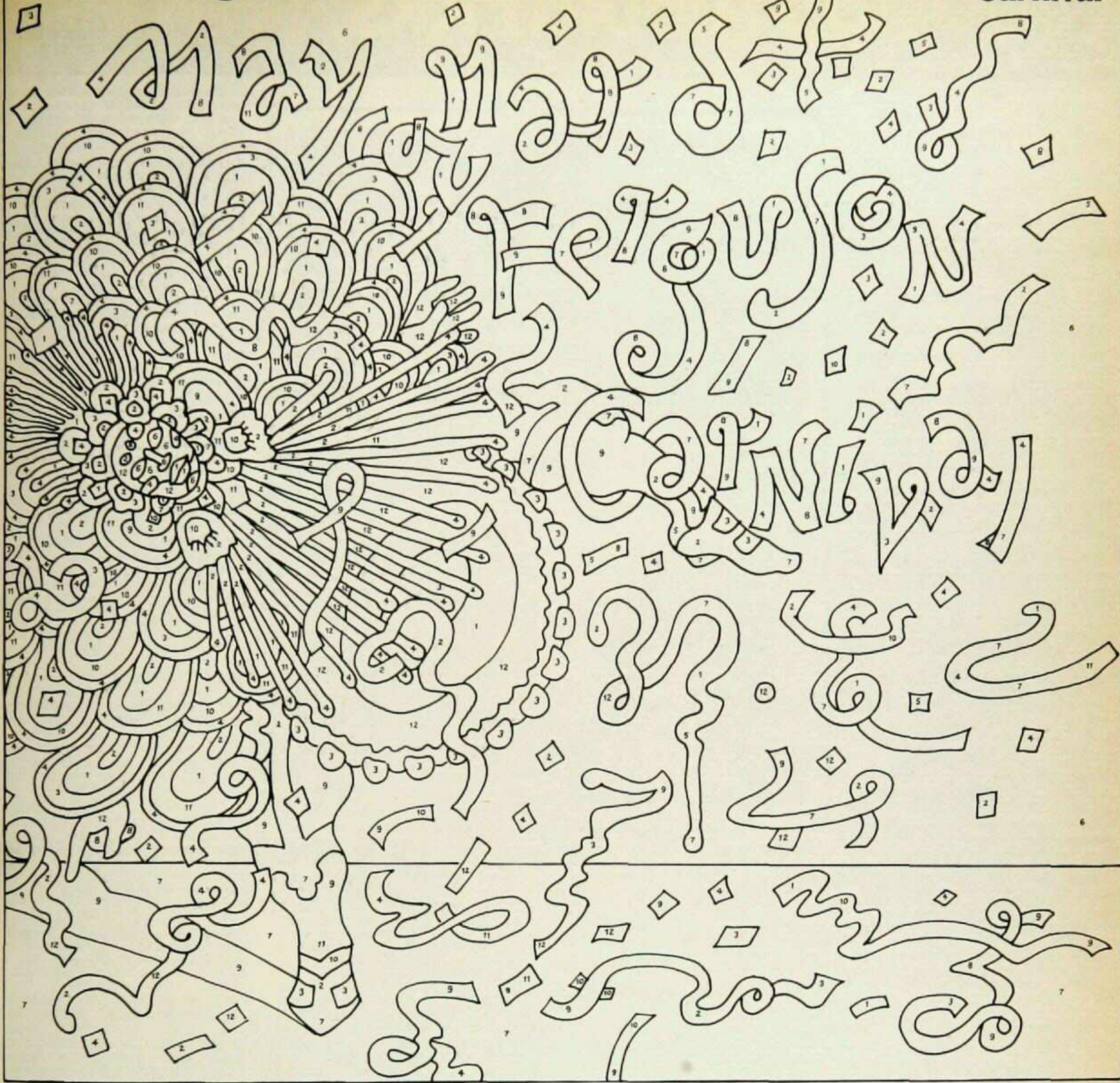
'Kid' Publishers Choose A Name

NEW YORK—With monthly plenary meetings now a standard feature, the newly named Music Publishers Forum will also schedule "supplementary seminars" to explore topics of special interest to smaller membership segments.

The group, formed last June to provide an industry voice for younger publishers, chose its name at a meeting Sept. 7. It also heard guest speakers discuss videocassettes and videodisks and the use of video formats for record and artist promotion.

Future topics for both the full and supplementary sessions are now being solicited from the membership, says Arthur Braun, head of Dick James Music here and chairman of the forum's steering committee. He tags the present membership of the group at 50 publisher executives "and growing."

Meetings to date have been held at offices of the National Music Publishers Assn. and at MCA Music. A search is underway for a "regular home," says Braun, who feels a small theatre would serve the forum's needs best.



ALL THE COLORS OF THE MAYNARD.

1. Fire engine red
2. Flame yellow
3. Ice blue

4. Pastoral green
5. Hot pink
6. Tan

7. Sunset orange
8. Earth brown
9. Passion purple

10. Aqua
11. Strawberry
12. Burnt sienna

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Associate Producer: Dr. George Butler

Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 9/23/78

Number of LPs reviewed this week **35** Last week **42**

Pop

MARILYN MCCOO & BILLY DAVIS JR.—Marilyn & Billy, Columbia JC 35603. Produced by Steve Cropper, Michael Masser, Billy Davis Jr. The duo mixes uptempo and love mood material on its first album for CBS after several LPs for ABC. McCoo and Davis each cowrote one cut, while Michael Masser contributed three songs, including the romantic ballad "I Thought It Took A Little Time," Diana Ross' followup to "Mahogany" two years ago. Also outstanding is the funky "I Thank You," a big hit for Sam & Dave 10 years ago which was cowritten by Isaac Hayes. The all-star session musicians include Steve Cropper, King Errison and Wah Wah Watson. Excellent string and horn arrangements, some by Gene Page.

Best cuts: "Shine On Silver Moon," "You Got The Love," "Carry Me," "I Thank You."

Dealers: The duo has been a steady pop force since the Fifth Dimension broke in 1967.

GINO VANNELLI—Brother To Brother, A&M SP4722. Produced by Gino Vannelli, Joe Vannelli, Ross Vannelli. Vannelli matures on each effort and here he presents a sophisticated rock outing with shades of jazz influences. Electric pianos, synthesizers, drums, guitar, bass, tenor sax, percussion and vibes create the mostly uptempo rock'n'roll mixture. Vannelli's voice is more commanding and he's supported by background singers.

Best cuts: "I Just Want To Stop," "Appaloosa," "The River Must Flow," "Feel Like Flying," "Brother To Brother," "Wheels Of Life."

Dealers: Vannelli's single "I Just Want To Stop" is already on the Hot 100.

BLUE OYSTER CULT—Some Enchanted Evening, Columbia JC35563. Produced by Sandy Pearlman, Murray Krugman, Blue Oyster Cult. This is a live recording featuring seven cuts of dynamic rock'n'roll including an extended version of its hit ("Don't Fear) The Reaper" along with other high energy rockers like "R.U. Ready 2 Rock." Also included is a reworking of the Animals' "We Gotta Get Out Of This Place." On this album, more than any other Cult LP, the band's energy is captured on vinyl.

Best cuts: "(Don't Fear) The Reaper," "R.U. Ready 2 Rock," "We Gotta Get Out Of This Place," "Astronomy."

Dealers: FM programmers should accept this with enthusiasm.

Soul

LATIMORE—Dig A Little Deeper, Glades 7515 (TK). Produced by Steve Alaimo. Latimore wrote most of the songs on this album but the highlight is an outside tune—Rod Stewart's "Tonight's The Night"—which works as well here in a soul/rock treatment as it did in the pop/rock original. The instrumentation on the album is excellent, with bold strokes of guitar, bass, drums and percussion lending a rock sound which is melded with Latimore's intense, soulful vocals. The background vocals are also strong, featuring Brandy, a female trio on TK's Kayvette label.

Best cuts: "Tonight's The Night," "Long Distance Love," "Too Hot To Handle," "Out To Get 'Cha."

Dealers: TK is on a hot streak with Pector Brown and Betty Wright.

Jazz

BILLY COBHAM—Simplicity of Expression, Depth of Thought, Columbia JC35457. Produced by Jay Chattaway, Billy Cobham. Leaning toward a more commercial sound, Cobham's material includes four vocal arrangements that appear more commercially viable as either dance numbers or funky rock. A soulful female singer simply called Kamal shares vocal duties with Charles Singleton on all pieces Billy penned himself. Two Latin-funk compositions fill in the LP that's anchored by Billy's masterful drumming along with his new approach to song writing.

Best cuts: "Bolinis," "Pocket Change," "Opelosas," "Early Libra."

Dealers: The drummer has built his own following and now is offering an LP with commercial airplay possibilities.

MAYNARD FERGUSON—Carnival, Columbia JC35480. Produced by Maynard Ferguson, George Butler. This is a high strung, explosive big band which roars over some very flowing contemporary quasi-rock rhythms. The charts by Bill Hannon, Nick Lane and Gordon Johnson provide the band with its up-front, today sound. Leader Ferguson's high-toned pyrotechnics on trumpet are distinctively showcased in this sonic experience. This band best exemplifies the marriage of jazz soloing with '70s concepts for ensemble and section playing. The rhythm section (including synthesizer) really sets the meter for pulling this band out of old jazz ruts. In the main the songs are new with just a taste of Tin Pan Alley.

Best cuts: "Fantasy," "M.F. Carnival," "Birdland," "How Ya Doin' Baby?"

Dealers: Ferguson sells to a good core of young crossover jazz buffs who buffer his own jazz followers.

Spotlight



STYX—Pieces Of Eight, A&M SP4724. Produced by Styx. Styx has become a major recording and touring act since its last LP, the breakthrough "Grand Illusion." The five-man band's music, with each album, becomes more refined and slick without sacrificing artistic values. In ways, this album can be taken as an extension of the "Grand Illusion," with its vivid lyrics again making a commentary on the human condition. What keeps Styx from stagnating is its luxury of having three writers and three vocalists. The orchestrations are craftily constructed and the instrumental firepower, paced by soaring guitars and synthesizer, are executed precisely. And the lyrics have something to say.

Best cuts: "Blue Collar Man (Long Nights)," "Great White Hope," "Lords Of The Ring," "Pieces Of Eight," "I'm OK."

Dealers: Styx is now a multi-platinum seller.



AL STEWART—Time Passages, Arista AB4190. Produced by Alan Parsons. Stewart's Arista debut comes nearly two years since the release of his top five "Year Of The Cat," which established the artist as one of contemporary music's best writer/performers. Like many of his prior efforts, Stewart's songs unfold in story form, hitting home with insightful lyrics about the human situation with no emotions left out. The singer's voice flows smoothly and fluidly so that each emotion surfaces clearly. Some of the material has a jazzy feel, due in part to some sizzling alto sax work. Various guitarists take centerstage with crisp solos while other muscle comes from stand-out play on keyboards, steel guitar, percussion, drums and bass. Producer Parsons allows Stewart the flexibility to do his thing without bogging him down in dense sound layers.

Best cuts: "Time Passages," "Song On The Radio," "Valentina Way," "A Man For All Seasons," "Almost Lucy."

Dealers: Stewart's mass following is anxiously awaiting this.

LES McCANN—The Man, A&M SP4718. Produced by Paul Riser. Pianist's first for his new label is a rollicking, fine commercial effort. There are a lot of musicians supporting Les' vocal and instrumental efforts and the marriage of strings, reeds and horns as a supplemental backing adds mightily to the power of McCann's voice and alert fingers. Producer, orchestrator Riser's efforts are very impressive and are perfectly matched to the charts by Les and Riser himself. Les' voice is impressive on the opening cut, Billy Joel's "Just The Way You Are" which has a powerful soulful emphasis. Les' electric piano on "The Blue Dot" cascades up and around some lovely strings in a funky fashion as the other side of his ability—one already known by his historic recordings for Atlantic.

Best cuts: "Just The Way You Are," "How Can You (Live Without Love)," "I'm Always Waiting, Waiting For You."

Dealers: McCann's switch from ABC to A&M could portend new promotional efforts by his new label.

Billboard's Recommended LPs

pop

APRIL WINE—First Glance, Capitol SW11852. Produced by Myles Goodwyn. This quintet's debut Capitol LP offers nine high energy tracks of sensual rock. The basic two guitar, drums and bass lineup sounds fuller thanks to fresh, clever use of standard hard rock devices, in the tradition of Bad Company and Foreigner. **Best cuts:** "Get Ready For Love," "Right Down To It," "Comin' Right Down On Top Of Me," "I'm Alive."

DAVE EDMUNDS—Tracks On Wax, Swan Song SS8505. (Atlantic). Produced by Dave Edmunds. Edmunds' penchant for good ol' rock'n'roll pervades these 11 cuts which, curiously, include two blatantly country tunes. But the basic guitar, bass and drum arrangements spurred by Edmunds' strong vocals make it exciting listening. Buddy Holly fans will find his influence evident on several tunes, particularly "Deborah." **Best cuts:** "Deborah," "Never Been In Love," "Thread Your Needle."

GENTLE GIANT—Giant For A Day, Capitol SW11813. Produced by Gentle Giant. This avant-garde English band continues to veer further away from its progressive non-commercial past towards a more mainstream sound. The 10 cuts are relatively

short and concise, but still reflective of its Baroque flavored rock influences. Guitars, bass, keyboards and drum blend well with the earthy sounding vocals. **Best cuts:** "Words From The Wise," "Giant For A Day," "Little Brown Bag."

PETER C. JOHNSON, A&M SP4723. Produced by Peter C. Johnson. This vocalist/musician spent a year in his home studio recording this LP and it's distinctively offbeat to say the least. Such instruments as guitars, horns, synthesizer, drums and synths, and keyboards create a unique, multi-colored rock sound. There's a taste of rock and reggae and Johnson's own high pitched vocals add to the atmospheric feel of the LP. **Best cuts:** "All The Good Ones Are Taken," "Snowblind," "Happy In Our Own World," "Get Right Back On A Horse That Throws You," "Catch A Falling Star."

FRANK WEBER—As The Time Flies, RCA AFL12963. Produced by Ed Nemark. Weber has a gentle James Taylor style which he puts to good use here. Most of the tunes are ballads or mild uptempo fare highlighted by Weber's expressive vocal style. He also proves himself a sensitive writer with a penchant for mood evoking lyrics. Weber plays piano and is supplemented by guitars, drums, percussion, vibes, horns, and strings. **Best cuts:** "71," "Regina," "As The Time Flies," "Complicated Times," "Straighten Up And Fly Right."

TOMMY HOEHN—Losing You To Sleep, London PS719. Produced by Tommy Hoehn. Backed by a three-piece band, featuring outstanding guitar work, Hoehn turns in a rocking debut LP. In addition to the strong rock licks, the melodies are engaging, the lyrics are intelligent and the whole package comes together well. Hoehn handles all vocals and plays keyboards and rhythm guitar. **Best cuts:** "Losing You To Sleep," "Hey Polarity," "The Hat," "Fresh Matches."

ORIGINAL SOUNDTRACK—Battlestar Galactica, MCA3051. Produced by Sonny Burke, John Tartaglia. This is an album of music from the new and highly-touted ABC TV Sunday night series which is modeled after "Star Wars." Like John Williams' score for that blockbuster film, which featured the London Symphony Orchestra, this album has grand symphonic underscoring by Stu Phillips conducting the Los Angeles Philharmonic Orchestra. **Best cuts:** "Main Title," "Let's Go Home."

soul

BOOKER T. JONES—Try And Love Again, A&M SP4720. Produced by David Anderle. Jones a consummate keyboard player who was the Booker T. of Booker T. & The MGs several years back, turns in a pleasing solo effort here. Interpreted are a number of well-known songs arranged by Jones in a soulful style and they work well. Players add guitars, drums,

and synthesizer and Jones himself spearheads with an expressive, soulful voice. **Best cuts:** "I'll Put Some Love (Back In Your Life)," "Someday We'll Be Together," "I Was Made To Love Her," "Knockin' On Heaven's Door," "Try And Love Again."

SHALAMAR—Disco Gardens, Solar BXL12895. Produced by Dick Griffey, Leon Sylvers. The group that scored a big disco hit with the Motown salute "Uptown Festival" returns here with a well-balanced album offering. Side one is uptempo disco; side two is mainstream soul. Rhythm arrangements by Gene Page, Leon Sylvers and Dick Griffey keep the tempo danceable on the sleek soul side. **Best cuts:** "Cindy, Cindy," "Lovely Lady," "Take That To The Bank."

SWEET CREAM—Sweet Cream And Other Delights, Shadybrook SB011. Produced by The Wizards. The trio of Gloria, Grace and Esther Ridgeway shines on this balanced mix of frothy disco and intense dramatic ballads. The instrumental backing is highlighted by a six-man horn section and by strings, notably viola and cello solos. The most striking hook is probably the album art, a copy of Herb Alpert's "Whipped Cream" 1965 album. **Best cuts:** "Pretty Little Black Boy," "Disco Dance And Party."

country

JIM CHESNUT—Show Me A Sign, ABC/Hickory HB44012. Produced by Ray Baker. Chesnut exhibits a refined vocal quality akin to the smoothness of a Larry Gatlin as he glides from ballad to midtempo material in this 10-song collection. Production focuses on Chesnut's vocals while instrumentally supported by piano, rhythm guitar, lead guitar, steel and background vocals. **Best cuts:** "Show Me A Sign," "The Wrong Side Of The Rainbow," "Get Back To Loving Me."

DANNY DAVIS and the NASHVILLE BRASS—Cookin' Country, RCA APL12980. Produced by Danny Davis, Bill McElhiney. The brassy instrumental tones are highlighted with lively support from banjo and guitars as the group moves from ragtime to country and blues to pop. Vocal support is an added extra for three of the 10 selections offered. **Best cuts:** "Lovesick Blues," "Crazy Arms," "Cookin' Country."

jazz

JAROSLAV—Checkin In, Columbia JC35537. Produced by Jim Fishel. On this 10 cut LP, Jaroslav spans quite an array of musical jazz with a tint of jazz-rock fusion. Jaroslav is accompanied by a very proficient violinist in the likes of Jerry Goodman and a solid line up of studio players throughout the disk. The over all LP effort circles around Jaroslav's tasty sax solos and catchy melodies. **Best cuts:** "Wild And Crazy," "Everywhere And Every Time," "Sea Of Galilee," "Soundance."

RAY BROWN & JIMMY ROWLES—As Good As It Gets, Concord Jazz CJ66. Produced by Carl E. Jefferson. Compatible combination of virtuoso bass player and pianist results in a delightfully intimate concert of 10 tunes, the interplay between Brown and Rowles coming off the vinyl felicitously. Not your conventional, run-of-the-mill jazz offering. **Best cuts:** "Sophisticated Lady," "Alone Together," "Like Someone In Love."

LOUIE BELLSON—Prime Time, Concord Jazz CJ6A. Produced by Carl E. Jefferson. Bellson leads a smooth septet on this outing, eight tracks; one of which is a three-tune medley. Blue Mitchell, Ross Tompkins and Pete Christlieb provide solo expertise with Louie kicking the group along from his tubs. There's an eclectic mix of Latin and calypso here, all of it well recorded. **Best cuts:** "Cottontail," "Step Lightly," "Let Me Dream."

ART BLAKEY—In This Korner, Concord Jazz CJ68. Produced by Frank Dorritie. Sextet fronted by the illustrious drummer may lack the daring and originality of Blakey's earlier combos but it's still a swinging, entertaining unit with Bob Watson's alto and David Schmitter's tenor hogging solo honors deservedly. Art's six tunes are all comparatively new except for a pretty Hammerstein-Kern standard. **Best cuts:** "The Song Is You," "Pamela."

RAY CRAWFORD—One Step At A Time, Dobre DR1021. Produced by Expression Sound, Inc. Crawford's expressive guitar pluckings are cool and unfrantic; his sensitive readings reflect the lyrics of the songs he's performing almost as if he is singing them. With Ronnell Bright at the piano, Henry Franklin on bass and Donald Dean at the drums, Crawford performs simple, lovely lines on six evergreens. **Best cuts:** "Almost Blue," "But Beautiful."

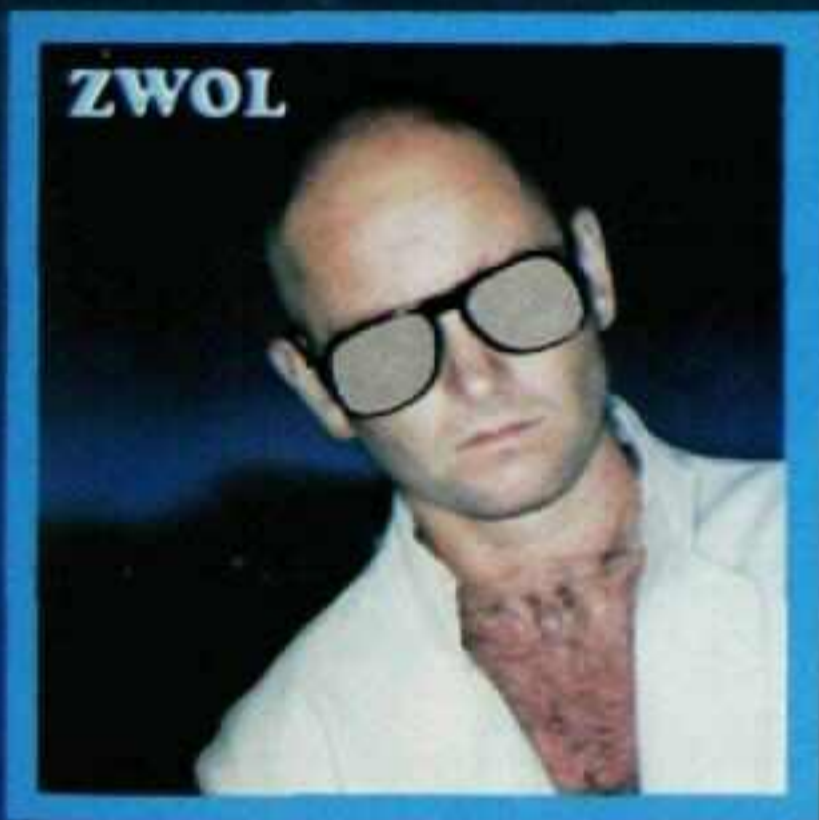
LOU LEVY—Touch Of Class, Dobre DR1042. Produced by Expression Sound, Inc. The veteran Chicago pianist, long identified as a sterling combo man and accompanist to Ella Fitzgerald and Peggy Lee, rips off eight melodic old standards with John Dentz on drums and Fred Atwood, bass. He's a mainstream man, but contemporary in approach and technique. **Best cuts:** "My Old Flame," "Love Walked In."

(Continued on page 94)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks**—predicted for the top half of the chart in the opinion of the reviewer; **recommended**—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality, albums receiving a three star rating are not listed. Review editor: Ed Harrison; reviewers: Eliot Tiegel, Gerry Wood, Allen Penchansky, Jean Williams, Dave Dexter Jr., Sally Hinkle, Roman Kozak, Dick Nusser, Jim McCullough, Paul Grein, Adam White and Ray Herbeck Jr.

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Billboard's Top Single Picks

Billboard SPECIAL SURVEY For Week Ending 9/23/78

Number of singles reviewed
this week **76** Last week **78**

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COOPER BROTHERS—The Dream Never Dies (3:10); producer Gary Cape, writer Richard Cooper; publishers: Welbeck/Oboe Maestro/Tamiami, Capricorn CPS0308

LORNA WRIGHT—Night Music (3:30); producer Jay Lewis; writer Dave Ellingson; publishers: Chappell/Brown Shoes ASCAP, The Rocket Record Company JH11307 (RCA)



THE TEMPTATIONS—Bare Back (3:36); producer Brian Holland, writers B. Holland, H. Beatty, E. Holland, publisher Good Life BMI, Atlantic 3517. The same energy always associated with the Temps is in evidence here, but the group leans heavily toward a disco sound with catchy phrasing and superior vocals. Instrumentation is strong, with horns most outstanding.

recommended

LARRY GRAHAM AND GRAHAM CENTRAL STATION—Is It Love? (3:25); producers Larry Graham, Jr., Benny Golson, writer Larry Graham Jr.; publisher Nineteen Eighty Four BMI, Warner Bros. WBS8665

MELBA MOORE—You Stepped Into My Life (3:55); producers Gene McFadden, John Whitehead; writers B. Gibb, R. Gibb, M. Gibb; publisher Stigwood BMI, Epic 850600

PEOPLE'S CHOICE—Rough Ride (3:30); producer Roland Chambers; writers F. Brunson, D. Jordan, D. Thompson; publisher Mighty Three BMI, Philadelphia International ZS83658 (CBS)



T.G. SHEPPARD—Daylight (2:34); producers Jack Gilmer, T.G. Sheppard, writers Robert John Jones, Michael Kasser, publishers Blue Lake, BMI/Terrace, ASCAP, Warner Bros./Curb Records WBS8678. An uptempo number paced by an energetic background of percussion, guitar and voices. Sheppard builds the song to an effective climax.

CON HUNLEY—You've Still Got A Place In My Heart (3:29); producer Norro Wilson; writer Leon Payne; publisher Fred Rose, BMI, Warner Bros. WBS8671. A soulful intro of piano

and strings sets the stage for a strong vocal performance by Hunley. It's the perfect treatment for this ballad of undying love.

CHARLY McCLAIN—That's What You Do To Me (2:15); producer Larry Rogers; writers Bob Morrison-Johnny MacRae; publisher Music City, ASCAP, Epic 850598. McClain delivers a catchy tune with a distinctive rhythm established by guitar and drums. The guitar in the bridge is reminiscent of Billy Swan's "I Can Help."

DON GIBSON—Oh, Such A Stranger (2:33); producer Ronnie Gant; writer Don Gibson; publisher Acuff-Rose, BMI, ABC/Hickory AH54036. A sensuous rendering of a love gone sour. Gibson is supported by a solid background sound, a heavy beat, classy piano runs and lilting backup voices.

recommended

ED BRUCE—The Man That Turned My Mama On (3:11); producer Buddy Killen; writer Ed Bruce; publisher Tree, BMI, Epic 850613

RAYBURN ANTHONY—I Thought You Were Easy (2:55); producer Jim Vienneau; writer Bob McDill; publisher Hall-Clement, BMI, Mercury 55042

JODY MILLER—Kiss Away (2:51); producer Glenn Sutton; writers B. Sherrill-G. Sutton; publisher Al Gallico/Wren, BMI, Epic 850612

RONNIE SESSIONS—Juliet And Romeo (2:38); producer Chip Young; writer Tim Kregel; publisher Combine, BMI, MCA MCA40952

COOPER BROTHERS—The Dream Never Dies (4:11); producer Gary Cape; writer Richard Cooper; publisher administered by Welbeck for Oboe Maestro & Tamiami, Capricorn CPS0308

ROY ACUFF—That's The Man I'm Looking For (3:15); producers Wesley Rose and Ronnie Gant; writer Don Lee; publisher Song of Cash, ASCAP, Elektra E45515

BARBARA FAIRCHILD—It's Sad To Go To The Funeral (Of A Good Love That Has Died) (3:14); producer Billy Sherrill; writers R. Reinhard-B. Fairchild; publisher Ape Leg, BMI, Columbia 310825

LINDA HARGROVE—You Are Still The One (2:56); producer Pete Drake; writer Linda Hargrove; publisher Window, BMI, RCA JH11378

TOMMY O'DAY—The Wayward Wind (2:33); producers Gene Kennedy and Tommy O'Day; writers S. Lebowshy & H. Newman; publisher Bibb, ASCAP, Nu Trayl WIGNT924

TERRI SUE NEWMAN—Gypsy Eyes (3:24); producers Don Caldwell & Lloyd Maines; writer Eugene Smith; publisher Phone, BMI, Texas Soul TSRS71378



recommended

RANDY GOODRUM—This Feeling Inside (3:44); producers Matthew McCauley, Fred Mollin; writer Randy Goodrum; publishers: Chappell Sailmaker ASCAP, Arista AS0350

MARCUS JOSEPH—I Don't Want To Get Over You (3:06); producer Parker McGee; writer Rupert Holmes; publishers WB/The Holmes Line Of Music ASCAP, Big Tree BT16128 (Atlantic)



recommended

THE GLASS FAMILY—Mr. DJ You Know How To Make Me Dance (3:42); writers Callon, Arning; publisher Callon Love BMI, JDC JDC4281

ZULEMA—Change (3:25); producers Zulema Cusseau; writer Z. Cusseau; publishers Double Joint/Zu-Grace BMI, Lejoint 5N34001D



CRIMSON TIDE—Love Stop (3:03); producers Carter, Richard Landis; writer John David; publisher Almo ASCAP, Capitol P4632. Wayne Perkins fiery guitar work paces this biting midtempo rocker. J.J. Jackson sings gutsy lead vocals and he's backed soulfully by Venetta Fields, Maxine Willard and Julia Tillman.

JIVA—Take My Love (3:23); producers Stephen Barnard, Stuart Alan Lowe; writers M. Lanning, T. Hilton, J. Strauss; publishers Homefire/Arts/Sinsonte BMI, Polydor PD14506. A deceptively soft guitar/piano intro gives way to an infectious, bouncy ditty with strong lead and backup vocals.

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.

SEPTEMBER 23, 1978 BILLBOARD

recommended

LEO SAYER—Raining In My heart (3:16); producer Richard Perry; writers Boudleaux Bryant, Felice Bryant; publisher House Of Bryant BMI, Warner Bros. WBS8682

GENE COTTON—Like A Sunday In Salem (The Amos & Andy Song) (3:29); producer Steve Gibson; writer Gene Cotton; publisher United Artists ASCAP, Aniola 7723

WARREN ZEVON—Johnny Strikes Up The Band (2:47); producers Jackson Browne, Waddy Wachtel; writer Warren Zevon; publisher Zevon BMI, Asylum E45526A

MAYNARD FERGUSON—Theme From "Battlestar Galactica" (3:50); producers Maynard Ferguson, George Butler; writers S. Phillips, G. Larson; publisher Duchess BMI, Columbia 310823

CHEECH & CHONG—Up In Smoke (3:12); producer Lou Adler; writers Cheech Marin, Tommy Chong; publisher India ASCAP, Warner Bros. WBS8666

BOOK REVIEWS

Ellington & Presley Lives Provide Marked Contrasts

"Duke Ellington In Person" by Mercer Ellington with Stanley Dance. Published by Houghton Mifflin Co., 236 pages, \$10.95.

"Inside Elvis" by Ed Parker. Published by Rampart House Ltd., 197 pages, price unlisted.

LOS ANGELES—Two slender yet informative volumes on two of the most extraordinary musicians of the 20th century appear simultaneously this month. And both have their good points.

Ellington's son is being criticized in some circles for divulging intimate, exceptionally personal details of his father's offstage life.

But this is a specious, meretricious attitude, for there have been ample contributions to the nation's bookshelves detailing the incomparable Duke's achievements in music. His son is unsparing in criticizing the elder Ellington's human frailties, Duke's attitude toward women and fellow musicians in particular.

"Despite the fact that he was involved with so many women," Mercer writes, "I would say that, apart from his mother and sister, he had a basic contempt for women. He spent so much time celebrating and charming them, but basically he hated them."

Mercer, who took over the Ellington band when his dad died in May 1974, commendably delves into Duke's complex philosophies on international politics, segregation and integration in the U.S., food preferences, taste in clothing and, humorously, his odd superstitions. It's all presented objectively and without rancor, although the father-son relationship at times was tenuous and,

from Mercer's view, frustrating and puzzling.

Veteran jazz writer Dance is to be credited for a simple, unpadding, understandable and pleasantly literate job in fashioning Mercer's manuscript. And there are a number of excellent photographs to complement the text.

"Inside Elvis" is all vanilla, written by one of Presley's friends of 17 years.

A Hawaiian, Parker is an expert in the martial arts. It was that talent which attracted Presley to Parker, who faithfully served as an unpaid, devoted bodyguard for the singer-guitarist on certain engagements.

But because Parker can't recall anything imperfect about his pal, the book comes off as an overlong tribute—and dull reading.

"Inside Elvis" is said to be the 29th book on Presley in the last two years.

DAVE DEXTER JR.

Rock-Type Tour For Jazz Acts

By JACK McDONOUGH

BERKELEY—Fantasy Records has launched the biggest promotional campaign for a touring jazz act in company history with its support for the 17-date "Milestone Jazzstars" tour featuring Ron Carter, Sonny Rollins and McCoy Tyner which commenced Saturday (16) at the Arlington theatre in Santa Barbara, Calif.

Fantasy marketing director Phil Jones says that "We're treating it just like a rock tour," noting that the company has taken full or half-page ads in Sunday supplements in the Los Angeles Times, San Francisco Chronicle, Chicago Tribune, Philadelphia Inquirer, Seattle Post-Intelligencer and Portland Oregonian, as well as ads in specialty papers such as the Boston Phoenix, Village Voice and many college newspapers.

In addition, the company is making radio buys in each market and is supplying retailers with posters and window displays. Special discounts will be available to retailers on the new albums by the trio members with special order forms provided for catalog albums.

The ads are keyed into three solo albums just released by the stars: "The Song For You" by bassist Carter (accompanied by cellos); "Don't Stop The Carnival" by saxophonist Rollins (a two-record set) and "The Greeting" by Tyner (recorded live at

San Francisco's Great American Music Hall). The promoters in each city are also running concert-only ads.

Bill Belmont, Fantasy's special project man who is coordinating the tour with producer Orrin Keepnews, says that for the tour they have enlisted "mostly rock promoters, promoters these acts would not normally play for."

These include Bill Graham for four California dates, Dave Leiken in Seattle and Portland, Barry Fey in Denver, Brass Ring in Detroit and New Audiences in New York and Philadelphia. Monterey Peninsula Artists is assisting with the booking and set up most of the East Coast dates.

The average size hall for the tour is 2,500. The largest venue is the 4,000-seat Auditorium Theatre in Chicago. Other venues include Masonic Auditorium in San Francisco, Santa Monica Civic Auditorium, State Theatre in Minneapolis, Music Hall in Boston, Beacon Theatre in New York, Kennedy Center in Washington, D.C., and the Academy of Music in Philadelphia.

Fantasy has assembled a special press kit for the tour and is providing radio stations with a 7½-inch reel-to-reel taped interview with the players conducted by Boston DJ Tony Cennamo. A specially prepared 14-page

program with biographies, discographies and remarks by the players will be distributed free to concert attendees at all venues.

The Milestone Jazzstars tour got a special prelude earlier this summer at the White House Jazz Festival when it played for President Carter.

A month ago the trio played three soldout nights to a total of 15,000 fans in Japan. The current tour is the first time that American audiences will have an opportunity to see these three musicians working together.

Like last year's VSOP tour which reunited under the direction of Herbie Hancock five players from the influential Miles Davis group of the mid-'60s, the Milestone Jazzstars concerts will feature acoustic only jazz.

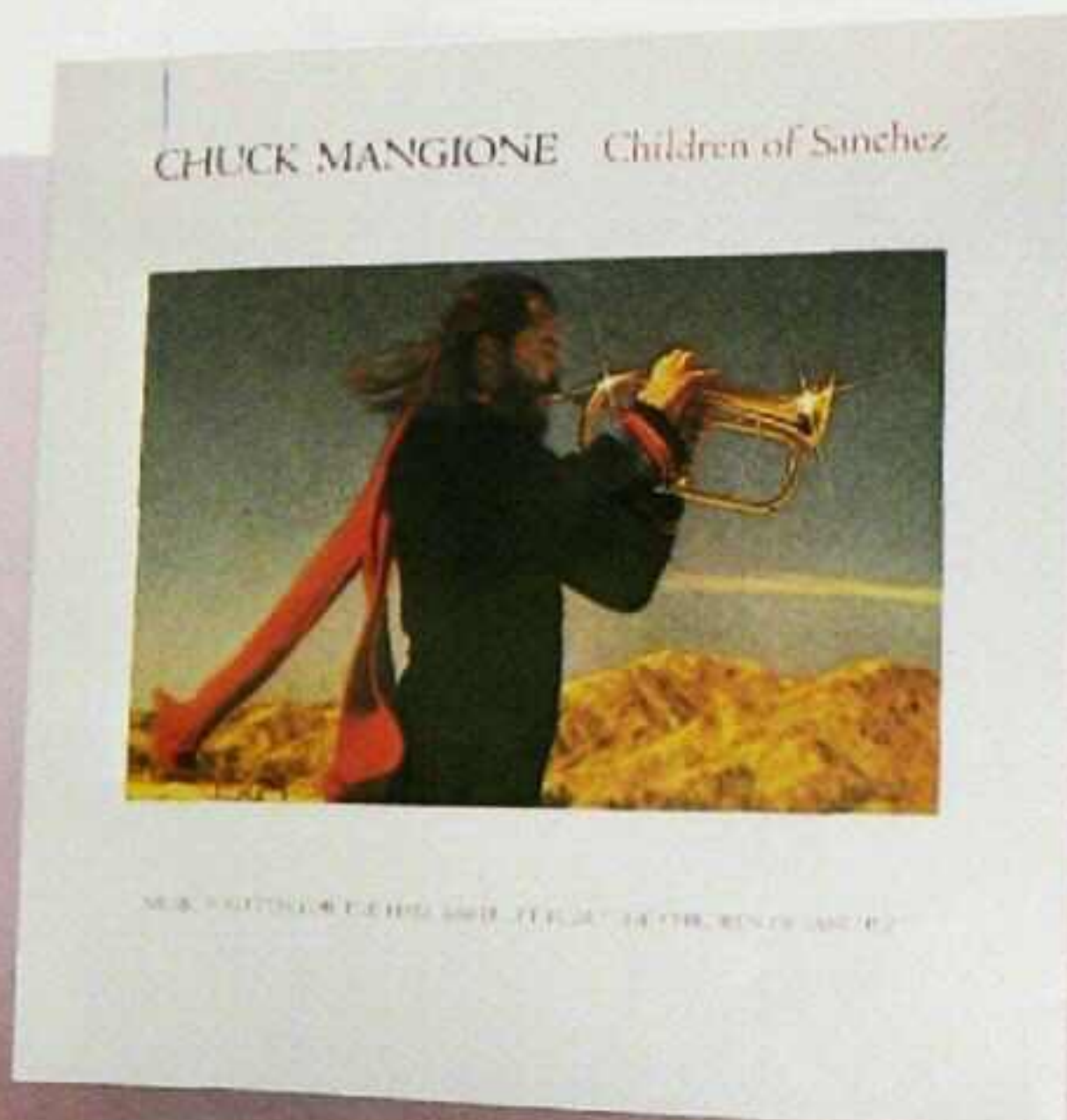
Jones notes that "acoustic jazz is at a pinnacle of acceptance today," and Belmont adds that the tour "will make acoustic jazz somewhere beyond where it is now." Belmont notes that the three players involved have, for the most part, played clubs in college dates throughout their careers.

Drummer Al Foster will back the trio on these dates.

West Coast gigs for the Jazzstars run through late September with Midwest and East Coast dates commencing the second week of October.

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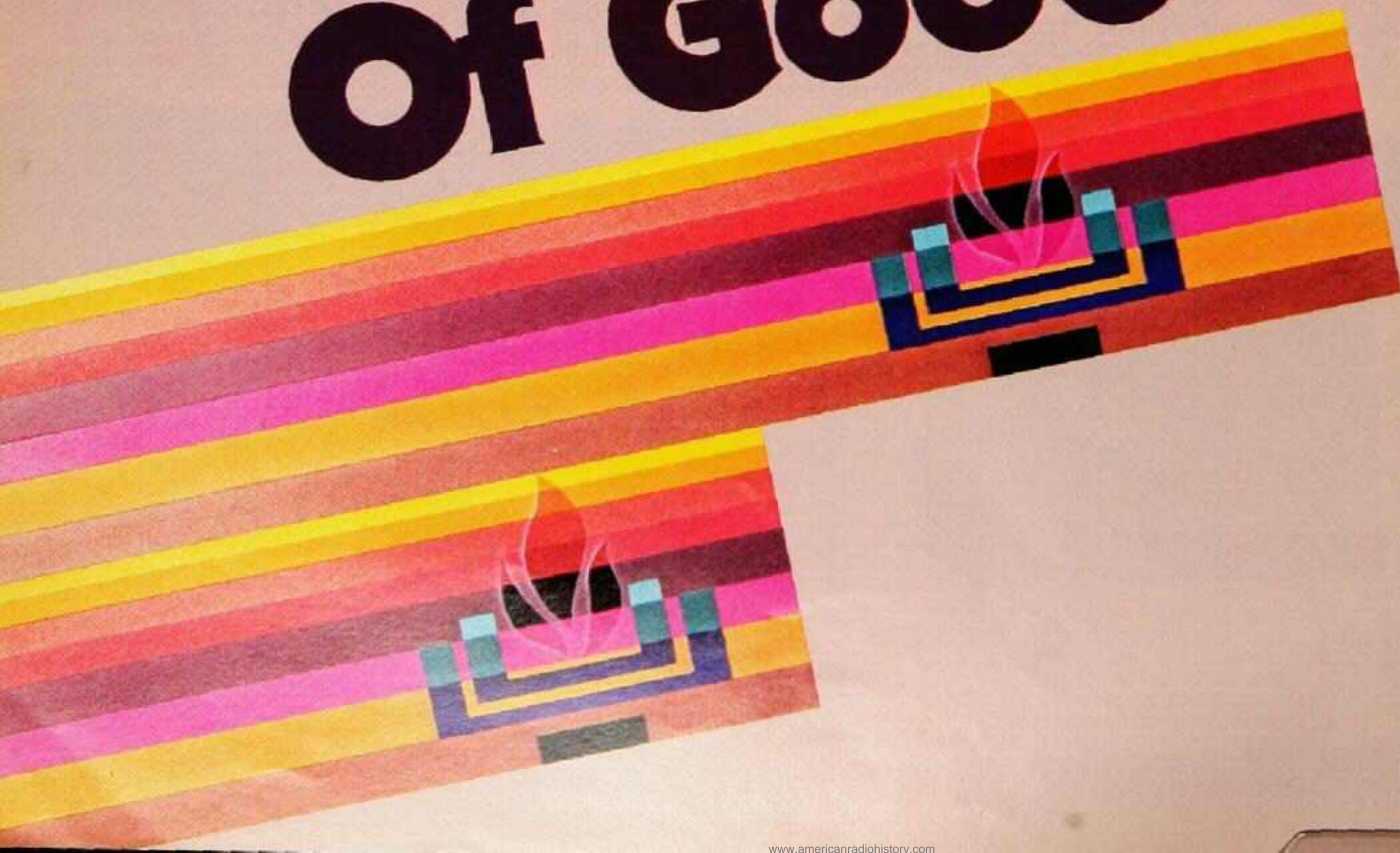
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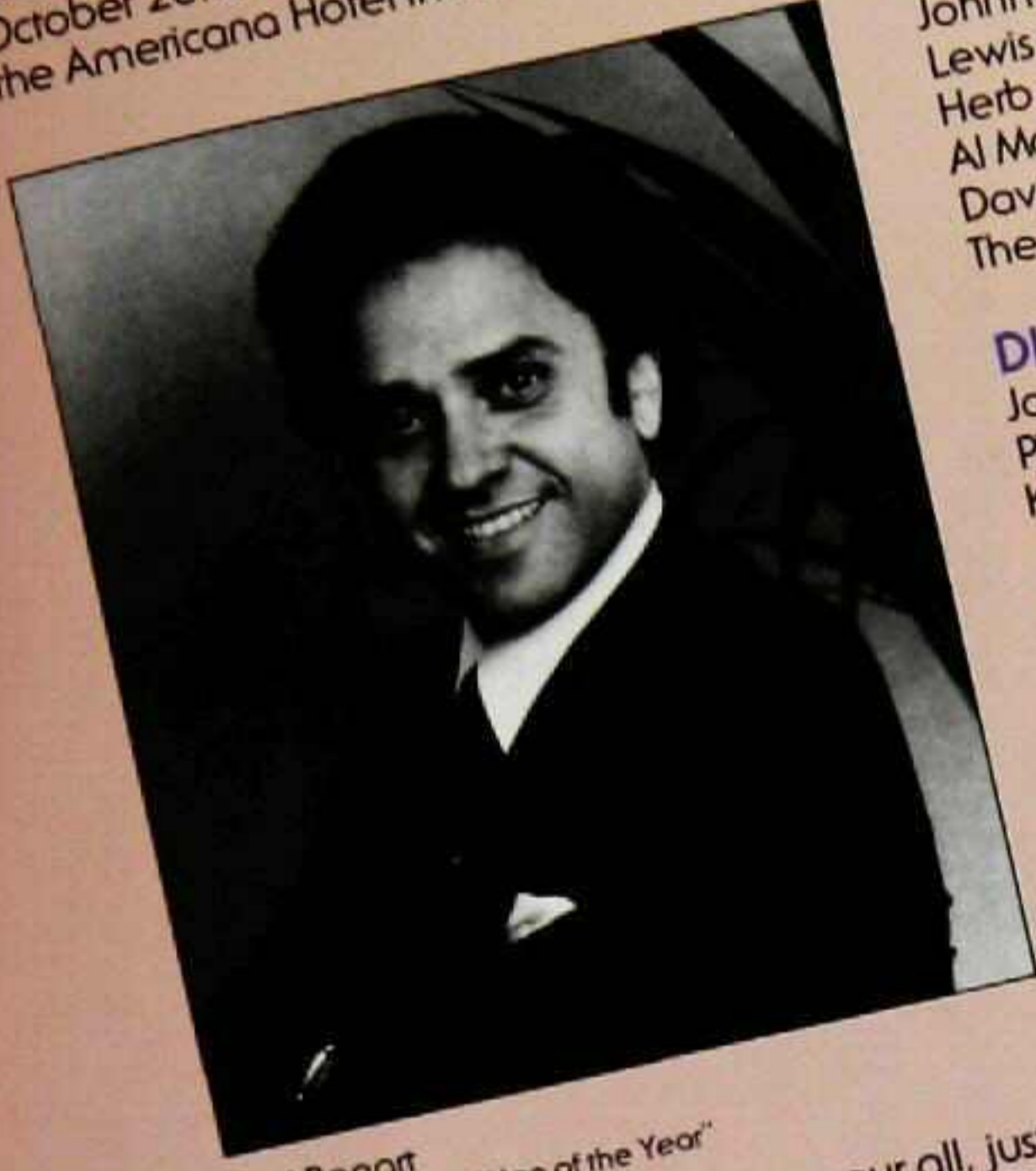
Produced by Chuck Mangione

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Lifelines

Marriages

George Harrison, guitarist, singer and composer, to Olivia Arias, his former secretary, in England Sept. 2 five weeks after the birth of their son, Dhani Harrison.

Richard F. Blasi Jr. of Billboard's chart department in Los Angeles to Michelle A. Bunting in Red Bank, N.J., Aug. 26.

Steven Tyler, lead singer with Aerosmith, to Cyndia Fox, actress, in New Hampshire Sept. 1.

John "Cooker" LoPresti, Los Angeles musician, to Julie Strassman Sept. 10 at the Daisy, Beverly Hills.

Joanne F. Valentino, vice president of RFT Music Publishing Corp., to Michael Rosen, vice president of Point Six Electronics, in New York Sept. 2.

Deaths

Shelley Ann Bolo, 25, a sales representative for the Polygram Corp., stabbed to death Sept. 7 in Los Angeles. She was employed by Polygram seven years and is survived by her parents and three sisters.

Tom Wilson, 47, record producer who had supervised sessions by Bob Dylan and Simon & Garfunkel, of arteriosclerotic cardiovascular disease Sept. 6 at this home in Los Angeles. Survivors include his mother and a son.

Teddy Hill, 68, tenor saxophonist and bandleader who became prominent in the 1930s and recorded for several labels, in Cleveland last month. Men like Roy Eldridge, Dizzy Gillespie, Chu Berry and Dicky Wells performed in the Hill band and in 1940, Hill operated Minton's Playhouse in New York's Harlem, the club which later became the birthplace of bop jazz.

Sam H. Lazarov, 78, violinist and orchestra leader, Aug. 22 in Memphis. He led the Melody Makers many years and his group was the first to broadcast on radio from the Peabody Hotel in Memphis in the 1920s.

Alexander J. Sobol, 57, of a heart attack Sept. 4 in Philadelphia. He organized his Music Masters band in 1932 and was popular in the Philadelphia area many years. He is survived by four sisters.

Jack Fine, 62, veteran independent promotion executive who formerly held positions with Atlantic Records and ABC-Paramount, in New York Sept. 7. Burial was in Detroit.

Scott-Heron Tapes 2 Anti-'Dust' Spots

NEW YORK—Arista artist Gil Scott-Heron has recorded two radio spots warning against the dangers of the drug PCP or "angel dust."

The two spots, one 15 seconds, the other 30 seconds, were requested by radio station KJLH-FM in Los Angeles. "Angel Dust," also warning about the dangers of the drug, is a track on the new "Secrets" LP.

Black Music Assn. Elects Heads

Continued from page 3
for the industry to respect black music."

One specific issue which Gamble mentioned was that increased sales of black music has not been matched by upward mobility of black executives. "You can see the need for more assimilation of blacks within the higher echelons of the industry," Gamble said.

Other issues which the organization reportedly is eager to tackle include improving black radio signal strength, establishing fair credit and billing procedures for black distributors and retailers, and broadening the economic base of black product through crossover.

The meetings were chaired by Gamble, Wright, Jules Malamud, senior vice president and managing director of the organization and

Glenda Gracia, the association's executive director.

Other appointments announced at the conference include Mary Mason, announcer at WHAT-AM in Philadelphia as conference chairman; Brian King as manager of membership services, and Tom Noonan, associate publisher of Billboard, as chairman of the membership committee.

Board members present for all or part of the four-day session included Jack Gibson, Jack The Rapper, newsletter; Sidney Miller, Black Radio Exclusive; O.C. White, WAWA-FM, Milwaukee; Larkin Arnold, Capitol; Harold Childs, A&M; Dave Clark, TK; Cecil Holmes, Casablanca; George Butler, CBS; Robert Gordy, Jobete; Barrie Bergman, Record Bar/Tracks; Ernie Leaner, Ernie's One-Stop in Chi-

cago; Jim Tyrell, CBS; Stevie Wonder, Maurice White and Valerie Simpson.

Members of the executive committee in attendance included Leon Huff, Philadelphia International; Jay Jacobs, William Morris; Earl Shelton, Mighty Three Music; Willie Barney, Barney's One-Stop in Chicago; Stan Hoffman, Prelude Records; Miller London, Motown; Walt Love, KKTT-AM, Los Angeles; Harry Coombs, Philadelphia International; Ray Harris, AVI; Skip Miller, Motown; Don Mizell, Elektra/Asylum; Bunky Sheppard, 20th Century-Fox; Bob Ursery, Warner Bros.; John Smith, ABC; Eddie Pugh, Casablanca, and Curtis Mayfield.

Representing the advisory board were Ewart Abner; Clarence Avant, Tabu; Joe Cohen, NARM; John Cohen, Disc Records; Don Cornelius, "Soul Train"; Steve Diener, ABC; Stan Gortikov, RIAA; Cy Leslie, Pickwick; Alan Livingston, 20th Century-Fox; Bruce Lundvall, CBS; Mike Maitland, MCA; Chuck Smith, Pickwick; Irwin Steinberg, Polygram; Bob Summer, RCA; Don Zimmermann, Capitol; and Lee Zhito, Billboard.

New Companies

Encore Talent, Inc., an agency, formed by Columbia act Moe Bandy. Ronnie Spillman has been tabbed president, with Ray Baker, Bandy's producer/manager, named vice president. Address: 2137 Zercher Road, San Antonio, Texas 78209, (512) 822-2655.

Ego Media, a full-line production firm, formed by Robert Hertner. Included are publishing arms **Supergo Music (BMI)** and **Alterego Music (ASCAP)**. Address: 1531 Lookout Road, Agoura, Calif. 91301, (213) 889-8417 or (213) 271-0353.

Broadcast Alternatives, a radio syndication company and radio station consultant, launched by Greg Koziar, chairman; Bud Wilson, president; and Gene Bramlett, manager of operations. Address: Box 1141 Toms River, N.J. 08753.

Monterey Sound Recording Studio and Monterey Sound Productions formed by Woody Barr, president, and Don Lucky, vice president and general manager. Address: 121 A Oceanview Blvd., Pacific Grove, Calif. 93950, (408) 373-1778.

Mike's Artist Management formed by Mike Bone and Michael J. Lembo, former president of MJL Management, which is being superseded by the new firm. Clients include NRBQ, Pezband and Baby Grand. Address: 308 East 51st St., New York 10022, (212) 759-9658.

Noel's Ark Music Company, an ASCAP-affiliated subsidiary of the BMI-tied Muzacan Publishing Co., formed by Doug Culbert. Address: 44844 Michigan Ave., Canton, Mich. 48188, (313) 525-4496.

Skyfield Management founded by Skyfield Productions Inc. as a joint venture with Wonderland Corp. of Monterey, Mass. Principals are Robert W. Whitmore and Robert Fish. First signing is Falcon Eddy. Address: 928 Broadway, New York 10010, (212) 674-0749.

Jazzdance Records, an independently distributed label, formed by saxophonist Robin Kenyatta. Address: P.O. Box 5118, FDR Station, New York 10022, (212) 758-8446.

Steve Leeds Promotions launched

to specialize in AOR promotion in the Northeast. It will operate out of Champion Entertainment in New York. Address: 130 W. 57th St., New York 10019, (212) 765-8553.

Genya Ravan Productions formed with the first LP under this arrangement being Ravan's own "Urban Desire." Address: c/o Michael Heketeon, TWM Management, 641 Lexington Ave., New York 10022, (212) 421-6249.

Starloft Agency formed by Paul Zukoski, Heddie Tracy and Cynthia Gibson. Initial clients include Gil Scott-Heron and Sun. Address: 250 W. 57th St., New York 10019 (212) 541-7900.

Musicvision, a marketing and promotion company, launched by Dennis Lavinthal and Howard Gillman, former sales executives with ABC. Also joining the staff are Lenny Beer and Toni Profera, most recently in promotion at 20th Century. Address: 4744 El Cabellero Road, Tazana, Calif. 91356, (213) 997-1515.

A.P.B. Records formed by Aaron Applebaum, president. Address: P.O. Box 772, New York 10019.

Nightwatch Records launched by Bill Jetter, president. Address: 8545 Highton Court, Cincinnati 45236, (513) 891-0956.

Video Promo Set For VIP Stores

LOS ANGELES—Crosse & Doppler Advertising, Inc., which handles the VIP Record and Tape stores here, is placing video promotion units into certain of those outlets.

Three stores have been selected initially, according to Tom Cross, agency president, for the Sony VO 2600s with CVM 1750s.

The stores, with one store located in Long Beach and the other two in Los Angeles, were selected on the basis of their sales strength and will have units operational by Oct. 1.

"At the moment we are asking record labels for 3/4-inch cassettes," indicates Crosse, who adds that labels will be free to utilize the video units on a rental basis.

Free "air time," however, is available initially, according to Crosse, for interested labels.

Set Picture Disk For Blondie LP

LOS ANGELES—Chrysalis is releasing a special picture disk of its new Blondie LP, "Parallel Lines" at the beginning of October.

The disk, expected to retail in the neighborhood of \$13.98, will be for consumer consumption both in the U.S. and internationally. Copies also will be made available to radio and press.

Approximately 50,000 copies of the disk will be produced, according to Stan Layton, national sales manager, who indicates the production figure is based upon distributor interest.

Musexpo Video Set

NEW YORK—A continuous, 24-hour video showcase facility will be available to delegates to Musexpo on Nov. 4-8, at the Konover Hotel in Miami Beach.

Using the closed circuit television system of the hotel, videotapes of artist performances and company promos can be transmitted simultaneously to all 500 rooms of the hotel as well as offices, booths and corridors with tv monitors.

Billboard SPECIAL SURVEY For Week Ending 9/23/78

Billboard Special Survey Hot Latin LPs

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NEW YORK (Salsa)		SAN ANTONIO (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	HECTOR LAVOE La Comedia, Fania 522	1	JOE BRAVO Is Back, Fredy 1085
2	BOBBY RODRIGUEZ Y LA COMPANIA Latin From Manhattan, Vaya 72	2	VICENTE FERNANDEZ A Pesar de Todo, Caytronics 1526
3	OSCAR DE LEON El Oscar de Salsa, Top Hits 2026	3	JUAN GABRIEL Espectacular, Pronto 1036
4	CHARANGA AMERICA El Sonido 2079	4	ROCIO DURCAL Canta a Juan Gabriel, Pronto 1031
5	FANIA ALL STARS Spanish Fever, CA 35336	5	LUPITA D'ALESSIO Juro Que Nunca Volvere, Orfeon 021
6	LA SONORA PONCENA Explorando, Inca 1050	6	CHELO A La Inspiracion de J. Jimenez, MZT 1238
7	CELIA CRUZ/WILLIE COLON Only They Could Have Made This Album, Vaya 66	7	LOS TIGRES DEL NORTE Numero 8, Fama 564
8	JUSTO BETANCOURT BORINCUBA Libra 2003	8	AGUSTIN RAMIREZ El Parrandero, Fredy 1095
9	WILFRIDO VARGAS Y SUS BEDUINOS Punto y Aparte, Karen 37	9	CADETES DE LINARES Tu Nombre, Rames 22
10	GRAN COMBO En Las Vegas, EGC 15	10	RIGO TOVAR 2 Tardes de Mi Vida, Mericana/Melody 5610
11	ORQUESTA NOVEL Salud Dinero Y Amor, Fania 520	11	SUNNY AND THE SUNLINERS 3028
12	CHARANGA CHICAGO 701	12	RUBEN NARANJO Felicidades, Zarape 1126
13	R. REY Y B. CRUZ Viven, Vaya 67	13	CHELO La Voz Ranchera, Muzart 10638
14	LOUIE RAMIREZ Louie Ramirez and Friends, Cotique 1096	14	YOLANDA DEL RIO La Hija de Nadie, Arcano 3202
15	LA DIMENSION LATINA 780 Kilos de Salsa, Top Hits 2025	15	IRENE RIVAS Vida Min, Cara 004
16	WILLIE COLON/HECTOR LAVOE Deja vu, Fania 529	16	LUCHA VILLA Interpreta a Juan Gabriel, Muzart 1731
17	LIBRE Tieme Calidad, Salsoul/Salsa 4114	17	CORENLIO REYNA Te Vas Angel Mio, CR 5052
18	ROBERTO ROENA No. 9, International 924	18	JUAN GABRIEL Denme Un Ride, Arcano 3412
19	VARIOUS ARTIST Salsa Disco Party, TR 130	19	CEPILLIN La Feria de Cepillin, Orfeon 16005
20	LOS KIMBOS Hoy Y Manana, Cotique 1095	20	CEPILLIN Vamos a la Escuela, Orfeon 16-010
21	LEBRON BROS. 10th Anniversary, Cotique 1093	21	LOS HUMILDES Besitos, Fama 560
22	IMPACTO CREA Vaya 71	22	YOLANDA DEL RIO Tradiciones al Estilo de Y. Del Rio, Arcano 3405
23	ISMAEL RIVERA/RAFAEL CORTIJO Llaves de Tradicion, Tico 1419	23	JULIO IGLESIAS A Mis 33 años, Alhambra 38
24	ANGEL CANALES Live at Roseland, TR	24	CAMILO SESTO Entre Amigos, Pronto 1034
25	CACHAO Dex, Salsoul SAL 4115	25	BROWN EXPRESS Pilares de Cristal, Fama 562

SEPTEMBER 23 1978 BILLBOARD

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(M-9085)

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 Sept. 20 Paramount Theater, Seattle
 Sept. 21 Civic Auditorium, Portland
 Sept. 22 Masonic Auditorium, San Francisco
 Sept. 23 Civic Auditorium, Santa Monica
 Sept. 26 Regis College, Denver

Oct. 9 Univ. of Michigan, Ann Arbor
 Oct. 10 The Palace, Cleveland
 Oct. 12 State Theater, Minneapolis
 Oct. 13 Auditorium Theater, Chicago
 Oct. 14 Royal Oak Theater, Detroit
 Oct. 15 Univ. of Wisconsin, Madison

Oct. 19 Music Hall, Boston
 Oct. 20 Colony Coliseum, Albany
 Oct. 21 Beacon Theater, New York City
 Oct. 22 Yale University, New Haven
 Oct. 27 Kennedy Center, Washington, D.C.
 Oct. 29 Academy of Music, Philadelphia

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- CHANSON
Ariola 50039
- City to City
GERRY RAFFERTY
UA 840
- Whatever Happened
CHRIS REA
UA 879
- Youngblood
WAR
UA 904
- Love or Something
KENNY ROGERS
UA 903
- Magic in Your Eyes
EARL KLUGH
UA 877
- CRYSTAL GAYLE
UA 858
- Flame
RONNIE LAWS
UA 881
- BRASS CONSTRUCTION IV
UA 916
- You Light Up My Life
FERRANTE & TEICHER
UA 908

- Rough
TINA TURNER
UA 919
- BILLY JOE SPEARS
UA 921
- Stranger in Town
BOB SEGER
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- Sleeper Catcher
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Capitol 383
- Hey Jude
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- Meet The Beatles
BEATLES
Capitol 2047
- Second Album
BEATLES
Capitol 2080
- Something New
BEATLES
Capitol 2108
- 65
BEATLES
Capitol 2228

- Early Beatles
BEATLES
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- BEATLES VI
Capitol 2358
- Help
BEATLES
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- Rubber Soul
BEATLES
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TOP LPs & TAPE

POSITION 106-206

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	8-8 TAPE	CASSETTE	REEL TO REEL
106	108	12	MICHAEL STANLEY BAND Cabin Fever Arista AB 4182	7.98		7.98		7.98	
107	110	5	BEATLES Beatles 1962-66 Capitol SKBD 3403	10.98	10.98	10.98			
119	5	ATLANTIC STARR A&M SP 4711	7.98		7.98		7.98		
124	2	CHUCK MANGIONE The Best Of Chuck Mangione Mercury SRM 28601	11.98	11.98			11.98		
110	82	43	EARTH, WIND & FIRE All 'N' All Columbia JC 34905	7.98		7.98		7.98	
111	113	23	HEATWAVE Central Heating Epic JE 35290	7.98		7.98		7.98	
112	81	11	MICHAEL JOHNSON The Michael Johnson Album EMI America SW 17002	N/A	N/A			N/A	
133	3	MUPPETS & ROBIN GIBB Sesame Street Fever Sesame Street CTW 79005	7.98		7.98		7.98		
114	114	69	BEE GEES Here At Last... Live RSO RS-2 3991 (Polydor)	11.98	12.98		12.98		
115	118	7	LEON RUSSELL Americana Parade PAK 3172 (Warner Bros.)	7.98		7.98		7.98	
116	116	44	ELECTRIC LIGHT ORCHESTRA Out Of The Blue J&R J&RZ-35467 (CBS)	11.98	11.98		11.98		
117	117	33	JOURNEY Infinity Columbia JC 34912	7.98		7.98		7.98	
118	90	13	DAVE MASON Mariposa Do Ora Columbia JC 35285	7.98		7.98		7.98	
130	3	GIL SCOTT-HERON & BRIAN JACKSON Secrets Arista AB 4189	7.98		7.98		7.98		
120	128	14	BOB SEGER & THE SILVER BULLET BAND Live Bullet Capitol SKBB 11523	7.98		7.98		7.98	
121	121	10	SOUNDTRACK The Buddy Holly Story Epic SE 35412	7.98		7.98		7.98	
NEW ENTRY			DAN HILL Frozen In The Night 20th Century T 558	7.98		7.98		7.98	
137	2	JOE COCKER Luxury You Can Afford Aylum GE 145	7.98		7.98		7.98		
124	126	7	SOUNDTRACK Eyes Of Laura Mars Columbia JS 35487	7.98		7.98		7.98	
125	131	15	RITA COOLIDGE Love Me Again A&M SP 4699	7.98		7.98		7.98	
126	89	6	SAMMY HAGAR All Night Long Capitol SMAS 11812	7.98		7.98		7.98	
144	4	SOUNDTRACK Animal House MCA 3046	7.98		7.98		7.98		
128	134	33	GEORGE BENSON Weekend In L.A. Warner Bros. 2WB 3179	12.98	12.98		12.98		
129	129	7	CHERYL LADD Capitol SW 11808	7.98		7.98		7.98	
130	132	7	HAMILTON BOHANNON Summertime Groove Mercury SRM 1 3728	7.98		7.98		7.98	
155	2	LEE OSKAR Before The Rain Elektra GE 150	7.98		7.98		7.98		
132	136	8	ELVIS PRESLEY Elvis Sings For Children And Grownups Too RCA CPL 2901	5.98	6.98		6.98		
133	140	14	AC/DC Power Age Atlantic SD 19180	7.98		7.98		7.98	
134	139	10	THIN LIZZY Live And Dangerous Warner Bros. 2WS 3213	9.98		9.98		9.98	
135	115	11	VARIOUS ARTISTS Disco Party Mercury 2207/8 (T.R.)	8.98		8.98		8.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	8-8 TAPE	CASSETTE	REEL TO REEL
147	5	NORMA JEAN Beausville BRK 4984 (Warner Bros.)	7.98		7.98		7.98		
137	127	21	SUN Sunburn Capitol ST 11723	7.98		7.98		7.98	
138	138	13	BOBBI HUMPHREY Freestyle Epic JE 35138	7.98		7.98		7.98	
151	3	THE TRAMMPS The Best Of The Tramps Atlantic SD 19194	7.98		7.98		7.98		
154	2	JANIS IAN Columbia JC 35325	7.98		7.98		7.98		
141	143	12	LE ROUX Louisiana's Le Roux Capitol SW 11734	7.98		7.98		7.98	
142	142	32	TUXEDO JUNCTION Butterfly FLY 067	7.98		7.98		7.98	
143	145	4	SANTA ESMERALDA Beauty Casablanca NBLP 7109	7.98		7.98		7.98	
144	148	12	JOHN PRINE Bruised Orange Aylum GE 139	7.98		7.98		7.98	
145	149	2	GREG KIHN Next Of Kihn Beserkley BRZ 0058 (Janus/GRT)	7.94	7.94		7.94		
146	146	50	KANSAS Point Of Know Return Mercury 12 34929 (Epic)	7.98		7.98		7.98	
147	150	4	GENYA RAVAN Urban Desire 20th Century 7562	7.98		7.98		7.98	
158	4	LEO KOTLKE Burnt Lips Chrysalis CHR 1191	7.98		7.98		7.98		
161	5	PAT METHENEY GROUP ECM 1 1114 (Warner Bros.)	7.98		7.98		7.98		
150	152	4	RITCHIE FAMILY American Generation Merlin 2215 (T.R.)	7.98		7.98		7.98	
NEW ENTRY			NICK GILDER City Nights Chrysalis CHR 1202	7.98		7.98		7.98	
152	99	10	PETER GABRIEL Peter Gabriel Atlantic SD 19181	7.98		7.98		7.98	
153	160	24	SOUNDTRACK The Rocky Horror Picture Show ODE DSU 21653 (JEM)	8.98	8.98	NA	8.98		
154	156	23	REO SPEEDWAGON You Can Tune A Piano, But You Can't Tune Fish Epic JE 35087	7.98		7.98		7.98	
165	4	BONEY M Night Flight To Venus Sire SRK 6062 (Warner Bros.)	7.98		7.98		7.98		
156	157	5	JESSE WINCHESTER A Touch On The Rainy Side Beausville BRK 4984 (Warner Bros.)	7.98		7.98		7.98	
170	2	CITY BOY Book Early Mercury SRM 13737	7.98		7.98		7.98		
158	98	7	JEFF WAYNE/VARIOUS ARTISTS War Of The Worlds Columbia PCJ 35290	13.98	13.98	13.98			
159	168	225	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	7.98		7.98	7.98	7.98	
160	167	5	FRANKIE VALLI Is The Word Warner/Curb BSK 3233	7.98		7.98		7.98	
NEW ENTRY			MECO The Wizard Of Oz Millennium MNLF 8009 (Casablanca)	7.98		7.98		7.98	
173	3	SALSOU ORCHESTRA Salsoul Orchestra's Greatest Disco Hits Salsoul SA 8508 (RCA)	7.98		7.98		7.98		
174	3	MCCRARY'S Loving Is Living Portrait JR 34764 (CBS)	7.98		7.98		7.98		
164	164	65	ANDY GIBB Flowing Rivers RSO RS-1 3019 (Polydor)	7.98		7.98		7.98	
NEW ENTRY			SOUNDTRACK An' Misbehavin' RCA/Red Seal CBL 2 2565	11.98	11.98		11.98		
166	166	6	WAR Young Blood United Artists UALA 904	7.98		7.98		7.98	
167	171	2	LEON REDBONE Champagne Charlie Warner Bros. BSK 3165	7.98		7.98		7.98	
168	172	19	FOGHAT Stone Blue Beausville BRK 4977 (Warner Bros.)	7.98		7.98		7.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	8-8 TAPE	CASSETTE	REEL TO REEL
169	177	12	JANE OLIVOR Stay The Night Columbia JC 35437	7.98		7.98		7.98	
170	97	8	GRACE JONES Fame Island ILPS 9525 (Warner Bros.)	7.98		7.98		7.98	
171	106	34	KENNY ROGERS Ten Years Of Gold United Artists UALA 835	7.98		7.98		7.98	
184	2	GLADYS KNIGHT & THE PIPS The One And Only Ruddah BDS 5781 (Arista)	7.98		7.98		7.98		
193	10	LENNY WILLIAMS Spark Of Love ABC AA 1073	7.98		7.98		7.98		
174	120	44	ERIC CLAPTON Slowhand RSO RS-1 3030	7.98		7.98		7.98	
186	2	SYNERGY Cords Passport PB 6000 (Arista)	8.95		8.95		8.95		
176	181	5	LARRY CARLTON Warner Bros. BSK 3221	7.98		7.98		7.98	
177	179	19	B.B. KING Midnight Believer ABC AA 1061	7.98		7.98		7.98	
178	178	23	HEART Magazine Mercury MRS 5098	7.98		7.98		7.98	
NEW ENTRY			DELLS New Beginnings ABC AA 1100	7.98		7.98		7.98	
190	2	SYLVERS Forever Yours Casablanca NBLP 7103	7.98		7.98		7.98		
181	185	92	EAGLES Hotel California Aylum GE 103	7.98		7.98		7.98	
182	187	13	PATRICK JUVET Got A Feeling Casablanca NBLP 7101	7.98		7.98		7.98	
194	44	DONNA SUMMER Once Upon A Time Casablanca NBLP 70782	11.98	11.98		11.98			
195	2	STANLEY TURRENTINE What About You Fantasy F 9563	7.98		7.98		7.98		
185	189	10	CAPTAIN & TENNILLE Dream A&M SP 4707	7.98		7.98		7.98	
NEW ENTRY			BLONDIE Parallel Lines Chrysalis CHR 1192	7.98		7.98		7.98	
187	196	51	STEVE MARTIN Let's Get Small Warner Bros. BSK 3090	7.98		7.98		7.98	
188	197	7	JIMI HENDRIX The Essential Jimi Hendrix Reprise ZRS 2245 (Warner Bros.)	12.98	12.98		12.98		
189	191	5	SHAUN CASSIDY Warner/Curb BS 3057 (Warner Bros.)	6.98		6.98		6.98	
NEW ENTRY			DON RAY Garden Of Love Polydor PD 1 6150	7.98		7.98		7.98	
191	192	19	KISS Double Platinum Casablanca NBLP 7100 2	12.98	12.98		12.98		
192	200	17	BONNIE TYLER It's A Heartache RCA AFL 1 2821	7.98		7.98		7.98	
193	199	21	JAMES BROWN Jam 1980's Polydor PD 1 6140	7.98		7.98		7.98	
194	188	44	ROD STEWART Foot Loose & Fancy Free Warner Bros. BSK 3092	7.98		7.98		7.98	
195	123	12	HERBIE HANCOCK Sunlight Columbia JC 34907	7.98		7.98		7.98	
196	125	11	SWEET THUNDER Fantasy F 9547	7.98		7.98		7.98	
197	135	12	SNAIL Cream 1009	7.98		7.98		7.98	
198	153	24	WINGS London Town Capitol SW 11777	7.98		7.98		7.98	
199	159	10	VARIOUS ARTISTS California Jam 2 Columbia PCJ 35389	13.98	13.98		13.98		
200	162	29	PEABO BRYSON Reaching For The Sky Capitol ST 11729	6.98		7.95		7.95	

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Abba	62
AC/DC	133
Ambrosia	82
Ashford & Simpson	32
A Taste Of Honey	9
Atlanta Rhythm Section	44
Atlantic Starr	108
Roy Ayers	66
Beatles	20, 75, 96, 107
Toby Beau	98
Bee Gees	114
George Benson	128
Stephen Bishop	81
Blondie	186
Hamilton Bohannon	130
Boney M	155
Boston	2
Brothers Johnson	7
James Brown	193
Peter Brown	56
Jackson Browne	51
Peabo Bryson	200
Jimmy Buffett	100
Captain & Tennille	185
Larry Carlton	176
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Shaun Cassidy	33, 189

Cheap Trick	92
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Eric Clapton	174
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Joe Cocker	123
Natalie Cole	7
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Con Funk Shun	49
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Chick Corea	86
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Bob Dylan	73
Eagles	181
Earth, Wind & Fire	110
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Dan Fogelberg & Tim Weisberg	19
Foghat	168
Foreigner	3, 104
Foxy	21
Peter Gabriel	152
Crystal Gayle	78
Genesis	94
Andy Gibb	29, 164
Nick Gilder	151
David Gilmore	90

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Inside Track

Following EMI's latest global executive shuffle, look for changes at the board level soon. . . . Scuttlebutt has RCA raising its price on its entire country catalog to \$7.98 as the year ebbs. . . . The key FBI agent in tape piracy investigation and enforcement over the past six years, Phil Altpeter, is leaving the Los Angeles bureau. He will be quartered in the new enlarged Palm Springs FBI office, where he will no longer be doing tape piracy investigation.

Whatever happened to Ron Alexenburg and his highly touted but long overdue new label bankrolled by MCA Records? Four months have passed and still no act acquisitions announced, no new executive staff appointments nor regional staff. Initially it was rumored Alexenburg was building his own parallel distribution system within MCA by bringing in his own people to the branches. As time goes by, speculation heightens that he may take over the entire MCA Records operation which recently has lost Rocket and Midsong labels. . . . Mark Andes, bassist with Firefall, is the son of actor Keith Andes. . . . Mike Curb's tv spots for his Republican run for Lt. Gov. of California have deemphasized his industry connection. Now they boast of his running one of the most successful companies in "his industry."

LEFTOVER FROM THE WEA YEAREND ROADSHOW: Taking not even a backseat to the marvelous comedy of Steve Martin on the WB Records' filmed presentation was marketing boss Rich Lionetti's imitation of Frank Sinatra's "All The Way." The number sparkled because Lionetti, whose mimicry was excellent, was singing over the actual musical tracks provided by Sinatra's office. In addition, Alan Perper and Fred Salem of the WEA home-office crew did special lyrics for each of the four regionals. The words about Georgie Rossi and his L.A. crew were as funny as anything Martin did. America's hottest comedian actually did 35 minutes of special filming for the WB presentation of which producer Jo Bergman used about 20% because of time. His highlight was a serious thank you to all for making "King Tut" such a monster, after which he said: "I want to especially thank Mo (Ostin) and Curley and Larry, too."

Martin, avariciously guzzling white wine and smoking cigarettes in one portion, attempted to demonstrate his new LP, constantly dropping the tone arm on the record and never finding the tracks he wanted to play. He ended his bit by producing a worn dollar bill and explaining a national contest, wherein the person selling the most of his new album, "Wild And Crazy Guy," got the buck. He does most of the new album material on an NBC-TV prime time special Nov. 22.

Georgie Rossi, L.A. branch manager, convulsed the returning WEA traveling executives by having a one-man band herald their return as they stepped off the WB corporate jet here Tuesday evening (12). . . . Each of the four nights when a banquet was held, Joann Pell, who oversaw the entire tour, prepared a surprise festive motif for the cocktails preceding the dinner. Her Los Angeles carnival midway was the topper, members of the roadshow agreed. . . . George Rossi got a Sony Betamax for his being named branch manager of the year.

Bob Murphy, L.A. branch sales manager, upon seeing a large group of E.F. Hutton brokers gaping at the WEA carrying on during the label presentations, commented: "When WEA music plays, E.F. Hutton listens." The brokerage house was holding meetings down the corridor at

the Marriott Inn here. . . . Dave Mount, L.A. branch marketing coordinator, who headed the branch's entertainment committee for the event, hired a musician/actor, who approached Henry Droz drunkenly as the WEA leader was giving his banquet speech. The accordion-playing actor accused Droz of being his brother and badly advising him through his life. Peak came when the accordionist accompanied himself as he sang a great parody, "You Louse Up My Life." . . . Firefall, Stevie Nicks, Chaka Khan and Prince personally attended the L.A. WEA roadshow evening fest.

BACK ON THE TRACK: Vaughn Horton, who penned "Mocking Bird Hill" and many other country flavored ditties, is on the mend after a heart attack. He survived a near fatal attack six years ago in Nashville. He can be reached at PO Box 505, New Port Richey, Fla., where he now resides. . . . Concert promoter Robert A. "Skip" Chernov lost his bid for the Republican mayoral primary in Providence, R.I., to incumbent Vincent Cianci, who nabbed 97% of the vote. . . . Because the British musicians union demands U.S. tv networks reciprocate whenever an American act appears on Britain's screens, U.K. label executives hope American affiliates will be trying to get more English acts on American shows. Otherwise, they point out, Yank acts will get less exposure in the U.K. . . . Johnny Mandel has been signed to compose the score for the film, "Agatha," according to Gary Le-Mel of First Artist Music. . . . Artie Ripp, former executive with Kama Sutra and Buddah Records, addresses the opening fall meeting of California Copyright Conference Tuesday (26) evening at Sportsmen's Lodge, North Hollywood. Reservations can be phoned in (213) 466-3834. Irwin Pincus has succeeded Helen King, who died recently, as its president.

Chrysalis will now release its double live Jethro Tull LP on Sept. 29. Entitled "Jethro Tull—Bursting Out," the two-disk set was recorded entirely from one recent European date and contains no studio overdubbing or editing of song material.

Pianist/bandleader Toshiko Akiyoshi will headline a special concert featuring only female jazz artists Wednesday (27) at Northwestern Univ.'s Pick-Staiger Hall.

The performances are part of a celebration of women's role in jazz, being sponsored by the Jazz Institute of Chicago. Rare footage of great jazz females will be unspooled and panel discussion of businesswomen in jazz will be heard.

Slated to perform also are Judy Roberts, Geraldine De Haas, Polly Podewell, Earma Thompson, Betty Dupree, Julie Kiner, Diane Ellis and Vicki Alexander.

Peggy Lee's out of the hospital and recovering from a severe illness at her Beverly Hills home.

Musexpo is looking for artists to headline two showcase performances at its fourth international record and music industry convention Nov. 4-8 in Miami Beach. Each showcase will be limited to three new acts. Labels and managers may contact Musexpo officials here for further information. . . . A scholarship fund has been established by the Blackbyrds at Howard Univ.'s Duke Ellington School for the Arts to assist graduating seniors. The annual \$1,000 award will go to a student elected by the commencement class.

Alta Distributing Co. hosts its annual convention Sept. 14-16 in Park City, Utah for its combined Southwest and Intermountain forces.

Columbia Shifts A&R/Marketing Meets

LOS ANGELES—In a move to strengthen its West Coast operation, Columbia is now holding its weekly a&r/marketing meeting in its offices

here the first week of every month.

The session is chaired in New York by Jack Craig, the label's senior vice president and general man-

ager, who will now fly to L.A. monthly along with four national vice presidents: Joe Mansfield, marketing; Arma Andon, artist development; Ron McCarrell, merchandising; and Bob Sherwood, promotion. Also included is Mike Martinovich, vice president, merchandising, CBS.

Four national directors will also make the trip: Fred Humphrey, album promotion; Vernon Slaughter, jazz/progressive marketing; Hope Antman, press and public information; and Ed Hynes, sales and artist development.

The first L.A. meeting took place Monday (11) and was co-chaired by Craig and Don Ellis, Columbia vice president, a&r, the label's only national vice president on the West Coast.

The move is designed to reflect the increased number of Columbia artists who are based on the West Coast and the closer working relationship the label is seeking between its a&r and marketing divisions.

Executive Turntable

• Continued from page 4

vice president of operations, becomes president; Jimmy Grimes becomes vice president of merchandising; and George Balicky is promoted to assistant director of merchandising. . . . Audrey Joseph is the new head of Pro-Media-Motion, a division of Aria Productions, created to handle in-house independent promotion in New York. . . . Kip Kirby, freelance writer and publicity director for the Exit/In in Nashville, to Billboard as a Nashville reporter.

Isidore Philosophie becomes chairman and president of AudioMagnetics, Irvine, Calif. Dom Saccaccio, president of AudioMagnetics since September of 1976, resigns his position. In addition, Stewart Schlosberg, former vice president of industrial sales, becomes executive vice president; Jim Lantz, former vice president of consumer sales, is vice president of sales; and Bob DuPries, former vice president of manufacturing for Europe, becomes vice president of manufacturing for the U.S. . . . Archie C. Purvis, director of industrial marketing for MCA DiscoVision, Los Angeles, will also head the company's national sales force for consumer videodisks.



SLOW GOLD—Emmylou Harris is congratulated on the occasion of her first gold album by, from left, Andy Wickham, Warner Bros. vice president and director of country music and Mo Ostin, WB chairman. The award is for "Elite Hotel," Harris' second album for the label which was released in January 1976 and finally went gold last August.

INDIE DISTRIBS

ABC Corrals 70 At Caribou Ranch

LOS ANGELES—ABC Records held its independent distribution meeting at the Caribou Ranch in Colorado Sept. 6-13, bringing in its entire independent distribution force plus its own two branches.

The label, with 19 independent distributors, brought in different groups of distributors at different times. This marks the first time a label has segmented its national sales program into groups of distributors. A total of about 70 persons were on hand.

The meetings were set to discuss the label's fall program and the September/October release of new LPs.

Goody Folk Meeting At Ellenville, N.Y.

NEW YORK—The Sam Goody Records retail chain will hold its second annual convention at Ellenville, N.Y., for four days beginning Monday (18).

The meeting, at the Nevele Country Club, will bring together store managers and record department managers from each of the 20 Goody stores on the East Coast.

Though recently taken over by Pickwick, the Sam Goody chain has retained autonomy over its affairs.

Heading the list is a double pocket best of LP by Steely Dan, a Jimmy Buffett live LP which will contain three new cuts, a best of Joe Walsh LP and several others. ABC is looking to release singles from Steely's LPs.

In addition to its distributors, ABC had on hand representatives from its creative services department, Arnie Orleans, the label's new vice president, sales and merchandising and others. Representatives from GRT Corp. were also in attendance.

At the meetings, Orleans announced that B.J. McElwee, also attending, has been elevated to vice president, field sales promotion.

ABC had Land Cruisers and Hondas for its guests to use while in Colorado. Then as a giveaway, the vehicles went to distributors.

Ronstadt Pic Disk

LOS ANGELES—Asylum releases 150,000 picture disks of Linda Ronstadt's "Living In The U.S.A." album in late October. The disks, which will retail for \$15.98, carry on the roller-skating motif of the cover art and depict Ronstadt lacing up her skates.



PARTY PAIR—Lyricist Bernie Taupin, left, and Alice Cooper at a L.A. studio celebrating the wrapup of Cooper's "From The Inside" LP due on Warner Bros. Based on Cooper's experiences recovering from alcoholism, Taupin was a collaborator on the project.

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