

# Billboard

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83<sup>rd</sup>  
YEAR

A Billboard Publication

The International Music-Record-Tape Newsweekly

Oct. 28, 1978 • \$2.50 (U.S.)

## Bar Coding Firm At CBS In 1979; Trigger a Trend?

By ROMAN KOZAK

NEW YORK—CBS becomes the first major American label to commit itself to bar coding (early next year), with A&M and ABC both stating they hope to also bar code product by early 1979.

Previously, only product on such small labels as Inner City and Pacific Arts has been available with bar coding.

The subject of bar coding has been a major topic at the National Assn. of Recording Merchandisers, though progress has been slow. Major racks and retail chains have been among its most persistent proponents.

It has generally been felt that bar coding could not impact on the industry until a substantial segment of currently available product is imprinted. Industrywide, it calls for a Herculean effort.

But the CBS decision, fulfilling a promise made by Bruce Lundvall, president of the CBS Records Division at the NARM convention last March, is seen as a precedential move, likely to trigger similar action by the majors.

Other manufacturers are at various points along the road to adopting bar coding, with

(Continued on page 26)

## U.S. Labels Irked With Canada-Made LP Flow

By JOHN SIPPEL

LOS ANGELES—A steadily growing influx of Canadian manufactured album product into this country is rankling U.S. labels.

"We are aware of the problem," admits Frank Mooney, vice president, marketing, sales distribution, CBS Records, New York. "A solution is under discussion and we are certain the problem will be resolved."

Dick Sherman, vice president, marketing, Casablanca Records, says he was aware of the problem six months ago. When he was informed that certain East Coast tonnage users

were being offered his label product made in Canada, he took steps through Mauri Lathower, international boss, to throttle the transshipping. Sherman says to his knowledge the product flow from the Dominion into this country has ceased.

The rumored growing flow of primarily Canadian-produced LP product has been brought to the attention of label executives by accounts, whose sales volume has been crippled by competitors, charging lowball

(Continued on page 26)

## Nashville: a Week To Remember

By GERRY WOOD

NASHVILLE—It was a country music week to go down in the record books: more business conducted by more music businessmen, more fun by more fun seekers and more music by more music makers.

Bleary-eyed music and radio personalities have returned to their respective cities after surviving a week of shows, meetings, one-on-one dealings, corporate meetings, deejay interview sessions, hospitality suites, seminars, awards and banquets.

The week produced a hefty blend of slated activities and peripheral events, both social and business. More than 4,000 persons registered for the Grand Ole Opry Birthday Celebration—a happy 53 years for the venerable country show.

More than \$1 million was pumped into the Nashville economy as record and radio leaders poured into town from the U.S., Canada and overseas from Sunday through Saturday (15-21)

(Continued on page 100)

## Gospel Acts Shift Sound To Reach Larger Audience

By JEAN WILLIAMS

LOS ANGELES—Gospel artists are looking to grab a large slice of the mass marketplace by changing the sound of the music.

And ABC Records may be the first major label to take gospel into disco through a gospel/disco LP called "Hallelujah Disco."

The label is also packaging a multi-gospel artists LP which contains a compilation of tunes easily adaptable to discos, according to Sonny Carter, head of the label's gospel division.

He notes that not only will the company seek out the inspirational discos popping up across country but also will go through regular discos and radio channels to break these artists to the mass market.

The LP will include cuts by the Rev. Nat Townsley, Salem Travelers, Inez Andrews and others.

Carter points out that contemporary gospel acts are naturals for this crossover move while taking traditional gospel artists to the mass marketplace requires extensive marketing programs.

Ralph Schechtman, co-owner of Program

(Continued on page 69)



Elton John... a super star, a very special person. The entire MCA Records staff jointly applaud you on your superb performance on the evening of October 14, 1978. The record industry will never be the same.

(Advertisement)

### ISSUES QUESTIONNAIRE

## FCC's Move May Slow AM Stereo's Clearance

By MILDRED HALL

WASHINGTON—A slowdown in the Federal Communications Commission's timetable for authorizing AM stereo broadcasting seems to be inevitable, judging from the tough and cautionary questionnaire the Commission has put out on technical and allocations problems which still need to be solved.

The commissioners' original enthusiasm for fast action, at the FCC's Sept. 14 meeting, has given way to worries about how AM stereo will fit in with the present allocations structure, and the possible future narrowing of bandwidths in a move designed to let more stations go on the air.

The FCC Thursday (19) said the first order of business in the AM stereo rulemaking would be to require many more answers from the five systems being considered—Belar, Harris, Kahn/Hazeltine, Magnavox and Motorola.

The FCC wants correction of what it considers to be technical flaws. Also, it wants the systems to comment more fully on the overall impact of an AM stereo system on reception by monophonic sets.

Obviously based on the report of its engineers, the FCC list of its

(Continued on page 116)



SECRETS—Gil Scott-Heron's remarkable new album—is bulleted across the board! Rising fast on pop and R&B charts, it's already a top-10 jazz LP, boosted by strong immediate reaction to "Angel Dust." (AS 0366) Gil's hottest single ever. And his current nationwide concert tour continues to build even wider popular acclaim for this major artist. SECRETS (AB 4189) by Gil Scott-Heron and Brian Jackson. It's their greatest album yet. On Arista Records and Tapes. (AS 0366)

(Advertisement)



AMERICA, GET READY.  
THE OUTLAWS  
WILL EXPLODE.

ON  
ARISTA RECORDS  
AND TAPES

AB 4205



# NEIL SEDAKA

*First the single, now the album.*

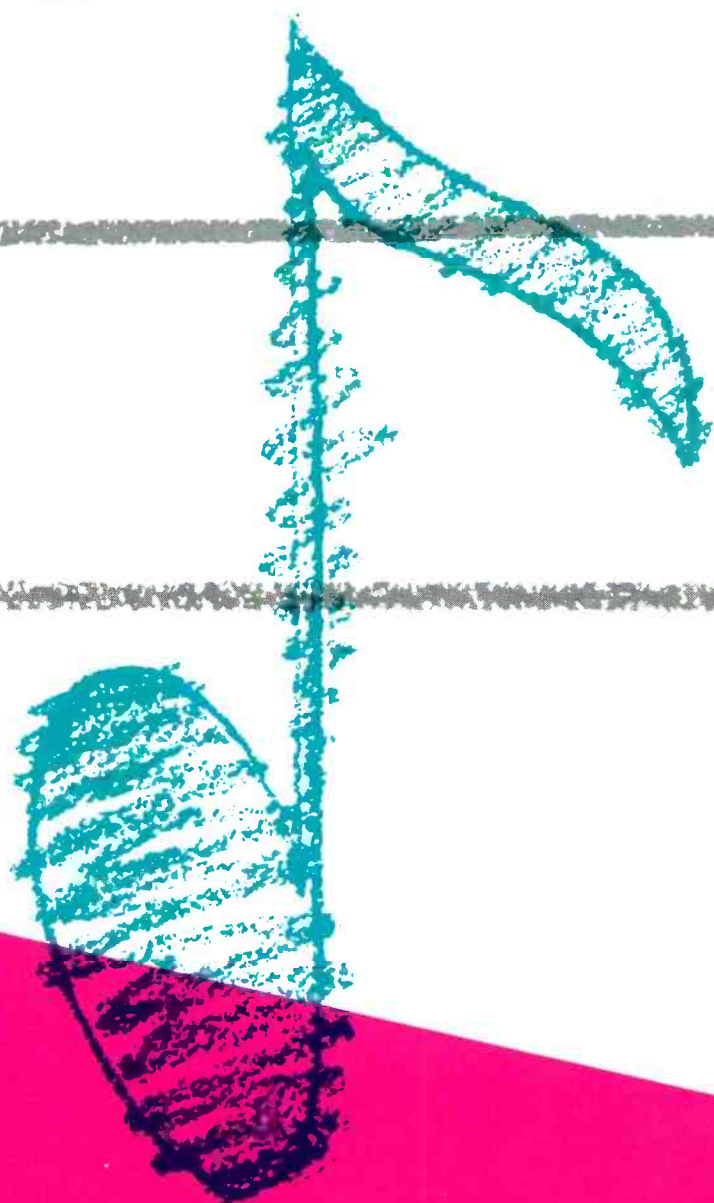
*ALL YOU NEED IS THE MUSIC...and a lot of love.  
Neil Sedaka gives you both, on record and in person.*

*See him in a city near you, hear him on a radio  
near you...and then take him home with you.*

*ALL YOU NEED IS THE MUSIC, on Elektra  
Records and Tapes* (6E-161) 

*Produced by Neil Sedaka and Artie Butler*

© 1978 Elektra/Asylum Records • A Warner Communications Co.



*Neil Sedaka, on tour:*

*November 16—Philadelphia  
Shubert Theater*

*November 17—New York  
Avery Fisher Hall*

*November 18—Boston  
The Paradise Club*

*November 20—Buffalo  
Kleinhans Music Hall*

*November 21—Cincinnati  
Palace Theater*

*November 24—Milwaukee  
Performing Arts Center*

*November 25—Chicago  
Park West*

*November 26—Minneapolis  
The Guthrie Theater*

*November 29—St. Louis  
Kiel Opera House*

*November 30—Nashville  
Grand Ole Opry*

*December 2—Miami  
Gussman Auditorium*

*December 3—Tampa/St. Petersburg  
Bayfront Center Auditorium*

*December 4—Birmingham  
Jefferson Civic Center*

*December 5—Atlanta  
Symphony Hall*

*December 7—Houston  
Jones Hall*

*December 8—Waco, Texas  
Baylor University*

*December 10—Dallas  
McFarlin Auditorium*

*December 13—San Francisco*

*December 15—Los Angeles  
16 The Roxy*



# Label Growth Sees Corporate Titles Bloom

By PAUL GREIN

LOS ANGELES—The demands of a rapidly expanding business have led several American record companies to stratify their upper management, having a chairman and in some cases even a vice chairman in addition to a president.

Fully half of the top 10 combined labels on Billboard's recent share-of-chart report for the first six months of 1978 employ the title of chairman, namely Warner Bros., Atlantic, Elektra/Asylum, A&M and Casablanca. Other companies on the mid-year tally which follow this form are United Artists and Motown.

Reasons given for the trend include a desire to divide the myriad business and creative responsibilities of record company leadership, the need to elevate top executives and give them prestige titles on par with those used at competitive companies, and a reflection of the general top level expansion at record companies which has also resulted in more vice presidents and more highly-organized departments.

Other factors cited include the need to have a top executive in the home office when the chairman is on a road trip or just enjoying a less deskbound lifestyle, making it easier for the president to take over in the event the chairman dies, retires or leaves the

company, and deflecting the notion of the one-man company by having two or three top executives.

The leadership models take several forms, ranging from Warner Bros., which has Mo Ostin serving as both chairman and president, to UA, which has Artie Mogull and Jerry Rubinstein as co-chairmen.

According to Mogull, he concentrates on the creative side, promotion and sales, while Rubinstein handles financial, legal and business affairs.

Commenting on his two-year presidency of United Artists when it was owned by Transamerica, Mogull notes, "Before, I was doing all of it and not very well. I wasn't devoting as much time to the creative side, which is what I think I'm best at." Mogull previously held top a&r positions at Warner Bros., Capitol and MCA.

As for the present structure, Mogull states: "It just evolved as we decided to be partners. It was obvious that since Jerry was a lawyer and accountant he should take care of that side."

One of the companies that pioneered the trend toward chairmanships was Warner Bros. In May 1972 Mo Ostin was named

chairman of the label, from president, while Joe Smith was upped to president from executive vice president. In December 1975, when Smith left the company to take on the chairmanship of Elektra/Asylum, Ostin assumed that title as well.

"When Joe moved over to Elektra," notes Stan Cornyn, WB executive vice president, "there was no reason for his old title, so it was retired." He acknowledges that Ostin officially has both titles, but notes, "No one calls him president; it's a paper redundancy. He doesn't go around wearing his titles like Idi Amin wears medals."

Cornyn adds that he handles a lot of the day-to-day administrative functions and deals with Warner's big vendors—pressing plants and jacket manufacturers. Ostin is occupied to a great degree wooing talent and being available to artists, agents, managers and attorneys.

Cornyn characterizes as "reasonable" the trend toward stratified management at record companies, because it makes them less dependent on one executive "in the event of the traditional auto accident or his being hired away by another company."

(Continued on page 25)



**SONG PROTEST**—A group of pickets in sympathy with the Rev. Jesse Jackson's campaign against the Rolling Stones' current LP, "Some Girls," demonstrate outside the Manhattan headquarters of Warner Communications Inc. Group considers lyrics to one of the Stones' tunes demeaning to black women.

## Solons OK Returns Bill At 11th Hr.

By MILDRED HALL

WASHINGTON—In a dramatic last minute rescue, a bill to ease tax treatment on returns for record manufacturers and distributors was made part of the overall tax reform bill passed by the 95th Congress during its last hours.

The bill, H.R. 3050, will permit record and tape manufacturers and distributors to exclude from taxable gross income the amount attributable to returns made within four months and 15 days after the close of the current taxable year.

Under the present law, record manufacturers and distributors who use an accrual method have to include total shipments in the current annual tax base.

Reported income can be reduced only in the year the unsold returns are actually sent back to the shipper, although many returns do not come back until the first quarter of the following year or later.

The legislation was originally designed to help only sellers of paperbacks and magazines. But at hearings by the House Ways and Means Committee, Recording Industry Assn. of America and National Assn. of Recording Merchandisers spokesmen successfully urged the committee to include recordings (disks, tapes and cassettes) in the tax amendment because of their similar marketing problems.

(Continued on page 26)

## CBS & Sony Linking In Digital Audio Test

By ALAN PENCHANSKY

CLEVELAND—CBS Records is moving toward its first digital audio recordings, with the partnership of CBS and Sony in Japan providing the impetus.

The Japanese joint technical development venture has encouraged experimental taping sessions in the U.S., the most recent and important of which culminated Oct. 15 at the Masonic Temple here.

Visitors to the big, mid-city auditorium saw CBS Masterworks engineers working in tandem with a team from Sony's new U.S. digital

audio division. The new Sony wing it based in San Francisco.

CBS and Sony both were taping separately the choral finale of Beethoven's Ninth Symphony in a three-hour session with the Cleveland Orchestra.

Conductor Lorin Maazel is recording all nine of the Beethoven Symphonies for CBS, and the sessions with huge chorus, solo singers and full orchestra rounded out production of the cycle.

The Sony digital machines also

(Continued on page 88)

OCTOBER 28, 1978 BILLBOARD

### SPECIAL LIMITED EDITION

## Tapes Absent On Kapp Watergate LP

By ELIOT TIEGEL

LOS ANGELES—Two hundred copies of a record that would have been—"The Nixon Tapes" narrated by George C. Scott—are being issued sans the tapes as a select limited edition by persons involved in the aborted project.

The ruling by the Supreme Court that Warner Communications and the national television networks could not have access to the tapes already played in open court killed the plans by Warner Communications and the networks to present this material to the general public.

Nevertheless, Michael Kapp, producer-director for the LP project, has had the 200 copies pressed by Warner Bros. Records and they are being distributed to persons around the country who Kapp says, "I think would be interested in such a record." The LP is solely a project by Kapp himself.

The one disk LP (plans were for a two-record set) contains a booklet of transcripts of the Nixon tapes which Warner Communications and the networks hoped to be able to use, plus Scott's narration leading into segments where the taped conversations were to be installed.

The single LP, a sampler of sorts

into what might have been, contains 10 blank bands where former President Richard Nixon's own taped recorded conversations with members of his staff were to go.

The transcript booklet, based on the tapes which were played in court during the trial of Watergate de-

(Continued on page 25)

### FATHER DENIES IT'S HIS SON'S VOICE

## Court Restrains Purported Presley 'Pretty Baby' 45

By SALLY HINKLE

NASHVILLE—Vernon Presley and the RCA Corp. have obtained a temporary restraining order in Chancery Court against further production or distribution of the purported Elvis Presley first recording, "Tell Me Pretty Baby," on the Elvis Classic label.

Placed on the market last month by Dallas promoter Andrew Lee Jackson in conjunction with Cin/Kay Record Distributing of Nashville, the record was allegedly recorded by Elvis at a demo session in Phoenix in early 1954 before he signed his first recording contract with Sun Records in Memphis.

In an affidavit filed by Vernon Presley Oct. 11, Presley states that Elvis "was not in Phoenix in 1954. He did no entertainment of any kind except in school and church before he made his first record with Sun in Memphis in mid-1954."

Felton Jarvis, Presley's producer from 1965 until Presley's death last year, has also filed an affidavit stating that he never heard Presley mention making a record in Phoenix.

Vernon Presley and RCA, which bought all the known rights to Presley's recording in 1955, are seeking an unspecified amount of damages from Jackson, doing business as In-

ternational Classic Productions in Dallas, and Hal Freeman of Cin/Kay Record Distributing.

They are also seeking a permanent injunction against promotion and sale of "Tell Me Pretty Baby" as an Elvis recording.

Chancellor C. Allen High granted a temporary restraining order against Jackson and Freeman to remain in effect until a hearing on the lawsuit Nov. 1.

Freeman says his firm had backed off promotion of the record before the court order halted distribution of the disk.

"I asked the people in Dallas to provide further proof that the singer on the record was indeed Elvis some 10 days before the order," notes Freeman. "When they didn't provide it, we quit actively promoting the record."

Freeman says his firm has shipped some 18,000 copies of the single, which retails for \$4.95. Additionally, he notes that his firm is acting solely as a distributor, receiving five cents for each record sold through it.

"We're referring any orders we get to Dallas now," he says.

# Kirshner/CBS Forge New Partnership In Publishing

NEW YORK—CBS Records is moving to strengthen its publishing operation with the formation of a new partnership, Kirshner/CBS Music Publishing.

The new firm includes the present Don Kirshner catalog and its staff of writers as well as all the future activities of Don Kirshner Music (BMI) and Kirshner Songs (ASCAP).

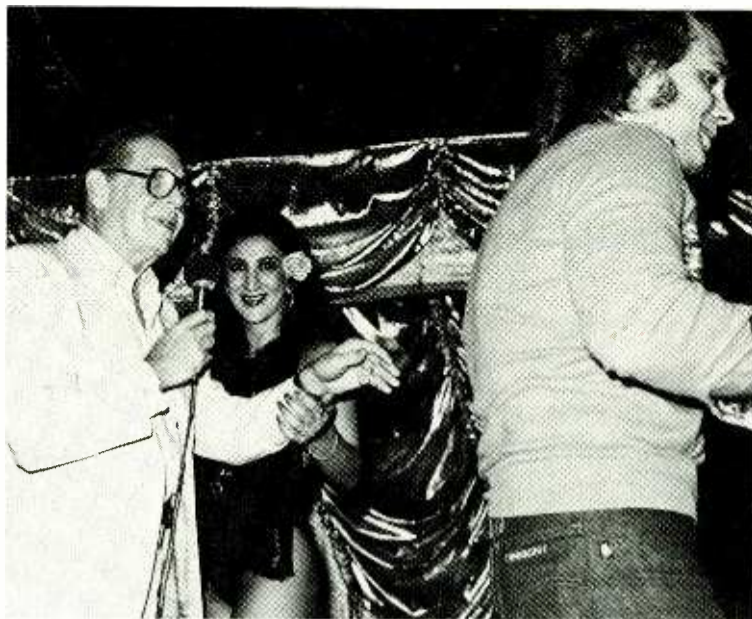
The new enterprise will be managed by Kirshner Music under the direction of Herb Moelis, executive vice president of the Kirshner Entertainment Co.

The new company will be an "independent situation" but will work in conjunction with Rick Smith, vice president and general manager of April Blackwood Music, the music publishing arm of CBS Records, says Kirshner.

Though not giving figures he adds that the partnership with CBS represents a significant investment on the part of CBS, enabling the company to make major inroads into the publishing market. Kirshner is also involved with CBS as president of Kirshner Records, a label distributed by CBS.

"This new agreement with Don Kirshner is a major part of our long-term plans for growth," comments Walter Yetnikoff, president, CBS Records Group.

Kirshner's two music publishing operations presently include more than 600 compositions. Songs in the catalog include all the titles written by members of Kansas, and such Kirshner songwriters as Gene Allan, Phil Cody, Carrol George, Howard Greenfield, Rob Hegel and Gary Knight.



**HALEN TEASE**—Stripper Michelle, of Los Angeles' burlesque palace the Body Shop, gives master of ceremonies Milton Berle a hand during a platinum award presentation for Warner Bros. heavy metal group Van Halen. Michael Anthony, bass player for Van Halen, attempts to disavow knowledge of the proceedings.

OCTOBER 28, 1978 BILLBOARD

## 15 ARE RETAINED

# CMA Elects New Board Members

NASHVILLE—The CMA elected new board members at its annual membership meeting, Thursday (19.).

Those elected to serve as directors for a two-year period are Gayle Hill, G. Hill & Co., advertising agency category; Jim Ed Brown, RCA Records artist, artist/musician category; Tandy Rice, Top Billing Inc., artist manager and/or agent category; John D. Loudermilk, Baton Rouge, La., composer; Mike Burger, WHOO-AM, Orlando, Fla., disk jockey; and Shoo Kusano, Shinko Music, Tokyo, international.

Also: Harry Peebles, Harry Peebles Agency, Wichita, talent buyer or promoter; Lee Zhito, Bill-

board, publications; Tom Collins, Pi-Gem Music, publisher; Neil Rockoff, Storer Broadcasting Co., New York, radio-tv; Jerry Bradley, RCA Records, record company; and Sam Marmaduke, Western Merchandisers, Amarillo, record merchandiser.

Elected as directors at large were Stanley Adams, ASCAP, New York; Charles Scully, SESAC, New York; and E. W. "Bud" Wendell, WSM Inc.

Directors remaining on the board are Bob Austin, Barrie Bergman, Gary Buck, Charlie Colombo, Mary Reeves Davis, Jim Foglesong, Mike Hoyer, Frank Jones, Sam Lovullo, Dan McKinnon, Mike Maitland, Sonny Neal, Charley Pride, Don Romeo and Norro Wilson.

# Executive Turntable

## Record Companies

**Bob Siner**, formerly senior marketing vice president of MCA Records, named executive vice president of the Los Angeles headquartered label. Siner joined MCA in 1971. Also, **Al Bergamo** appointed president of MCA Distributing Corp., Los Angeles. He had been vice president of marketing, West Coast, for Epic, Portrait and Associated Labels. . . . **Joseph F. Dash** becomes



Siner

vice president, business development, CBS Records, New York. Joining the company in 1969 as director of planning for CBS Records, he was recently director, business development, CBS Records. . . . **Sal Uterano** named vice president of sales for Atlantic Records, New York. With the label since 1967, he was most recently director of national sales. . . . **Ken Powell** named vice president of business affairs for A&M Records,



Bergamo

Los Angeles. He had been director of business affairs. . . . **Howard Rosen**, national promotion director for Casablanca Record and FilmWorks, Los Angeles, is now vice president of promotion for the label. . . . **Mark Cope**, formerly advertising and marketing coordinator for Pickwick, named national sales and marketing coordinator for Mushroom Records, Los Angeles. . . . **Denise Gor-**



Dash

**man**, recently music coordinator at K-100-FM in Los Angeles, named national promotion coordinator for Infinity Records, New York. . . . **Donny Brooks**, 20th Century-Fox Records head of Midwest regional promotion, elevated to national r&b promotion director for the label in Los Angeles. Also, **Dorothy Lider**, formerly West Coast regional credit manager for ABC Records, moves to 20th Century-Fox Records as national credit



Uterano

manager. . . . **Judy Libow** promoted to associate director of national pop album promotion for Atlantic Records, New York. She had been national FM promotion coordinator. . . . **Jan Rosenmayer** and **Lydia Sarno** tabbed artist development coordinators for Chrysalis Records, Los Angeles. Rosenmayer had been artist development assistant while Sarno had served as assistant to Ron



Cope

Rainy of Magna Artists. . . . **Tim Burruss**, recently a CBS singles record coordinator, becomes artist development manager for the Atlanta branch, CBS Records. . . . **Rod Linnum**, formerly national merchandising coordinator with Handleman Records in Detroit, moves to the position of regional promotion director for 20th Century-Fox Records, Los Angeles, responsible for the Michigan, Northern Ohio and Western New York



Powell

areas. Also, **Mike Ray** joins the label's field staff as Southwest regional sales representative basing in Houston. . . . **Dennis Hobbs** moves from the marketing to the promotion staff of Janus Records, Los Angeles, responsible for the South central portion of the country and basing in St. Louis. . . . **Jay Miggins**, formerly an inventory specialist for Columbia Records in the Boston branch, is



Rosenmayer

new promotion manager for the Hartford, Conn., branch. . . . **Reggie Sullivan**, with CBS Records as local promotion manager for the Charlotte market, appointed black music marketing local promotion manager for the Atlanta branch. . . . **Jim Del Balzo** appointed national college promotion manager for Polydor Records, New York. He had been in Arista's intern program. Also, **Rish Wood** joins Polydor in the position of local promotion



Lider

manager. He had been operations manager at KINT-AM, El Paso. . . . **Tanya Campana**, formerly with the broadcast division of the GRT Corp., Sunnysvale, Calif., joins First American Records, Seattle, as direct marketing coordinator. . . . **Andrea Ganis** appointed East Coast secondary promotion coordinator for Infinity Records, New York. Most recently she was national



Rosenmayer

secondary promotion manager for Polydor. Also, **Mark Alderman** named West Coast secondary promotion manager for Infinity based in Los Angeles. He had been singles chart editor at Cashbox magazine. . . . **Nat Freedland** becomes director of publicity and artists relations for Fantasy/Prestige/Milestone Records, Berkeley, Calif. He was publisher of music-oriented Event magazine in the Bay Area and previous to that Billboard's



Parks

talent editor in Los Angeles. . . . **Marion Somerstein** becomes national director of publicity and artist relations for Tomato Records, New York. She was East Coast director of publicity at ABC Records. . . . **Barbara Goldstein** named coordinator, press and public information, CBS Records International, New York. She joined the department in January 1977. . . . **Anni Ivil** is vice president of press and artist relations for Casablanca Record and FilmWorks, Los Angeles, after running her own independent publicity organization. **Chris Whorf** remains vice president of creative services for the label. . . . **Henry Moyers** appointed branch manager, ABC Records, New York, replacing **Shelly Rudin** who departed. . . . **Marv Dorfman**, veteran executive in national accounts for A&M, Los Angeles, has left the label. . . . **Matt Parsons**, vice president of r&b at Polydor, New York, has exited the label. . . . **Joe Triscari**, vice president, First American Records, Seattle, has relocated and is now basing out of Denver.

## Music Publishing

**Barry Kimmelman** resigns as executive vice president of Screen Gems-EMI Music Inc. and Colgems-EMI Music Inc. in Los Angeles. On an interim basis, Kimmelman's functions will be administered directly by Lester Sill, president of Screen Gems-EMI Music Inc. . . . **Leeds Levy** becomes executive assistant and vice president of MCA Music based in New York. He was formerly professional manager of the Rocket Publishing Group. . . . **Dude McLean** joins MCA Music as director, writer/artist development basing in Los Angeles.

(Continued on page 116)

# MCA Sees An Expanding Music Role For Vidisks

By STEPHEN TRAIMAN

NEW YORK—Music will play an increasingly important role in the videodisk library of MCA-Disco-Vision. But the problem of securing rights to "creative material" will limit the initial input to the 200 titles accompanying the debut of the Magnavox-built Philips optical player this December.

Initial music titles include the Universal/Motown production of "The Wiz" with Diana Ross and Michael Jackson; "Sgt. Pepper" with the Bee Gees and Peter Frampton; "Elton John At Edinburgh,"

taped in 1976 and released on Scottish television and by ABC here, "American Graffiti," "Animal House" and other major original movie/soundtracks such as "The Sting," and "Jesus Christ Superstar," both of which enjoyed excellent album sales.

"A year from now we'll be much stronger in music," says Norman Glenn, in charge of program development for the MCA videodisk arm, "but rights are still a hassle with everyone from the artists to their pub-

(Continued on page 90)

## EVERYBODY'S DOING IT

# U.K. Phonogram Sales Pitch On TV

By PETER JONES

LONDON—One in every five album packages sold in the U.K. is now advertised on television. Hence the decision of Phonogram U.K. to go for substantial involvement in this field in 1979.

This point arose here in a one-day sales convention of Phonogram where it was explained that an earlier test exercise centered on a Platters album and resulted in 105,000 reported sales and was not consid-

ered worth extending on a national scale.

But the Demis Roussos compilation "Life And Love" had sold a reported 34,000 after 10 days on screen in two test areas and the new thinking is definitely "to get deeper into tv marketing next year."

Reporting at the meeting, Ken Maliphant, managing director, said: "We've broken our old record of 28

(Continued on page 95)

## In This Issue

CAMPUS.....	60
CLASSICAL.....	87
COUNTRY.....	72
DISCOS.....	83
INTERNATIONAL.....	93
JAZZ.....	53
MARKETPLACE.....	70, 71
RADIO.....	30
SOUL.....	68
SOUND BUSINESS.....	54
TALENT.....	56
TAPE/AUDIO/VIDEO.....	88

FEATURES	
Disco Action.....	84
Inside Track.....	116
Lifelines.....	109
Stock Market Quotations.....	10
Studio Track.....	54
Vox Jox.....	47

CHARTS	
Top LPs.....	112, 114
Singles Radio Action Chart.....	32, 34
Album Radio Action Chart.....	36
Boxoffice.....	59
Bubbling Under	
Top LPs/Hot 100.....	47
Jazz LPs.....	48
Hits Of The World.....	106
Hot Soul Singles.....	68
Latin LPs.....	109
Soul LPs.....	69
Hot Country Singles.....	78
Hot Country LPs.....	76
Hot 100.....	110
Top 50 Easy Listening.....	87
Rack Singles/LPs Best Sellers.....	58

RECORD REVIEWS	
Album Reviews.....	98
Singles Reviews.....	104
LP Closeup Column.....	109

# BET ON A FAVORITE.



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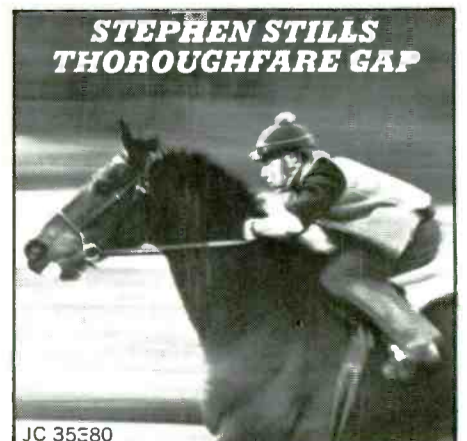
Stephen Stills has always been a hard man to catch up with. His new solo album, "Thoroughfare Gap," is lengths ahead of the pack. It contains some things that will surprise ("that's Stephen Stills!?" ) and delight you. And it contains some of the best pure Stills yet. "Thoroughfare Gap" is one favorite that will pay off big.

## **STEPHEN STILLS. "THOROUGHFARE GAP." FEATURING "CAN'T GET NO BOOTY."**

On Columbia Records and Tapes.

3-1C804

Produced by Stephen Stills, For & Howard Albert for Fat Albert Productions.

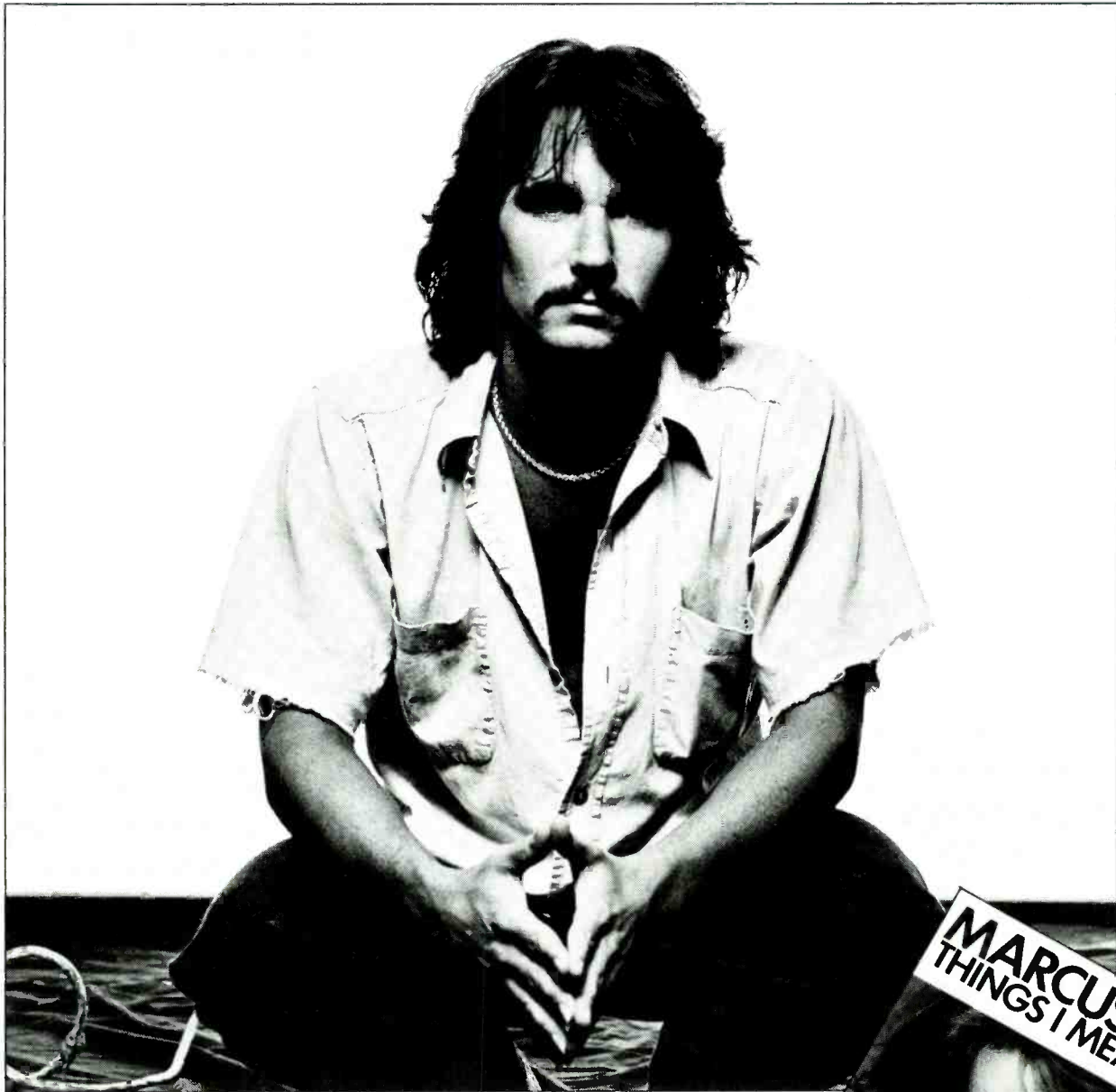






# Marcus Joseph

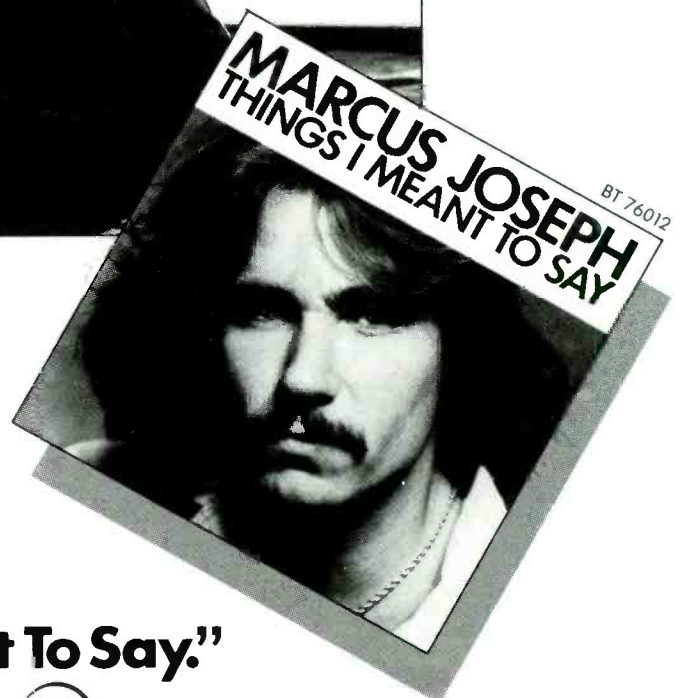
**A CLASSIC MUSIC INDUSTRY  
SUCCESS STORY.**



Marcus Joseph started in the mailroom of a major record company. And it's very likely he'll wind up on millions of turntables throughout the country. His first solo album is a gem, filled with potential hit singles, produced by Parker McGee.

Marcus Joseph had the determination to make it. And now he's got the album.

**Marcus Joseph, "Things I Meant To Say."  
On Big Tree Records and Tapes.**

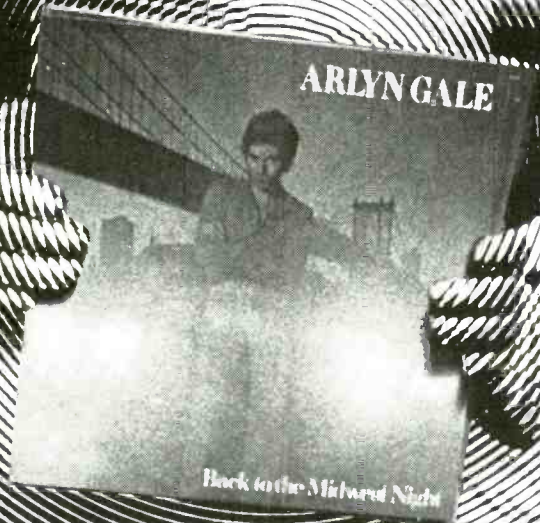


Distributed by ATCO Records

© 1978 Atlantic Recording Corp. A Warner Communications Co.



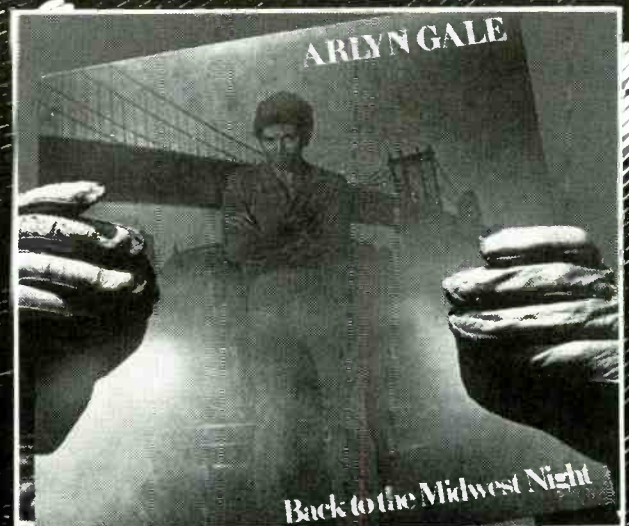
# DETONATION: PLATINUM!



**ARLYN GALE's** debut album explodes  
with edge-of-your-seat rock-and-roll.

*"Back to the Midwest Night."*

**His band is a lethal weapon. His  
performance... intense and tough,  
ARLYN GALE. Radio active sounds.  
Listen with caution.**



AA-1096

Direction-Laurel Canyon Mgmt. c/o Mike Appel  
Produced by Mike Appel & Louis Lahav



RECORDS  
ABC DELIVERS

5 MONTHS' WORK

## Stonebelt Delivers 1st Parachute Hit

By ADAM WHITE

LOS ANGELES—Parachute Records is enjoying its first top 30 hit with Stonebelt's "I Will Still Love You."

"Label's perseverance with the Stonebelt disk, released about five months ago, reflects president Russ Regan's philosophy. "A lot of companies would have let that record die before now," he says, "but we saw what it was doing in smaller markets, and stayed with it. Some good records take a long time to break."

Regan now plans to reprise the success of Stonebelt, a Canadian rock group, with two other rock ensembles, C.Y. Walkin' and Tilt.

He describes the latter, from Detroit, as "a high energy but melodic" band, whose Parachute debut LP has just shipped; and the latter, from Chicago, as "a cross between Fleetwood Mac and Pablo Cruise," whose initial product is due in February.

Other acts include David Castle, singer-songwriter who was Parachute's first signing last year; Shel

Silverstein, idiosyncratic stylist known primarily through recordings of his songs by others; and Sherry Grooms, country-pop performer.

Contemporary rock is one of the two musical areas (the other is r&b) which Regan claims to understand and to enjoy.

Both form the twin foundations upon which he has constructed his label, with distribution and half-ownership in the hands of Casablanca.

Parachute's soul signings include Randy Brown, singer connected with the Homer Banks/Carl Hampton team; Sidney Barnes, one-time member of the Rotary Connection, now solo; Seventh Wonder, group from the Commodores' hometown of Tuskegee, Ala.; and Michelle Williams, daughter of veteran r&b figure, Jerry Williams.

With the company, too, is Morris Jefferson, whose debut LP was disco-slanted. This market is being

(Continued on page 26)

## Black Assn. Firms N.J. For Confab

NEW YORK—The board of directors and staff of the Black Music Assn. will meet in Cherry Hill, N.J., Nov. 17-19 to continue working on projects introduced at the group's recent meeting at La Costa, Calif.

Among the topics to be considered are:

- The forthcoming first annual BMA awards show, slated for national television in 1979. Representatives of the William Morris and ICM agencies will be on hand making presentations relative to who will be handling the production of the show.

- A first annual founders' conference to be held in Philadelphia in June 1979.

- The selection of a public relations firm to handle promotions and press relations.

- Details of the membership campaign.

- A proposed series of six regional meetings designed to bring the association's program into smaller markets.

- The site of the proposed Hall of Fame and Museum.

## Court Hits Film In Frampton Tiff

By ROBERT ROTH

NEW YORK—A temporary injunction was issued here barring advertising or billing of the film, "Sgt. Pepper's Lonely Hearts Club Band" which contains the name of the Bee Gees other than on a line below the name of Peter Frampton.

In his order issued Oct. 13, New York County Supreme Court Justice Israel Rubin declined to enjoin the advertising or distribution of the RSO soundtrack album which has both names on the same line above the film's logotype appearing on the jacket.

The injunction is the latest step in a legal battle begun July 10, 1978, with the filing of a summons and complaint against the Stigwood Group and Robert Stigwood by Gold Leaf Group, Ltd., a corporation owned by Peter Frampton and in turn owning his "motion picture services and recording services for motion picture soundtracks."

Court record disclose that a dispute had been growing for several months over the film's billing, with Frampton's manager and the film's executive producer, Dee Anthony, and Robert Stigwood on opposite sides.

After unsuccessful exchanges of letters, the gauntlet was thrown down on June 14, when Elliot Hoffman, attorney for Frampton and Anthony, telegraphed the Stigwood Organization demanding that an outdoor advertisement at the Rivoli Theatre having the names of both stars on the same line "be painted out by 6 a.m. today."

When the Stigwood Organization refused, the suit was brought claiming that if the billing was permitted to continue that way "the damage to plaintiff is difficult if not impossible of being ascertained."

A permanent injunction was demanded along with \$5 million for each of two causes of action.

An answer filed by the defendants demanded dismissal of the complaint, asserted defenses to all charges, and counterclaimed for a declaratory judgment that "Frampton has no right either to 'sole star billing' . . . or to 'first star billing.'"



IAN IMPRESSES—Ian Anderson, lead singer of Jethro Tull, listens to Blondie's Deborah Harry after the group's Madison Square Garden concert in New York, as wife Shona looks on. The concert was broadcast live via television and radio satellite transmission to an estimated 400 million viewers around the world.

## JAM FILES COMPLAINT

# Suit Asks Probe Of Ticketron Collections

By ALAN PENCHANSKY

CHICAGO—The U.S. District Court here has been asked to look into the way funds collected by Ticketron for concert promoters are managed.

In a three-count complaint, filed by Jam Productions, the court is asked to determine what Ticketron does with promoters funds between the time tickets go on sale and the date of payment.

Ticketron's settlement with promoters follows the actual concert date, and Jam, a major Midwest concert promoter, alleges that its funds have been invested by Ticketron. The interest from the investment was not passed on to Jam, the suit charges.

Count three of the lawsuit filed by attorney Stan Gore will attempt to make the case a class action.

According to Jerry Mickelson, co-principal of Jam, "vast amounts" of money were held by Ticketron in connection with several outdoor concerts held this summer. Mickelson says the suit involves "hundreds of thousands of dollars" in the hands of Ticketron for periods of longer than 30 days.

By failing to turn over interest on

investments, the suit alleges, Ticketron has violated its contract to act as a trustee for the promoter. The suit asks for payment of revenues generated through Ticketron's investment of trust funds.

Suit also alleges that Ticketron doesn't always pay up within 10 days after the attraction has played, the period specified in contract.

Contacted in his New York office, Ticketron president William Schmitt denies that promoters' funds ever have been invested by the company.

"We don't invest monies. What we do is we have an average of five or six weeks collection from the remotes," he says.

Ticketron rarely has an accumulation of promoter's bucks, maintains Schmitt, since remote locations are slow in paying off.

The president explains that few of the remote sales agencies actually are owned by Ticketron.

Ticketron is a division of Minneapolis-based Control Data Corp. The lawsuit, filed in the District Court for the Northern District of Illinois, names Control Data as defendant.

## Epic's Focus On Superstars' Product

NEW YORK—Though in the last two years the emphasis at CBS Records has been on breaking new artists, for the Christmas season this year the marketing push at the Epic, Portrait and Associated Labels is on superstar product.

"What we will spend will be equal to the total revenues of some major companies in this country, no matter what the product line. You cannot have an artist like Ted Nugent, without representing it as a substantial dollar investment," declares Jim Tyrrell, vice president, marketing, Epic, Portrait and Associated Labels.

Artists whose product is benefiting from this multimillion-dollar campaign include the Jacksons, Nugent, Isley Brothers, Kansas, Meat Loaf, Heatwave, Heart, Teddy Pendergrass, the O'Jays, Boston, and Dan Fogelberg & Tim Weisberg.

All these LPs represent real or potential million sellers, and as the Christmas season approaches, all are being marketed and merchandised individually to their specific markets as well as being part of an overall strategy to reach the mass consumer market. Tyrrell estimates the cost of

advertising and promoting each LP to the platinum level is close to \$500,000 a release.

"When you begin to use media like television, or People Magazine, you are not dealing with the core audience anymore. You are now dealing with all ages, religions, demographic and psychographic persuasions," says Tyrrell.

## New PVC Label Issued By JEM

NEW YORK—JEM Records is introducing a new domestic label, PVC, for product tagged as special interest and for collectors.

Releases will be distributed to retail outlets via JEM's warehouses in New Jersey and California.

First items include Big Star's "Third" and a double live set by Van Der Graaf, "Vital."

Forthcoming is Anthony Phillips' "Private Parts And Pieces," available Nov. 15 by arrangement with Hit & Run Management, Passport and Arista. It is a collection of solos, duets and ensembles written and recorded by Phillips in 1972-76.

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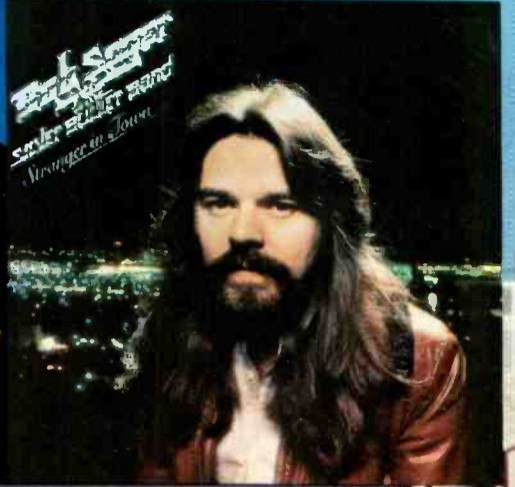
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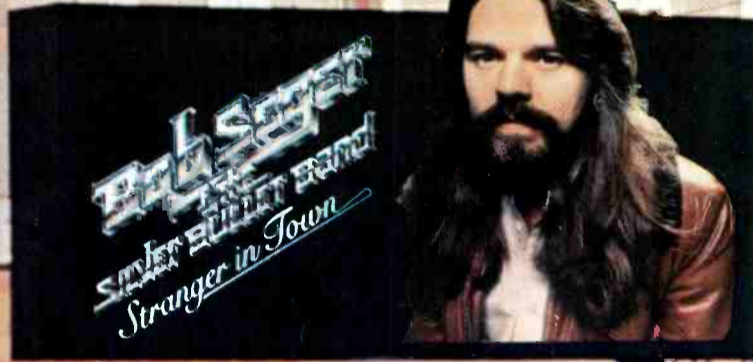
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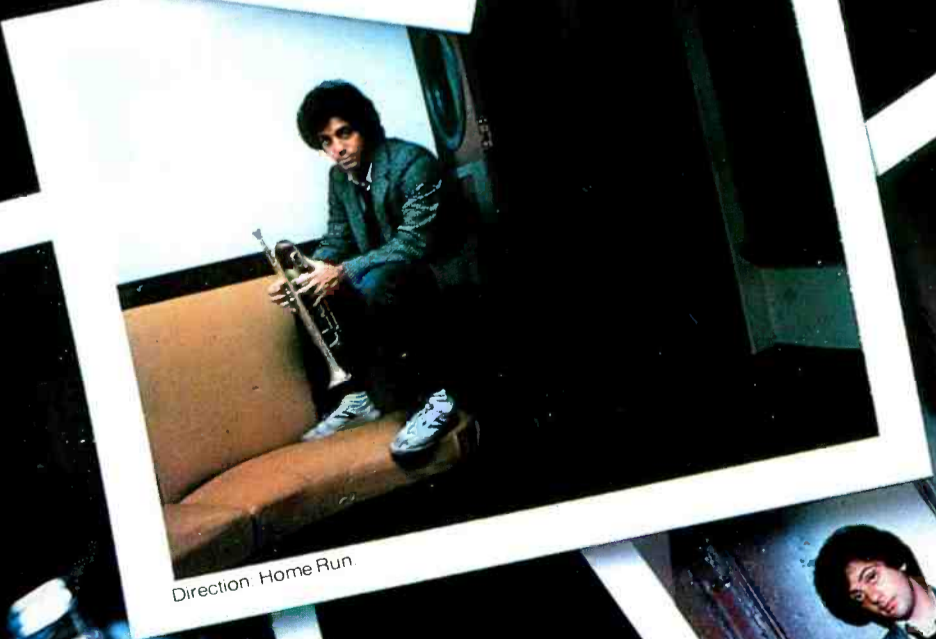
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- 9/30 Boston Gardens  
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- 10/5 Maple Leaf Gardens  
Toronto, Can.
- 10/6 Memorial Auditorium  
Buffalo, N.Y.
- 10/8 Centennial Hall  
Toledo, Ohio
- 10/9 Market Square Arena  
Indianapolis, Ind.
- 10/11 Richfield Coliseum  
Cleveland, Ohio
- 10/12 Chrysler Hall  
Ann Arbor, Mich.
- 10/13 Chicago Stadium  
Chicago, Ill.
- 10/15 Milwaukee Arena  
Milwaukee, Wisc.
- 10/16 St. Paul Civic Center  
St. Paul, Minn.
- 10/18 Kemper Arena  
Kansas City, Mo.
- 10/20 Checker Dome  
St. Louis, Mo.
- 10/22 Omaha Civic Center  
Omaha, Neb.
- 10/24 McNichols Sports Arena  
Denver, Colo.
- 10/26 Salt Palace  
Salt Lake City, Utah
- 10/28 Oakland Coliseum  
Oakland, Calif.
- 10/30 The Forum  
Englewood, Calif.
- 10/31 San Diego Sports Arena  
San Diego, Calif.
- 11/2 A.S.U. Activity Center  
Phoenix, Ariz.
- 11/6 Seattle Coliseum  
Seattle, Wash.
- 11/7 Portland Coliseum  
Portland, Ore.
- 11/8 Vancouver Coliseum  
Vancouver, Can.
- 11/14 Tucson Civic Center  
Tucson, Ariz.
- 11/17 The Summit  
Houston, Tex.
- 11/18 Dallas Convention Center  
Dallas, Tex.
- 11/20 L.S.U. Assembly Center  
Baton Rouge, La.
- 11/22 Birmingham Arena  
Birmingham, Ala.
- 11/23 Mid South Coliseum  
Memphis, Tenn.
- 11/24 Jackson Coliseum  
Jackson, Miss.
- 11/26 The Omni  
Atlanta, Ga.
- 11/28 Bay Front Center Auditorium  
St. Petersburg, Fla.
- 11/29 The Sportatorium  
Miami, Fla.
- 12/1 Jacksonville Civic Center  
Norfolk, Va.
- 12/3 Greenville Coliseum  
Greensboro, N.C.
- 12/4 The Scope  
Norfolk, Va.
- 12/6 Charlotte Coliseum  
Charlotte, N.C.
- 12/8 Freedom Hall  
Louisville, Ky.
- 12/9 Municipal Auditorium  
Nashville, Tenn.
- 12/10 The Riverfront  
Cincinnati, Ohio
- 12/11 Civic Center  
Pittsburgh, Pa.
- 12/14-16 Madison Square Garden  
New York City, N.Y.

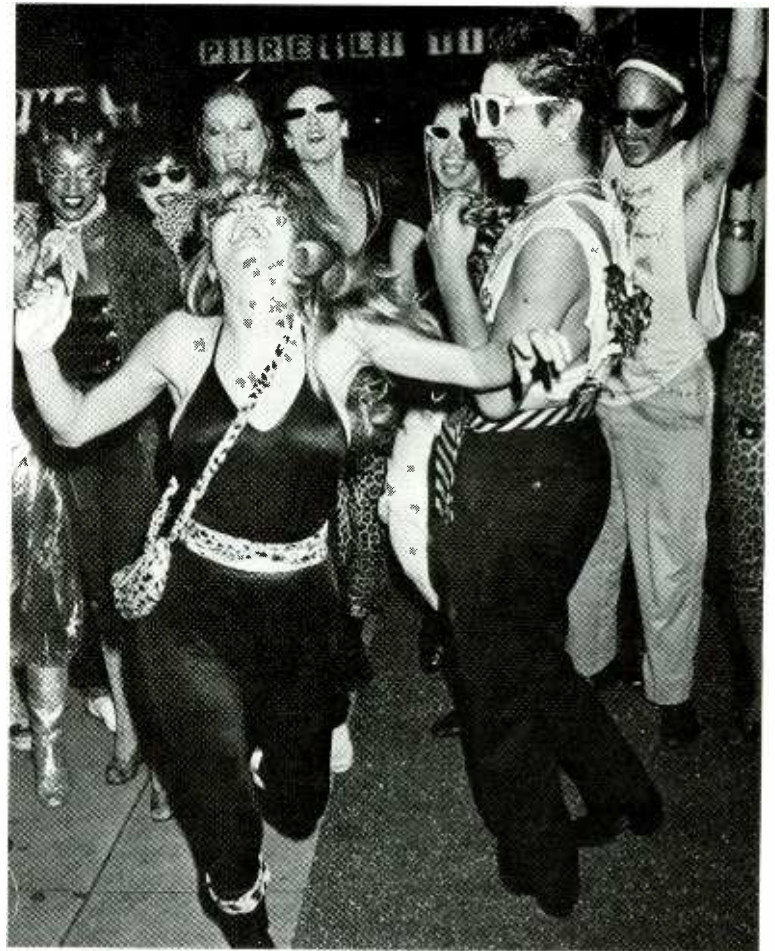
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Date record first hit charts	Pos.	Wks.	ARTIST - RECORDING	Label
5/7/66	63	9	HOLIDAYS I'LL LOVE YOU FOREVER	Golden World 36
9/9/72	66	8	HOLIEM, DANNY COLORADO	Tumbleweed 1004
1/20/62	30	13	HOLLAND, EDDIE JAMIE	Motown 1021
2/8/64	76	5	LEAVING HERE	Motown 1052
5/23/64	54	7	JUST AIN'T ENOUGH LOVE	Motown 1058
8/29/64	58	6	CANDY TO ME	Motown 1063
9/30/72	57	10	HOLLAND-DOZIER featuring LAHONT DOZIER WHY CAN'T WE BE LOVERS	Invictus 9125
5/16/64	98	1	HOLLIES JUST ONE LOOK	Imperial 66026
11/20/65	32	12	LOOK THROUGH ANY WINDOW	Imperial 66134
7/23/66	42	10	I CAN'T LET GO	Imperial 66186
10/29/66	5	14	BUS STOP	Imperial 66214
3/18/67	7	10	ON A STOP STOP	Imperial 66231
6/3/67	11	14	PAY YOU CAROUSEL	Imperial 66240
9/30/67	28	7	JUST ONE LOOK	Imperial 66258
6/12/67	44	7	CARRIE-ANNE KING MIDAS IN REVERSE	Epic 10180
10/7/67	9	8	JENNIFER ECCLES DO THE BEST YOU CAN	Epic 10234
12/2/67	51	13	SORRY SUZANNE HE AIN'T HEAVY HE'S MY BROTHER	Epic 10298
3/16/68	40	8	THE TOP	Epic 10361
9/14/68	93	11	I CAN'T TELL THE BOTTOM FROM LONG COOL WOMAN IN A BLACK DRESS	Epic 10454
4/19/69	56	8	LONG DARK ROAD	Epic 10613
12/20/69	7	18	HOLLOWAY, BRENDA EVERY LITTLE BIT HURTS	Epic 10871
5/30/70	82	4	I'LL ALWAYS LOVE YOU	Epic 10920
6/24/72	7	15	OPERATOR	Tamla 54094
11/4/72	26	11	JUST LOOK WHAT YOU'VE DONE	Tamla 54111
5/2/64	13	10	YOU'VE MADE ME SO VERY HAPPY	Tamla 54155
8/8/64	60	5	HOLLY, BUDDY RAVE ON	Coral 61885
3/6/65	25	5	EARLY IN THE MORNING	Coral 61985
6/5/65	78	9	HEARTBEAT	Coral 62006
4/22/67	69	5	IT DOESN'T MATTER ANYMORE	Coral 62051
9/9/67	39	10	RAINING IN MY HEART	Coral 62074
11/2/57	3	22	HOLLYRIDGE STRINGS ALL MY LOVING	Capitol 5207
5/17/58	37	10	HOLLYWOOD ARGYLES ALLEY-OOP	Lute 5905
8/10/58	32	7	HOLLYWOOD FLAMES BUZZ-BUZZ-BUZZ	Ebb 119
1/4/59	82	4	HOLMAN, EDDIE THIS CAN'T BE TRUE	Parkway 960
3/1/59	13	14	HEY THERE LONELY GIRL	ABC 11240
8/5/59	88	1	DON'T STOP NOW	ABC 11261
7/4/64	95	1	SINCE I DON'T HAVE YOU	

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| LPs            | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Country        | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Soul           | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
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## Midsong Shaping New Independent Distrib Network

NEW YORK—Midsong Records has firmed up its independent distribution network and is embarking on an expansion program following its separation from RCA Records.

Midsong's distributors are now: Alpha (Northeast); Pickwick (San Francisco, Los Angeles, Florida, Atlanta, Minneapolis, St. Louis, Dallas/Houston); All-South (New Orleans); AMI (Detroit); Associated (Phoenix); BIB (North and South Carolina); Progress (Chicago); Piks (Cleveland); Universal (Philadelphia); Schwartz (Washington D.C.); Sound Records (Seattle); and W.M. Distributors (Denver).

The first two LPs shipped under the new distribution system are "Travolta Fever" and "The Best Of Silver Convention."

Bob Reno, president of the label, says the company has realized \$1 million in advance sales for these two double album sets retailing at \$9.98. The company is enjoying worldwide success with its John Travolta recordings from the "Grease" soundtrack which appear on the Midsong label in territories outside North America.

Midsong intends to remain heavily committed to disco and r&b, and will also look for other television personalities to record in the coming months.

## Top WCI Quarter

Continued from page 10

of \$1.32 up 20%. Revenues were up 16% to \$316.563 million from the same 1977 period.

For the nine months through Sept. 30, income from continuing operations rose 16% to \$55.858 million with the \$3.77 earnings per share up 12%, on a revenues gain of 21% to \$904.427 million. All are nine-month records.

## Memphis Deals For TK, Arista

NEW YORK—Both TK Records and Arista Records have announced separate logo deals with Memphis-based production companies, signifying the continuing revitalization of that city's recording industry.

TK has pactd with Muscle Shoals Sound Records wherein Muscle Shoals Sound will be on the TK-distributed Malaco label. And Arista has made an agreement with Memphis producer Rick Taylor's company, It's All About Records.

The Muscle Shoals Rhythm Section is on the Muscle Shoals Sounds' roster, while the Memphis Horns and the Bar-Kays are affiliated with Rick Taylor.

Taylor's first release via Arista will be the group Fiesta with an LP and single slated. First release under the TK/Muscle Shoals/Malaco pact is a single by the Dealers, although an LP is in the works. Second TK release is by songwriter George Jackson, with a single the initial effort.

## Mints Promote Marshall Tucker

MACON—Capricorn Records is putting pictures of the Marshall Tucker Band on 75 million boxes of Junior Mints candy.

Inside the boxes with the group's picture, are details of a contest in which the grand prize is an all-expense paid trip for three to any Tucker concert in the continental U.S. The 500 second prizes are record albums by the band.

In addition to Junior Mints, other tie-ins for the group include Mateus Wine, BIC Rock Lighters and Pabst Blue Ribbon Beer.

The recent Mateus contest was sponsored by Atlanta wine dealers and featured a grand prize of a seven-day trip to the Mateus Estate in Portugal. The BIC lighters feature the Marshall Tucker logo while the Pabst Brewing Co. is now sponsoring the band in Rockbill's "In Concert" programs at Tucker concert appearances nationwide.



# "Blue Valentine" Tom Waits

*they're living on the fringe, walking the bleak streets, howling at the moon. they're scufflers and kustlers, hypes and hookers, bar flies and back-alley bards. they're the shadows on the dark side of america's dream; they're the heroes in tom waits' music. they're as real as the blues.*

*tom waits, "blue valentine" (6E 162)*

*produced by bones howe  
on asylum records and tapes*



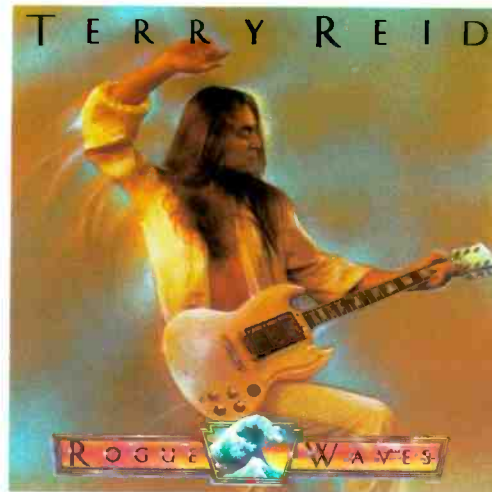
© 1978 Elektra/Asylum Records. A Warner Communications Co.

# The CAPITOL MARKET

THIS MONTH'S RELEASES NOW IN STOCK



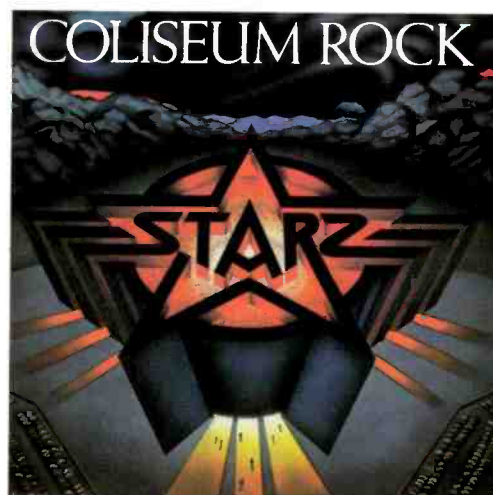
THE BAND/Anthology  
SKBO-11856 • 8X2T-11856 • 4X2T-11856



TERRY REID/Rogue Waves  
SW-11857 • 8XW-11857



DR. HOOK/Pleasure & Pain  
SW-11859 • 8XW-11859 • 4XW-11859



STARZ/Coliseum Rock  
ST-11861 • 8XT-11861 • 4XT-11861



JESSI COLTER/That's The Way A Cowboy Rocks & Rolls  
ST-11863 • 8XT-11863 • 4XT-11863



FREDA PAYNE/Supernatural High  
ST-11864 • 8XT-11864 • 4XT-11864



# The CAPITOL MARKET

THIS MONTH'S RELEASES NOW IN STOCK



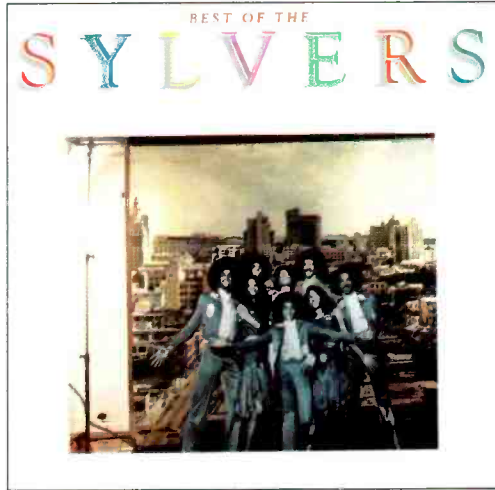
RICHARD TORRANCE/Anything's Possible  
SW-11860 • 8XW-11860 • 4XW-11860



NINO ROTA/Death On The Nile (Soundtrack)  
SW-11866



LEO KOTTKE/The Best  
SWBC-11867 • 8X2W-11867 • 4X2W-11867



THE SYLVERS/Best Of The Sylvers  
ST-1 868 • 8XT-11868 • 4XT-11868



BRINSLEY SCHWARZ/Brinsley Schwarz  
SWBC-11869 • 8X2W-11869 • 4X2W-11869



RENAISSANCE/In The Beginning  
SWBC-11871 • 8X2W-11871 • 4X2W-11871



# MCA & Infinity Host 1st Joint Confab In L.A.



At Infinity's New York launch party, held just prior to the MCA convention, label president Ron Alexenburg, left, introduces MCA Inc. president Sid Sheinberg, first right, to Manhattan Borough president Andrew Stein. Second right is MCA Inc. chairman Lew Wasserman.



Elton John, left, discusses his new MCA album with company president Mike Maitland, right, and vice president of administration Lou Cook.



Infinity chief Ron Alexenburg takes to the dance floor with one of his new artists, Marva Hicks.



Infinity's five-man regional representative force presents a floral tribute to its chief, vice president of promotion Peter Gidion, second right.



In session at the convention, MCA Records vice president of creative services George Osaki, left, makes a point with assistant Ann Lewis.



MCA artist Tanya Tucker puts on a show for the delegates.



The Who's John Entwistle, right, chats with MCA Inc. president Sid Sheinberg, and his wife Lorraine.

OCTOBER 28, 1978 BILLBOARD

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## Elton John Solos At L.A. MCA Meet

By ED HARRISON

LOS ANGELES—Elton John's first U.S. performance in two years capped the first joint MCA Records/Infinity Records convention at the Century Plaza Hotel here Oct. 13, 14.

Elton's solo performance at the piano surprised the 250 field personnel and department heads in attendance.

His two-hour show included older material and songs from his new album, "A Single Man."

The two days of meetings included oral and multi-media presentations by both labels of new and upcoming product.

Splinter meetings were held for sales, promotion, display, artist relations and publicity. A presentation was also made to introduce MCA's DiscoVision.

Following an Infinity-hosted cocktail party at the Victoria Station restaurant Friday (13), staffers visited Los Angeles' Record Plant where a videocassette of Tanya Tucker performing was made.

Several corporate announcements by MCA Inc. president Sid Sheinberg were made including the appointment of Al Bergamo as president of the new independent MCA Distributing Corp. and the promotion of Bob Siner to executive vice president MCA Records.

At the MCA Records presentation, key talks were made by MCA president Mike Maitland, Siner, Mike Abbott, vice president r&b promotion and marketing, Jimmy Bowen, vice president, general manager Nashville operations and vice president of a&r Denny Rosenkrantz.

Maitland also welcomed Source Records to the MCA family and its president Logan Westbrook. Source is financed by MCA New Ventures. Delivery of initial Source product is expected by the end of the year.

A platinum award presentation was made calling attention to albums during the year by Lynyrd Skynyrd, Olivia Newton-John, Elton John, the Who, the "Wiz" soundtrack and the "FM" soundtrack.

Highlights of the Infinity presentation, hosted by Ron Alexenburg, included a film introducing the Infinity field force, artists and preview of new product.

In attendance at the convention were Infinity artists Robert Johnson, New England, Errol Brown of Hot Chocolate, Marva Hicks and Dobie Gray.

## MCA Distributing Exits Record Wing

LOS ANGELES—MCA Inc.'s record distribution arm, for long under the auspices of MCA Records, will become an independent entity under the guidance of Al Bergamo, former vice president marketing, West Coast, for Epic, Portrait, Associated Labels.

Bergamo assumes his new position Monday (23) and will report directly to Sid Sheinberg, president of MCA Inc.

The separation of MCA Distributing Corp. from MCA Records is a direct result of its affiliation with

Ron Alexenburg's new Infinity label.

"We couldn't have worked with a distribution organization representing MCA Records if we're also handling Infinity," says Gene Froelich, assistant treasurer of MCA Inc., who will be of "special assistance" to Bergamo in the transition period. "There might be feelings of jealousy or improper treatment."

The appointment of Bergamo ends months of candidate evaluations, according to Sheinberg. He says: "I am convinced that Bergamo

possesses not only the management skills required, but also the desire to capitalize on the best aspects of our present distribution system, and to make such improvements as are necessary to make MCA Distributing Corp. the most effective organization of its kind in the U.S."

As for Froelich, his 10 years with MCA Inc. including 4½ with the record division, will give Bergamo some expertise in supplying him with knowledge of people, positions and economic arrangements.

(Continued on page 100)

*She*  
**DODGERS**  
**ARE COMING**

"Love On The Rebound"

polydor

# Levon Helm.

**Levon Helm.**

The force behind The Band.

**Levon Helm.**

The star of "The Last Waltz."

**Levon Helm.**

The drummer and singer.

**Levon Helm.**

Now with a new solo album.

Backed by the RCO All Stars.

Produced by Donald "Duck" Dunn.

**Levon Helm.** AA-1089

On ABC Records  
and GRT Tapes.



Direction: Ray Paret

# A SINGLE MAN



SHINE ON THROUGH  
RETURN TO PARADISE  
I DON'T CARE  
BIG DIPPER  
IT AIN'T GONNA BE EASY

# ELTON JOHN



PART-TIME LOVE  
GEORGIA  
SHOOTING STAR  
MADNESS  
REVERIE  
SONG FOR GUY

MCA-3085  
MCA RECORDS

Produced by Elton John and Clive Franks for Frank N. Stein Productions Ltd.

**AMERICAN LEAGUE**

Tues. Oct. 3rd - Yankees - 7/Royals - 1  
 Weds. Oct. 4th - Royals - 9/Yankees - 4  
 Fri. Oct. 6th - Yankees - 6/Royals - 5  
 Sat. Oct. 7th - Yankees - 2/Royals - 1

**WORLD SERIES SCORES**

Game	Date	City	Dodgers	Yankees	IAN
1	Oct. 10	L.A.	11	5	
2	Oct. 11	L.A.	4	3	110
3	Oct. 13	N.Y.	5	1	ADDS
4	Oct. 14	N.Y.	3	4	
5	Oct. 15	N.Y.	2	12	

**NATIONAL LEAGUE**

Weds. Oct. 4th - Dodgers - 9/Phillies - 5  
 Thurs. Oct. 5th - Dodgers - 4/Phillies - 0  
 Fri. Oct. 6th - Phillies - 9/Dodgers - 4  
 Sat. Oct. 7th - Dodgers - 4/Phillies - 3

**ADDS**

- |         |        |         |          |         |         |       |
|---------|--------|---------|----------|---------|---------|-------|
| KRST    | KLAY   | KXFM    | WVAF     | WAER    | WKDD    | WLIR  |
| WCOZ    | WAAL   | KZAP    | KNAC     | WLAV-FM | WBUF    | WBRU  |
| WBCN    | KFML   | KISW    | KBBC-FM  | WKQQ    | WCMF    | WDIZ  |
| WEEI    | WBAB   | KINK    | KSFM     | KGB-AM  | WIOG    | KZEW  |
| WAAI    | WIOQ   | KMEL    | KZAM     | KWFM    | WOMP    | KY102 |
| WCAS    | DC-101 | KAWY    | KGON     | KLRB    | KTYD    | WCMF  |
| WBRU    | WHFS   | WGVL    | K100     | KZEL    | KSAN    | KIOX  |
| WBLM    | WAVA   | WFSU    | CHOM     | KQFM    | KGLR    | WHFS  |
| WTOS    | WQCM   | WRAS    | KATT     | KEYZ    | KFLY    | WESU  |
| WPLR    | ZETA 4 | WVOG    | KOXY     | CKLG-FM | KREM    | KMOD  |
| WCCC    | WSHE   | WVOK-FM | KLBK     | WZMF    | KZLA    | WZMF  |
| WQBK    | WSRF   | WRPL    | KLOL     | WQFM    | CKLG    | KZOK  |
| WPDH    | WJAX   | WQDR    | KRLY     | KFDI-FM | CILQ    | KRST  |
| WNEW-FM | WQSR   | WDBS    | KPFT     | KFMH    | WEEI-FM | WDUE  |
| WMDI    | ZETA 7 | WWWZ    | KLBJ     | KSHE    | KADI    | WRAS  |
| WAQX    | WDIZ   | WSM-FM  | WRNO     | KADI-FM | WRNW    | KAWY  |
| WEBN    | WENE   | KZUE    | KSMB     | KWKI    | KGRA    |       |
| KWST    | WABX   | KTXQ    | NOVA 104 | KGGO    | WAAF    |       |
| KTMS    | WVUD   | KMOD    | C-101    | KBCO    | WORJ    |       |
| KTIM    | KNX-FM | WOUR    | WAIL     | WMMS    | KNCN    |       |
| KZOK    | KCAL   | WQB     | WIBA     | WYDD    | KQKQ    |       |

**ACTION**

THE ALBUM NETWORK—"MOST ADDED"  
 RADIO & RECORDS—"BREAKOUT"/DEBUT #28  
 BILL HARD F.M.Q.B.—"MOST ADDED"  
 THE GAVIN REPORT—"SIGNIFICANT"  
 RECORD WORLD—"MOST ADDED"

CASHBOX—"MOST ADDED"  
 GOODPHONE—UNLISTED NUMBER "SHAKE IT"  
 FRED—"PREDICTABLES" LEAD TRACK (SHAKE IT)  
 BILLBOARD—"NATIONAL BREAKOUT"  
 HIT BOUND.—"SHAKE IT" WYSL WPHD



MRS 5012

**STEALIN' HOME**

*Ian Matthews*

His Debut Album on Mushroom



"THERE'S MAGIC UNDER OUR UMBRELLA"  
 ©1978 MUSHROOM RECORDS, INC.



## 8-PAGE AD SUPPLEMENT

## Tirk's Melody Lane In Cleveland Exults

CLEVELAND—It's rare for a local two-store chain anywhere to celebrate its first store's 12th or any other anniversary with an eight-page supplement in a metropolitan daily and six weeks of tv and radio spots.

But then owners like Shelly Tirk, whose background includes product managership of Fontana Records, a one-time Mercury affiliate, and ownership of Independent Regional Service, a Midwest marketing consultancy, are hard to find.

The Cleveland Press' Sunday (28) edition carried an eight-page tabloid, feting the 12th anniversary of Melody Lane, a Lakewood suburban store which Walter Lamp opened in 1946 and which Tirk took over a dozen years ago. Tirk, then a local record salesman, heard of Lamp's retirement and bought him out.

The supplement carries 5½ pages of label advertising from WEA, MCA, Polygram Distributing, Pika Distributing and CBS.

On five Friday nights subsequent to the anniversary weekend, Tirk took clusters of five 60-second color tv spots on WJKW-TV, in which his children, Amy and Ryan, performed and were identified.

Tirk's wife, Linda, a commercial artist who created album covers for a number of independent labels in the

past, designed the eight-page supplement.

The supplement advertising included a quarter-page from the Cavaliers professional basketball team, for whom the stores sell blocks of tickets for specific games during the season at half-price.

Tirk, who estimates he has put more than \$5,000 of his own money into the anniversary, expects the two stores to gross more than \$50,000 in October.

## Musexpo Firms Panel Personnel

NEW YORK—New panelists have been firming for the workshop/seminars at this year's Musexpo at Miami Beach, Nov. 4-8.

They are LeBaron Taylor, vice president of marketing at CBS Records black music division; Lenny Petze, a&r vice president at Epic; Lewis Horwitz, senior vice president for First Los Angeles Bank's entertainment industries unit; Jay Oliver, managing director of England's Beacon Broadcasting; Rick Stevens, a&r vice president at Polydor Records; Giuseppe Gramitto Ricci, president of Italy's Curci Caroselli S.p.A.; David Reiner, assistant vice president at Third National Bank;

(Continued on page 26)



Happy Moment: Karen Newton, kneeling, vice president of Sooner Sounds Distributing and Lana Hartig, left, assistant manager of Sound Warehouse, present Eastern Oklahoma Arthritis Foundation poster child Kristy Long with Shaun Cassidy's new album and standup poster.

## Stylus To Motown

LOS ANGELES—Motown has signed a long-term licensing pact with EMI Australia for Stylus, according to Motown president Barney Ales.

The Aussie act's debut eponymous LP is slated for late October release in the U.S., England and other overseas markets.

## No Tapes With Watergate LP

• Continued from page 5

endants, lists 21 government exhibits, or 21 taped portions which Kapp planned to use in the LP.

Why if he could not obtain the tapes, did he release the sampler LP anyway? Replies Kapp: "It happened in our history and I don't want people to forget. We also felt it was a good documentary."

Kapp feels the Supreme Court has a bias against the record industry. "After a three-year legal battle," he says, "the Supreme Court ruled that the Nixon tapes, despite having been played in open court as evidence in the Watergate trial of Mitchell, Haldeman and Erlichman, could not be released to the public.

"This decision can be viewed as discriminatory against the record and broadcast industries since transcripts of the tapes are available in book form."

Kapp acknowledges that the LP is an incomplete work. "There is now one record where two had been planned and silence instead of the voices of former government leaders."

The single sampler does in fact contain the actual voices of governmental leaders from Nixon on down and obtained from tapes by the Mutual Broadcasting System, National Archives and Pacifica Foundation tape library.

The LP and booklet is a historical perspective on the entire Watergate situation, from the break-in through the planned cover-up—to the reelection of Nixon, the ungluing of the coverup, the Ervin select committee on presidential campaign activities (known as the Senate Watergate investigating committee), President Nixon's televised statements on Watergate and the House judiciary committee on impeachment.

Scott reads the narrative script by David Davidson in a controlled,

dramatic manner, setting the stage for the insertion of the tapes.

The LP begins with Scott intoning: "Listen for the voice of the 37th president of the United States, Richard Milhouse Nixon talking with top members of his staff a few months after the Watergate break-in recorded by taping equipment installed in his two White House offices on his own orders" . . .

Another lead-in states: "To cope with the Watergate investigation underway, the president declares" . . .

The LP was designed to show public posture of the White House while playing tapes which showed the behind the closed doors strategy of the Nixon administration on the same matter.

To wit, Scott says: "A full field investigation, that is what the president tells the public on Aug. 29. But on the morning of June 23, six days after the break-in, as Mr. Nixon meets with Bob Haldeman, they discuss making use of Lt. General Vernon Walters, second in command of the CIA and of L. Patrick Gray, acting director of the FBI to block the bureau's Watergate investigation. Listen to this White House tape recording of their meeting at 10 a.m. on June 23, 1972 in the Oval Office. Haldeman is talking." . . .

And that is the way the sampler plays. A lead-in to a situation with space left for the actual voices of the people. Only there are no tapes. Only the accompanying transcript which was already made part of the public record and which has the dialogue.

Among the voices heard on the LP are Nixon denying anyone in the White House being involved with the break-in, Nixon telling the American public that he has initiated an investigation of the break-in, and testimony before the Ervin committee by James McCord, Her-

bert Porter, Jeb Magruder, John Dean, John Mitchell, Herbert Kalmbach, Senators Howard Baker, Joseph Montoya, Lowell Weicker, counsel Sam Dash, Alexander Butterfield (revealing the installation of the Nixon taping devices) investigator Anthony Ulasewicz, and House Representatives Peter Rodino and Charles Wiggings.

The drama of this sad event in American history makes this LP a compelling listening experience, recalling the words and moods of the participants at the Ervin committee's nationally televised hearings, as well as the final House committee vote for impeachment.

"The LP deals only with the Watergate coverup story. No attempt has been made to summarize the entire Nixon presidency." These are two comments made on the LP's inner sleeve.

The transcripts, it is explained on the booklet's cover, "were supplied as government exhibits to the jurors, the press and public attending the trial so that they could follow the conversations and identify the speakers."

Tennessee Sen. Howard Baker's key question during the Ervin committee hearings today can be looked upon in a prophesying light: "What did the president know and when did he know it?"

Comments George Scott: "On the answer to these 11 steel-tipped words will eventually hang the fate of the 37th president of the United States."

## For the Record

LOS ANGELES—Bug Music Group's administered company, Mole Hole Music, 1722 Whitley, L.A. 90028, was inadvertently left out of the listing in the recently published International Buyers Guide.

## Management Makeup

• Continued from page 5

He adds that that desire to balance strong executives is the reason Warner Bros. has no overall marketing head. Instead it has three vice presidencies in that field: Ed Rosenblatt, sales/promotion; Bob Regehr, artist development; and a creative services slot to be filled this week.

Cornyn acknowledges that at the top most level, WB does not have this same division of responsibility. "It's better to adapt the structure to the strength and talent of your executives," he explains, "than to follow a textbook form."

Warner Bros. has seen a rise in the number of vice presidents in the past year, up from 11 to 14. Jerry Wexler, senior vice president, is new to the company in the past 12 months, while Andrew Wickham, vice president, country, and Bob Krasnow, vice president, talent, were both promoted from within.

Elektra/Asylum has also had a chairman for several years, first David Geffen and for the past three years Joe Smith. Mel Posner, now vice chairman of the label, was president at the time of the merger of Geffen's Asylum with Jac Holzman's Elektra; while Steve Wax, president since July 1976, was then executive vice president.

Wax points out an important advantage of the triumvirate system. "When one person is out there's always someone here who a producer,

manager or artist can get an answer from. At a company that just has one person as president or chairman, when he's traveling—which is important in today's business—there's no one in the home office who can make that final decision."

Another reason for upping titles and having three top executives, according to Wax, is "to get top people and make sure they stay. "Just because you already have one top person, you don't turn another person away who has the capability, or you'd be forcing an asset out of your company."

"The more top-level people you have," Wax adds, "the better off the company is. That's why you also see more vice presidents than ever before."

Wax notes that he handles a&r and promotion while Posner oversees international and sales matters in addition to specializing in day-to-day operations. "Joe and I mostly concern ourselves with the signing of talent," Wax explains, while adding there is a lot of overlap of functions between the three executives.

The third WEA company, Atlantic, has also had a chairman for several years. Ahmet Ertegun assumed

(Continued on page 116)

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OCTOBER 28, 1978 BILLBOARD

**DODGERS ARE COMING**

"Love On The Rebound"

Polydor

# Influx Of Canada-Made LPs Irks U.S. Labels

• Continued from page 1

prices at wholesale and retail for charted album product.

CBS product made in Canada for example, reportedly has been offered for sale from the Midwest to the East Coast for a price, enabling the U.S. subdistributors to offer \$7.98 suggested list albums for \$3.60.

Reports from the West Coast and Southwest indicate that A&M albums manufactured in the Dominion also have been offered to accounts at prices well below those offered by the label's domestic branches and independent distributors. Marketing boss Bob Fead echoes Mooney's remarks regarding the transshipping problem.

At presstime, it was learned that WEA has found prominent accounts, especially on the East Coast, slashing orders on the Steve Martin album, which bows Monday (23). Reports are that the album is being offered by unidentified vendors here at a price \$1 under the wholesale price of the \$8.98 suggested list package.

Henry Droz and top WEA brass were conferring at sales meetings in Hawaii and could not be reached for comment. The rumor that the Steve Martin album would be available via Canadian manufacture was heard widely since early last week.

The transshipping of locally manufactured albums from Canada to the U.S. is believed to have begun in mid-year when the combination of the CBS, Pittman, N.J., plant strike and the overnight mammoth sales of "Saturday Night Fever" so taxed domestic manufacturing facilities that

labels turned to Canadian pressing plants and duplicators to fill the void.

The circumstance is further aggravated by a combination of the devaluation of the Canadian dollar, now worth \$.8362 cents in U.S. currency, and normal savings accrued to a Canadian product manufacturer, who saves the 12.5% manufacturing tax levied when he sells his Dominion-made product to a Canadian account.

With the total saving of 28.5%, the Canadian LP or prerecorded tape vendor is able to offer a sharply reduced quantity price. A U.S. buyer pays a 5% tariff on Canadian imported album product. In the case of the upper Midwest and East Coast, the big user is frequently serviced overnight by truck from a Canadian shipping point.

Big U.S. users are reticent to identify Canadian sources and/or U.S. vendors offering the goods. The grapevine alludes frequently to a Canadian "rackjobber" as a prime conduit for this so-called album product.

A vendor in the U.S., reportedly

offering current \$7.98 hit product at \$3.60, is Golden Disco Industries, Neptune, N.J. Charlie Sutton of Sutton Distributing, long-time schlock supplier and more recently a principal in the financial dissolution of Jimmy's Record World, an East Coast lowball discount chain that went through a Chapter XI bankruptcy action during the past year, was hinted part of the Golden Disco operation.

Sutton answered a phone call at Golden Disco, but refused to answer any questions. He stated he did not want any more publicity on his industry activity each time he was asked a question. He did say that Golden Disco was part of Home Fair, a parent company which he would describe no further. There is no proof indicating that Golden Disco is handling Canadian product.

The original tip of the iceberg that revealed the snowballing export of Canadian albums stemmed from Stevens Point, Wis., where Record Rack Corp. has sought orders for CBS recently-released hit product for from \$3.60 to \$3.80 as a subdistributor.

The firm, located at 901 Clark St. there, also houses Bob's Musical Isle, a retail wing. Bob's has sold LPs such as the recent Bruce Springsteen and Bob Dylan, whose covers carried the information that they were made in Canada for \$3.50 to consumers.

It is known that a number of competing firms in the Midwest have complained about the Wisconsin lowballer to CBS. Jim Scully, CBS branch chief out of Chicago, would not comment.

Robert C. Peyovich answered a personal phone call made to the Record Rack number Thursday (19). When queried as to whether he was a principal in the operation, Peyovich said, "I just work here." On Wednesday (18), Bob Christopher of Record Rack said he is able to sell CBS Records at extremely low prices because "we buy in quantities of 150,000 and 200,000. We buy from CBS, New York." When asked why he did not buy from CBS, Chicago, his normal branch point, he said he preferred to buy from New York. When asked if he bought from WEA, Chicago, he said that he "bought from WEA, New York."

Christopher declared that he got an 8% discount from CBS because of his quantity buy and added that he always got the 2% discount for cash, enabling him thus to undersell his competitors.

The Wisconsin state attorney general's office in Madison, consumer affairs division, confirmed that last

February a consent judgment had been obtained against Robert C. Peyovich, who formerly ran a record/tape/electronic components business called Bob's Musical Isle in Wausau. The February announcement stated Peyovich operated a similar business in Stevens Point.

Peyovich was enjoined from making untrue, deceptive and misleading representations or statements of fact relating to the quantity of merchandise available for sale or the source from which merchandise had been obtained. The judgment concluded an action brought in 1977 charging Peyovich violated state law by representing contrary to fact, that he had purchased the entire record inventory of 90 Playback stores.

Peyovich, when questioned about the consent judgment, laughingly answered: "It's impossible." He denied any knowledge of the judgment, entered in Marathon County Circuit Court by agreement between the firm and the Dept. of Justice.

Bob Christopher also said that he had moved to Wisconsin early this year from New York, where he intimated he was associated with "Bernie Fell of Candy Stripe Records." Fell, contacted at his Freeport, N.Y., office, said he knew no Robert Christopher, but did business regularly on a cash basis with Peyovich at Record Rack in Stevens Point.

## Bar Coding At CBS

• Continued from page 1

RCA and Elektra/Asylum, saying that they have applied for their own codes, while WEA reports that the decision to adopt bar coding rests with its individual labels.

Bar coding is the square of little black lines that appears on a variety

of consumer products, from toothpaste to magazines, that identifies to computerized cash registers and warehouse monitors the designation, individual name and price of the article.

Objections in the record business have arisen to the coding for a number of reasons. There have been questions whether the code is comprehensive enough to include the disk, cassette and tape configuration of every title released and on catalog from every record company. And art departments have objected because the code may clash with the album art.

CBS says its code will be placed in the upper right hand side on the back of its covers. First new releases will be coded, with the aim of eventually bar coding the entire CBS catalog.

At Motown, sales head Mike Lushka says discussions have been held regarding bar coding. "We haven't set a date as to when," he says, "but eventually we will begin using it."

## N.Y. NARAS Has Talent Showcases

NEW YORK—The first in a series of talent showcases sponsored by the local chapter of NARAS debuts here Wednesday (25) at Trax, on W. 72nd St.

Alfred Vanderbilt, a chapter governor, says two groups, Metaphor and Jatra, will be featured in the program designed to give unsigned acts an opportunity to be heard by industry figures.

The program, called "NARAS Showcase," is also viewed as a chance for members of the Academy to get together.

## Firms Relocate

LOS ANGELES—Saraceno/Collins Productions, Inc., Tri-Song Music (ASCAP) and Taungo Music (BMI) have moved from an Encino location in suburban Los Angeles to 6000 Sunset Blvd., Suite 201, Hollywood. The new phone number is (213) 462-6606.

## Stonebelt Hit

• Continued from page 12

freshly targeted by Regan, who asserts that he "was in on the ground floor of disco" when helming 20th Century Records with acts like Barry White and the Ritchie Family.

"When Parachute began, Casablanca was very much into disco, and I didn't want to start competing with that." Now, he observes the moment is appropriate.

Regan agrees that custom labels often feel in the shadow of the distributor parent, "but I've been made to feel right at home here."

The entire Casablanca staff is contributing to this effort, a fact which Regan holds has helped to bring home the Stonebolt disk.

His own Parachute personnel include national promotion director Steve McCormick, and Bret Kennedy tackling national marketing.

## E/A Jazz-Fusion Sampler Distributed

LOS ANGELES—Elektra/Asylum's jazz/fusion division has issued its second promotional sampler, featuring cuts by Donald Byrd, Patrice Rushen, Aquarian Dream, Lenny White and Lee Oskar in addition to the new Joe Cocker single "Fun Time," which the division is working on progressive r&b formats.

According to Primus Robinson, national marketing director for jazz/fusion, 2,000 copies of the disk were sent to WEA branches to then be hand-delivered to key retail accounts. It is titled "Elektra/Asylum's Funk Fusion," Robinson explains, to avoid limiting it to the jazz market.

The Cocker single from his debut album for the label, "A Luxury You Can Afford," is not the first basically pop project the division has worked via fusion stations. It previously handled Sergio Mendes' "Brasil '88" and Lee Oskar's "Before The Rain" albums.

## Musexpo Firms

• Continued from page 25

and Norman Wain, president of Metroplex Communications Inc.

Artists lined up to perform at the event's international showcase Nov. 4 and 5 are Switch (Motown), Mother's Finest (Epic) and the McCrarys (Portrait).

Brenda Lee and Don Williams will appear at the CMA gala Nov. 6; five new Australian acts will debut on Nov. 7.

Some 2,500 participants from 39 countries are anticipated.

## Returns Bill

• Continued from page 5

In the mad rush of the Sunday (15) adjournment session, the bill, which had been passed earlier by the House and approved by the Senate Finance Committee, was almost shut out, but was saved by a motion from the Senate floor to incorporate it in the big tax reform bill.

OCTOBER 28, 1978 BILLBOARD

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oh, those lonely.

**European Nights**

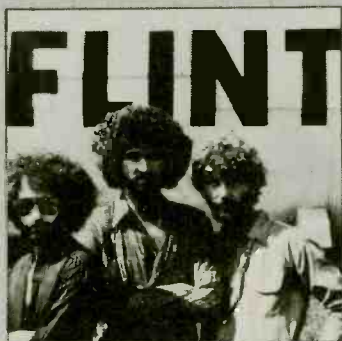
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**CR music inc.**  
Produced and Arranged By Al De Lory



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Flint plays real rock 'n' roll. Flint is three famous musicians:  
Don Brewer, Craig Frost, and Mel Schacher back with a brand new band.  
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**Hot, loud and hungry. On Columbia Records and Tapes.**

# PolyGram Tele

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AND BMI.

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ASCAP.

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M U S I C  
ARDS

VG) HAVE JUST RECEIVED  
AWARDS FROM ASCAP

MED  
HERS OF THE YEAR BY

## Joint Owners May Solve KRLA Puzzle

By MILDRED HALL

WASHINGTON—A joint ownership proposal by five applicants for the ill-fated KRLA-AM in Pasadena, Calif., may provide the Federal Communications Commission with a practical ending to this 14-year-old case. It could even start KRLA back on the road to the days of high ratings it once knew, at the 1110 big rocker.

If the FCC gives its blessing to the joint settlement agreement recently submitted by the five remaining applicants, the dominant party would be Western Broadcasting whose principals are Bob Hope and Art Linkletter.

There is still much red tape ahead, and the Commission would also have to approve arrangements for reimbursing costs to dropouts Pacific Fine Music and Orange Radio, Inc.

Western would own 40% of the combined entity stock, and could buy out the interests of the other four part-owners at the end of three years, with a maximum price set at \$9 million.

Under the merger, Voice of California, whose principals include Carl Haverlin, former president of BMI, and Cal Smith, former executive on KLAC-AM in Los Angeles, would own 25%, and Goodson-Todman Broadcasting 15%.

Pasadena Broadcasting, owned by licensee of two Takoma, Wash., radio stations, would hold 15% and Charles W. Jobbins Jr., 5%.

Jobbins, 57, would be manager-designate of KRLA's merged oper-

ation for three years, under the agreement. Jobbins has been at one time electronics engineer for West Coast NBC and ABC stations.

In 1969, when Western won out of an original field of 19 applicants for KRLA, the FCC documentation described Jobbins as being active in church and community work.

In May 1978, the Commission asked for each of the remaining seven applicants to update their original but now "stale" evidence, and include community ascertainment proposals.

At that time, the FCC refused to take the initiative in working out a settlement agreement among the parties—but offered legal and technical help for those wishing to negotiate a shared ownership.

The once top-rated KRLA, just outside of Los Angeles, was taken from its original owners, Eleven-Ten Broadcasting in 1962, for violation of FCC rules.

Interim operation was given to Oak Knoll Broadcasting, which was directed to turn over profits to educational causes.

With characteristic KRLA misfortune, the interim operators were charged in 1977 with diversion of the funds into their own pockets.

Western Broadcasting Corp. was originally granted the license by the FCC, winning out over six other finalists in December 1973. But the U.S. Appeals Court here was dissatisfied with the decisions made by the FCC, causing withdrawal of the grant and another round of proceedings.

## New Orleans WQUE-FM Hits Big Via More Music, Less Gab

By KELLY TUCKER

NEW ORLEANS—"All the music without all the talk." That's the slogan of contemporary WQUE-FM, the only local station to reap consistent ratings gains during the past three years.

Consulted by Burns Media Consultants in Hollywood and programmed by TM Productions of Dallas, the station has steadily climbed from 1.6 share of audience (April-May 1975) to 7.9 (April-May 1978) since the format was changed from beautiful music to FM stereo rock in February 1975.

Currently WQUE is number three here and is gaining ground on leaders WSMB-AM (MOR) and WTIX-AM (Top 40).

WQUE operations manager Pat Matthews, who also serves as program and music director, attributes the increasing ratings to "several key factors."

"Probably the main reason is because we're constant and consistent," says Matthews. "Many stations here play few records. We have a 60-song playlist, and we play the hits bang, bang, bang. We're never sluggish."

"Also, unlike other local stations, we realize New Orleans is half black. We play our share of black music and we play much more disco than any other contemporary station here."

Matthews claims the "attitudes" of the deejays at the two AOR FM stations here (WNOE and WRNO) are yet another boost to WQUE.

"They get carried away constantly



Many Hats: WQUE-FM New Orleans operations manager Pat Matthews takes a turn at the mike. Matthews is also program and music director.

and run off at the mouth," says Matthews.

Before WQUE became contemporary, Matthews was announcer at sister station WGSO-AM. He says the ratings at WQUE were disastrous, mainly because there were three other beautiful music stations in the market.

So when WIXO (the only contemporary FM station here at that time) was sold and changed to a soul-jazz format, Matthews suggested to general manager Al Smith that WQUE fill the gap left by WIXO. Smith

## Storer Sells KHTZ-FM For \$4 Million

LOS ANGELES—Storer Broadcasting is out of radio in this market with the sale of KHTZ-FM (formerly KGBS-FM) to Greater Media for \$4 million cash.

The deal, which is subject to FCC approval, gives Greater Media seven FMs. The company, whose stations in major markets includes Detroit and Philadelphia, also has six AMs.

Shortly before Storer decided to sell KHTZ plans were underway to convert the station from country to Top 40, but that never took place.

Greater Media has not indicated what it might do with the station, but it could install its "Magic" mellow format, already in place on three of its owned stations and two client stations.

Greater Media has been trying, not too successfully, to syndicate its "Magic" format, it is in an apparent state of change within the Greater Media stations. National program director Julian Breen has called in former WNIC-FM Detroit program director Paul Christy to fine-tune WMJC-FM. The Greater Media station in Detroit.

The "Magic" format has been best known for the suits it has spawned. Greater Media is suing KMJK-FM Portland, Ore., KMJO-FM Houston and KMJC-FM San Diego for service mark infringement in the use of the "Magic" name.



NAB Confrontation: FCC Commissioner Joseph Fogarty calls for broadcasters to push for elimination of a required 6% news and public affairs in radio formats.



## FCC Commissioner Indicates Rock Bias

By DOUG HALL

BOSTON—Federal Communications Commission Commissioner Joseph Fogarty indicated a bias against radio programming and a further bias against rock formats on radio in a speech to the National Assn. of Broadcasters fall conference here Oct. 13.

In a speech and question and answer session that often found Fogarty in contradictory positions, he told the broadcasters, "We have an obligation to pass on format changes to see that they are in the public interest. The courts have told us that. But we want to stay out of television programming. We don't want to be a censor."

When a comment from the broadcasters suggested that was an inconsistent stand, Fogarty reasoned, "We need to regulate formats, not their contents."

He then questioned if it was fair for a station to drop the only beautiful music format in a market and become the sixth rocker.

Broadcasters grumbled that the public should decide and Fogarty admitted, "I'm in a quandary, but we're stuck with the law."

Fogarty maintained the law, the Communications Act of 1934, as interpreted by the courts, requires the FCC to regulate formats.

At another point, Fogarty said the Commission does not have the authority to regulate cable tv systems, prompting one observer to note the commissioner was in favor of letting the marketplace decide how cable would develop, but would not apply the same standard to radio formats.

Fogarty did come down on the side of the broadcasters in a discussion of setting minimum limits for news and public affairs.

He complained about FCC efforts to have all FM stations program 6% news and public affairs. "Who said 6% is a magic figure?" he asked. "We need a change to permit broadcasters to determine how they can best serve the public. We need an inquiry into how to provide broadcasters with flexibility."

He called for the industry to push for such an inquiry. This prompted NAB general counsel Erwin Krasnow to jump to his feet and report that NAB had filed an amicus brief in behalf of WQAL-FM Cleveland, which is up for a hearing before the FCC for not complying with the 6% rule.

Krasnow charged the Commission with ruling by "lifted eyebrow" in areas, including programming, "where the Commission has questionable authority." Fogarty responded that he was "unaware of these filings."

Fogarty suggested that broad-

casters could write to their congressmen and get the law changed so the FCC could change its policies.

But Fogarty generally spoke against the proposed Communications Act rewrite, now underway in the House Communications Subcommittee which would deregulate radio.

The bill, among other things, would abolish the FCC. Noting the deregulation provisions for radio, Fogarty said he was in favor of deregulation only in major markets.

He said ascertainment of community needs, as a formal procedure, could be eliminated in major markets, but he would preserve such a procedure in small markets "with a simple report being filed with the FCC."

He did not point out that the FCC now has the power to eliminate ascertainment in major markets if it chose to do so without any new legislation. Ascertainment is an FCC regulation not spelled out in current communications law.

## Hawaii Stations Bought By 20th

HONOLULU—20th Century-Fox is getting into the radio business with the acquisition of KKUA-AM/KKQK-FM here for \$2.2 million.

Bob Wilson, one of the current owners of the station, who has not been involved in day-to-day operations, is expected to assist 20th in running the station. KAHU-AM sales manager is expected to be general manager.

Ron Jacobs, KKUA's best known DJ is expected to depart by the end of the year.

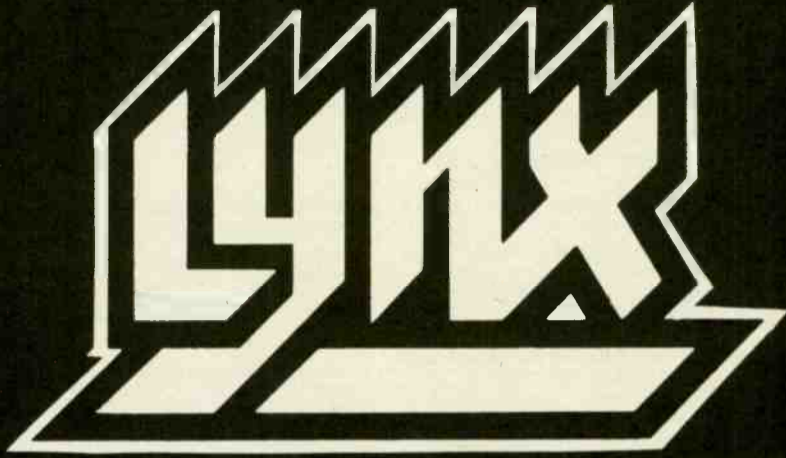
## Hamilton Taping 3 BBC Specials

NASHVILLE—George Hamilton IV will be taping three 45-minute specials for the British Broadcasting Corp. the end of October. This will be Hamilton's sixth series of specials for the BBC.

The shows, slated for November airing dates, will feature a number of artists, including Ronnie Prophet, Charley Pride, Billie Jo Spears, the Chieftains and Lloyd Green.

Hamilton has had a year of television exposure that includes his own "Sing Country" series on BBC-2, a Canadian produced tv show, "George IV," and a number of guest spots on a variety of other televised programs on both sides of the Atlantic.

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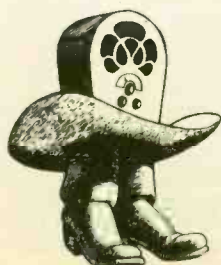
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# Billboard Album Radio Action

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

\*\*BASED ON STATION PLAYLISTS THROUGH WEDNESDAY 10-18-1978\*\*

## Top Add Ons-National

- STEPHEN STILLS—Thoroughfare Gap (Columbia)
- MARK-ALMOND—Other People's Rooms (A&M)
- SOUTH SIDE JOHNNY AND THE ASBURY JUKES—Hearts Of Stone (Epic)
- BRAND X—Masques (Passport)

## Top Requests/Airplay-National

- WHO—Who Are You (MCA)
- LINDA RONSTADT—Living In The U.S.A. (Asylum)
- VAN MORRISON—Wavelength (W.B.)
- FOREIGNER—Double Vision (Atlantic)

## National Breakouts

- ELTON JOHN—A Single Man (MCA)
- FIREFALL—Elan (Atlantic)
- BILLY JOEL—52nd. Street (Columbia)
- TED NUGENT—Weekend Warrior (Epic)

**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.

## Western Region

- TOP ADD ONS:**
- BILLY JOEL—52nd. Street (Columbia)
  - SOUTH SIDE JOHNNY AND THE ASBURY JUKES—Hearts Of Stone (Epic)
  - FIREFALL—Elan (Atlantic)
  - STEVE MARTIN—Let's Get Small (W.B.)
- TOP REQUEST / AIRPLAY:**
- ROLLING STONES—Some Girls (Rolling Stones)
  - WHO—Who Are You (MCA)
  - VAN MORRISON—Wavelength (W.B.)
  - FOREIGNER—Double Vision (Atlantic)
- BREAKOUTS:**
- SANTANA—Inner Secrets (Columbia)
  - STEPHEN STILLS—Thoroughfare Gap (Columbia)
  - ELTON JOHN—A Single Man (MCA)
  - TED NUGENT—Weekend Warrior (Epic)

OCTOBER 28, 1978 BILLBOARD

### KBPI-FM—Denver (John Bradley)

- ELTON JOHN—A Single Man (MCA)
- BILLY JOEL—52nd. Street (Columbia)
- FIREFALL—Elan (Atlantic)
- SANTANA—Inner Secrets (Columbia)
- PABLO CRUISE—Worlds Away (A&M)
- LINDA RONSTADT—Living In The U.S.A. (Asylum)
- KENNY LOGGINS—Nightwatch (Columbia)
- WHO—Who Are You (MCA)
- ROLLING STONES—Some Girls (Rolling Stones)

### KISW-FM—Seattle (Steve Slaton)

- BILLY JOEL—52nd. Street (Columbia)
- SANTANA—Inner Secrets (Columbia)
- ELTON JOHN—A Single Man (MCA)
- STEPHEN STILLS—Thoroughfare Gap (Columbia)
- BLUE OYSTER CULT—Some Enchanted Evening (Columbia)
- TED NUGENT—Weekend Warrior (Epic)
- ROLLING STONES—Some Girls (Rolling Stones)
- FOREIGNER—Double Vision (Atlantic)
- GREG KINN—Next Of Kihn (Beverly)
- WHO—Who Are You (MCA)

### KFJG-FM—Fresno (Art Farkas)

- ELTON JOHN—A Single Man (MCA)
- BILLY JOEL—52nd. Street (Columbia)
- MOODY BLUES—Octave (London)
- CHICAGO—Hot Streets (Columbia)
- GINO VANNELLI—Brother To Brother (A&M)
- LINDA RONSTADT—Living In The U.S.A. (Asylum)

### KMOD-FM—Tulsa (Bill Bruin)

- SANTANA—Inner Secrets (Columbia)
- BILLY JOEL—52nd. Street (Columbia)
- ELTON JOHN—A Single Man (MCA)
- FIREFALL—Elan (Atlantic)
- TED NUGENT—Weekend Warrior (Epic)
- STEPHEN STILLS—Thoroughfare Gap (Columbia)
- YES—Tormato (Atlantic)
- LINDA RONSTADT—Living In The U.S.A. (Asylum)
- WHO—Who Are You (MCA)
- DAN FOGELBERG & TIM WEISBERG—Twin Sons Of Different Mothers (Full Moon/Epic)

### KBCC-FM—Phoenix (J.D. Freeman)

- STEPHEN STILLS—Thoroughfare Gap (Columbia)
- ERIC CARMEN—Change Of Heart (Arista)
- SANTANA—Inner Secrets (Columbia)
- FIREFALL—Elan (Atlantic)
- AL JARREAU—All Fly Home (W.B.)
- SEA LEVEL—On The Edge (Capricorn)
- CHUCK MANGIONE—Children Of Sanchez (A&M)
- BILLY JOEL—52nd. Street (Columbia)
- ELTON JOHN—A Single Man (MCA)
- PHOEBE SNOW—Against The Grain (Columbia)

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

- ELTON JOHN—A Single Man (MCA)
- SANTANA—Inner Secrets (Columbia)
- STEPHEN STILLS—Thoroughfare Gap (Columbia)
- BILLY JOEL—52nd. Street (Columbia)
- LOUISIANA'S LE ROUX—(Capitol)
- GENE COTTON—Save The Dancer (Arista/America)
- LINDA RONSTADT—Living In The U.S.A. (Asylum)
- HEART—Dog & Butterfly (Portrait)
- DAN FOGELBERG & TIM WEISBERG—Twin Sons Of Different Mothers (Full Moon/Epic)
- WHO—Who Are You (MCA)

### WLVO-FM—Columbus (Steve Runner)

- VAN MORRISON—Wavelength (W.B.)
- ELTON JOHN—A Single Man (MCA)
- FIREFALL—Elan (Atlantic)
- BLUE OYSTER CULT—Some Enchanted Evening (Columbia)
- STYX—Pieces Of Eight (A&M)
- BOSTON—Don't Look Back (Epic)
- LINDA RONSTADT—Living In The U.S.A. (Asylum)
- FOREIGNER—Double Vision (Atlantic)

### WDVE-FM—Pittsburgh (John McGahan)

- BILLY JOEL—52nd. Street (Columbia)
- ELTON JOHN—A Single Man (MCA)
- CRAWLER—Snake, Rattle & Roll (Epic)
- IAN MATTHEWS—Stealin' Home (Mushroom)
- SANTANA—Inner Secrets (Columbia)
- LINDA RONSTADT—Living In The U.S.A. (Asylum)
- WHO—Who Are You (MCA)
- FOREIGNER—Double Vision (Atlantic)
- STYX—Pieces Of Eight (A&M)

### WZMF-FM—Milwaukee (M. Wolf/J. Santoro)

- FIREFALL—Elan (Atlantic)
- ELTON JOHN—A Single Man (MCA)
- STARZ—Coliseum Rock (Capitol)
- TRUMP—Rock & Roll Machine (RCA)
- SANTANA—Inner Secrets (Columbia)
- OMEGA—Skyrover (Fantasy)
- JETHRO TULL—Bursting Out (Chrysalis)
- BILLY JOEL—52nd. Street (Columbia)
- STYX—Pieces Of Eight (A&M)
- NEIL YOUNG—Comes A Time (Reprise)

### KADI-FM—St. Louis (Peter Paris)

- FIREFALL—Elan (Atlantic)
- BILLY JOEL—52nd. Street (Columbia)
- SANTANA—Inner Secrets (Columbia)
- MARK-ALMOND—Other People's Rooms (A&M)
- RORY GALLAGHER—Photo Finish (Chrysalis)
- STEPHEN STILLS—Thoroughfare Gap (Columbia)
- GINO VANNELLI—Brother To Brother (A&M)
- STYX—Pieces Of Eight (A&M)
- PABLO CRUISE—Worlds Away (A&M)
- FOREIGNER—Double Vision (Atlantic)
- KENNY LOGGINS—Nightwatch (Columbia)

## Southwest Region

- TOP ADD ONS:**
- TREVOR RABIN—(Chrysalis)
  - GENTLE GIANT—Be A Giant For A Day (Capitol)
  - CRAWLER—Snake, Rattle & Roll (Epic)
  - TED NUGENT—Weekend Warrior (Epic)
- TOP REQUEST / AIRPLAY:**
- CHICAGO—Hot Streets (Columbia)
  - TOTO—(Columbia)
  - LINDA RONSTADT—Living In The U.S.A. (Asylum)
  - WHO—Who Are You (MCA)
- BREAKOUTS:**
- STEPHEN STILLS—Thoroughfare Gap (Columbia)
  - ELTON JOHN—A Single Man (MCA)
  - BILLY JOEL—52nd. Street (Columbia)
  - FIREFALL—Elan (Atlantic)

### RZEW-FM—Dallas (Mark Christopher)

- BILLY JOEL—52nd. Street (Columbia)
- ELTON JOHN—A Single Man (MCA)
- FIREFALL—Elan (Atlantic)
- STEPHEN STILLS—Thoroughfare Gap (Columbia)
- TREVOR RABIN—(Chrysalis)
- GENTLE GIANT—Be A Giant For A Day (Capitol)
- CHICAGO—Hot Streets (Columbia)
- PLAYER—Danger Zone (RSO)
- TOTO—(Columbia)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)

### KLDF-FM—Houston (Paul Riann)

- FIREFALL—Elan (Atlantic)
- SANTANA—Inner Secrets (Columbia)
- NEIL YOUNG—Comes A Time (Reprise)
- ELTON JOHN—A Single Man (MCA)
- BILLY JOEL—52nd. Street (Columbia)
- STEPHEN STILLS—Thoroughfare Gap (Columbia)

### KRLY-FM—Houston (B. Todd/M. Jones)

- ELTON JOHN—A Single Man (MCA)
- CRAWLER—Snake, Rattle & Roll (Epic)
- TOTO—(Columbia)
- SANTANA—Inner Secrets (Columbia)
- BILLY JOEL—52nd. Street (Columbia)
- CHICAGO—Hot Streets (Columbia)
- LINDA RONSTADT—Living In The U.S.A. (Asylum)
- KENNY LOGGINS—Nightwatch (Columbia)
- WHO—Who Are You (MCA)
- LITTLE RIVER BAND—Sleeper Catcher (Capitol)

## Midwest Region

- TOP ADD ONS:**
- TED NUGENT—Weekend Warrior (Epic)
  - STEPHEN STILLS—Thoroughfare Gap (Columbia)
  - FOREIGNER—Double Vision (Atlantic)
  - MARK-ALMOND—Other People's Rooms (A&M)
- TOP REQUEST / AIRPLAY:**
- LINDA RONSTADT—Living In The U.S.A. (Asylum)
  - FOREIGNER—Double Vision (Atlantic)
  - NEIL YOUNG—Comes A Time (Reprise)
  - WHO—Who Are You (MCA)
- BREAKOUTS:**
- FIREFALL—Elan (Atlantic)
  - ELTON JOHN—A Single Man (MCA)
  - STYX—Pieces Of Eight (A&M)
  - GINO VANNELLI—Brother To Brother (A&M)

### WABX-FM—Detroit (Carl Galeana)

- SEA LEVEL—On The Edge (Capricorn)
- TED NUGENT—Weekend Warrior (Epic)
- TERRY REED—Rogue Wave (Capitol)
- STEPHEN STILLS—Thoroughfare Gap (Columbia)
- FIREFALL—Elan (Atlantic)
- ELTON JOHN—A Single Man (MCA)
- ROLLING STONES—Some Girls (Rolling Stones)
- THE CARS—(Elektra)
- FOREIGNER—Double Vision (Atlantic)
- GINO VANNELLI—Brother To Brother (A&M)

### WJLX-FM—Elgin/Chicago (T. Marker/W. Leisner)

- GOLDEN EARRING—Grab It For A Second (MCA)
- PAT TRAVERS—Heat In The Street (Polydor)
- STEVE FROBERT—Alive On Arrival (Nemperor)
- OURAY—Chome On The Range (Taxi)
- DAVID BOWIE—Stage (RCA)
- MADDY PRIOR—Woman In The Wings (Chrysalis)
- VAN MORRISON—Wavelength (W.B.)
- NEIL YOUNG—Comes A Time (Reprise)
- BRYAN FERRY—The Bride Stripped Bare (Atlantic)
- THE CARS—(Elektra)

### WMMF-FM—Cleveland (John Gorman)

- ELTON JOHN—A Single Man (MCA)
- FIREFALL—Elan (Atlantic)
- FUNKADELIC—One Nation Under A Groove (W.B.)
- BLACK SABBATH—Never Say Die (W.B.)
- TED NUGENT—Weekend Warrior (Epic)
- GINO VANNELLI—Brother To Brother (A&M)
- LINDA RONSTADT—Living In The U.S.A. (Asylum)
- WHO—Who Are You (MCA)
- THE CARS—(Elektra)
- YES—Tormato (Atlantic)

## Southeast Region

- TOP ADD ONS:**
- MARK-ALMOND—Other People's Rooms (A&M)
  - ELTON JOHN—A Single Man (MCA)
  - HAPPY THE MAN—Crafty Hands (Arista)
  - SOUTH SIDE JOHNNY AND THE ASBURY JUKES—Hearts Of Stone (Epic)
- TOP REQUEST / AIRPLAY:**
- LINDA RONSTADT—Living In The U.S.A. (Asylum)
  - WHO—Who Are You (MCA)
  - STYX—Pieces Of Eight (A&M)
  - VAN MORRISON—Wavelength (W.B.)
- BREAKOUTS:**
- SANTANA—Inner Secrets (Columbia)
  - FIREFALL—Elan (Atlantic)
  - BILLY JOEL—52nd. Street (Columbia)
  - STEPHEN STILLS—Thoroughfare Gap (Columbia)

### WRAS-FM—Atlanta (Tom West)

- HAPPY THE MAN—Crafty Hands (Arista)
- SOUTH SIDE JOHNNY AND THE ASBURY JUKES—Hearts Of Stone (Epic)
- SANTANA—Inner Secrets (Columbia)
- OREGON—Out Of The Woods (Elektra)
- WEATHER REPORT—Mr. Gone (Columbia)
- NEIL YOUNG—Comes A Time (Reprise)

### WHFS-FM—Washington D.C. (David Einstein)

- FIREFALL—Elan (Atlantic)
- TOM WAITS—Blue Valentine (Asylum)
- TERRY REED—Rogue Waves (Capitol)
- JOAN ARMATRADE—Show Some Emotion (A&M)
- CHAVIN—Jet Lag (CP)
- SANTANA—Inner Secrets (Columbia)
- JOE COCKER—Luxury You Can Afford (Asylum)
- VAN MORRISON—Wavelength (W.B.)
- DAVE EDMUNDS—Tracks On Wax 4 (Swansong)

## Northeast Region

- TOP ADD ONS:**
- STEPHEN STILLS—Thoroughfare Gap (Columbia)
  - NICOLETTE LARSON—Nicolette (W.B.)
  - TERRY REED—Rogue Wave (Capitol)
  - BRAND X—Masques (Passport)
- TOP REQUEST / AIRPLAY:**
- VAN MORRISON—Wavelength (W.B.)
  - WHO—Who Are You (MCA)
  - SOUTH SIDE JOHNNY AND THE ASBURY JUKES—Hearts Of Stone (Epic)
  - LINDA RONSTADT—Living In The U.S.A. (Asylum)
- BREAKOUTS:**
- BILLY JOEL—52nd. Street (Columbia)
  - FIREFALL—Elan (Atlantic)
  - ELTON JOHN—A Single Man (MCA)
  - TED NUGENT—Weekend Warrior (Epic)

### WNEW-FM—New York (Tom Morrera)

- TED NUGENT—Weekend Warrior (Epic)
- BRAND X—Masques (Passport)
- FIREFALL—Elan (Atlantic)
- TERRY REED—Rogue Wave (Capitol)
- DOCTOR JOHN—City Lights (A&M)
- BILLY JOEL—52nd. Street (Columbia)
- ELTON JOHN—A Single Man (MCA)
- SOUTH SIDE JOHNNY AND THE ASBURY JUKES—Hearts Of Stone (Epic)
- BRUCE SPRINGSTEEN—Darkness At The Edge Of Town (Columbia)

### WRNW-FM—New York (Donna Lemiszki)

- FIREFALL—Elan (Atlantic)
- ELTON JOHN—A Single Man (MCA)
- STEPHEN STILLS—Thoroughfare Gap (Columbia)
- MARK-ALMOND—Other People's Rooms (A&M)
- SANTANA—Inner Secrets (Columbia)
- ERIC CARMEN—Change Of Heart (Arista)
- LINDA RONSTADT—Living In The U.S.A. (Asylum)
- DAN FOGELBERG & TIM WEISBERG—Twin Sons Of Different Mothers (Full Moon/Epic)
- BILLY JOEL—52nd. Street (Columbia)
- PABLO CRUISE—Worlds Away (A&M)

- WMMR-FM—Philadelphia (D. Hungen/ J. Polack)**
- STEVE MARTIN—Let's Get Small (W.B.)
  - TOTO—(Columbia)
  - TED NUGENT—Weekend Warrior (Epic)
  - BILLY JOEL—52nd. Street (Columbia)
  - LINDA RONSTADT—Living In The U.S.A. (Asylum)
  - DAVID BOWIE—Stage (RCA)
  - NEIL YOUNG—Comes A Time (Reprise)
  - SOUTH SIDE JOHNNY AND THE ASBURY JUKES—Hearts Of Stone (Epic)
  - FIREFALL—Elan (Atlantic)
  - BILLY JOEL—52nd. Street (Columbia)
  - STEPHEN STILLS—Thoroughfare Gap (Columbia)
  - WILSON PICKETT—A Funky Situation (Big Tree)
  - SANTANA—Inner Secrets (Columbia)
  - AL STEWART—Time Passages (Arista)
  - VAN MORRISON—Wavelength (W.B.)
  - THE TALKING HEADS—More Songs About Buildings And Food (Sire)
  - WHO—Who Are You (MCA)
- WAER-FM—Syracuse (Butch Charles)**
- BABY GRAND—Ancient Medicine (Arista)
  - VALERIE CARTER—Wild Child (Columbia)
  - SON SEALS—Live And Burning (Alligator)
  - JIMMY CLIFF—Give Thanks (W.B.)
  - JULES AND THE POLAR BEARS—Got No Breeding (Columbia)
  - DEVO—Are We Not Men? (W.B.)
  - BLOWDIE—Parallel Lines (Chrysalis)
  - YES—Tormato (Atlantic)
  - HAPPY THE MAN—Crafty Hands (Arista)
  - PAT METHENEY GROUP—(ECM)

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# Satellite Will End Tapes Sent By Mail

• Continued from page 8

Mutual's satellite, but had suggested to Mutual that Bonneville could develop a music service for Mutual to network.



NAB president Vince Wasilewski

Jim Kefford, vice president and general manager of Drake-Chenault, said his company was "looking at the possibilities." There have been discussions. It will be a cheaper method of distribution, but he said "it was premature to discuss the project."

He noted that Drake-Chenault has 250 client stations and "there are never two doing exactly the same thing." Satellite distribution would not offer the flexibility now enjoyed by the client stations, he suggested.

If the Mutual system is approved by the FCC, the network will have capacity to feed as many as 12 channels to stations.

Worth predicted with his company's system stations will be able to choose from hundreds of programs at nominal cost.

The discussion of satellites was one of several look-into-the-future sessions at the conference. FCC commissioner Joseph Fogarty in another session (see separate story) warned, "You've got competition on the horizon you haven't even thought of. You've got to face up to

it. Over-the-air broadcasting could go out of business."

Speaking on the panel with Worth was Andrew Inglis, president of RCA America Communications, who advised that cable operators were more aggressive than broadcasters in seeking to use satellites. "We've leased 19 channels to cable companies."

He said the problem is "regulation delays—bureaucrats." He noted that the FCC now permits cable systems to use an earth receiving dish half the size it permits for over-the-air broadcasting.

Worth pointed out that 800 cable systems have earth stations installed or under construction and the FCC is receiving 40 applications a month from such systems.

NAB president Vince Wasilewski, in a luncheon speech, said that broadcasters must be aware of the role satellites will play in the development of a single information system in the home.

## Chicago & Dacus Appear With Clark

LOS ANGELES—Chicago makes its first television appearance since the death of guitarist Terry Kath Wednesday (25) on "Dick Clark's Live Wednesday" over NBC-TV.

The group will perform its current hit, "Alive Again," with new member Donnie Dacus on guitar. Chicago was seen following Kath's death in January on a previously taped Bill Cosby special, but the Clark spot marks Dacus' initial exposure.

The appearance marks a reunion for Chicago and Clark, who produced the group's network specials several years ago.

Also appearing on Wednesday's show are Millennium's Meco performing "Themes From The Wizard Of Oz" and Gordy's Rick James singing "You And I."



Billboard photos by Mike Adaskaveg  
Veteran DJ: WTIC-AM Hartford morning DJ Bob Steele speaks to his large listening audience and confers with operations manager Jay Clarke about playlists.



# 42 Years At WTIC Microphone Hartford's Bob Steele Maintaining Highest Ratings

By MIKE ADESKSVEG

HARTFORD—Bob Steele celebrated an anniversary Oct. 1 that few personalities in radio can boast of—he has been doing his morning show on WTIC-AM continuously for 42 years, and in that time has maintained it at the top of the ratings.

Steele started in 1936 with only a high school diploma, a half-hour program and a \$35 a week salary. Now, his program is 4½ hours long, his audience is still growing and he is the highest paid and most respected of Connecticut's broadcasters.

He now holds just under 50% of the listening audience, according to Arbitron, with weekly RAM ratings showing a steady increase in Steele's audience since some music selection changes were made in his show's format. The nearest competition holds less than one quarter of Steele's percentage.

Why do Connecticut and Southwestern Massachusetts listeners prefer Steele?

"It has always been a mystery to me," Steele responds when asked the question so many people ask him. "I never consider myself better than anyone else. I give listeners news, information and weather. I think the key is that I have been in the same spot, doing the same thing at the same time for so long. Most radio personalities float around too much. I got in a spot I liked and settled into it."

But there must be more reasons why people listen to Steele. He claims it to be an intangible factor. It may be his voice, his style or the subjects he covers. Much thinking and planning go into each show, and Steele likes to keep it a family-type program.

"I like to think in terms of families," Steele explains. "I think of people together, and I don't separate them into age groups."

Steele reads birthdays only of people who are over 80 years old. The old-timers as well as the three or four generations that follow find interest in the birthday list.

"I keep my show wholesome," Steele says. "It's not embarrassing to anyone. I won't talk about things that offend certain people. Extravagant statements and off-color jokes are a cheap way to get listeners."

As for music, Steele plays MOR tunes that are played throughout the day on the station. New operations manager Jay Clarke, formerly of WPRO-AM in Providence, updated Steele's playlist about a year ago.

He eliminated some of the old standards, polkas, marches and recordings that Steele had been

playing for many years. The changes have helped both Steele's and the station's ratings.

"Everything changes, nothing is permanent," Steele explains. "I dislike loud rock. But, contemporary music is fine with me. I don't want to see or hear pop tunes with suggestive lyrics. They're not a good substitute for creative work. Suggestive lyrics are a lazy way for a hit to be made."

Steele's show features one old recording each morning, which may be 30 to 50 years old. The remainder of the music is soft rock or MOR music found on the Hot 100. On Saturdays, Steele does a traditional show with several old standards.

"Certain music turns off a large segment of the audience," Steele says, "We try to please the greatest number of people we can. After all, radio is a business."

"However, I like to think the program doesn't depend on music, but on a character of its own," Steele says.

"There has to be body to a program. In reality, the music is incidental, and only a fringe. It adds to the program, like clothes add to the person."

Steele doesn't keep track of ratings. He says the first time he realized he was rated among the top personalities in the country was when he read it in Billboard about 10 years ago.

"Ratings are interpreted in so many different ways—I don't understand them and don't concern myself with them," Steele says. "WTIC has always had the competition beaten. I never stopped to think about it."

"If there was a problem with the ratings, and they started to fall, then I would want to know about it," Steele continues. "I'd expect Jay Clarke to come to me and explain the situation. But, I wouldn't know what we'd do because we have never had that problem."

Steele loves his work, and that is perhaps the key to his enthusiasm after 42 years. He gets a deluge of mail. There are 40-100 letters a day to be read he claims and these are letters which are unsolicited.

In the morning, Steele is surrounded by a professional team. The station has a three-person morning news team, a traffic helicopter and live sports reports by Lou Palmer. The station's studios are in a new 19th story penthouse overlooking downtown Hartford.

"Steele is the most identifiable personality in the market," says operations manager Clarke. "Bob is a professional entertainer and com-

municator. His attention to detail is the best I've ever worked with."

Clarke explains the changes in Steele's music selection thusly:

"We revamped the format to allow the station to flow from Steele's show to Ted Dalaku's and Tom Tyler's shows. Before, each personality had his own thing. Now, the personalities support the station and its format while the station supports the personalities. It's showing results."

Steele is still his own person. He still has his many features. In one, he concentrates heavily on the pronunciation and usage of words. Each morning he has "the word of the day" in which he explains the proper usage and pronunciation of a difficult and commonly misused or mispronounced word.

Steele is a native of Kansas City. He was born in 1911, and like many children of the 1920s, was fascinated by the new science of radio and built a crystal set.

But, it wasn't until Steele was 21 years old that he got the chance to be an announcer. He was then a motorcycle racer, racing in California. He was injured and unable to race. The public address system announcer became ill and Steele was asked to announce the races. He later landed a p.a. announcer's job. That led to his being hired to broadcast races on KGFJ-AM in Los Angeles.

Steele tried to get a staff announcer's job in Los Angeles in the early 1930s, but had no success because the market was flooded with talent.

Race announcing brought Steele to Bulkeley Stadium in Hartford in the summer of 1936. When the season ended in late September, Steele applied for a job at WTIC before starting to head back to California.

"In the early days of radio, you had to know pronunciation of foreign music titles," Steele said. "I was told that if I lost my Midwest accent and learned French, Russian, Spanish and Italian pronunciation I would be able to keep the job. I had no education beyond high school and had to teach myself."

Steele started with a half-hour morning program called "Reveille" which aired six days a week. He worked his remaining eight hours as staff announcer.

The Bob Steele Show grew by half-hour segments over the 42-year period. Steele became a television sportscaster in the 1950s, when the Travelers Insurance Corp. which owned WTIC, opened its own television station. Everyone on the radio station then had an opportunity to be on tv.

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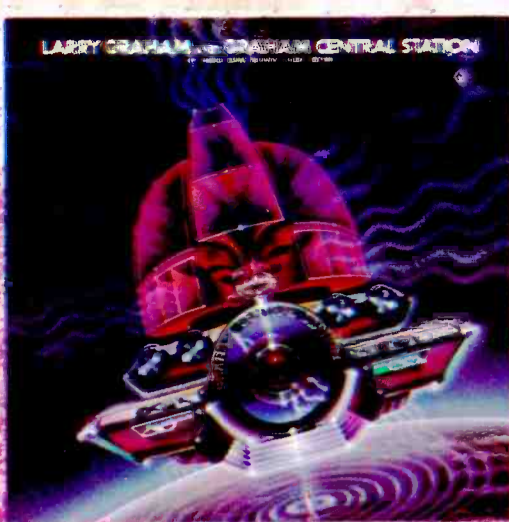
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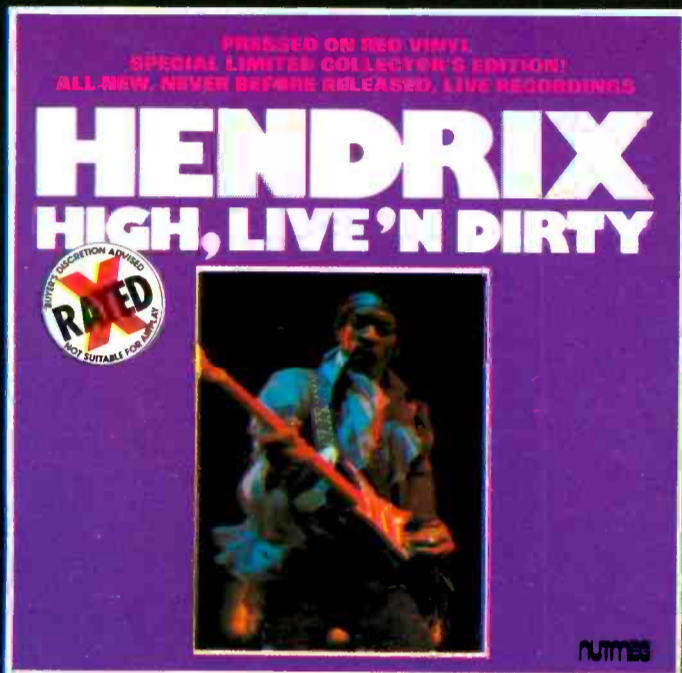


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# Vox Jox

By DOUG HALL

NEW YORK—NBC's WYNY-FM (Y-97) is in a state of turmoil. The station, which until Oct. 16 was "Movin' Easy" in a mellow format, is moving uneasily toward an unknown future as newly appointed p.d. Dave Waters faces pressure to leave.

Waters joined the station only a few weeks ago from New York jazz outlet WRVR-FM, and brought over Les Davis and Roberta Altman.

Waters' problem is that he was hired by WYNY general manager Stan Cohen, who has just been let go by the new executive vice president for FM stations Walt Sabo.

Billboard has learned that Sabo has corporate attorneys studying the contracts of Waters, Davis and Altman to see how NBC can get out of them at the least expense.

Davis and Altman succeeded Bree Bushaw in morning drive. She is currently looking for a new position and can be reached through International Stars, Inc. at 485 Palisade Ave., Englewood Cliffs, N.J. 07632.

Meanwhile, at WRVR openings keep occurring. Doug Harris, who was acting p.d. since Waters left, has resigned. He also handled the 3 to 7 p.m. air slot. He came to WRVR in May 1977 from KMET-FM Los Angeles.

Kenneth Miller has been named vice president and general manager of KMPC-AM Los Angeles. He suc-

ceeds Stan Spiro, upped to vice president at the parent Golden West Broadcasters. Miller was formerly assistant general manager and general sales manager.

Roy Rogers, Rex Allen, Eddie Dean, Stuart Hamblen, Doye O'Dell and Smokey Rogers are among the personalities who are scheduled to take part in the KLAC-AM Los Angeles "Ranch Party" Oct. 29 at a local rodeo ranch. Listeners are invited to bring a picnic supper while enjoying the entertainment.

Millennium Communications is looking for an operations director for an adult contemporary station the firm is consulting in suburban San Francisco. Those interested should write to KWUN (K-15), Concord, Calif. 94520 or call 415-685-1480.

WNBC-AM New York went all out for the Yankees. More than 2,400 New Yorkers called WNBC Oct. 10 to have their names included on a congratulatory telegram the station sent the Yankees. The telegram was more than nine feet long. The station also gave away tickets to the World Series games played in New York.

WNBC afternoon personality Frank Reed received a crate of Kansas City steaks from KCMO-AM

Kansas City DJ Morgan. Reed had staked a case of Reggie candy bars against Morgan's Kansas City sirloins that the Yanks would beat the Royals in the playoffs.

Gary Byrd's "Night Flight" on WWRL-AM New York is featuring an interview with Richard Pryor Oct. 24 and 26, and another with Smokey Robinson on Oct. 23 and 25. ... KIIS-AM-FM DJ Bruce Phillip Miller won a bike race sponsored by a fast food chain in a charity to fight diabetes.

KIND-AM Pueblo, Colo., p.d. Doug Wilson has moved from morning to afternoon drive and Dan O'Brian has joined the staff to take over mornings. He comes from KODE-AM/KFSB-FM Joplin, Mo. O'Brian has also been named music director of the country station. The balance of the station lineup is Ray Weston from 10 a.m. to 3 p.m., Chuck Thomas from 6 to 9 p.m., Tim James from 9 p.m. to 1 a.m. and Tim Cassidy from 1 to 6 a.m.

Epic recording artist Jody Miller was interviewed by DJs Gary Semro and Don Perry in her visit to KCKN-AM-FM Kansas City. She also presented her new album "Kiss Away" to p.d. Chris Collier. ... WKCM-AM Hawesville, Ky., p.d. Mike Pluris reports the recently sponsored Dolly Parton look-alike contest was one of the station's most successful promotions. J. Gregory Wathan is currently the station's morning man with Pluris doing mid-days. Robert Michaels does afternoon drive.

Jeff Coelho moves from station manager at KMQ-FM Honolulu to become general manager at KIKI-AM Honolulu.

## FCC's White Comes Out For Format Deregulation

By MILDRED HALL

WASHINGTON—Although the Federal Communications Commission has at present a hands-off policy on radio station's music formats, commissioner Margita White says, "I am hearing increasing expressions of interest and concern over changing formats."

At the NAB's Fall Conference in Atlanta last week, White argued forcefully against the idea that regulation of music formats on radio produces diversity.

"Inflexible and slow-changing bureaucratic rules aimed at creating an artificial diversity instead could inhibit genuine diversity," she said. (Citizens groups are still petitioning courts to compel the FCC to hold hearings when loss of a unique music format is involved in renewal or transfer.)

Only complete freedom from government regulations will produce genuine format diversity, she believes. "Why would stations experiment with new and unique formats if the Commission rules were to lock them into such formats, regardless of audience acceptance?"

White sees the format diversity and all other kinds of broadcast programming variety as suffering from an FCC tendency to promote diversity "as a goal in itself" and an ex-

cuse for more and more inquiries and rule making.

She sees program diversity coming about "most effectively as new technologies spur new program sources, giving the public increasing choices in the marketplace ..."

Although FCC rhetoric has promised deregulation of radio, White discerns a different pattern in a slew of inquiries by the Commission on percentages of public service announcements, local programming, commercials, news and public affairs.

She is aghast at FCC chairman Charles D. Ferris' expressed interest in standards to measure the percentage of a broadcaster's financial resources that he commits to news, public affairs and local programming.

If the Commission is to be the judge of how the broadcaster spends his money, "it inevitably will involve itself further in program definitions," and in second-guessing licenses' decisions on how much to spend on what, says White.

White's two-year fill-in term is coming to a close, but her successor cannot be chosen and approved by the Senate until Congress reconvenes in January.

## 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.

### SAN FRANCISCO:

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	STATION CALL LETTERS
KDIA-AM	2.3	2.4	2.4	2.4	2.7	KDIA-AM
Barry Jaye Format: black						
KFRC-AM	6.9	7.9	8.5	10.1	7.1	KFRC-AM
Dr. Don Rose Format: contemporary						
KIOI/KIQI*	2.9	3.3	3.4	3.5	3.6	KIOI/KIQI*
Ron Castro** Format: contemporary						
KLOK-AM	3.5	3.1	2.3	2.7	2.0	KLOK-AM
Ralph Hasty*** Format: MOR						
KNBR-AM	3.8	4.3	4.3	5.4	4.4	KNBR-AM
Frank Dill Format: MOR						
KNEW-AM	3.0	3.4	3.2	2.3	3.0	KNEW-AM
Frank Terry Format: country						
KSAN-FM	1.2	1.6	1.5	1.2	2.1	KSAN-FM
Norm Winer**** Format: progressive						
KSFO-AM	8.2	7.0	6.1	7.6	7.2	KSFO-AM
Jim Lange***** Format: MOR						
KSFX-FM	2.8	3.4	3.0	2.5	2.0	KSFX-FM
Tom Saunders Format: contemporary						
KSOL-FM	1.4	2.8	2.7	2.4	2.3	KSOL-FM
Nick Harper Format: black						
KYA-AM	1.0	1.9	2.1	1.7	2.0	KYA-AM

\*KIOI-AM and KIQI-FM are simulcast in morning drive.  
 \*\*Castro has been in morning drive since September 1977. He was preceded by Dirk Robinson.  
 \*\*\*Hasty left in August 1978. A successor is being sought. Production director Tom Woods is filling the spot temporarily. Hasty began in March and was preceded by Ronny Richards.  
 \*\*\*\*Winer has been in morning drive since July. He was preceded by Glenn Lambert.  
 \*\*\*\*\*Lange left last month. He has been succeeded by Gene Nelson.

### Bubbling Under The HOT 100

- 101—ONLY YOU, Loleatta Holloway & Bunny Sigler, Gold Mine 4012 (RCA)
- 102—LET'S START THE OANCE, Hamilton Bohannon, Mercury 74015
- 103—SOFT & WET, Prince, Warner Bros. 8619
- 104—RIDE-O-ROCKET, Brothers Johnson, A&M 2086
- 105—I LIKE GIRLS, Fatback Band, Spring 181 (Polydor)
- 106—SMILE, Emotions, Columbia 3-10791
- 107—SUBSTITUTE, Gloria, Gaynor, Polydor 4508
- 108—INTO THE NIGHT, Toby Beau, RCA 11388
- 109—YOU GOT ME RUNNING, Lenny Williams, ABC 12387
- 110—TAKE ME TO THE RIVER, The Talking Heads, Sire 1032 (Warner Bros.)

### Bubbling Under The Top LPs

- 201—MOLLY HACKETT, Epic JE 35346
- 202—DEEP PURPLE, When We Rock We Rock, And When We Roll We Roll, Purple PRK (Warner Bros.)
- 203—KEITH JARRETT, The Best Of Keith Jarrett, ABC IA 9348
- 204—SHALAMAR, Disco Gardens, RCA BXL1-2895
- 205—LOLEATTA HOLLOWAY, Queen Of The Night, Salsoul SA 9501 (RCA)
- 206—LEVON HELM, ABC AA 1089
- 207—DEBORAH WASHINGTON, Any Way You Want It, Ariola SW 50040
- 208—CHARLIE DANIELS BAND, Volunteer Jam, Epic F2-35368
- 209—SONNY ROLLINS, Don't Stop The Carnival, Milestone 55005 (Fantasy)

### DAVID ALLEN PLAYS HOST

## BBC Of U.K. Beams From Nashville

NASHVILLE—Recognizing the international appeal of country music, the government-owned British Broadcasting Corp. sent a team of its broadcasters to Nashville recently for a special remote edition of its popular country music record program, "Country Club."

David Allen, the show's host, selected WSM-AM-FM as the origin for the remote radiocast, timing the broadcast with the Oct. 5 anniversary date of WSM's first air date in 1925. The BBC chose the 50,000-watt Nashville station on the basis of its 53-year involvement with the "Grand Ole Opry" and country music.

The two-hour remote featured interviews by BBC's Wally Whyton in Nashville, intermingled with records played from the network's London studio. Whyton's guest list included chats with "Grand Ole Opry" stars Ernest Tubbs, Roy Acuff, Ronnie

Milsap, Larry Gatlin, Stella Parton, Moe Bandy, Jeannie Pruitt, Connie Smith, Lloyd Green, Boxcar Willie and Vernon Oxford.

The BBC broadcast was produced by staffer Colin Chandler, with engineering supervision by WSM's Gordon Evans. The nature of the broadcast determined the necessity of setting up two separate lines of communication, one from the radio station to London and the other from London to Nashville. AT&T land lines carried the signals to BBC's New York technical base and were then relayed by satellite across the Atlantic.

The BBC called the special Nashville edition of "Country Club" a first for its duration and program content. Staff members from the British network remained in Nashville through the "Grand Ole Opry" Birthday Celebration and deejay convention.

## More Music, Less Talk

Continued from page 30

Because of that success, the station has stuck close to TM suggestions and kept the same format.

The top 10 songs off the national charts are played five times a day, but never twice within four hours. The rotation is three days for re-runners, six days for oldies and 12 days for album cuts.

Matthews selects the album cuts, broadcast from 7:30 p.m. to 3 a.m., and the oldies, played in the afternoon "when the female numbers are high." He also adds popular local songs such as Louisiana LeRoux's "New Orleans Ladies," probably the most popular single here this year.

Though the format is the same, Matthews has made a few minor changes recently. Concert information and music listings have been added to the live breaks, which are

broadcast in morning and afternoon drive.

Also, Matthews is making the three-minute news, which begins 20 minutes before the hour, much lighter, "Now we read no blood and guts stories," says Matthews. "We stay away from tragedy unless it's the biggest story of the day. And then we try to present it in a way that is not gory."

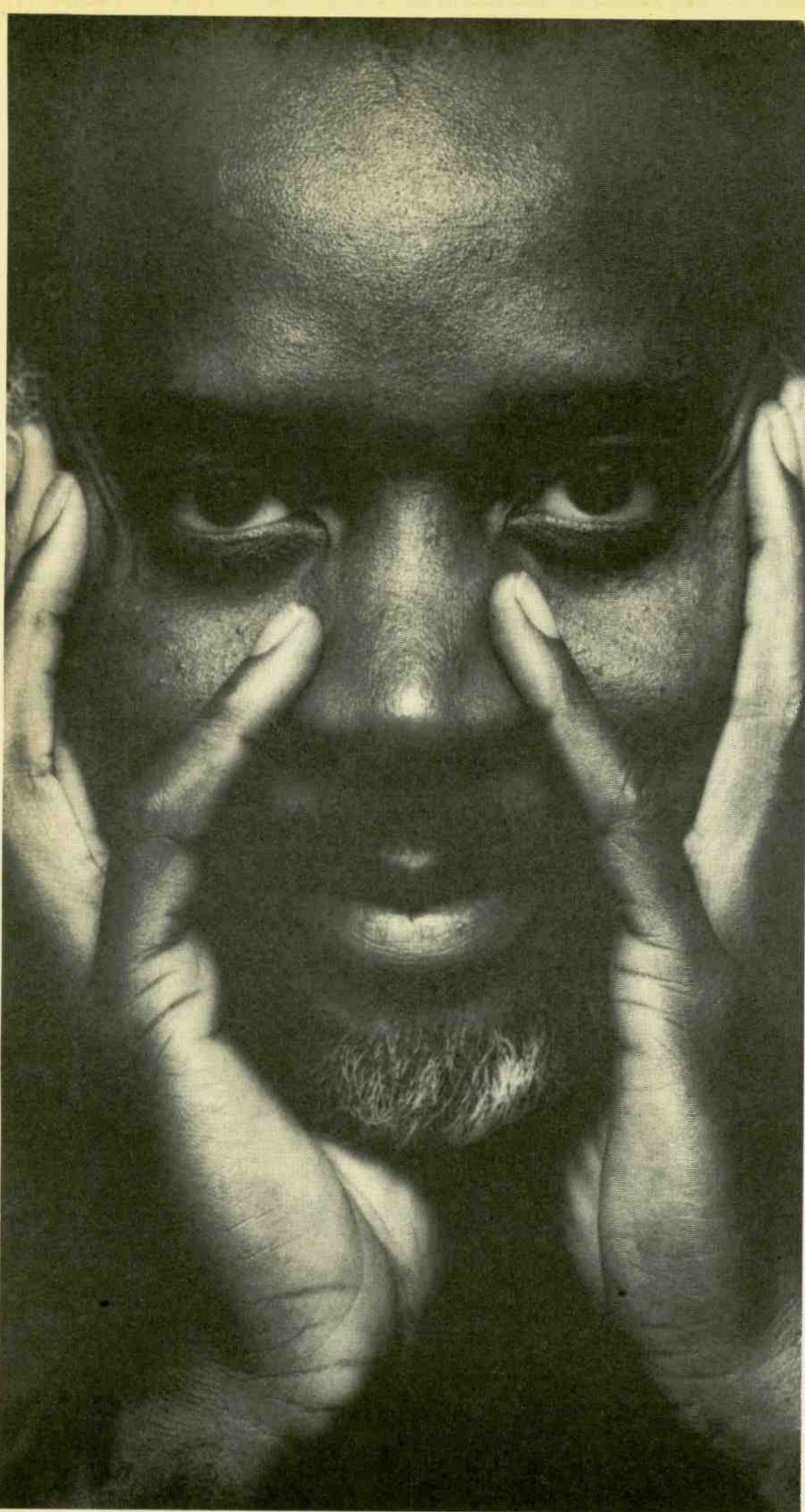
"First we give a teaser before the news of a light but interesting story. We give that story last so the audience stays with us. After that story, we go right back into music."

The only other change Matthews may make is the addition of a disco show. It would be broadcast from a discotheque for two or three hours on Saturday nights.

"Other than the disco show, we plan to keep the station's sound just as it is," says Matthews.

# Billboard Best Selling Jazz LPs®

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	1	5	<b>CHILDREN OF SANCHEZ</b> Chuck Mangione, A&M SP-6700
2	2	4	<b>REED SEED</b> Grover Washington Jr., Motown M7-910
3	13	2	<b>MR. GONE</b> Weather Report, Columbia JC-35358
4	3	9	<b>SECRETS</b> Gil Scott-Heron & Brian Jackson, Arista AB-4189
5	17	2	<b>ALL FLY HOME</b> Al Jarreau, Warner Bros. BSK 3229
6	6	15	<b>IMAGES</b> Crusaders, Blue Thumb BA 6030 (ABC)
7	5	9	<b>COSMIC MESSENGER</b> Jean-Luc Ponty, Atlantic SD 19189
8	7	13	<b>PAT METHENY</b> Pat Metheny, ECM 1-1114 (Warner Bros.)
9	9	4	<b>CARNIVAL</b> Maynard Ferguson, Columbia JC-35480
10	11	3	<b>LEGACY</b> Ramsey Lewis, Columbia JC-35483
11	8	10	<b>YOU SEND ME</b> Roy Ayers, Polydor PD 16159 (Phonodisc)
12	30	2	<b>FLAME</b> Ronnie Laws, United Artists UALA-881
13	10	5	<b>BEFORE THE RAIN</b> Lee Oskar, Elektra 6E-150
14	4	19	<b>SOUNDS</b> Quincy Jones, A&M SP 4685
15	14	6	<b>WHAT ABOUT YOU</b> Stanley Turrentine, Fantasy F-9563
16	12	54	<b>FEELS SO GOOD</b> Chuck Mangione, A&M SP 4658
17	16	4	<b>A SONG FOR YOU</b> Ron Carter, Milestone M-9086 (Fantasy)
18	25	2	<b>HEAVY METAL BE-BOP</b> Brecker Bros., Arista AB-4185
19	21	6	<b>GONNA GET THROUGH</b> Cleo Laine, RCA AFL1-2926
20	20	4	<b>THE GREETING</b> McCoy Tyner, Milestone M-9085 (Fantasy)
21	19	17	<b>SUNLIGHT</b> Herbie Hancock, Columbia JC 34907
22	22	3	<b>MAHAL</b> Eddie Henderson, Capitol FW-11846
23	15	10	<b>LARRY CARLTON</b> Larry Carlton, Warner Bros. BSK 3221
24	24	21	<b>MAGIC IN YOUR EYES</b> Earl Klugh, United Artists UA LA 877
25	18	14	<b>TROPICO</b> Gato Barbieri, A&M SP 4710
26	23	13	<b>IN THE NIGHT TIME</b> Michael Henderson, Buddah BDS 5712 (Arista)
27	32	4	<b>SIMPLICITY OF EXPRESSION DEPTH OF THOUGHT</b> Billy Cobham, Columbia JC-35457
28	27	11	<b>FRIENDS</b> Chick Corea, Polydor PD 1-6160 (Phonodisc)
29	26	4	<b>DON'T STOP THE CARNIVAL</b> Sonny Rollins, Milestone M-55005 (Fantasy)
30	29	38	<b>WEEKEND IN LA.</b> George Benson, Warner Bros. 2Wb-3139
31	28	17	<b>DON'T LET GO</b> George Duke, Epic JE 35366 (CBS)
32	<b>NEW ENTRY</b>		<b>SOFT SPACE</b> Jeff Lorber, Fusion Inner City IC-1056
33	33	2	<b>MAIN EVENT</b> Herb Alpert & Hugh Masekela, A&M SP-4727
34	41	17	<b>SUPER BLUE</b> Freddie Hubbard, Columbia JC 35386
35	<b>NEW ENTRY</b>		<b>HOW LONG HAS THIS BEEN GOING ON</b> Sarah Vaughan, Pablo 2310-821
36	42	2	<b>SUNBELT</b> Herbie Mann, Atlantic SD-19204
37	36	38	<b>RAINBOW SEEKER</b> Joe Sample, ABC AA 1050
38	40	2	<b>OUT OF THE WOODS</b> Oregon, Elektra GE-154
39	<b>NEW ENTRY</b>		<b>BATIK</b> Ralph Towner, ECM-1-1121 (Warner Bros.)
40	35	6	<b>UPTOWN DANCE</b> Stephane Grappelli, Columbia JC-35415
41	38	13	<b>MY SONG</b> Keith Jarrett, ECM-1-1115 (Warner Bros.)
42	34	6	<b>NEW WARRIOR</b> Bobby Lyle, Capitol SW-11809
43	<b>NEW ENTRY</b>		<b>TIMES SQUARE</b> Gary Burton, ECM-1-1111 (Warner Bros.)
44	44	19	<b>ARABESQUE</b> John Klemmer, ABC AA-1068
45	45	21	<b>ELECTRIC GUITARIST</b> John McLaughlin, Columbia JC 35326
46	37	6	<b>TIME AND CHANCE</b> Caldera, Capitol SW-11810
47	31	3	<b>THE MAN</b> Les McCann, A&M SP 4718
48	48	2	<b>HELL OF AN ACT TO FOLLOW</b> Willie Bobo, Columbia JC-35374
49	49	2	<b>NON-FICTION</b> Steve Kuhn, ECM-1-1124 (Warner Bros.)
50	50	3	<b>INNOCENCE</b> Kenny Barron, Wolf 1203 (T.K.)



OCTOBER 28, 1978 BILLBOARD

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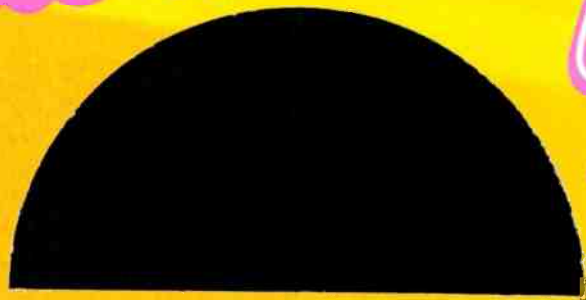


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September  
was hot

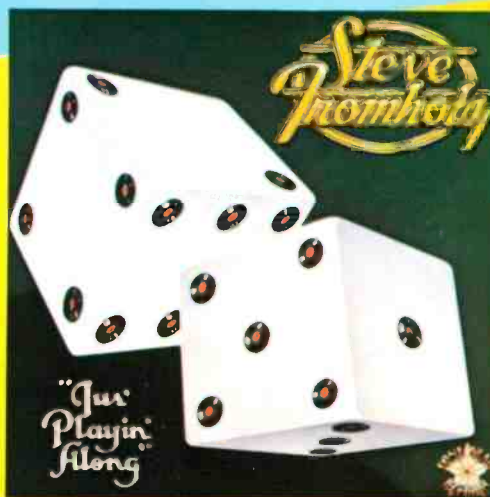
# But wait till you October



PHONE  
OCTOBER  
OUR HO



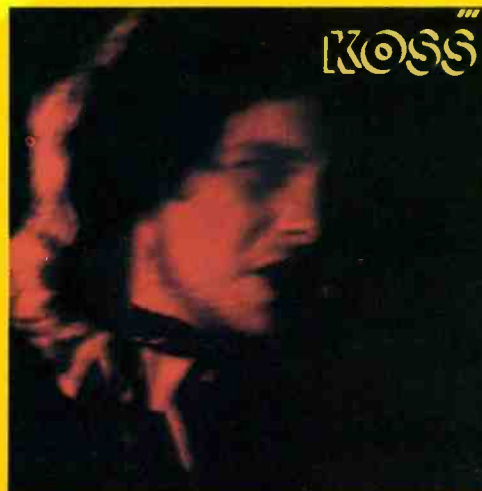
Caroline Crawford "My Name is Caroline"  
SRM-1-3742 On Mercury Records & Tapes



Steve Fromholz "Jus' Playin' Along"  
L-4601 On Lone Star Records & Tapes



Larry Gatlin "Larry Gatlin's Greatest Hits, Volume 1"  
MG-7628 On Monument Records & Tapes



Paul Kosoff "Koss"  
DJM-2-300 On DJM Records & Tapes



Lisa Lawalin "New Moon Rising"  
MG-7630 On Monument Records & Tapes

# Jazz

AUSTRALIA TO NEW ORLEANS

## Davenport Wearing 3 Different Caps

By CARY DARLING

LOS ANGELES—Michael Davenport has to divide his time between three careers. In addition to being the owner of an artist management firm named the Merlin Co., he is the American representative for Australian promoter Garry Van Egmond as well as the buyer for Rosie's Club in New Orleans.

Davenport, who has had his own management company since 1969, is able to juggle these responsibilities simultaneously because he keeps his business affairs at a personal level. As an example, the Merlin Co. handles only four artists: jazz-rock violinist Jean-Luc Ponty, jazz trumpeter Freddie Hubbard, African singer Letta Mbulu and Icelandic contemporary pianist Jakob Magnusson.

"Four acts is about optimum," says Davenport. "I like to handle all the acts myself and keep it as a family. I could handle more if I had assistants but I don't want to do that."

After a tour of Australia by Ponty, Melbourne promoter Van Egmond was looking for an American representative to contact artists for Australian tours. That's how Davenport became involved in the promotion business.

Since then, Alice Cooper, Billy Joel, Foreigner, George Benson and Bette Midler are some of the acts taken down under through Davenport. Although he claims the market is lucrative there, Davenport says some reluctance exists among artists to tour.

"And record companies aren't as supportive of an act doing an Australian tour as a European tour," he continues. "But it's a very active market. When Benson toured he tripled his album sales as did Dr. Hook."

When in Australia, most of Davenport's acts play the larger halls and perform in the country's nine key cities.

This means that an artist has to spend a minimum of two weeks in Australia. Bette Midler, on the other hand, is spending the usual time there but is playing week engagements in intimate settings in Sydney and Melbourne.

Just as Davenport fell into the promotion representative business by accident, his association with Rosie's Club was also not of his design. A mutual friend of Davenport and the club owner contacted him and the relationship has lasted three years.

"Buying was not something I was looking for. In fact, others have ap-

proached me. I could set up a string of rooms but that would be a full-time business. Just the one room is fine," states Davenport.

In retrospect, he is glad to be involved in so many facets of the business. "It keeps me on top of things. If I call an agent to book Rosie's, and he's good or bad, I know what to expect when the same agent calls me and wants to use one of my acts," explains Davenport.

Whereas Davenport contacts the larger acts to perform in Australia, as a buyer for Rosie's he selects well-known artists who cannot fill the arenas or would not come across well in such an environment.

Citing its combination of name acts and small capacity of 180 patrons, he believes Rosie's to be one of the best clubs in the U.S.

The venue is smaller than other clubs such as the Roxy in Los Angeles, the Old Waldorf in San Francisco and Bottom Line in New York which buy many of the same artists.

In recent months, the jazz-blues oriented club has had engagements by Gato Barbieri, B.B. King, the Temptations, Tom Waits, Bobby Blue Bland, Jerry Lee Lewis and Jose Feliciano.

## NPR Going Heavily Into Jazz Shows

• Continued from page 41

the year's unprogrammed 22 weeks of "Jazz Alive" segments.

It's old and new again in November: in West Coast performances there are Carmen McRae, trumpeter Wild Bill Davison and an all-star group, plus Urbie Green and the All Stars—and the New Black Eagle jazz band from Boston.

The series will play the White House Jazz festival that featured Dizzy Gillespie and President Carter joining in "Salt Peanuts," exclusively taped live by NPR.

The "Tribute To Lionel Hampton" is in traditional vein, but with an all star band assembled especially for the occasion, performed in Nice.

The first annual Women's Festival comes up in December featuring pianist, writer-lecturer Marian McPartland and Mary Lou Williams, composer-pianist, and including a women's jazz jam from the Signboard Bar at the Crown Center Hotel.

Another first is Fringe, a new music group from Boston never previously recorded. Pianist Carla Bley with a 10-piece orchestra was taped live from Austin, Tex.

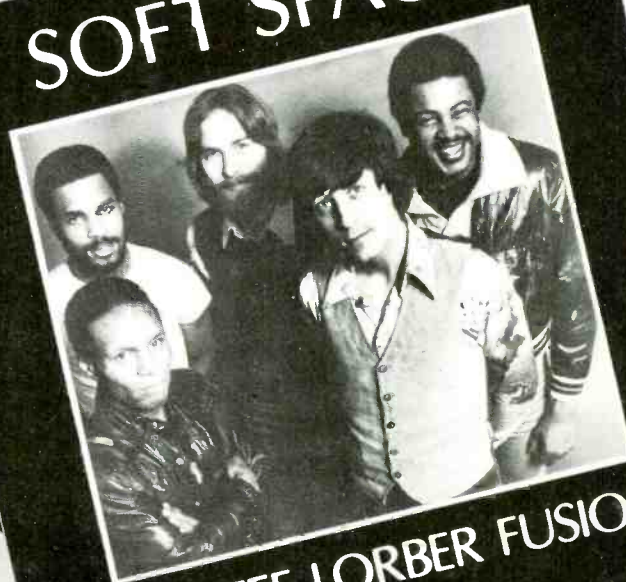
Coming down to the wire—the Christmas week "Jazz Alive" show features blues composer, 81-year-old Alberta Hunter. Also involved are swing, blues, gospel and jazz standards from the '20s in performances taped out of New York, Massachusetts and California.

Producers Rathe and Owens are already at work on the fourth year of "Jazz Alive." They will avoid duplication and try for variety in many directions, says Owens. "We want to mix it up."

★ ★ ★ ★ ★  
 Record World Jazz Chart #19  
 Cash Box Jazz Chart #30  
 Record World Top 200 LP's #180  
 ★ Billboard Top 50 Jazz Chart #32

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## N.Y. Blank Tapes Studio Expanding

NEW YORK—Blank Tapes, Inc. Recording Studios is expanding its multi-track facilities in Manhattan.

Studio C, now under construction, is scheduled to be completed by the first week in November. Equipment will include the MCI-JH 114 24-track recorder and MCI-JH 542 mixing console with full MCI automation. The studio will also have two MCI-JH 110 2-track mastering machines, EMT echo chamber, 24 channels of Dolby and a Super Red monitor system.

## Normandy Sound

WARREN, R.I. — Normandy Sound has updated its facilities with 24-track here.

Equipment now includes an MCI JH-114 24-track recorder, Scully 280B mixdown recorder, A.P.S.I. custom 26 x 24 console with full parametric equalization, Altec monitors and dbx noise reduction.

The facility, designed by Daniel Zellman Consultants, New York, features a 1,000 square foot studio with a 250 square foot geodesic isolation booth.

The new complex also houses a complete professional audio sales department and Normandy's offices for their affiliated management and record companies.

## Aphex Aural Exciter Improved, Exec Claims

By JIM McCULLAUGH

LOS ANGELES—Aphex has improved its Aphex Aural Exciter, a professional audio processing instrument that reportedly adds brightness, presence and fullness to live and recorded sound, reports Marvin Caesar, Aphex Systems president.

Aphex, which began operations approximately two years ago (Billboard, Sept. 3, 1977), has also increased availability of the Aphex units, which resemble a flat stereo amp in size and appearance, to 350 units from an initial 50.

Aphex processing is being used on approximately 15% of the albums that reach Billboard's record charts now, claims Caesar.

Aphex is an acronym for Aural Perception Heterodyne Exciter and is the invention of Swedish engineer Curt Knoppel, still a principal in the company. The device, according to the firm, improves recordings and live sound by addressing psychoacoustic circuitry—including the ear and allied nerve systems—in the brain of the listener through its electronics.

The device has been improved, according to Caesar, due to new electronics which increase even order harmonics and almost totally eliminate odd order harmonics.

In addition, the device also now has greater head room and also offers greater dynamic range in terms of amplitude.

Rates are still the same for the Aphex units, indicates Caesar, with the device obtainable only for lease, rental or on a project basis. The costs are \$30 a minute for finished product while touring with an Aphex unit runs \$100 a day.

Aphex has also increased its worldwide base with 20 offices around the world and the U.S. where licensees service those areas with Aphex. Among locations with offices are Japan, Australia and South America in addition to Europe and the U.S.

Aphex has also expanded by becoming the exclusive market-

(Continued on page 88)

## COMPASS POINT POPULAR

# Studio In Nassau Like Luxury House

By SARA LANE

NASSAU, Bahamas—It looks more like a tropical island home than it does a recording studio.

It stands sparkling white in the Bahamas sun, surrounded with lush, green foliage. Inside, it is bright, white and airy with potted greenery giving it an outdoor feel.

Yet, Compass Point Studios, opened 10 months ago at an approximate cost of \$750,000, can rival stu-

dios anywhere in the world for its state-of-the-art equipment.

In November, ground will be broken for additional space, doubling the size of the existing studio at about \$600,000.

Some of the industry's top name groups have discovered this island hideaway, only minutes from bustling downtown Nassau, capital of the Bahamas archipelago.



STUDIO PARADISE—Looking more like a tropical island retreat than a recording facility, Compass Point, located on the island of Nassau in the Bahamas, offers a state-of-the-art, 24-track recording studio.

What attracts recording artists to Compass Point? In addition to the best electronic equipment, a growing corps of experienced producers/engineers including Alex Sadkin and Jack Huber (both former Criteria employees), Karl Peterson and Island Records' Chris Blackwell, the location of the studio is ideal, say its owners. It overlooks some of the most beautiful waters in the world and has a problem-free atmosphere conducive to creative work, they add.

Currently Emerson, Lake and Palmer are back working on an album, the Average White Band returns in December for the third time, Thin Lizzy recorded here, as did Bob Marley, Robert Palmer (Island Records) Talking Heads, and Althea and Donna (Virgin Records); Third World returns in January and February; Jerry Wexler's bringing in Dire Straits; and Brian Eno produced "Devo" in the new studio.

President of Compass Point is islander Al Collio, a well-known Nassauvian entertainer; Chris Blackwell is chairman of the board, Lorraine Frazier acts as studio manager for administration and Richard Lee (another former Criterion) is technical studio manager.

Compass Point is equipped with the MCI fully automated JLT 500 series console with 36 inputs; Dolby and dbx noise reduction units; an MCI multi-track with 24 and 16-track heads featuring the new Quior circuitry; two MCI 110 A two tracks with 14-inch reel; a BX 20 and two EMT 250s; an Aphex Aural Exciter (which can be rented); two Emtide DBLs; seven assorted limiters and Pepex units, four sets of Tannoy Lockwood monitors; Oratones and Visoniks as well as a dozen or so of the highest quality microphones.

"There's no limit to what is being spent on equipment to make this a superior studio," comments Richard Lee.

The studio has been booked solid on a 24-hour basis, seven days a week, its owners claim.

"Emerson, Lake and Palmer will be here through October," explains Lorraine Frazier.

"In the evenings," she adds, "In-

ner Circle, a Jamaican reggae group, is mixing its LP. When they are finished Alex will be mixing Eddie Quansah. We have also tentatively scheduled the Rolling Stones."

The recording studio itself is 25 feet x 35 feet with an oversize control room and a 16-foot pane of glass between the studio and the control room. The front section of the studio is all wood, giving it a bright sound, while the rear area is open for a deader sound.

"Usually," Lee explains, "a studio has either a dead or live sound, but we have a combination of both or a dead sound can be isolated from the live or vice versa depending on the client's needs."

When the second studio is completed, Compass Point will have two fully equipped 24-track studios and such facilities as a large client lounge with a small bar, video games, pinball machines and a private lounge for clients to set up an office with phones and a secretary.

"We have a large Bahamian staff," Lee continues. "All of our assistant engineers are Bahamian trainees. They're doing extremely well for people who've had no experience with this type of work."

There are three assistant engineers, a maintenance engineer plus a full-time cook who prepares coffee, tea and lunch for groups in session.

When groups come from the U.S. or Europe, Frazier and her staff secure lodgings.

"We do this as part of the service of the studio," she says. "They tell us what accommodations they need and we find them. We also can supply them with maids, baby sitters, cooks, whatever they want and need. We try to make everything as easy as possible for our customers."

Along with the addition of a second studio, Compass Point is adding seven luxury rental apartments with their own tennis and squash courts and a swimming pool. Directly across the street, five ocean town houses will be built, primarily for people associated with the music industry.

"That's who we're hoping to attract to this area," Frazier explains.

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## Studio Track

LOS ANGELES—Bruce Botnick is producing Eddie Money at Larrabee. Sam Brown also producing Al Wilson there for mixes, Simon Soussan producing Arpeggio, and Fred Mullen producing Randy Edelman.

Sergio Mendes beginning a new LP project at Kendun for his Serrich Productions, Geoff Gillette and Tery More engineering. Also at Kendun: Kent Duncan disk mastering the upcoming Alice Cooper LP with producer David Foster; A&M's Magnet in for vocal overdubs with Stephen Galfas at the board with Joe Laux; and Jesse Colin Young and Bruce Walford in to work on Young's Elektra LP with Kendun's John Golden.

Evelyn "Champagne" King into KSR Studios to do overdubs for a Don Kirshner "Rock Concert."

Dr. Musix expanding here with a second 24-track studio due to be operational by February. A third one is scheduled for June. ... Joe Lange and Robby Adcock co-producing Midnight Rhythm for Atlantic at Golden Age Recorders. ... The Eagles doing vocals and overdubs at Britannia Studios with producer Bill Szymczyk for a new Elektra album. Assisting is studio staff producer Richard Vandagriff. ... John Farrar producing Olivia Newton-John at Group IV, David Holman engineering, assisted by Betsy Banghart. ★ ★ ★

Karl Richardson doing some work on the upcoming Bee Gees RSO album at New York's Soundmixers, Dennis Hetzendorfer and Vern Carlson assisting behind the board. Also at Soundmixers, Bob James at work on dual projects, his own Tappan Zee LP with Joe Jorgensen engineering and the new Richard Tee album for Tappan Zee, Tim Bomba and Vern Carlson assisting. JIM McCULLAUGH

## For the Record

LOS ANGELES—Golden Sound and the Video Studio are the correct names of the new recording and video complex being constructed here at the site of the old Radio Recorders at 7000 Santa Monica Blvd.

In last week's issue the Video Studio was referred to as the Video Center. Tim Sacora is vice president of the Video Studio while Bob Doggett is president.

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# Talent Talent Buyers Seminar Best Yet

By KIP KIRBY

NASHVILLE—The seventh annual CMA Talent Buyers Seminar drew a record-breaking attendance of 300 entertainment buyers from across-the-country who joined in the three-day event which featured panels, lectures, audience participation discussions and talent showcases.

The seminar officially opened with a welcome from Nashville mayor Richard Fulton's office and a keynote address by artist Charley Pride.

This was followed by an agency/artist/manager panel comprised of Alex Hodges representing the Paragon Agency, Charlie Daniels of the Charlie Daniels Band and Joe Sullivan, president of the Sound Seventy Corp. Topics touched on at this discussion included the relationship between the artist and his manager and booking agent and ways to insure better communication among the three factions.

Saturday morning's panels led off

with a music licensing seminar composed of Rolf Darwin, national director for musical attractions, BMI; Alan H. Smith, vice president of licensing, BMI; James Cleary, national sales manager in charge of general licensing, ASCAP; and Sidney Guber, vice president of market development, SESAC. Topics of discussion included a detailed description of the new copyright laws and their ramifications.

"The Record Company's Role In Promoting New Acts" was chaired by Rick Blackburn, vice president of marketing, CBS Records, Nashville, and offered comments by Jim Fogle-song, president of Nashville operations, ABC Records; Roy Wunsch, director of marketing, CBS, Nashville; and Lynn Shults, Nashville operations director, United Artists Records. Tracing the roots of country music with the help of slides, Bill Anderson gave an informative talk.

The group was broken into mini-sessions for several simultaneous panel discussions on subjects that included "Insurance In The Amusement Business Field," hosted by Howard E. Prater of the Haas-Wilkerson-Wohlberg Showmen's Insurance Co.; "Computerization And The Promotion Of Shows In The Small Market," with moderator Herb Schaper of the Brown County Fair in Minnesota; "Legal Concerns Of The Talent Buyer" with W. Michael Milon of Barksdale, Whalley, Gilbert and Frank, Nashville; "Licensing Agencies And You," chaired by Sidney Guber, SESAC; and

(Continued on page 80)



**PRACTICE SESSION**—Nashville producer Buddy Killen keys in on material with Audrey Landers, an Epic Records newcomer who also has two current television movies and more than 100 national tv commercials to her credit. Landers' debut single for the label is "The Apple Don't Fall Far From The Tree."

## SEE BIG FUTURE—AUSWACKS

# Rock And Pop Acts' Laser Use On Rise

By JIM McCULLAUGH

LOS ANGELES—More rock and pop artists will continue to use lasers

as a visual element in their shows, boasts Ed Auswacks, president of Laser Media, one of the largest laser companies working with entertainers.

"It's really just beginning," he claims, "and as the technology develops there's no limit that can be done with lasers or holograms as applied to entertainment and other art forms."

One measure of laser popularity, the president of the Hollywood-based firm points out, is more and more Las Vegas acts such as Ann-Margret, the Carpenters and Lynda Carter are using lasers in their shows, as well as increased use in television with Ringo Starr's NBC-TV special an example.

Although there are approximately 100 laser companies now in the U.S., Laser Media has developed into one of the largest, claims Auswacks, with special emphasis on the arts.

The company, which has more than \$1/2-million in laser equipment and related hardware, recently did Electric Light Orchestra's world tour as well as its 1975-76 Europe, Canada and U.S. tour. Other music clients have included the Steve Miller Band and War.

Laser Media also handled the Star Wars production at the Hollywood Bowl with the Los Angeles Philharmonic which was repeated with other symphonies around the U.S.

The company's current major project is "Skateboard Mania," a multi-media production featuring daredevil skateboard routines accompanied by lasers and music.

Auswacks also claims Laser Media is the first major laser firm to get the official seal of approval from the U.S. government in terms of safety standards as representatives from the government monitored a recent ELO concert in Washington, D.C.

Auswacks indicates that basically two types of lasers are used with performers: one Krypton which supplies the primary colors of red, yellow and blue while the other is Argon which produces intense blues and secondary greens. The laser has gases sealed in a tube and the elec-

(Continued on page 59)

## ACTS SHY AWAY

# New Concept For Nader's Revivals

By DICK NUSSER

NEW YORK—Richard Nader's 25th Rock'n'Roll Spectacular, held Friday (20) at Madison Square Garden, will be the last show to carry the revival label.

"It's getting increasingly hard to get acts to play rock revivals," admits promoter Nader, who has had considerable success presenting oldie acts on stage and screen over the past decade.

"The problem is that many of the artists believe the oldies tag is keeping them from being accepted in today's market.

"I've personally met with Frankie Valli, Brenda Lee, Dion's manager, Mitch Ryder and Smokey Robinson in the past six weeks," Nader says. "They all say they want to play before 20,000 at the Garden, but they won't play a revival show."

The acts are afraid of the image associated with oldie shows, he claims.

"Dion has had a rough time get-

ting airplay on AOR stations with his new release because many program directors classify him as an oldie—although his material is new," Nader says. "Dion believes if he plays a revival show at the Garden he won't have a shot at a contemporary hit."

Another factor is the current availability of many of the acts Nader regularly features in his shows.

"It's difficult getting these acts these days," he complains. "You have to take them away from Las Vegas and Lake Tahoe. It used to be a case of seeking them out through friends and neighbors, now it's all through managers and agents."

Money could be another factor. Nader's talent budget has remained the same over the past seven years, he says, while many of the acts that were launched again through the revival shows have upped their demands in response to their new following.

"The audience isn't really a nostalgia audience anymore, either," Nader believes. "I mentioned Alan Freed at the last show and I don't think anyone in the audience recognized his name."

Rather than fold his tents and slip away into rock'n'roll oblivion, Nader will continue promoting shows at the Garden, but he'll restrict the fare to one or two headliners.

"They will be bigger productions," he vows. "But there will only be one or two acts, rather than five or six."

He cites as an example a double bill featuring Neil Sedaka and Frankie Valli, he would like to present later this year.

Meanwhile, Nader stays busy producing television movies and specials for Paramount Pictures, CBS, Home Box Office and Xerox.

According to Madison Square Garden officials, Nader's rock revivals have proven to be boxoffice successes since they were launched in 1969.

"The shows have soldout 21 out of 24 shows thus far," notes Rob Franklin of the Garden staff. "But the initial format has run its course and a good promoter knows when to move on to other things when that happens." Nader co-promoted the revival series with the Garden after the first couple of shows, which he promoted alone.

"The idea of a revival has acquired an image that some of the acts don't like," Nader adds. "We've done what we wanted to do when we started, which was to bring back acts. Since then we've brought most everybody back at one time or another, now it's time to do something else."

## Hunter College: Rock Dates OK

NEW YORK—Hunter College is lifting a five-year ban on rock concerts at its Manhattan auditorium Nov. 3 for a date featuring Chuck Berry, the Squirrels and comic Robert Townsend.

Another date is planned Dec. 20 featuring Buddy Rich and his band. Other dates are being planned.

The decision to lift the ban comes as a result of the dollar squeeze many colleges are experiencing, according to spokesmen for the Hunter College Student Government. It is the students themselves who will be producing and promoting rock concerts at Hunter in the future.

Tentative dates have been set for appearances by Bill Cosby, B.B. King and others.

The Hunter concert hall is noted for its excellent acoustics, and classical performances are held there on a regular basis.

Brooke Asher is in charge of bookings for Hunter. He can be reached at (212) 570-5503 or 5504.

## Nelson On Pay TV

NEW YORK—Composer/performer Willie Nelson becomes the latest act tapped for a pay television concert. Showtime presents Nelson in a 90-minute special taped at his Sept. 15 concert at Harrah's in Lake Tahoe. Program was produced by Chuck Braverman.

## Label's Acts At N.J. Spot

ENGLISHTOWN, N.J.—The Englishtown Music Hall, which generally features bluegrass shows, is providing a showcase for artists on Flying Fish Records.

The series of five main concerts will also spotlight the label's new acoustic music, which Geoff Berne of the Music Hall characterizes as being made "somewhere outside the categories of bluegrass, country, folk, or rock.

A concert Saturday (21) featured vocalist Peter Rowan in conjunction with his first self-titled album as a soloist. A former member of rock groups turning to bluegrass with the Old And In The Way group, Rowan turned to the acoustic music scene last year. Tex Logan, bluegrass fiddler who provides musical support on the LP with the Greengrass Gringos, appeared with Rowan here.

Norman Blake, guitar and fiddle soloist, whose most recent album for Flying Fish is "Blackberry Blossom," comes in Friday (27). The Red Clay Ramblers, a North Carolina string band with trumpet and piano and an LP "Merchant's Lunch," will mark its return from a European tour Nov. 5. Bryan Bowers, one of the best known autoharpsists, is set for Feb. 2. He gave the label "The View From Home" LP.

The Flying Fish concert series kicked off Oct. 13 with fiddler Tracy Schwartz and guitarist Jon Cohen, of the New Lost City Ramblers, whose "20th Anniversary" album was released this month.

Concert tickets range from \$5.25 to \$5.75 and country dinners are served at the Music Hall before the shows.

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Thanks to everyone for helping make  
this past year so wonderful.  
I'll be working hard to live up to  
Billboard's 3 awards presented to me  
in the New Artist Category.

Debby

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# Rock Singles Best Sellers

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As Of 10/16/78

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

- |   |  |
|---|--|
| 1 <b>HOT CHILD IN THE CITY</b> —Nick Gilder—Chrysalis 2226                | 21 <b>BACK IN THE U.S.A.</b> —Linda Ronstadt—Asylum 45519                    |
| 2 <b>KISS YOU ALL OVER</b> —Exile—Warner/Curb 8589 (Warner Bros.)         | 22 <b>I JUST WANNA STOP</b> —Gino Vannelli—A&M 2072                          |
| 3 <b>YOU NEEDED ME</b> —Anne Murray—Capitol 4574                          | 23 <b>WHO ARE YOU</b> —MCA 40948   |
| 4 <b>BOOGIE OOGIE OOGIE</b> —A Taste Of Honey—Capitol 4565                | 24 <b>SHE'S ALWAYS A WOMAN</b> —Billy Joel—Columbia 310788                   |
| 5 <b>READY TO TAKE A CHANCE AGAIN</b> —Barry Manilow—Arista 0357          | 25 <b>ON THE SHELF</b> —Donny & Marie Osmond—Polydor 14510                   |
| 6 <b>HOW MUCH I FEEL</b> —Ambrosia—Warner Bros. 8640                      | 26 <b>ALIVE AGAIN</b> —Chicago—Columbia 310845                               |
| 7 <b>WHENEVER I CALL YOU "FRIEND"</b> —Kenny Loggins—Columbia 310794      | 27 <b>BLUE COLLAR MAN</b> —Styx—A&M 2087                                     |
| 8 <b>MAC ARTHUR PARK</b> —Donna Summer—Casablanca 939                     | 28 <b>TIME PASSAGES</b> —Al Stewart—Arista 0362                              |
| 9 <b>YOU NEVER DONE IT LIKE THAT</b> —Captain & Tennille—A&M 2063         | 29 <b>IT'S A LAUGH</b> —Daryl Hall & John Oates—RCA 11371                    |
| 10 <b>GREASED LIGHTNIN'</b> —John Travolta—RSO 909                        | 30 <b>GET OFF</b> —Foxy—Dash 5046 (TK)                                       |
| 11 <b>TALKING IN YOUR SLEEP</b> —Crystal Gayle—United Artists 1214        | 31 <b>EVERYBODY NEEDS LOVE</b> —Stephen Bishop—ABC 12406                     |
| 12 <b>CHANGE OF HEART</b> —Eric Carmen—Arista 0354                        | 32 <b>RAININ' IN MY HEART</b> —Leo Sayer—Warner Bros. 8682                   |
| 13 <b>PRISONER OF YOUR LOVE</b> —Player—RSO 908                           | 33 <b>DON'T WANT TO LIVE WITHOUT IT</b> —Pablo Cruise—A&M 2076               |
| 14 <b>BEAST OF BURDEN</b> —Rolling Stones—Rolling Stones 19309 (Atlantic) | 34 <b>LOVE IS IN THE AIR</b> —John Paul Young—Scotti Brothers 402 (Atlantic) |
| 15 <b>DOUBLE VISION</b> —Foreigner—Atlantic 3514                          | 35 <b>FLYING HIGH</b> —Commodores—Motown 1452                                |
| 16 <b>SUMMER NIGHTS</b> —John Travolta/Olivia Newton-John—RSO 906         | 36 <b>HOT BLOODED</b> —Foreigner—Atlantic 3488                               |
| 17 <b>RIGHT DOWN THE LINE</b> —Gerry Rafferty—United Artists 1233         | 37 <b>REMINISCING</b> —Little River Band—Harvest 4605 (Capitol)              |
| 18 <b>SHARING THE NIGHT TOGETHER</b> —Dr. Hook—Capitol 4621               | 38 <b>MACHO MAN</b> —Village People—Casablanca 922                           |
| 19 <b>TOOK THE LAST TRAIN</b> —David Gates—Elektra 455500                 | 39 <b>THREE TIMES A LADY</b> —Commodores—Motown 7902                         |
| 20 <b>THEMES FROM THE WIZARD OF OZ</b> —Meco—Millennium 620 (Casablanca)  | 40 <b>ONE NATION UNDER A GROOVE</b> —Funkadelic—Warner Bros. 8618            |

# Rock LP Best Sellers

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As Of 10/16/78

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- |   |  |
|---|--|
| 1 <b>GREASE</b> —Soundtrack—RSO RS-2-4002                                       | 21 <b>NATURAL HIGH</b> —Commodores—Motown M790   |
| 2 <b>DON'T LOOK BACK</b> —Boston—Epic FE 35050                                  | 22 <b>EVEN NOW</b> —Barry Manilow—Arista AB 4164   |
| 3 <b>DOUBLE VISION</b> —Foreigner, Atlantic SD 19999                            | 23 <b>PAUL STANLEY</b> —Casablanca NBLP 7123   |
| 4 <b>SATURDAY NIGHT FEVER</b> —Soundtrack—RSO RS-2-4001                         | 24 <b>MACHO MAN</b> —Village People—Casablanca NBLP 7096   |
| 5 <b>PIECES OF EIGHT</b> —Styx—A&M SP 4724                                      | 25 <b>RUMOURS</b> —Fleetwood Mac—Warner Bros. BSK 3010   |
| 6 <b>THE STRANGER</b> —Billy Joel—Columbia JC 34987                             | 26 <b>PETER CRISS</b> —Casablanca NBLP 7122  |
| 7 <b>BAT OUT OF HELL</b> —Meat Loaf, Epic/Cleveland International PE 34974      | 27 <b>DOG AND BUTTERFLY</b> —Heart—Portrait FR 35555 (CBS)   |
| 8 <b>LIVING IN THE U.S.A.</b> —Linda Ronstadt—Asylum 6E-155                     | 28 <b>HOT STREETS</b> —Chicago—Columbia PC 35512   |
| 9 <b>SOME GIRLS</b> —Rolling Stones—Rolling Stones COC 39108 (Atlantic)         | 29 <b>NIGHTWATCH</b> —Kenny Loggins—Columbia JC 35387  |
| 10 <b>WORLDS AWAY</b> —Pablo Cruise, A&M SP 4697                                | 30 <b>TWIN SONS OF DIFFERENT MOTHERS</b> —Dan Fogelberg & Tim Weisberg—Full Moon/Epic JE 35339 (CBS) |
| 11 <b>WHO ARE YOU</b> —The Who—MCA MCA 3050                                     | 31 <b>MIXED EMOTIONS</b> —Exile—Warner/Curb BSK 3205   |
| 12 <b>SGT. PEPPER'S LONELY HEARTS CLUB BAND</b> —Soundtrack—RSO-2-4100          | 32 <b>A TASTE OF HONEY</b> —A Taste Of Honey—Capitol ST 11754  |
| 13 <b>STRANGER IN TOWN</b> —Bob Seger & The Silver Bullet Band—Capitol SW 11698 | 33 <b>AJA</b> —Steely Dan—ABC AB 1006  |
| 14 <b>GENE SIMMONS</b> —Casablanca NBLP 7120                                    | 34 <b>STARDUST</b> —Willie Nelson—Columbia JC 35305  |
| 15 <b>SHADOW DANCING</b> —Andy Gibb, RSO RS-1-3034                              | 35 <b>FEELS SO GOOD</b> —Chuck Mangione—A&M SP-4658  |
| 16 <b>CITY TO CITY</b> —Gerry Rafferty—United Artists UALA 840                  | 36 <b>SKYNYRD'S FIRST AND ... LAST</b> —Lynyrd Skynyrd—MCA 3047                                      |
| 17 <b>LIVE AND MORE</b> —Donna Summer—Casablanca NBLP 7119                      | 37 <b>VAN HALEN</b> —Warner Bros. BSK 3075   |
| 18 <b>ACE FREHLEY</b> —Casablanca NBLP 7121                                     | 38 <b>EDDIE MONEY</b> —Columbia PC 34909   |
| 19 <b>RUNNING ON EMPTY</b> —Jackson Browne—Asylum 6E 113                        | 39 <b>LIVE BULLET</b> —Bob Seger & The Silver Bullet Band—Capitol SKBB 11523                         |
| 20 <b>UNDER WRAPS</b> —Shaun Cassidy—Warner/Curb BSK 3222                       | 40 <b>LIFE IS A SONG WORTH SINGING</b> —Teddy Pendergrass—Philadelphia International JZ 35095 (CBS)  |

## Snail LP Graphics Land Magazine Award

LOS ANGELES—The cover design for Cream Records' Snail's first LP received a certificate of distinction in the Creativity '78 International Artshow, sponsored by Art Direction magazine. Of 10,000 entries, 800 are given the certificate.

The snail shell design and logo were created by John LeProvost and Gene Brownell, who together won a Los Angeles Art Directors gold medal for Rick Nelson's "Rick Sings Nelson" LP. Brownell won a Grammy in 1971 for his Pollution album cover.

# Talent

## Cars Willing And Eager New Act

By ROMAN KOZAK

NEW YORK—Strong home base support plus a willingness to open for a variety of established acts, have proven to be the twin keys that have opened the door to national success for Cars, a new group from Boston whose debut LP "The Cars" has gone gold 16 weeks after being released.

"My feeling is that why can't the mass public accept something good as well as crap?" asks Fred Lewis, the group's manager. "So why not put a good band before a big audience and let them hear it?" continues Lewis, expounding on a philosophy that is in marked contrast to other bands with roots in the new wave, who feel it is somehow a sellout to play with established mainstream rock acts.

Rick Ocask, songwriter, guitarist and leader of the band, is even more outspoken. "As a new band I would open for anybody, unless it was somebody that I absolutely detested. We will be opening for Styx, and I

don't know a Styx song, or even what it sounds like."

As a result Cars has played to a variety of audiences, from 70,000-strong festival crowds opening for Fleetwood Mac, to showcase appearances before cult audiences at the Roxy in Los Angeles and the Bottom Line in New York. In recent months the band has opened for such acts as Bob Seger, Foreigner and, most recently, Cheap Trick in New York.

For its album, too, the band eschewed the avant-garde in favor of a mainstream producer, in this case, Roy Thomas Baker, best known as the producer of Queen.

"We looked for a producer that would give us the sound of 1978 or 1980, as opposed to some homemade record that would have a lot of energy, but would sound terrible," says Lewis. Both he and Ocask agree, and a live hearing of the band bears them out, that while Baker may have provided the polish on the

LP, the sound and music is that of the Cars.

"He (Baker) was instrumental in the LP in that he knew how to work with the band, and he knew how to make the band comfortable in a foreign situation in England. He has a funny sense of humor, which kept the band loose," says Lewis.

Though the band's music is closer in spirit to the Talking Heads and Jonathan Richman than to Queen, Cars considers itself a 1978 band, not a new wave or punk outfit. "We started playing at the Rat in Boston not because we were new wave but because there really is not that many places for a new band to play its own material.

Cars was organized in January 1977, and hooked up with Lewis, a former Atlantic promo man and ex manager of J. Geils Band, a few months later.

The band made a demo tape, containing the song "Just What I Needed," the subsequent hit single, which even before the band had a record contract was picked up by local Boston stations, WBCN-FM, WCOZ-FM, and WMEX-AM.

Its big break came when, with only three hours notice, it was called upon to open for a Bob Seger makeup concert in Boston, where it earned a standing ovation. The band was together only three months at the time, Lewis remembers.

This led to other gigs around the area, and with the tape finding local airplay, it also led to label interest. Lewis says he picked Elektra, not so much because of the money, but because he felt that here was a label that had the long term interests of the band at heart. Also coming from Atlantic, Lewis says he felt comfortable with the WEA marketing system and knew what it could accomplish for the band.

Elektra and WEA backed up the release with an extensive promotional campaign that ranged from little car-shaped lapel pins to a contest in New York and New England where fans had an opportunity to win Renault's Le Car.

Working from the base around Boston, the band was able to extend its popularity around the country, with Southern California among the first areas where the band broke. The single, "Just What I Needed" became a hit.

Now Elektra is releasing a second single off the LP, called "Best Friend's Girl." The band is still on tour, working the album, with a second LP expected early next year.

## More Acts For Tramps In N.Y.

NEW YORK—Tramps, one of New York's premier showcase clubs, is expanding its showcase policy. The club, which had professional showcases twice a week, will now feature new acts four nights a week, from Sunday through Wednesday. Headlining performers will play Thursday-Saturday.

The club features cabaret, MOR and rock acts. Acts that have gone on to recording contracts from Tramps include Pat Benatar, Stormin' Norman & Suzy, Cathy Chamberlain and Helen Schneider.

Terry Dunne, owner of the club, is inviting artists, managers and record companies to submit tapes for future showcasing of their acts. The showcases will feature 20 minutes for each act, with especially promising performers given 35 minutes.

## Malibu Club Offers Jazz On the Beach

By CARY DARLING

LOS ANGELES—Pasquale's, a new jazz club located near the Malibu, Calif., pier, has been attracting capacity crowds even though Los Angeles is not known as a jazz town, according to club owner Pat Senatore.

Senatore, formerly of the Tijuana Brass, now has a trio of his own.

Although Pasquale's, in operation since February, books primarily bebop and avant-garde artists, Senatore states that Latin, fusion and jazz-rock acts do play the venue. "We've had Willie Bobo play here and also rock bassist Carol Kaye."

The club, which seats slightly fewer than 100 persons, is becoming well-known overseas, he claims. "Jazz has a real cult audience. We get people from Japan, England and all over Europe as well as some from New York and California," claims Senatore.

In addition to word-of-mouth advertising which has helped the nightclub, Pasquale's advertises in local newspapers and on the area's leading jazz station, KBCA-FM.

"Actually, it's the word-of-mouth that's more important than good press," states Senatore. "Good press is just pretty words and is not as important as one friend saying to another, 'Hey, there's a new club that's pretty good.'"

Most of the acts featured are local which are contacted personally by

Senatore. Occasionally, agents call for artists from other regions but most acts are personal acquaintances of Senatore because of his years in the music business.

An artist's gig is from three to five nights and the act is paid scale.

One resource which attracts patrons—that few other clubs have—is the view of the Pacific.

On Sundays, the club owner uses the environment to his advantage by having a matinee performance at 4 p.m. and serving drinks on the sand.

Pasquale's does not serve food and is not open to those under 21 years of age. "We do have a lot of young kids who want to get in," comments Senatore. "They want to get past fusion and into the roots of jazz. They're interested in the Charlie Parker and Billie Holiday type of artists."

Senatore soon may be able to accommodate the younger crowd if planned renovations and the installment of a kitchen are completed on schedule.

Although he calls Los Angeles "pretty much a weekend town," he finds the daily competition with other jazz spots healthy.

"We use basically the same artists as some of the other places. Competition is good," says Senatore. "After all, jazz needs all the help it can get. I wouldn't mind if there were a jazz club on every corner."

## Philly Royal 'Saved'

PHILADELPHIA—The Royal Theatre, which has been dark for several decades, is due to get a new lease on life as a concert hall and entertainment complex.

This comes as the result of the formation of a non-profit organization set up to spark the renaissance for the area.

The neo-Georgian-style theatre, formerly a vaudeville house showcasing black attractions, is located on South St. near center city.

Last month, the city's Historical Commission certified the theatre as historical, an indication that the Royal is eligible for the National Register of Historic Places. This allows several tax breaks, including

those for restoration expenses and corporate contributions in the restoration.

Developers for the project are Joel Peters, local promoter; Reed Apahian, owner of the Astral Plane, a local popular nightclub; and David Wildmann, an actor. Dr. Harry Freeman, a funding expert, is consulting director of development.

Peters and his partners have formed the Royal Theatre Organization. They also control five buildings next to the theatre.

Renovations to the house will come in two phases—first as a small cabaret early next year, and later as a 1,200-seat theatre with cabaret-style entertainment and concerts.



**PLATINUM DOSE**—Ann Wilson of Heart administers an intense version of the group's current single, "Straight On," from the platinum LP "Dog And Butterfly" during a recent Nashville appearance at the Municipal Auditorium.

## Use Of Lasers In An Increase

Continued from page 56

trons and photos concentrate light in one narrow space and are used with different refractory elements. Lasers cost about \$15,000 each. Laser Media does not manufacture its own lasers but obtains them from manufacturers who modify them.

"Originally," says Auswacks, "lasers were used in industry, research and medicine but we've helped pioneer their use in theatrical applications. We use them as electronic paintbrushes and are interfacing them with computers to program them. We've changed what a laser is supposed to do."

Laser Media maintains an r&d lab in Los Angeles and Hawaii working closely with Univ. of Hawaii laser specialist Dr. Seiji Inat-sugu.

Laser Media, which now has a full-time staff of 22, will also be opening an office in London shortly, says Auswacks.

He also says placement of the equipment and number of technicians or "laserists" used in a concert varies as to how the show is structured.

"Usually," he says, "we have meetings with the artist, choreographer, and the lighting director and there's never really a whole lot of time. But it all comes together."

Costs to the artist also varies, according to how the show is put together, indicates Auswacks, but adds that they are compatible with sound and lighting costs in general.

Other shows the four-year-old company has done include the Black Hole Laser Light Show at the Bishop Planetarium in Hawaii, the Diamond Head Crater Festival in Hawaii, fireworks and laser sky shows at the AstroWorld in Houston and Anaheim Stadium in Southern California, and numerous trade shows.

## Talent Pacted For '79 Women's Fest

**KANSAS CITY, Mo.**—Next year's Women's Jazz Festival here will offer Joanne Brackeen, Urszula Dudziak and her husband Michal Urbaniak, Marian McPartland, Carmen McRae and an all-star combo comprising Monnette Sudler, Sue Evans, Jane Bloom, Dr. Karen Fanta Zumburn and Melba Liston.

Dates are March 23-25. Carol Comer and Dianne Gregg are promoters of the event.

# 24 Acts Highlight L.A. 'Street Fest'

**LOS ANGELES**—This city's first L.A. Street Scene Festival drew a reported 100,000 persons to see approximately two dozen acts perform Oct. 14-15.

The festival, held in the six blocks surrounding city hall, saw 10 stages where continuous performances were viewed by audiences. There were no "admission" charges.

Topping the bill were Nancy Wilson and Chicago. Closing out the event on a high note was Sylvester, who has emerged as a top disco artist.

The two-day affair, sponsored by the Jos. Schlitz Brewing Co., which contributed \$100,000, and the National Endowment for the Arts with \$40,000, is expected to become a yearly affair, according to L.A. Mayor Tom Bradley's office.

All acts scheduled to appear were on hand. Saturday's lineup included David "Fathead" Newman, Freddy Fender, L.A. Philharmonic, Classical Ragtime Co., Watts Prophets, Grass Roots America, Skins Afro-Cuban Percussion and Spanky Wilson.

Sunday's offering included Nancy Wilson, Franki Valli Revue, Sylvester Revue, Watts Symphony Orchestra, American Opera Theatre, Margo-World of Flamenco, L.A.

Sign Co. for the Deaf and many other acts for both days.

There appeared to be something for every musical taste. There was also gospel for two hours on Sunday starring the Clara Ward Singers, Great Getting Up Morning, which gave the historical development of gospel through dance, song and drama; the Interracial Choir, Samoan Choir and Bessie Griffin.

The climate of the entire event was one of total festivity. Walking among the crowds which jammed the streets were clowns, mimes and several other fun-type entertainment groups.

Most of the major acts performed on the Times Plaza stage, the main platform. An agenda was posted which advised of the times and stages where the different artists would perform.

Bradley opened the event on Saturday at 11 a.m., with an hour-long ceremony. He introduced actor Sylvester Stallone, who in turn introduced Chicago. Actor Gregg Morris was MC.

The city provided in-kind services through city employees—sanitation, security, etc. Chairman of the festival was Sol Marcus and Mike Grilikes was its director.

JEAN WILLIAMS

## Talent Talk

**NRBQ** opened for Arista's Outlaws at Alfred (N.Y.) Univ. recently and when noticed the Outlaws all sported cowboy hats, members of NRBQ went into town and bought themselves Indian bonnets to balance the score. ... Another Arista act, **Baby Grand**, is reported to have the "highest collective I.Q. of any band in rock'n'roll." Does anyone dispute that?

**Neil Diamond's** television special, "A Night At The Greek," is now available on the Home Box Office pay tv net. ... Singer **Johnny (Sex Pistols) Rotten** has a new band. And **Neil Young** pays tribute to Rotten in a new, unrecorded tune that Young uses to close his concerts with. Speaking of Young, his new stage set is earning high praise. Like Dylan he's concerned with stagecraft and showmanship these days.

Former Sex Pistols manager **Malcolm McLaren** has reportedly come to New York to lead the legal battle to help Sid Vicious, bass player for the defunct group whose arrest for the murder of his girl friend and sometime manager, **Nancy Laura Spungen**, has sparked nationwide headlines. Vicious, whose real name is **John Simon Ritchie**, is free on \$50,000 bail after spending four nights at Riker's Island where he suffered from methadone withdrawal.

According to new wave sources, McLaren plans to make a film of the whole affair. Warner Bros., which may still have Vicious under contract as a member of the Sex Pistols, has had no contact with the 21-year-old musician in recent months, according to a company spokesman. Vicious has played a number of dates at Max's Kansas City in recent weeks.

Arista has "no comment" to rumors it has signed the **Ohio Players**. ... **Rod Swenson** and his XYZ Entertainment Co. are touring new wave clubs on the East Coast with a television show of performances of such bands as the Ramones, Blondie, Dead Boys and others, filmed last fall. Swenson provides tv monitors and a p.a. system, if necessary, for the performances, which also include brief interviews with the musicians and their managers. ... **Sire** is denying rumors that the **Dead Boys** is breaking up or is being dropped by the label.

For Halloween in New York, **Frank Zappa**, host of "Saturday Night Live" will play the Palladium, while **Grace Jones** will hold forth at Roseland. **Sid Vicious'** plans are still uncertain.

... **Rick Wakeman**, co-owner of the Philly Fury soccer team, will be featured in an upcoming sports book based on the best seller "Book Of Lists" idea, where he will pick his all time international soccer team. Among his choices is **Alan Ball**, captain of the Fury.

**Foreigner** is headlining a benefit concert in San Diego to rebuild the Aerospace Museum and the Old Globe Theatre, destroyed last winter by fire. The concert is sponsored by KCBQ. The promoters are **Wolf & Rissmiller**. ... **Joni Mitchell** may sing a version of the Doors' "Light My Fire" on her next LP. ... **Bobby Bare** to record the Rolling Stones' "This Could Be The Last Time" on his next LP, while **Johnny Cash** plans to do "No Expectations," also by the Stones.

## Signings

**Quincy Jones** to ASCAP. His last three LP productions have gone platinum. ... **Don Williams** to writer affiliation with ASCAP. ... **Jimmy Dean** to Top Billing, Inc. ... **Kathy and Judy Bryte** to Blue & Gray Records. ... **Albrecht, Royle & Moore** to Spirit Records. ... **Austin Roberts** to Filmways Music Publishing. ... **Kelley Patterson** re-signs with Shady Brook Records, with a long-term worldwide deal. ... **Firefall** to ICM's Randy Brosna for worldwide representation.

**Joe Tex** to Dial Records, distributed by TK. Debut LP for the label is "He Who Is Without Funk Cast The First Stone." ... **The Fabulous Poodles** to Brian Lane for management. ... Country singer **Gary McMahon** to Tomato Music.

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# Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates <small>*DENOTES SELLOUT PERFORMANCES</small>	Total Ticket Sales	Ticket Price Scale	Gross Receipts
<b>Arenas (6,000 To 20,000)</b>				
1	<b>COMMODORES/LTD.</b> —Taurus Productions, Spectrum, Philadelphia, Pa., Oct. 9	18,800	\$7-\$9	\$137,114
2	<b>RICHARD PRYOR/PATTI LABELLE/ROY AYERS/ HOWARD KENNY</b> —Pace Concerts/Taurus Productions, Summit, Houston, Tex., Oct. 12	14,129	\$8.35-\$9.35	\$128,024
3	<b>AEROSMITH/EXILE</b> —Casablanca Concerts/JAM Productions, Civic Center, St. Paul, Minn., Oct. 14	17,500	\$7-\$8	\$127,000*
4	<b>STYX/THIN LIZZY</b> —Brotherhood Attractions/Albatross Productions, Col., Seattle, Wash., Oct. 10	14,659	\$7.50-\$8.50	\$109,943*
5	<b>STYX/THIN LIZZY</b> —Brotherhood Attractions/Albatross Productions, Col., Seattle, Wash., Oct. 11	14,450	\$7.50-\$8.50	\$108,175*
6	<b>JETHRO TULL/URIAH HEPP</b> —Ruffino-Vaughn, Civic Center, Providence, R.I., Oct. 12	12,723	\$7-\$9	\$107,469
7	<b>NEIL YOUNG &amp; CRAZY HORSE</b> —Schon Productions, Civic Center, St. Paul, Minn., Oct. 15	15,000	\$6.75-\$7.75	\$104,200
8	<b>BOB SEGER/TOBY BEAU</b> —Concerts West/Pace Concerts, Summit, Houston, Tex., Oct. 9	12,371	\$7-\$8	\$96,572*
9	<b>TEDDY PENDERGRASS/EMOTIONS/LENNY WILLIAMS</b> —Otha Davis/American Tour Productions, Col., Hampton, Va., Oct. 13	11,872	\$7-\$8	\$92,981*
10	<b>BILLY JOEL</b> —Brass Ring Productions, Univ. Of Mich., Ann Arbor, Mich., Oct. 12	11,774	\$6.50-\$8.50	\$88,087
11	<b>BOB SEGER/TOBY BEAU</b> —Concerts West, Myriad, Oklahoma City, Oklahoma, Oct. 15	10,992	\$7-\$8	\$86,226*
12	<b>BILLY JOEL</b> —Landmark Productions, Arena, Milwaukee, Wis., Oct. 15	10,835	\$7.50-\$8.50	\$81,318*
13	<b>BILLY JOEL</b> —Belkin Productions, Richfield Col., Cleveland, Ohio, Oct. 11	9,997	\$8	\$80,168*
14	<b>AEROSMITH/EXILE</b> —Landmark Productions, Dane Co. Col., Madison, Wis., Oct. 15	10,000	\$7.50	\$75,000*
15	<b>AEROSMITH/EXILE</b> —Contemporary Productions/Chris Fritz & Co./Stone City Attractions, Myriad, Oklahoma City, Okla., Oct. 12	10,210	\$6.50-\$7.50	\$73,629
16	<b>STEVE MARTIN/STEVE GOODMAN</b> —Artists Consultants, Col., New Haven, Conn., Oct. 10	8,444	\$6.50-\$7.50	\$68,859
17	<b>HEART/WALTER EGAN</b> —Monarch Entertainment, Mem. Aud., Rochester, N.Y., Oct. 14	9,603	\$6.50-\$7.50	\$64,701
18	<b>BOB SEGER/TOBY BEAU</b> —Concerts West, Convention Center, Dallas, Tex., Oct. 14	7,799	\$7-\$8	\$60,427*
19	<b>AEROSMITH/EXILE</b> —Contemporary Productions/Chris Fritz & Co., Convention Center, Pine Bluffs, Ark., Oct. 11	8,055	\$7-\$8	\$58,328
20	<b>NEIL YOUNG &amp; CRAZY HORSE</b> —Sunshine Promotions, ACC, Notre Dame, Ind., Oct. 12	7,048	\$7.50-\$8.50	\$55,441*
21	<b>FRANK ZAPPA</b> —Frank J. Russo, Inc., Civic Center, Providence, R.I., Oct. 9	6,555	\$7.50-\$8.50	\$53,180
22	<b>HEART/AMBROSIA</b> —Jack Ustick Presents, Cumberland Co. Col., Portland, Me., Oct. 9	7,042	\$7.50-\$8.50	\$53,013

<b>Auditoriums (Under 6,000)</b>				
1	<b>STEVE MARTIN/STEVE GOODMAN</b> —Artist Consultants, Hynes Aud., Boston, Mass., Oct. 9 (3)	15,579	\$8.50-\$9.50	\$144,987*
2	<b>TEDDY PENDERGRASS/EMOTIONS</b> —Bill Washington/American Tour Productions, Constitution Hall, Washington, D.C., Oct. 10 (2)	7,400	\$7.50-\$8.50	\$58,776*
3	<b>STEVE MARTIN/BLUES BROTHERS</b> —Artist Consultants, Carnegie Hall, N.Y.C., N.Y., Oct. 11	2,800	\$10-\$15	\$36,170*
4	<b>GROVER WASHINGTON/GEORGE DUKE</b> —Bill Graham Presents, Greek Theat., Berkeley, Calif., Oct. 15	4,573	\$7.50-\$8.50	\$35,060
5	<b>FRANK ZAPPA</b> —Monarch Entertainment, Capitol Theat., Passaic, N.J., Oct. 13 (2)	3,575	\$7.50-\$8.50	\$30,293
6	<b>SANTANA</b> —Monarch Entertainment, Capitol Theat., Passaic, N.J., Oct. 9	3,456	\$7.50-\$8.50	\$28,182*
7	<b>VAN MORRISON/DAVE EDMUND'S ROCKPILE W/ NICK LOWE</b> —Cross Country Concerts, Wesleyan Univ. Arena, Middletown, Conn., Oct. 12	3,719	\$6.50-\$7.50	\$27,093*
8	<b>TEDDY PENDERGRASS/BETTY WHITE</b> —Jesse Bosman/American Tour Productions, Mosque, Richmond, Va., Oct. 15	3,720	\$6.50-\$7.50	\$26,906*
9	<b>SANTANA</b> —Binghamton Concert Commission, P.E. Center, SUNY, Binghamton, N.Y., Oct. 13	3,200	\$6-\$6.50	\$19,200*
10	<b>JOHN PRINE/OSARK MOUNTAIN DAREDEVILS/LE ROUX</b> —Sound 70 Productions, Gardens, Louisville, Ky., Oct. 13	2,957	\$6-\$7	\$18,135
11	<b>TOM WAITS/LEON REDBONE</b> —Feyline Presents/CU Program Council, Macky Aud., Univ. of Colo., Boulder, Colo., Oct. 14	2,287	\$7-\$7.50	\$16,922*
12	<b>FUNKADELICS/BRIDES OF FUNKENSTEIN</b> —Star Date Productions, Riverside Theat., Milwaukee, Wis., Oct. 12	2,282	\$7-\$8	\$15,691
13	<b>GROVER WASHINGTON/LARRY CARLTON</b> —Bill Graham Presents, Open Air Theat., SDSU, San Diego, Calif., Oct. 13	1,792	\$7.75-\$8.75	\$15,313
14	<b>ARLO GUTHRIE</b> —Casablanca Concerts, Orpheum Theat., Minneapolis, Minn., Oct. 11	1,807	\$6.50-\$7.50	\$14,450
15	<b>MARTIN MULL/KENNY RANKIN</b> —DiCesare-Engler Productions, Stanley Theat., Pittsburgh, Pa., Oct. 13	1,936	\$5.75-\$7.75	\$14,202

# Campus

## AL EVERS IN POST

# Pro Will Book At U. Calif. Berkeley

By ED HARRISON

LOS ANGELES—The Univ. of California at Berkeley has hired a professional to book all events for the school's Committee for Arts and Lectures.

With the appointment of Al Evers has also come school clearance for Arts and Lectures to book pop shows, a territory traditionally reserved for Berkeley's Student Union Performance and Resource Board (S.U.P.E.R.B.).

"There will now be two separate competing organizations presenting live talent," says Evers. According to Evers, the open competition is a result of S.U.P.E.R.B. crossing over into bookings of lecturers and "more formularized programming."

Evers had been working as a concert promoter for 3½ years in Los Angeles, San Diego and San Francisco before taking over the Arts and Lectures program—one that has been floundering the past few years. He also has a booking agency/management firm called On Stage Productions.

So far, Evers has confirmed a jazz series slated to run from November through June with Maynard Ferguson, Thad Jones/Mel Lewis, Sun Ra and his Arkestra, Phil Woods/Barney Kessel and Earl Hines.

Evers also plans a series of shows at the 350-seat Bear's Lair coffeehouse with jazz, rock, Latin and fusion artists every other week. Name acts and local groups will be featured. Already presented were Marion McPhartland, Eddie Jefferson/Richie Cole and Mel Martin and Listen.

He is also looking at coordinating the Bears Lair series with the Stanford Univ. coffeehouse, whereby acts will play both schools.

While Bill Graham controls the Bay Area pop market, Evers is eyeing a co-promote at the school's Greek Theatre next summer. Also on the drawing board is a series of free concerts Saturday afternoons to give exposure to unknown acts.

States Evers: "We want to make Berkeley the most important entertainment complex in the Bay Area."

A co-promote with Morningstar Productions brought Tom Waits to Zellerbach Auditorium two weeks ago and last week Jorma Kaukonen, formerly of Hot Tuna, played Wheeler Auditorium in a self produced show.

## 'Thirsty Ear' Tying With A&M Promotion

BOSTON—The "Thirsty Ear" syndicated college radio program and A&M have joined forces to record the showcase performances of Peter C. Johnson and Dirty Angels at the National Student Broadcasters Convention which opens here Friday (27).

With college station WMUA-FM at the Univ. of Massachusetts, Amherst, recording the hour-long program, this is one of the first radio programs with complete student involvement.

The program will air the end of November over 56 nationwide stations subscribing to "Thirsty Ear."

Peter Gordon, originator of the series, says if the show is successful, it will be attempted again at other college radio conventions.

WMUA had previously recorded Joe Ely and NRBQ for "Thirsty Ear." Gordon credits the station's portable equipment and engineers. They are the prime reason the station was called in again.

The showcase performance will be interspersed with interviews conducted by Gordon.

The fall lineup of the bi-monthly program featured Tormato artists John Lee Hooker and Albert King in September, Fandango (RCA) and Townes Van Zandt (Tormato) airing this month and Tim Curry (A&M) and the Peter C. Johnson/Dirty Angels slated for November. Richard T. Bear (RCA) is set for broadcast in December.

# Talent

## Talent In Action

### KEITH JARRETT

Metropolitan Opera, New York

Pianist Jarrett launched his national solo tour here Oct. 15 with an evening of improvised pieces showcasing his unique and unorthodox style and approach to the instrument.

The 3,964-seat house was filled to capacity (plus standees) for Jarrett's appearance and the audience seemed to thoroughly enjoy itself throughout the nearly two-hour performance.

Jarrett's career stretches from age three, and although his roots are in classical music, he is more accurately described as a jazz artist, although his music often doesn't swing. It was strictly improvised, however, for this concert, with the exception of the encore.

He began with a blues-influenced piece that came with an underlying theme that was repeated, something not all his compositions have. He progressed into a jerky mood, accompanied with his patented grunts, hums, moans and body movements that often don't seem to relate to the music. This is quirky behavior and the sight of a body moving in opposition to the rhythm expressed by the hands can have an unsettling effect, which is maybe what Jarrett is striving for.

The music got progressively more rhythmic until Jarrett was almost playing a variation on a bolero. He then began to drift back into the blues-flavored riff he began with, running up and down the scale with his left hand while his right thumped out a steady response. His touch is wonderfully facile and expressive, and more than redeems his sometimes distracting habit of moving against the beat.

An introspective mood then took over, evolving into a gospel-like riff that gave way to a cross-handed finale which completed the first half of the set.

The second half was dominated by a series of passages reminiscent of some of Gershwin's melodies, some of which evolved into long runs complete with boogie overtones and embroidered riffs that allowed him to show off his virtuosity. It also shows he can boogie when he wants to, and boogie well.

Jarrett seemed rather indecisive at various points in the set, and it was reflected in his playing with slurred notes and awkward stops where a grunt or groan would have helped things. Despite this the audience demanded and got an encore, which consisted of an eloquent little title song from his current ECM album, "My Song." **DICK NUSSER**

### LES McCANN EDDIE HARRIS

Bottom Line, New York

Despite stiff competition from Graig Nettles and the Yankees, these two veterans of the jazz crossover wars managed to attract a nearly full house to this Oct. 13 opening show.

The music started 45 minutes late as Harris was delayed in transit and McCann, the scheduled headliner, was forced to open the show.

The singer-keyboardist and his three-piece band delivered a meandering 55-minute, seven-song set that sparkled in spots and dragged in others.

McCann's rich blues-oriented playing style is as interesting as always but his music at times seemed to lack direction. The set was at its best when McCann displayed his earthy vocalizing on funky numbers like "You Think You're Something Mr. Man" and "Compared To What."

After a 45-minute wait, (unusually long for this club) Harris finally took the stage to perform a shortened three-song, 45-minute set that took a while to catch fire.

Harris is still an inventive and distinctive reed man but he spends too much time with gadgets, like his newly patented reed trumpet, and not enough time doing what he does best, blowing hard.

His three backing musicians are quite good, with drummer Paul Humphrey being particularly impressive. The set closed on a strong note as Harris went through a thumping rendition of his blues lament, "I Need Some Money." **ROBERT FORD JR.**

### KENNY RANKIN FONDA FEINGOLD

Copacabana, New York

A classy supperclub like the Copa would appear to be the perfect place for Rankin's relaxed brand of vocalizing. But this Oct. 16 opener was filled with industry persons who had come to see Feingold, and Rankin's set was marred by constant conversation. Despite this, Rankin was able to give a flawless 15-song, 50-minute performance that would have captivated a more attentive audience. **ROBYN FLANS**

For the date Rankin was backed only by his acoustic guitar and two jazz-based sidemen, bassist Peter Marshal and drummer Roy McCurdy.

Highlights of the set were Rankin originals such as "Haven't We Met" and "Silver Morning," as well as skillful reworkings of Jimi Hendrix's "Up From The Skies" and Stevie Wonder's "Creepin'."

Feingold, in her opening eight-song, 35-minute set, was most impressive as she displayed some fresh and commercial compositions.

Feingold's biggest problem is that she is not a particularly strong vocalist, but she more than compensates for this with her outstanding keyboard work and her tasteful and creative four-piece backup band. Her strongest songs included "I'm Feeling Your Love," "I'll Never Let You Know You're Breaking My Heart," and "Just Look What You've Done." **ROBERT FORD JR.**

### CLEO LAINE

Avery Fisher Hall, New York

In her first appearance here in more than a year, Laine proved to the 95% full house Oct. 14 that she was well worth the wait. Her appearance onstage brought the crowd to its feet with a thunder of applause.

Backed by the John Dankworth Quartet, Laine sang and scattered her way through 11 songs, a set of five poems, and a medley of seven Laine favorites. In one hour and 15 minutes she worked wonders with such numbers as "When I Need Love," "Just The Way You Are" and "The Merchant," a cut from her latest LP.

Set to music, Laine gave new meaning to Shakespeare's "Lullaby" and W. H. Order's "Tell Me The Truth About Love." Her other three poems were catchy, but lacked inspiration.

At one point Dankworth referred to his quartet as the CLA (Cleo Laine Accoutrements). However, together they make up an entertaining team, combining humor and choreography with music.

Each member of the quartet performed at least one number with Laine except for percussionist Kenny Clare, who showed his expertise in a solo.

Keyboardist Paul Hart switched to violin to team up with Laine for "Say I Love You In A Song." "Tell Me Lies" was handled nicely by bassist Jeff Castleman and Laine. True to form, Dankworth and Laine got together for some musical fun performing "Bird Song" with Dankworth on sax and Laine scatting.

Her closing, a medley of seven tunes, included "I Got The Music In Me," "Send In The Clowns," "Jazz Man" and "It Don't Mean A Thing If It Ain't Got That Swing." The standing ovation that followed brought Laine back to do "Please Don't Talk About Me When I'm Gone" and a scatting number thrown in for good measure. **JANICE NORRIS**

### JOHNNY RODRIGUEZ

Roxy, Los Angeles

For someone who has had 11 well-known tunes and is a major act in various other parts of the country, Rodriguez is virtually unknown here.

The half-full audience on Oct. 6 seemed unfamiliar with Rodriguez, whose performance of several medleys indicated that he assumed this audience to be as acquainted with his material as those areas in which he is extremely popular.

Straying from his usual traditional country music, it seems Rodriguez is headed towards appealing to a broader audience, playing a majority of music which could be categorized as country/rock, and even performing the Eagles' "Take It Easy."

In his hour-long, 15-song set, he alternated between uptempo tunes and ballads, with his forte being the latter. Offering such well-known compositions as "Eres Tu," "Love Me With All Your Heart" and "Release Me," Rodriguez successfully combined English and Spanish lyrics. "Desperado," "Just Get Up And Close The Door" and "We're Over" revealed his talent as a balladeer.

The Hole In The Wall Gang, his tight eight-member band, was kept too much in the shadows of Rodriguez. His presence was not powerful enough to sustain the spotlight, and with little communication with his audience, Rodriguez kept the onlookers mild-tempered throughout his show.

Such uptempo selections as "Rambling Man," "I Fought The Law" and "Ridin' My Thumb To Mexico" stirred some excitement, but the evident lack of personal warmth and attention managed to create a distance between him and the subdued crowd. **ROBYN FLANS**

### HELEN REDDY

Hotel Sahara, Las Vegas

With some production numbers cut from her nightclub act, Capitol artist Reddy Oct. 12 showcased what she's best known for: a strong, clear pop vocal style with a new stage personality and warmth.

Her 55-minute, 12-song set is a collection of familiar hits, rockers and ballads beginning with disco-themed "Rhythm Rhapsody." "Bluebird," made popular by Reddy, was followed by a jazz-like handling of "Angie Baby."

"Sing In The Sunshine" and disco-oriented "Ready Or Not" nicely offplayed each other preceding a dramatic touch with her 1977 hit ballad "You're My World." "Lady Of The Night" spotlighted Reddy's stalking stage presence.

"Poor Little Fool," a ballad-rock, allowed the entertainer room to expand both her vocal and visual impact. "I Can't Hear You No More" found Reddy introducing her five-man rhythm section with musical conductor and lead guitarist Lenny Colton.

Other band members are Michael Stergis on rhythm guitar, pianist Tom Rainer, drummer Peter Donald, Jack Ryland on bass and trumpeter Rick Baptist. The backup vocalist featured Merry Clayton, Shirley Mattison and Elisecia Wright.

Reddy's Congo Room appearance, backed by the 20-piece Jack Eglisch Orchestra, found her cabaret act simplified, stressing the basics in singing and entertaining as she seems to have developed a more casual, easy-going manner. **HANFORD SEARL**

### LOLA FALANA PAUL WILLIAMS

Aladdin Hotel, Las Vegas

A musical bonanza is what the Bagdad Showroom dished up Oct. 15 with the pairing of singer-dancer Falana and composer-singer Williams for a two-week stint. Falana's soulful funk and Williams' melodic pop sounds nicely complemented each other.

Falana has emerged as a bona fide mainroom star with her 15-song, 80-minute act. It offers various elements, from dramatic ballads and pop songs to gospel overtones and rockers.

Fast-paced "It's A New World" and rocker "I Can See Clearly Now" kicked off her cohesive segment backed by female singers Freddie Poole and Gloria Brown with the Al Gambino Orchestra.

Her four-man band, led by musical conductor Scot Rammer, provided accompaniment.

Ed Arnold on bass, guitarist Keith Lee, Lazaro Dominguez on congos and drummer Walfredo Reyes completed the band. They scored their best efforts on her mini-production sequence of "Copacabana."

A salute to fellow entertainers Dinah Washington, Sammy Davis and Wayne Newton was less effective.

Closing strong with the Commodores' ballad "Three Times A Lady," Linda Ronstadt's "Blue Bayou" and Donna Summer's "Last Dance," Falana has matured into a viable marquee draw through her straight-ahead vocal style.

Meanwhile, Williams, always a crowd pleaser here, notched a witty, laidback six-tune, half-hour display of his own material opening with "Won't Last A Day Without You" and "Brand New Song."

With a renewed determination and relaxed manner, Williams, who releases a new album on Portrait Records in January, next sang his Oscar-winner "Evergreen." A friendship medley included ballads "Isn't That What Friends Are For?," "Let Me Be The One" and "Rainy Days And Mondays."

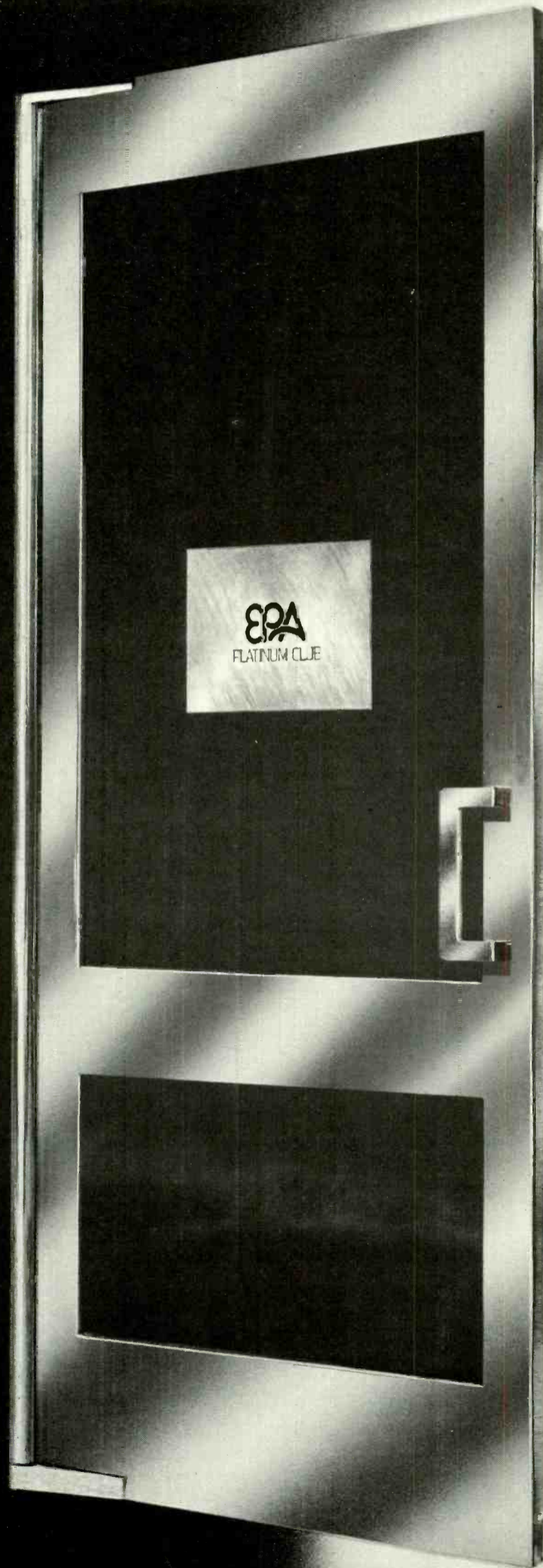
Backed by his three-man band led by musical conductor David Garland, Williams' songs were adjusted more to his vocal range this time around.

The remainder of his band included bassist Colin Cameron, guitarist Ernie Corallo and drummer Richard Phipps while Don Dunn, Jeff Comanor and Chuck Smith provided vocal backup. **HANFORD SEARL**

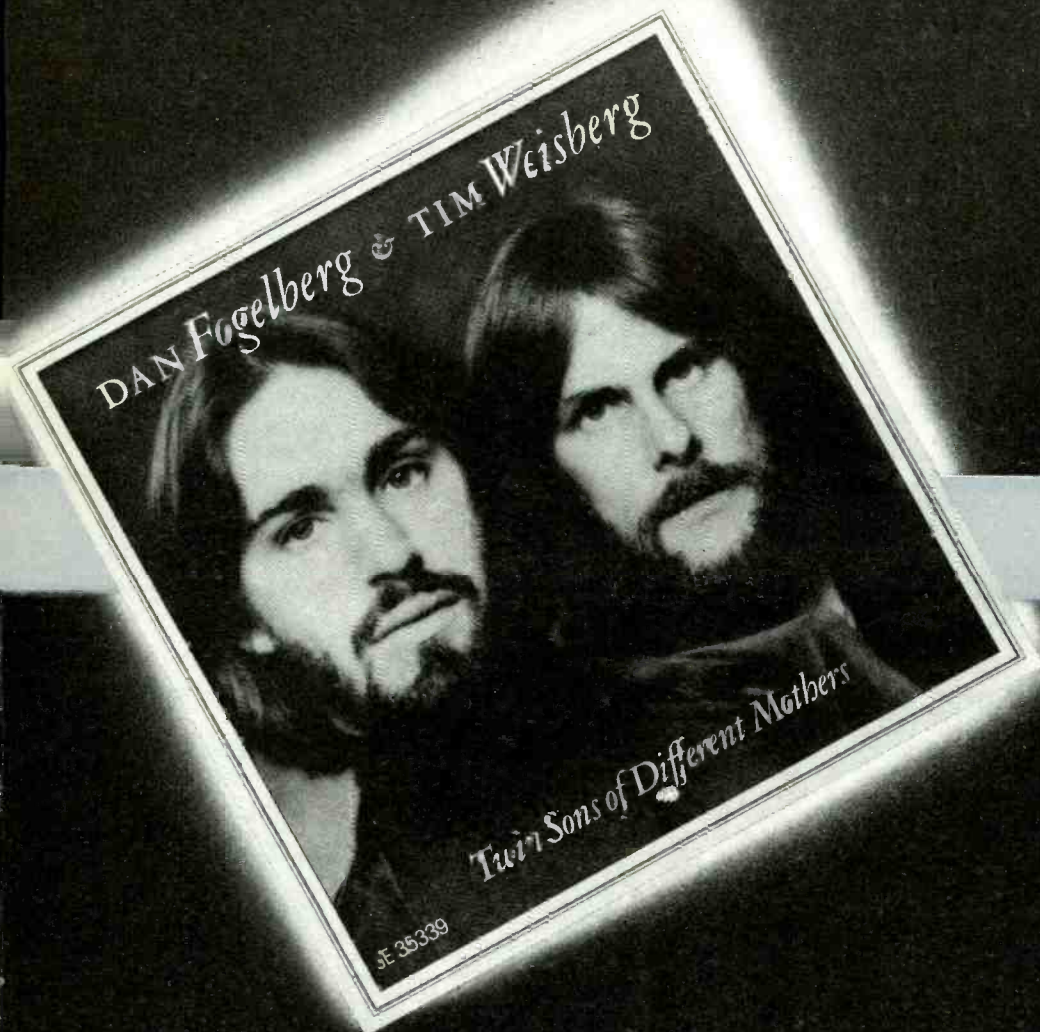
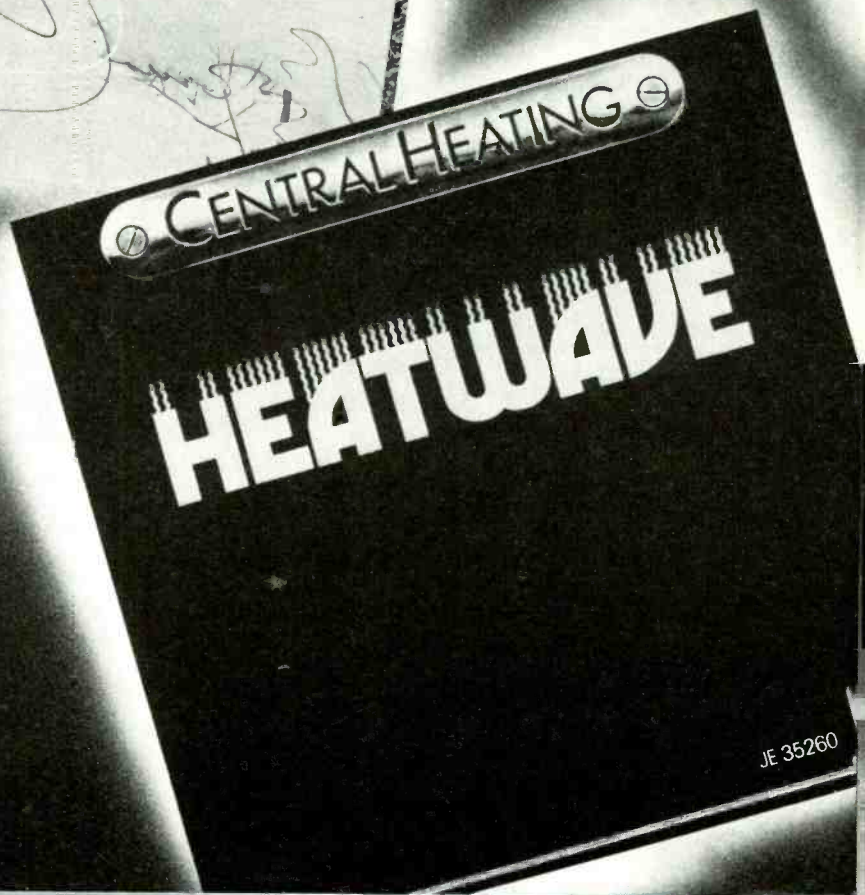
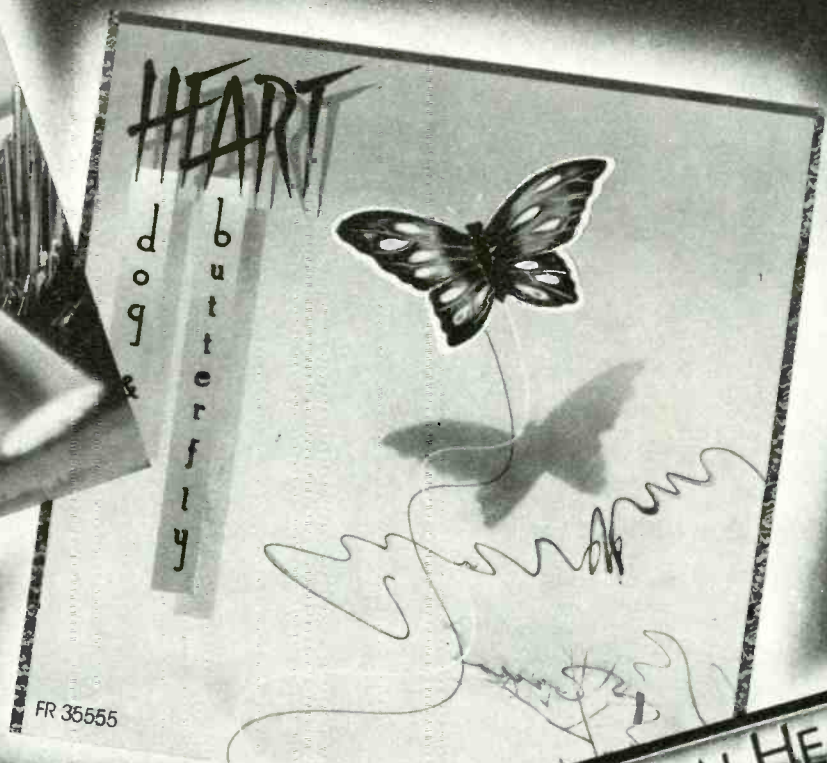
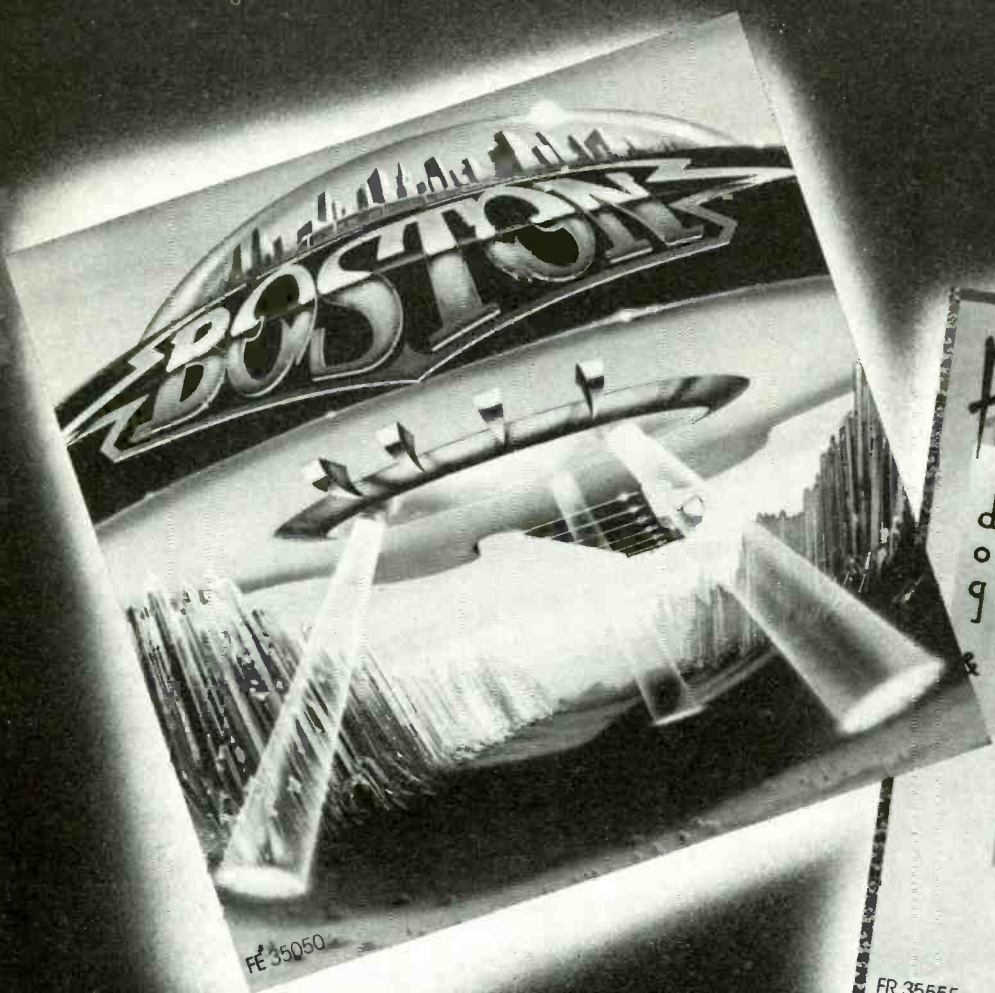
## Monterey Artists Perform In Tokyo

TOKYO—A package of Monterey Jazz Festival artists played its first concert here Sept. 25. Participating following the conclusion of the 21st annual Monterey Jazz Festival in the U.S. were Jimmy Lyons, Thad Jones, Mel Lewis, Dizzy Gillespie, Benny Golson, Sonny Stitt, Kenny Burrell, Percy Heath and vocalist Ruth Brown.

# Members only.



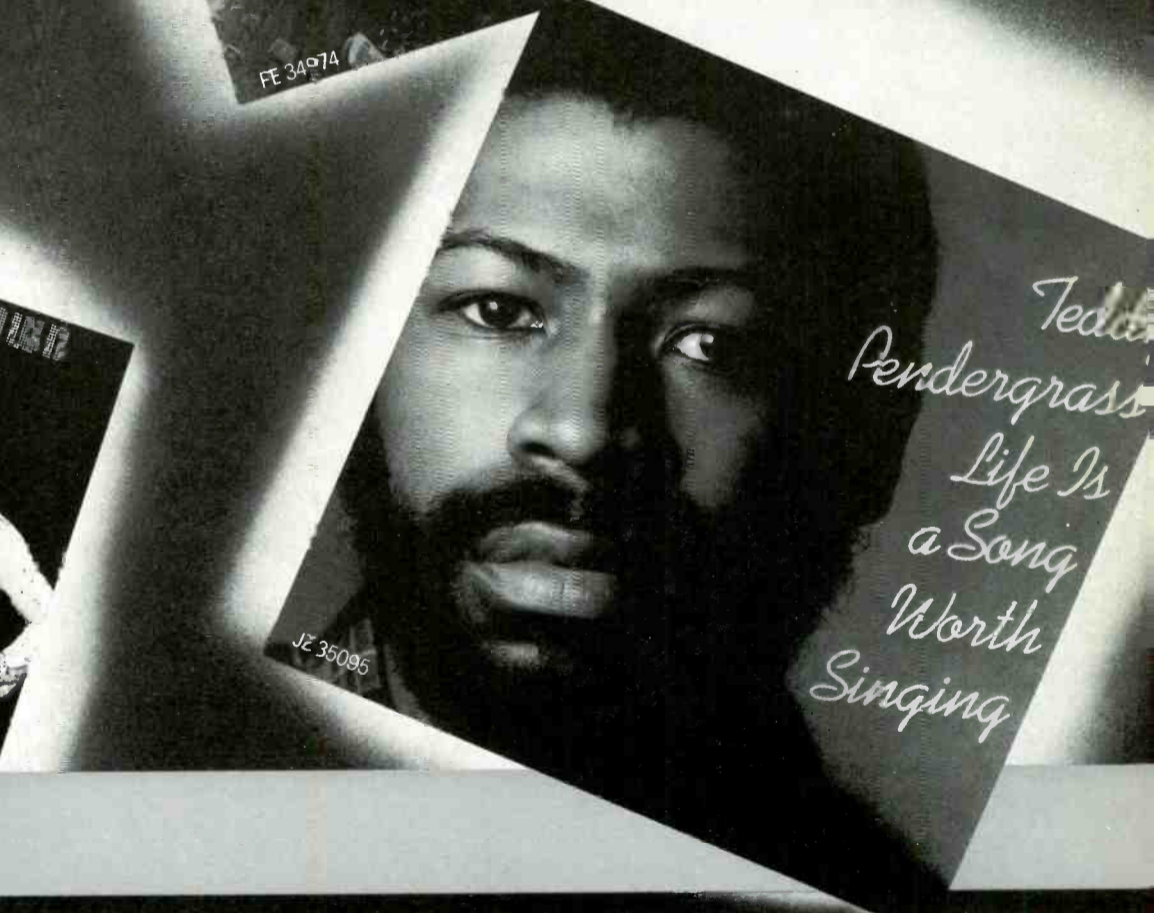
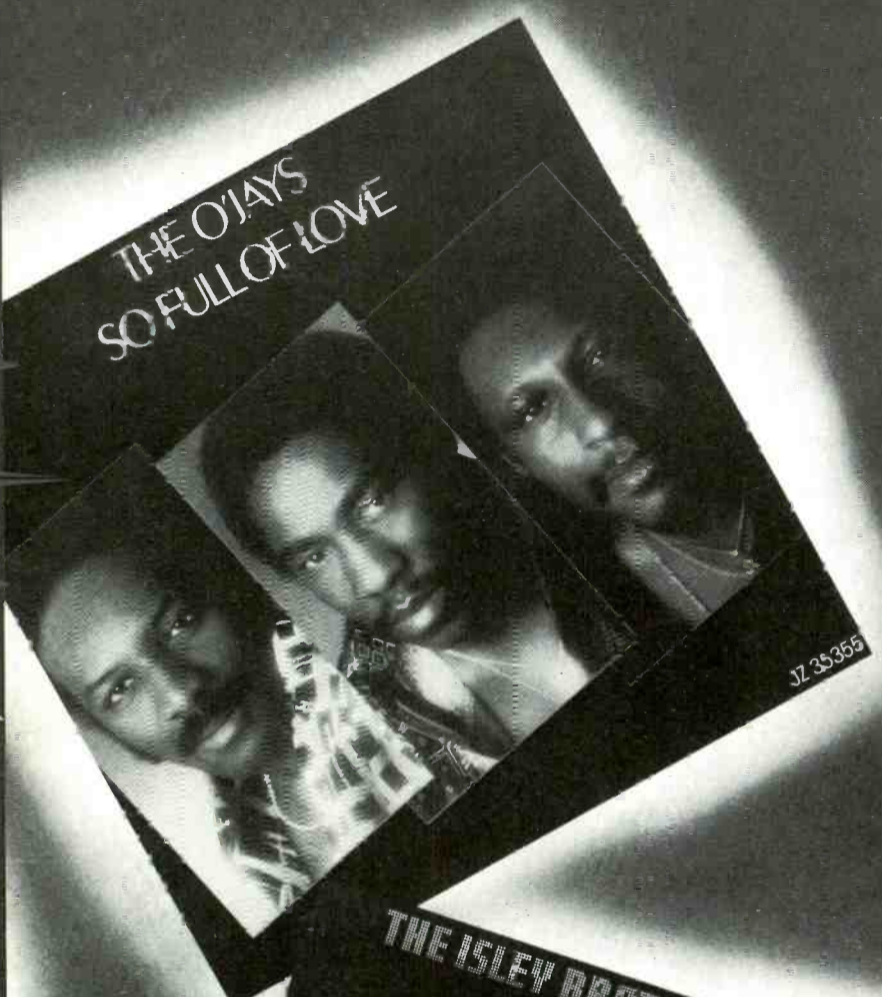
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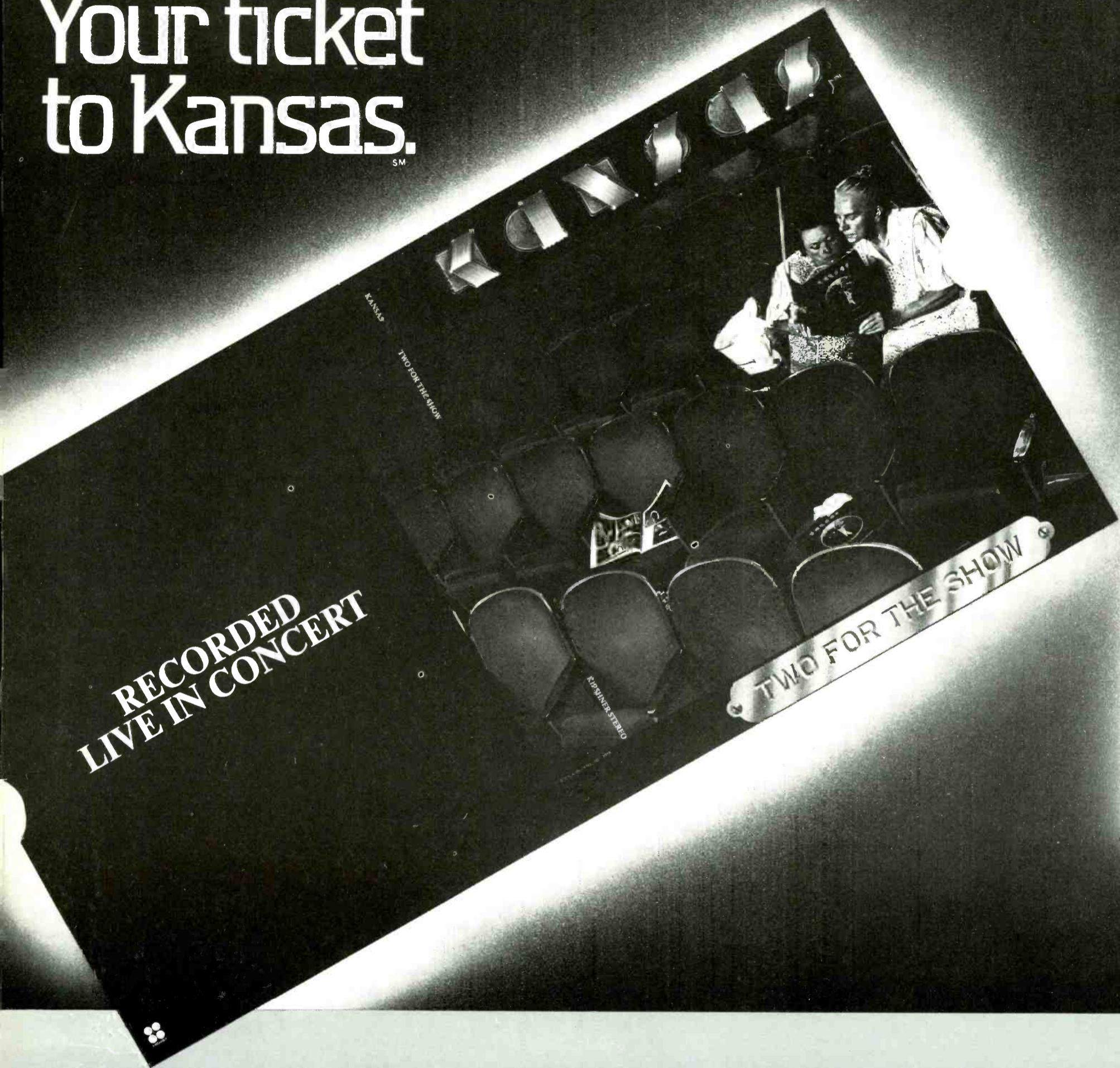


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# Soul Sauce

## Bil-Mar's Operation Escalating

By JEAN WILLIAMS

LOS ANGELES—Bil-Mar Productions, headed by Columbia duo Marilyn McCoo and Billy Davis Jr., is expanding its artist roster and strengthening its management division.

"We've just signed the Jimmy Castor Bunch for personal management and our first move is to give Jimmy and his group a new image," says Sonny Porter, company vice president.

"The Jimmy Castor Bunch is a group of excellent musicians and we want to expose them as singers, performers and musicians and get rid of some of the gimmick-type image they have had for so long."

He points out that part of the plan for the Castor Bunch is to get television exposure where the group can perform other than novelty songs.

Bil-Mar is also setting up U.S. promo and concert tours to promote Castor's newest LP, "Let It Out" on TK. The group was signed to Atlantic Records. The U.S. tour will follow a two-week concert engagement in Saudi, Arabia.

Although the firm will initially attempt to shed Castor of his novelty-artist image, Porter says, "Jimmy has built a following through songs like 'Bertha Butt' and we don't want to alienate these people. Therefore, we will include one such tune on his upcoming LPs.

"These people (Castor's following) will buy Jimmy's LPs anyway and they will hear other types of things and hopefully they will realize the full extent of his talents."

This reporter went to a Castor show where Castor and Co. offered straight-ahead contemporary jazz and proved to not only be entertaining but accomplished musicians.

Billy Davis, who actually runs Bil-Mar, with Marilyn getting more involved, will coproduce Castor's next LP, along with the artist, says Porter. "This will also broaden Jimmy's music because there will be touches of both himself and Billy."

Davis coproduced with Michael Masser and Steve Copper his own first LP on Columbia called "Marilyn & Billy." He is also producing an LP on Cheryl Barnes, whom he has managed four years.

Porter notes that Davis is looking for a label deal for Barnes. "We're building a company that will be balanced with different types of artists. Billy is also involved in producing gospel artists."

Most recently, Davis produced an LP on Robert Lyons called "Robert Lyons & Robert Lyons Singers" for ABC Records.

And Jean McCain, a composer and folk-type singer, is also managed by Bil-Mar. Davis will go into the studio to record her early next year.

★ ★ ★

Dizzy Gillespie was honored recently by the Berklee College of Music for his major contributions to jazz. A plaque was presented to Gillespie at his Berklee performance.

★ ★ ★

Shady Brook artist Kellee Patterson has tapped L. Russell Brown of Larball Productions to produce her upcoming LP. ... Steve Ivory of ICPR accompanied Funkadelic on

(Continued on page 69)

# Billboard Hot Soul Singles

Billboard SPECIAL SURVEY For Week Ending 10/28/78

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OCTOBER 28, 1978 BILLBOARD

This Week	Last Week	Weeks on Chart	*STAR Performer—singles registering greatest proportionate upward progress this week	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee)	
★	1	11	ONE NATION UNDER A GROOVE—Funkadelic (G. Clinton, G. Shider, W. Morrison), Warner Bros. 8618 (Malbiz, BMI)	★	44	6	DON'T HOLD BACK—Chanson (D. Williams, J. Jamerson, Jr.), Ariola 7717 (Kichelle/Jamersonian/Cos-K, ASCAP)	★	69	3	WHAT YOU WON'T DO FOR LOVE—Bobby Caldwell (Caldwell, Kettner), Clouds 11 (TK) (Sherlyn/Lindseyanne, BMI)	
★	2	10	IT SEEMS TO HANG ON—Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 8651 (Nick-O-Val, ASCAP)	★	45	8	GOT TO BE REAL—Cheryl Lynn (C. Lynn, D. Paich, D. Foster), Columbia 3-10808 (Butterfly/Gong, BMI/Hudmar/Cotaba, ASCAP)	★	70	3	DO WHAT YOU FEEL—Creme De Coco (T. Barye), Venture 102 (Barcam, BMI)	
★	3	9	BLAME IT ON THE BOOGIE—Jacksons (M. Jackson, D. Jackson, E. Krohn), Epic 850595 (CBS) (Global, ASCAP)	★	36	37	10	SPECIAL OCCASION—Dorothy Moore (S. Dees, Malaco 1052 (TK) (Unichappell, BMI)	★	71	2	I DON'T KNOW IF IT'S RIGHT—Evelyn "Champagne" King (T. Life, J.H. Fitch), RCA 11386 (Six Continents/Mills And Mills, BMI)
	4	5	15	★	37	4	14	★	72	2	GET ON UP, GET ON DOWN—Roy Ayers (R. Ayers, B. Fisher, S. Richardson), Polydor 14509 (Roy Ayers Ubiquity/Rich Fish/Adena, ASCAP)	
★	14	7	YOUR SWEETNESS IS MY WEAKNESS—Barry White (B. White), 20th Century 2380 (Sa-Vette/January, BMI)		39	22	14	★	73	2	TAKE THAT TO THE BANK—Shalamar (L. Sylvers, K. Spencer), Solar 11379 (RCA) (Rosy, ASCAP)	
	6	7	14	★	40	40	8		74	4	IT'S ALRIGHT—Vivian Reed (C. Jackson, M. Nancy), United Artists 1239 (Jays/Chappell, ASCAP)	
	7	6	13	★	41	7	7	★	75	2	IS IT LOVE—Larry Graham & Graham Central Station (L. Graham Jr.), Warner Bros. 8665 (Nineteen Eighty, BMI)	
	8	8	16	★	42	41	8	★	76	2	SO EASY—Con Funk Shun (M. Cooper), Mercury 74024 (Val-Le-Joe, BMI)	
	9	9	13		43	26	19	★	77	2	YOU STEPPED INTO MY LIFE—Melba Moore (B. Gibb, R. Gibb, M. Gibb), Epic 8-50600 (Stigwood/Unichappell, BMI)	
	10	10	19		44	54	7		78	3	SUBSTITUTE—Gloria Gaynor (W.H. Wilson), Polydor 14508 (Touch Of Gold, BMI)	
★	13	11	ONLY YOU—Loleatta Holloway & Bunny Sigler (B. Sigler), Gold Mind 74012 (Lucky Three/Henry Summy/Six Strings, BMI)	★	45	55	4		79	2	LONG STROKE—ADC Band (M. Judkins, A. Matthew, J. Maddox, A. Matthew, Jr., C. Hopkins, M. Patterson), Cotillion 44243 (Atlantic) (WoodSongs/Bus, BMI)	
★	12	33	4		46	28	25	★	80	2	ANGEL DUST—Gil Scott-Heron (G. Scott-Heron), Arista 0366 (Brouhahn, ASCAP)	
	13	12	18		47	57	5	★	81	2	WELCOME TO HARLEM—Gary Toms Empire (M. Zaeger, A. Fields), Mercury 74023 (Sumac, BMI)	
★	14	18	9		48	43	9	★	82	NEW ENTRY	GET DOWN—Gene Chandler (J. Thompson), 20th Century 2386 (Gaetana/Cachand/Cissi, BMI)	
	15	15	9		49	46	11	★	83	NEW ENTRY	IN THE NIGHT TIME—Michael Henderson (M. Henderson, S. Rivers), Buddah 600 (Arista) (Electicoord, ASCAP/Intense, BMI)	
★	16	20	9		50	50	20	★	84	94	4	I SECOND THAT EMOTION—Thelma Jones (W. Robinson, A. Cleveland), Columbia 310814 (Jobete/Stone Agate, BMI)
★	17	23	7		51	38	17	★	85	NEW ENTRY	LOVE DON'T LIVE HERE ANYMORE—Rose Royce (M. Gregory), Whitfield 8712 (Warner Bros.) (May Twelfth/Warner Tamerlane, BMI)	
	18	11	15		52	62	4	★	86	NEW ENTRY	MIDNIGHT GIRL—Lenny Williams (T. McFadden, J. Footman, F. Wilson), ABC 12423 (Spec-O-Lite/Traco/Jobete, BMI)	
★	19	31	6		53	53	7	★	87	NEW ENTRY	SING A HAPPY SONG—War (S. Allen, H. Brown, M. Dickerson, L. Jordan), United Artists 1247 (Far Out, ASCAP)	
★	20	35	7		54	64	6	★	88	NEW ENTRY	DON'T WEAR YOURSELF OUT—McCrory's (L. McCrary, C. McCrary), Portrait 6-70022 (CBS) (Island, BMI)	
★	21	19	12		55	65	4	★	89	NEW ENTRY	CHANGE—Zulema (Z. Cusseaux), Lejunt 34001 (London) (Double Joint/Zu-Grace, BMI)	
	22	16	14		56	52	8	★	90	NEW ENTRY	WORKING OVERTIME—Denise LaSalle (D. LaSalle), ABC 12419 (Warner Tamerlane/Ordena, BMI)	
★	23	49	5		57	67	4		91	61	10	DON'T LET IT GO TO YOUR HEAD—Jean Carn (K. Gamble, L. Huff), Philadelphia International 3654 (Mighty Three, BMI)
★	24	30	9		58	56	6		92	NEW ENTRY	SHAKE YOUR GROOVE THING—Peaches And Herb (D. Fekaris, F. Perren), Polydor 14514 (Perren-Vibes, ASCAP)	
	25	25	9		59	69	6		93	93	2	I LIVE ACROSS THE STREET—Sho-Nuff (L. Chambers), Stax 3212 (Fantasy) Ben Fel/Renee, BMI)
	26	17	12		60	60	5		94	58	8	LUCY IN THE SKY WITH DIAMONDS—Natalie Cole (J. Lennon, P. McCartney), Capitol 4623 (MacLen, BMI)
★	29	39	5		61	71	5		95	95	24	I LIKE GIRLS—Fatback Band (B. Curtis), Spring 181 (Polydor) (Clita, BMI)
	30	21	12		62	72	3		96	29	13	BRANDY—O'Jays (J. B. Jefferson, C.B. Simons), Philadelphia International 3652 (CBS) (Mighty Three, BMI)
	31	32	9		63	73	3		97	100	7	RHYTHM OF LIFE—Aro-Cuban Band (A. Fields, M. Zaeger), Arista 0355 (Sumac, BMI/Jack, ASCAP)
★	32	42	6		64	74	3		98	48	12	GUESS WHO'S BACK IN TOWN—Heaven & Earth (L. Hanks, R. Massey), Mercury 74013 (Jahmilla, ASCAP)
	33	36	8		65	75	3		99	70	12	YOU'RE GONNA NEED THIS LOVE—N' Cole (T. Life, J. Freeman), Millennium 617 (Casablanca) (Mills & Mills/Stone Diamond, BMI)
					66	76	3		100	63	14	YOU GOT ME RUNNING—Lenny Williams (C. Drayton, J. Wieder), ABC 12387 (Trac, BMI)
					67	84	2					
					68	59	9					

General News

Gospel Acts Shifting To Masses  
Gear Sound To Larger Slice; ABC 'Hallelujah Disco' Due

• Continued from page 1

Records, in Union, N.J., which distributes possibly more gospel labels than any other distributor, says: "Gospel is being sold on the East Coast in outlets that previously did not carry black gospel."

He notes that major outlets such as Sam Goody's, Alexander, the May's Department store, Times Square stores and others are now carrying gospel.

Walter Hawkins is one of the country's major crossover gospel artists. According to Schechtman, three years ago, Program would order initially between 200-500 Hawkins Lps. "Today, our initial order on a Walter Hawkins LP is 5,000. Gospel has come out of the closet."

"This LP was treated as if it were a pop album. Within 24 hours after its release, we had covered more than 200 accounts. We didn't ask for browsers in the stores, we asked for prime space."

"Andre Crouch and Shirley Caesar started it all," says ABC's Sonny Carter, adding that the Hawkins brothers, Edwin and Walter, are also leaders in the contemporary area.

All of these acts have reportedly racked up firsts in the gospel music field.

The Dixie Hummingbirds also scored what is believed to be a first recently by having the "Dinah" television show salute its 50th anniversary in the business.

Andrae Crouch became the first gospel artist to appear in concert during the regular season at the Greek Theatre in L.A. and Shirley Caesar was reportedly the first traditional, turned contemporary gospel act to perform the national anthem at a pro football game when she performed for the Washington Redskins.

Edwin Hawkins recently performed in concert with the Oakland Symphony at the Paramount Theatre in Oakland. The performance was videotaped for television.

Maye James, vice president at Roadshow Records, says, "Shirley Caesar's first crossover record was 'No Charge,' a country tune." Roadshow has purchased Hob Records and switched Caesar from Roadshow to that label.

Says James: "I recall when gospel LPs were produced for \$2,000. In addition to the tunes taking on a new sound, the production is equal to that of r&b records. Shirley's last LP cost as much to cut as Enchantment's LP." Enchantment is Roadshow's top r&b act.

According to Program's Schechtman, "Contemporary gospel is taking on an Earth, Wind & Fire or Temptations sound. There's more work and imagination in the music."

Radio is obviously playing a major part in giving gospel artists a larger slice of the pie, says Gentry McCreary, director of national promotions, Lexicon Music, a division of Light Records on which Andrae Crouch records.

"Gospel acts are now getting the star treatment. We're merchandising, marketing and promoting these artists the same as other acts."

"We have autograph parties at retail outlets such as Peaches, National Record Mart, Turtles, Soul Shack, Record Shack plus mom-and-pop shops."

"Gospel has grown to where NARAS now recognizes it. Last year NARAS added a gospel category."

McCreary, as some others surveyed, feels gospel music is changing because of younger artists with fresh, contemporary approaches.

Says McCreary: "R&b acts recording message music on their LPs are also helping gospel to reach the mass market."

Martha Jean, "The Queen," a Detroit minister and gospel announcer at WJLB-AM, recently sponsored an Inspiration Time dance. In addition to featuring music by standard gospel acts, she played a host of records by artists such as Teddy Pendergrass, O'Jays, D.J. Rogers and others, but all with inspirational messages, she says.

"What has happened in gospel," says Jean, "is what happened in r&b a few years ago. R&b acts were singing but were not getting the recognition or money. Then they started to record music with crossover potential and the money started rolling in."

"Gospel acts are now feeling the pinch. Other artists have taken their music and turned it into marketable, saleable items and they are being left behind. They're saying to themselves, 'How can we get into the mainstream?' With that they're recording music that's saleable."

Jean, who does not call her program a gospel show, preferring instead the name "Inspirational Hour," has taken the O'Jays' "A

Prayer" as her program theme song.

"Black radio in the past two years has merged with rock, new wave and other forms of music," she says. "Black communities across the country need to be able to identify with black-oriented stations, and inspirational music is what's going to distinguish black stations from the others."

Jean, who gave up a four-hour program on WJLB in favor of a one-hour inspirational program, says: "Gospel artists have always apologized for singing gospel, while other artists were taking it and presenting it with class and dignity."

Program Records Schechtman echoes the Queen's statement, saying: "The churchy stigma is being removed from gospel."

"The new inspirational music will save the identity of black stations," adds the Queen. The needs of the black community have changed and radio must change to meet these needs."

She points out that some of the other acts aired on her program are Johnny Bristol, Stevie Wonder, Earth, Wind & Fire, Minnie Riperton, Natalie Cole, Marvin Gaye and Aretha Franklin.

D.R. Curry Dominates Gospel Kudos

JACKSON, Miss.—D.R. Curry won four awards, the W&W Singers nabbed three and Catherine Hawkins took two in the second annual Mississippi Gospel Music Awards held in this city's Masonic Temple recently.

The presentation named 18 winners in 24 categories. In the division of traditional gospel, the D.R. Curry Memorial Choir won song of the year for "Put Your Trust In Jesus."

However, in the division of contemporary gospel, Curry and the Liberal Trinity received song of the year for "Put Your Trust," the choir of the year award was given to his Memorial Choir; and Curry was named gospel musician of the year.

The W&W Singers received two awards in the traditional division. One was given for local group of the year while the other was for song of the year recorded by a group, "Look At Jesus."

In the contemporary field, an award was given them for having the most outstanding program as a supporting group.

Catherine Hawkins received the traditional female vocalist award as well as the best contemporary recording by a single artist award for "My God Is So Good To Me."

2-Disk Griffin LP

LOS ANGELES—Johnny Griffin's return to the U.S. after 15 years is marked by the release on Inner City of a two-record set cut live in Japan with Horace Parlan, Mads Vinding and Art Taylor.

In other categories, Elder J. Hooten was named male vocalist in the traditional division while Lanny Wolfe got the same award in the contemporary division.

10% Discount From Poly Distribution

NEW YORK—Polygram Distribution is repromoting its singles oldies catalog with a 10% discount program through Oct. 31.

The package was previously pushed, with discounts, in July of this year, when it reportedly racked up sales of 263,000-plus units.

The catalog spans some 400 vintage hit titles from Polydor, MGM, RSO, Casablanca, Mercury, Philips, Smash, Monument, De-Lite and Capricorn.

The new effort, says national singles director Rick Bleiweiss, is intended to encourage accounts to stock up for Christmas sales.

Display Contest For Kool & Gang

NEW YORK—De-Lite Records is staging a display contest in support of Kool & the Gang's latest LP, "Everybody's Dancin'."

Presented in conjunction with Phonogram and Polygram Distribution Inc. the contest is open to retailers, one-stops and their accounts, and to the two merchandising specialists at the distribution firm with the best individual displays.

Soul Sauce

• Continued from page 68

the first leg of its "One Nation Under A Groove" national tour and reported on the band's activities live via telephone over KUTE-FM in Los Angeles.

Ivory's reports included tidbits on the group's travels, its performances in several cities and other items.

★ ★ ★

The Bluenotes, who split from

Harold Melvin a couple of years ago, will have their first single released on Fantasy called "All I Need."

The group, managed by Herb Meyers, (also manager of Fantasy's Martha Reeves) has an LP in the works. Harold Melvin and his Bluenotes are signed to ABC.

★ ★ ★

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

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★ 1	2	4	ONE NATION UNDER A GROOVE Funkadelic, Warner Bros. BSK 3209	★ 31	39	2	REED SEED Grover Washington Jr., Motown M7-910
2	1	8.	IS IT STILL GOOD FOR YA Ashford & Simpson, Warner Bros. BSK 3219	32	32	14	IMAGES Crusaders, Blue Thumb BA 6030 (ABC)
3	3	12	BLAM Brothers Johnson, A&M SP 4714	★ 33	43	2	THE WIZ Various Artists, MCA MCA-2-1400
4	5	8	STRIKES AGAIN Rose Royce, Whitfield WHK-3227 (Warner Bros.)	34	27	15	GET IT OUT'CHA SYSTEM Millie Jackson, Spring SP 16719 (Polydor)
★ 5	12	23	COME GET IT Rick James & the Stone City Band, Gordy G7-981	★ 35	45	2	GIANT Johnny Guitar Watson, DJM DJM-19
6	6	20	BETTY WRIGHT LIVE Betty Wright, Alston ALST 4408 (T.K.)	36	34	27	SO FULL OF LOVE O'Jays, P.I.R. JZ35355
★ 7	8	6	LIVE AND MORE Donna Summer, Casablanca NBLP 7119	★ 37	47	2	ROSS Diana Ross, Motown M7-907
★ 8	20	2	THE MAN Barry White, 20th Century T-571	38	37	5	ROBERTA FLACK Roberta Flack, Atlantic SD-19186
9	9	19	LIFE IS A SONG WORTH SINGING Teddy Pendergrass, P.I.R. JZ 35095 (CBS)	39	33	11	JASS-AY-LAY-DEE Ohio Players, Mercury SRM1-3730 (Phonogram)
10	10	9	SWITCH Switch, Gordy G-7980 (Motown)	★ 40	50	2	UGLY EGO Cameo, Chocolate City OCLP-2006 (Casablanca)
11	4	20	TOGETHERNESS L.T.D., A&M SP 4705	★ 41	51	22	HEADLIGHTS Whispers, Solar BXL1 2274 (RCA)
12	7	15	STEP II Sylvester, Fantasy F9556	★ 42	NEW ENTRY	CRUISIN' Village People, Casablanca NBLP 7118	
13	13	20	A TASTE OF HONEY A Taste Of Honey, Capitol ST 11754	43	44	10	WHO DO YA LOVE K.C. & the Sunshine Band, TK 607
14	15	15	GET OFF Foxy, Dash 30005 (TK)	44	42	3	ALICIA BRIDGES Alicia Bridges, Polydor PD-1-6158
15	11	16	IN THE NIGHT TIME Michael Henderson, Buddah BDS 5712 (Arista)	★ 45	NEW ENTRY	FUNK OR WALK Brides Of Funkenstein, Atlantic SD-19201	
16	18	8	SECRETS Gil Scott-Heron & Brian Jackson, Arista AB 4189	46	46	2	BARE BACK Temptations, Atlantic SD 19188
17	16	22	NATURAL HIGH Commodores, Motown M 790	47	38	27	CENTRAL HEATING Heatwave, Epic JE 35260
18	14	19	SUMMERTIME GROOVE Hamilton Bohannon, Mercury SRM-1-3728 (Phonodisc)	48	48	5	MOTHER FACTOR Mother's Finest, Epic JE 35546 (CBS)
19	19	14	HOUSE OF LOVE Candi Staton, Warner Bros. BSK 3207	49	36	15	NATALIE COLE... LIVE Natalie Cole, Capitol SKBL 11709
★ 20	26	11	YOU SEND ME Roy Ayers, Polydor PD1-6159 (Phonodisc)	★ 50	NEW ENTRY	CHILDREN OF SANCHEZ Chuck Mangione, A&M SP-6700	
21	21	23	SMOOTH TALK Evelyn "Champagne" King, RCA APL1-2466	51	40	7	FOREVER YOURS Sybers, Casablanca NBLP-7103
22	22	3	TAKE IT ON UP Pockets, Columbia JC-35384	52	49	4	THE WIZARD OF OZ Meco, Millennium MNLP 8009 (Casablanca)
★ 23	31	11	ATLANTIC STARR Atlantic Starr, A&M SP-4711	53	53	31	MACHO MAN Village People, Casablanca NBLP 7096
24	24	15	SPARK OF LOVE Lenny Williams, ABC AA1073	★ 54	NEW ENTRY	JORGE SANTANA Jorge Santana, Tomato TOM-7020	
25	17	11	SUNBEAM Emotions, Columbia JC 53385	55	55	10	LOVING IS LIVING McCary's, Portrait JB 34764 (CBS)
26	23	20	LOVE SHINE Con Funk Shun, Mercury SRM-1-3725 (Phonodisc)	56	56	25	MIDNIGHT BELIEVER B.B. King, ABC AA 1061
27	25	18	FIRED UP 'N' KICKIN Fatback Band, Spring 1-6718 (Polydor)	57	52	3	UNLOCK YOUR MIND Staples, Warner Bros. BSK 3192
28	28	15	FOR YOU Prince, Warner Bros. BSK 3150	58	41	11	THE CONCEPT Slave, Cotillion SD 5206 (Atlantic)
29	29	19	SOUNDS Quincy Jones, A&M SP 4685	59	35	3	LOVE & PEACE Ray Charles, Atlantic SD-19199
30	30	4	BEFORE THE RAIN Lee Oskar, Elektra 6E-150	60	59	24	THIS IS YOUR LIFE Norman Connors, Arista AB 4177









**CMA WINNERS**—With salutes and smiles, winners of CMA Awards acknowledge the plaudits. The Oak Ridge Boys, left, won as vocal group of the year, center, Roy Clark as instrumentalist of the year, and the Kendalls for single of the year.



## BMI AWARDS

# 185 Writers, Publishers Get BMI Citations

By GERRY WOOD

NASHVILLE—"Here You Come Again" by Barry Mann and Cynthia Weil, published by Screen Gems-BMI Music, won the coveted Robert J. Burton Award at the BMI Awards, Tuesday (17).

The elaborate ceremonies, held at the BMI Building and in the cozy atmosphere of a huge tent, featured citations of achievement presented to 111 writers and 74 publishers of the 101 winning songs. The awards are for popularity in the country music field, measured by broadcast performances from April 1, 1977 to March 31, 1978.

BMI president Edward M. Cramer and Frances Preston, vice president of BMI's Nashville office, presented the awards. Included was a special BMI citation of achievement for Peer International Corp., honoring the 50th anniversary of the firm's founding by the late Ralph Peer. It was accepted by Ralph Peer II.

Tree International grabbed a dozen awards, making it the top publisher winner while Billy Sherrill secured top writer honors with five awards.

The ninth annual Burton Award went to the song popularized by Dolly Parton and written by the hot Mann/Weil writing combo.

Honoring the late BMI president, the award is an etched glass plaque mounted on a metal pedestal. It's presented annually to the writers and publishers of the most performed BMI country song of the year. The presentation marked the second time this year "Here You Come Again" and its publisher and writers have received a BMI citation of achievement.

Larry Gatlin and Sonny Throckmorton won four writer awards each. Three BMI awards went to Dolly Parton, Chips Moman, Even Stevens and Ben Peters. Paul Anka, Roger Bowling, Bobby Braddock, Jimmy Buffett, Hank Cochran, Bobby Emmons, Dallas Harms, Eddie Rabbitt, George Richey, Conway Twitty and Wayne Walker all received two awards each.

More than 800 persons warmed the tent and dined on gourmet selections at the black-tie invitation-only affair. Preston emceed the event smoothly. It drew BMI, and other music business, officials from across the country.

"I look at the top 10 songs of the trades this week, and we have seven

of the top 10," commented Cramer, praising Preston and her Nashville staff. Cramer also revealed, "The Nashville office is hooked directly into the computers in New York so that writers and publishers can get catalog information just as fast as a writer in New York."

Among the songs winning multi-year awards were "I Can't Stop Loving You" by Don Gibson, winning its ninth award; "By The Time I Get To Phoenix" by Jimmy Webb, 11th award; "Behind Closed Doors" by Kenny O'Dell and "The Most Beautiful Girl" by Rory Rourke, Billy Sherrill and Norro Wilson, both winning their fifth awards; "I Honestly Love You" by Peter Allen and Jeff Barry, fourth award; "For The Good Times" by Kris Kristofferson, eighth award; "Have You Never Been Mellow" by John Farrar, fourth award; and "Tie A Yellow Ribbon Round The Ole Oak Tree" gaining its fifth award.

Songs winning their second awards were "Burning Memories" by Mel Tillis; "Lucille" by Roger Bowling and Hal Bynum; "Making Believe" by Joe Hobson, Roscoe Reid and Jimmy Work; "Say You'll Stay Until Tomorrow" by Roger Greenaway and Barry Mason; "She's Got You" by Hank Cochran; "Southern Nights" by Allen Toussaint and "Torn Between Two Lovers" by Phillip Jarrell and Peter Yarrow.

The complete list of 1978 BMI award winning country songs:

- ADIOS AMIGO**—Clay Girado (SGAE), Bobby Vinton, Al Gallico Music Corp., Algee Music Corp.
- AFTER SWEET MEMORIES** (Play Born To Lose Again)—Ment Robbins, Pi-Gem Music Publishing Co.
- BARTENDER'S BLUES**—James Taylor, Country Road Music.
- BEHIND CLOSED DOORS**—Kenny O'Dell, House of Gold Music.
- BLUE BAYOU**—Roy Orbison, Jon Nelson, Acuff-Rose Publications.
- BURNING MEMORIES**—Mel Tillis, Wayne P. Walker, Cedarwood Publishing Co.
- BY THE TIME I GET TO PHOENIX**—Jim Webb, The EMP Co.
- CHAINS OF LOVE**—Ahmet Ertegun, Van Wells, Belinda Music.
- CHANGES IN LATITUDES, CHANGES IN ATTITUDES**—Jimmy Buffett, Coral Reefer Music, Outer Banks Music.
- CHEAP PERFUME AND CANDLELIGHT**—Sterling Whipple, Tree Publishing Co.
- COME A LITTLE BIT CLOSER**—Wes Farrell, Bobby Hart, Tommy Boyce, Morris Music.
- DANCE THE NIGHT AWAY**—Jack Bruce (PRS), Pete Brown (PRS), Casserole Music.
- DANGER OF A STRANGER**—Even Stevens, Shel Silverstein, Evil Eye Music, Debdave Music.
- DAYTIME FRIENDS**—Ben Peters, Ben Peters Music.
- DO I LOVE YOU (Yes In Every Way)**—Paul Anka, Alain Le Govic (SACEM), Maxime Pilot (SACEM), Yves Dessea (SACEM), Michel Pelay (SACEM), Spanka Music Corp.

(Continued on page 74)

## CMA Wins A Heinecke Citation At SESAC Gala

By SALLY HINKLE

FRANKLIN, Tenn.—With a salute to the 20th anniversary of the CMA as the theme for its 14th annual awards presentation Thursday (19), SESAC additionally paid the organization its highest honor with the presentation of the Paul Heinecke Citation of Merit award in ceremonies at the Woodmont Country Club. The ceremonies also brought "I Love You, I Love You, I Love You" honors for the best country song and Charlie Black the special writer award.

The Paul Heinecke Citation of Merit, the firm's top honor named after its founder that has been presented on only three previous occasions, was awarded to the CAM "in recognition of invaluable leadership in the international promotion and exposure of country music as America's own musical art form."

Jo Walker, executive director of the CMA, received the award on behalf of the organization. Others who have been recipients of the award include Winfield Dunn, the former governor of Tennessee; the late Hubert Long and Irving Waugh, who at that time was president of WSM, Inc.

Some 500 industry leaders, including artists, writers, publishers and music business executives, witnessed the presentation of these, plus eight other awards for outstanding achievements in the field of country music.

Among the evening's other top award winners were: ambassador of country music, Jim Halsey; best country album, "Out Of My Head And Back In My Bed;" a&r producer Slim Williamson; most recorded country song, "Heaven's Just A Sin Away;" international, "The King Is Gone;" country single of the year, "Out Of My Head And Back In My Bed;" country music writer of the year, Peggy Forman, and SESAC Hall of Fame award, "Burning Bridges."

Following the awards presentations, SESAC ran a filmed "Birthday Salute To The CMA," courtesy of WSM-TV and "Hee Haw." Brad McCuen, director of country music for SESAC, also saluted the cast and producers of "Hee Haw" who are celebrating their 10th anniversary.

SESAC additionally presented "Showtime," emceed by Spider Harris of Nashville's WLAC-AM. Included was the showcasing of two

(Continued on page 75)

## Morrison Grabs ASCAP Kudos At Awards Fete

By KIP KIRBY

NASHVILLE—Bob Morrison scored top honors at the 15th annual Country Music Awards Banquet held Wednesday (18) by the American Society of Composers, Authors and Publishers, walking off with the prestigious songwriter of the year award in front of a black-tie crowd of 800 guests.

Polygram publishing companies Chappell and Co., Inc. and Inter-song Music received accolades as they jointly won the ASCAP country publisher of the year award, ending a several-year span of runner-up status for this category by Chappell.

Morrison, with six individual ASCAP awards to his credit in the past year, has four records on the country charts.

The sparkling formal affair brought together country music's top songwriters, producers, publishers and recording artists who attended the awards ceremony and dinner held in the Chattanooga Ballroom of the Opryland Hotel and received a total of nearly 100 plaques honoring their achievements.

Multiple songwriter winners at the performing rights society banquet included Morrison, the writing team of Jerry Foster & Bill Rice, Rory Bourke, Don King, Don Woodward, Johnny MacRae, Kenny Rogers and Mel McDaniel.

Winning more than one ASCAP publisher's award were Music City Music, Inc., T. B. Harms Co. (Jack and Bill Music Co. division), United Artists Music, Chip n' Dale Publishing, Warner Bros. Music, Inc., Cherry Lane Music, Colgems-EMI Music, Cross Keys Publishing Co., Chess Music, Wiljex Publishing Co. and Galleon Music.

ASCAP award-winning producers included Jerry Crutchfield, Jimmy Bowen, Larry Butler, Jim Foglesong, Johnny MacRae, Dave Burgess, Bob Ferguson, Jerry Bradley, Tom Collins, Bob Millsap, Jerry Kennedy, Eddie Kilroy, Johnny Morris, Larry Rogers, Billy Sherrill, Ron Chancey and Norro Wilson.

Artists winning ASCAP plaques this year include Faron Young, Dottie West, Conway Twitty, Lynn Anderson, Eddy Arnold, Tom T. Hall, Bobby Borchers, Jim Ed Brown & Helen Cornelius, Roy Clark, Janie Fricke, the Carpenters, Durwood Haddock, Don King, Sonny James, Zella Lehr, Mel McDaniel, Anne Murray, Willie Nelson, Elvis Presley, Jerry Reed, T.G. Sheppard, Johnny Rodriguez, Kenny Rogers,

Margo Smith, Mel Tillis, Tanya Tucker and two new members of the performing rights society, Charley McClain and Don Williams.

Applauding the award winners, ASCAP president Stanley Adams said, "More and more the music we honor on these occasions is literally the music of the American people—urban and country, north and south. We are proud to have been a part of country music's past. We are delighted to be a part of country music's present. We look forward to being a major factor in country music's future."

Accompanying this year's ceremony was a multi-media audio/visual presentation produced by Merlin Littlefield, ASCAP assistant regional director. Assisting Littlefield and Ed Shea, Southern regional executive director with organization and staging of the banquet by Connie Hurt, Judy Gregory and Rusty Jones of the Nashville ASCAP office.

Among those attending were mayor Richard Fulton, ASCAP board members George Duning, Sidney Herman, Gerald Marks, Stuart Pope, Lester Sill, Mike Stewart, Wesley Rose, CMA board members, ASCAP managing director Paul Marks and director of membership Paul S. Adler, West Coast regional executive director John Mahan, West Coast director of business affairs Todd Brabec, membership representatives Ed Cross, Michael Gorfaine and Ted Williams, West Coast director of publicity Allen Levy, and recording artists Ronnie Milsap, Charley Pride, Johnny Duncan and Dave & Sugar.

The complete list of winning tunes:

- AT THE END OF A RAINBOW**—Sid Jacobson/Jimmy Krondes, Criterion Music Corp., Gene Kennedy, Jerry Wallace, BMA.
- BAR WARS**—Buzz Cason, Buzz Cason Publications, Ray Baker, Freddy Weller, Columbia.
- BEDROOM EYES**—Ray Hillburn, ZooBe Co., Bob Millsap, Don Drumm, Churchill.
- BLUE SKIES**—Irving Berlin, Irving Berlin Music Corp., Booker T. Jones, Willie Nelson, Columbia.
- BORN TO BE WITH YOU**—Don Robertson, Edwin H. Morris & Co., Billy Robinson/Tommy Cogbill, Sandy Posey, Warner Bros.
- BORN TO LOVE ME**—Bob Morrison, Music City Music, Ray Price, Ray Price, Columbia.
- COUNTRY LOVIN'**—Alan Bernstein/Ritchie Adams Silver Blue Music, Ltd. Joel Diamond for Silver Blue Productions, Eddy Arnold, RCA.
- DANCING THE NIGHT AWAY**—J. H. Brown Jr./Russell Smith, Fourth Floor Music, Inc./Rick Hall, Music Jerry Crutchfield, Tanya Tucker, MCA.
- DEEPER WATER**—Jerry McBe, Milestone Music Co., Ray Pennington, Brenda Kaye Perry, MRC.
- DON'T BREAK THE HEART THAT LOVES YOU**—Benny Davis/Ted Murry, Planetary Music Publishing Corp., Norro Wilson, Margo Smith, Warner Bros.

(Continued on page 74)



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## NASHVILLE SONGWRITERS ASSN.

## 4 Voted To Hall Of Fame

NASHVILLE—The Nashville Songwriters Assn., International inducted four new members into its Hall of Fame and honored Wesley Rose with its coveted president's award at its ninth annual Hall of Fame ceremony and dinner at Nashville's Sheraton South Sunday (15).

Joining the ranks of 70 Hall of Fame members are Joe Allison, Tom T. Hall, Hank Snow and Don Wayne, who were presented with the songwriter's Manny statuette—a bronze hand holding a pen—as charcoal Hall of Fame portraits were unveiled.

More than 450 industry persons, including artists, writers, publishers and music executives, attended the event, which traditionally kicks off country music week activities to view the presentations that also celebrated Rose, president of Acuff-

Rose Publications, for his outstanding service to Nashville's songwriters.

Others recognized included Cindy Walker and Bob Nolan, previous inductees to the Hall of Fame, who were presented with belated Mannys.

The awards ceremony was emceed by Ralph Emery with the president's message delivered by Bob Jennings. Poet, songwriter and dramatist Billy Edd Wheeler, who also penned "Jackson," served as the evening's guest speaker.

Among the presenters were Cindy Walker, Marijohn Wilkins and Harlan Howard, Charlie Williams, Danny Dill and Frances Preston.

Each new Hall of Fame member was present except for Hall, who was performing in Texas and could not be present. His wife Dixie accepted the Manny in his behalf.

## 185 Writers, Publishers Accorded BMI Citations

• Continued from page 72

**DON'T GO CITY GIRL ON ME**—Mike Kossler, Rafe Van Hoy, Tree Publishing Co.  
**DON'T LET ME TOUCH YOU**—Billy Sherrill, Marty Robbins, Mariposa Music.  
**EAST BOUND AND DOWN**—Jerry Reed, Dick Feller, Duchesne Music Corp., Vector Music.  
**EASY LOOK**—Sonny Throckmorton, Carly Putman, Tree Publishing Co.  
**EVERY DAY I HAVE TO CRY**—Arthur Alexander Jr., Combine Music Corp.  
**EVERYBODY LOVES A RAIN SONG**—Mark James, Chips Moman, Baby Chick Music, Stratton House Music, Screen Gems-EMI Music.  
**FOR THE GOOD TIMES**—Kris Kristofferson, Buckhorn Music Publishing Co.  
**FROM GRACELAND TO THE PROMISED LAND**—Merle Haggard, Shade Tree Music.  
**GEORGIA KEEPS PULLING ON MY RING**—Timothy J. Marshall, David Wilkins, Emerald Isle Music Inc., Battleground Music.  
**HAVE YOU NEVER BEEN MELLOW**—John Farrar (PRS), Irving Music.  
**HEAD TO TOE**—Bobby Braddock, Tree Publishing Co.  
**HERE YOU COME AGAIN**—Cynthia Weil, Barry Mann, Screen Gems-EMI Music.  
**I CAN'T HELP MYSELF**—Eddie Rabbitt, Even Stevens, Briarpatch Music, Debdave Music.  
**I CAN'T LOVE YOU ENOUGH**—Troy Seals, Max D. Barnes, Irving Music Inc., Screen Gems-EMI Music.  
**I CAN'T STOP LOVING YOU**—Don Gibson, Acuff-Rose Publications.  
**I DON'T WANNA CRY**—Larry Gatlin, First Generation Music Co.  
**I GOT THE HOSS**—Jerry House, Sawgrass Music Publishers.  
**I HONESTLY LOVE YOU**—Peter Allen, Jeff Barry, Broadside Music, Irving Music, Woolnough Music.  
**I JUST WISH YOU WERE SOMEONE I LOVE**—Larry Gatlin, First Generation Music Co.  
**I WAS THERE**—Don Reid, American Cowboy Music Co.  
**IF WE'RE NOT BACK IN LOVE BY MONDAY**—Sonny Throckmorton, Glenn Martin, Tree Publishing Co.  
**IF YOU WANT ME**—Ben Peters, Ben Peters Music.  
**I'LL BE LEAVING ALONE**—Dickey Lee, Wayland Holyfield, Maplehill Music, Vogue Music, Hall-Clement Publications.  
**I'LL DO IT ALL OVER AGAIN**—Bob McDill, Wayland Holyfield, Maplehill Music, Vogue Music, Hall-Clement Publications.  
**I'M A MEMORY**—Willie Nelson, Willie Nelson Music.  
**I'M KNEE DEEP IN LOVING YOU**—Sonny Throckmorton, Tree Publishing Co.  
**IT'S A COWBOY LOVIN' NIGHT**—Ronnie Rogers, Newkeys Music.  
**I'VE ALREADY LOVED YOU IN MY MIND**—Conway Twitty, Twitty Bird Music Publishing Co.  
**LAY DOWN SALLY**—George Terry, Marcella Levy, Eric Clapton (PRS), Stigwood Music.  
**LET'S GET TOGETHER (One Last Time)**—Billy Sherrill, George Richey, Algee Music Corp.  
**LIGHT OF A CLEAR BLUE MORNING**—Dolly Parton, Velvet Apple Music.  
**LONELY STREET**—W. S. Stevenson, Carl Belew, Kenny Soudler, Four Star Music Co.  
**LOVE IS JUST A GAME**—Larry Gatlin, First Generation Music.  
**LUCILLE**—Hal Bynum, Roger Bowling, Andite Invasion, ATV Music Corp.  
**LUCKENBACK TEXAS (Back To The Basics Of Love)**—Chips Moman, Bobby Emmons, Baby Chick Music.  
**MAKING BELIEVE**—Roscoe Reid, Joe Hobson, Jimmy Work, Acuff-Rose Publications.  
**MAMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS**—Ed Bruce, Patsy Bruce, Sugarplum Music Co., Tree Publishing Co.  
**MARGARITAVILLE**—Jimmy Buffett, Coral Reefer Music, Outer Banks Music.  
**MARRIED BUT NOT TO EACH OTHER**—Denise LaSalle, Frances Miller, Bridgeport Music, Inc., Ordena Music.  
**ME AND MILLIE**—Bobby Goldsboro, House of Gold Music.  
**ME AND THE ELEPHANTS**—Benny Whitehead, Youngun Publishing Co.  
**MIDDLE AGE CRAZY**—Sonny Throckmorton, Tree Publishing Co.

**MIDNIGHT ANGEL**—Bill Anthony, Combine Music Corp.  
**MORE TO ME**—Ben Peters, Pi-Gem Music Publishing Co.  
**THE MOST BEAUTIFUL GIRL**—Norro Wilson, Rory Bourke, Billy Sherrill, Al Gallico Music Corp., Algee Music Corp.  
**MOVIES**—Lew De Witt, American Cowboy Music Co.  
**MY WAY**—Paul Anka, Jacques Revaux (SACEM), Claude Francois (SACEM), Spanka Music Corp.  
**NEVER MY LOVE**—Donald Addrisi, Richard Addrisi, Warner-Tamerlane Publishing Corp.  
**OLD MAN AND HIS HORN**—Dallas Harms (PRO Canada) Doubleplay Music of Canada.  
**ONE OF A KIND**—Steve Davis, Billy Sherrill, Algee Music Corp.  
**PAPER ROSIE**—Dallas Harms (PRO Canada), Doubleplay Music of Canada, Quality Music Publishing Ltd.  
**PICKING UP THE PIECES OF MY LIFE**—Mac Davis, Songpainter Music.  
**PLAY GUITAR PLAY**—Conway Twitty, Twitty Bird Music Publishing Co.  
**THE RAINS CAME**—Huey Meaux, Crazy Cajun Music, Dandelion Music Co., Foy Lee Publishing Co.  
**RAMBLIN' FEVER**—Merle Haggard, Shade Tree Music.  
**READY FOR THE TIMES TO GET BETTER**—Allen Reynolds, Aunt Polly's Publishing Co.  
**ROLLIN' WITH THE FLOW**—Jerry Hayes, Algee Music Corp.  
**SAY YOU'LL STAY UNTIL TOMORROW**—Roger Greenaway (PRS), Dick James Music.  
**SHAME ON ME**—Lawton Williams, Bill Enis, Regent Music Corp., Fort Knox Music Co.  
**SHE'S GOT YOU**—Hank Cochran, Tree Publishing Co.  
**SLIDE OFF OF YOUR SATIN SHEETS**—Wayne Carson, Donn Tankersley, Rose Bridge Music.  
**SOME BROKEN HEARTS NEVER MEND**—Wayland Holyfield, Maplehill Music, Vogue Music.  
**SOMETHING TO BRAG ABOUT**—Bobby Braddock, Tree Publishing Co.  
**SONG IN THE NIGHT**—Bobby Springfield, House of Gold Music.  
**SOUTHERN CALIFORNIA**—Billy Sherrill, George Richey, Roger Bowling, Algee Music Corp., ATV Music Corp.  
**SOUTHERN NIGHTS**—Allen Toussaint, Marsaint Music, Inc., Warner-Tamerlane Publishing Corp.  
**STANDARD LIE NUMBER ONE**—Dennis Wilson, Tree Publishing Co.  
**STATUS WITHOUT HEARTS**—Larry Gatlin, First Generation Music Co.  
**STILL THE ONE**—John Hall, Johanna Hall, Siren Songs.  
**TAKE THIS JOB AND SHOVE IT**—David Allan Coe, Warner-Tamerlane Publishing Corp.  
**THAT WAS YESTERDAY**—Donna Fargo, Prima Donna Music Co.  
**THERE SHE GOES AGAIN**—Barry Mason (PRS), Alan Hawkshaw (PRS), Al Gallico Music Corp.  
**TIE A YELLOW RIBBON ROUND THE OLE OAK TREE**—Irwin Levine, L. Russell Brown, Levine and Brown Music.  
**TILL THE END**—Cathy Gosdin, Hookit Music.  
**TO DADDY**—Dolly Parton, Owepar Publishing.  
**TORN BETWEEN TWO LOVERS**—Phillip Jarrell, Muscle Shoals Sound Publishing Co. Inc.  
**TWO DOORS DOWN**—Dolly Parton, Velvet Apple Music.  
**WALK RIGHT BACK**—Sonny Curtis, Warner-Tamerlane Publishing Corp.  
**WAY DOWN**—Layng Martine Jr., Ray Stevens Music.  
**WE CAN'T GO ON LIVIN' LIKE THIS**—Eddie Rabbitt, Even Stevens, Briarpatch Music, Debdave Music.  
**WHAT DID I PROMISE HER LAST NIGHT**—Ronald McCown, Wayne P. Walker, Sawgrass Music Publishers.  
**WHY CAN'T HE BE YOU**—Hank Cochran, Tree Publishing Co.  
**WOMAN TO WOMAN**—Eddie Marion, James Banks, Henderson Thigpen Jr., East/Memphis Music.  
**THE WURLITZER PRIZE**—Chips Moman, Bobby Emmons, Baby Chick Music.  
**YOU NEVER CAN TELL (C'est La Vie)**—Chuck Berry, ARC Music Corp.  
**YOUR MAN LOVES YOU HONEY**—Tom T. Hall, Halnote Music.



LOCAL GIFT—Lucille Ball cuddles an authentic Tennessee ham presented by Columbia's Lynn Anderson at the recent taping of Ball's "Hello Nashville!" television special at Nashville's Grand Ole Opry House.

## Morrison Grabs ASCAP Kudos At Awards Party

• Continued from page 72

**DON'T EVER SAY GOODBYE**—Paul D. Dempsey, Lowball Music Inc., Jack Gilmer/T. G. Sheppard, T. G. Sheppard, Warner/Curb.  
**DON'T MAKE NO PROMISES (You Can't Keep)**—Don King/Dave Woodward, Wiljex Publishing Co., Bill Walker, Don King, Con Brio.  
**ERES TU (Touch The Wind)**—Juan Carlos Calderon (SGAE)/Mike Hawker (PRS), Radmus Publishing Inc., Jerry Kennedy, Johnny Rodriguez, Mercury.  
**EVERYTIME TWO FOOLS COLLIDE**—Jan Dyer, United Artists Music Co., Inc., Larry Butler, Kenny Rogers and Dottie West, United Artists.  
**FOOLS FALL IN LOVE**—Jerry Leiber/Mike Stoller, Bienstock Publishing Co./Intersong Music/Quintet Music Inc., Jerry Kennedy, Jacky Ward, Mercury.  
**GO MADE LOVE**—Johnny MacRae/Mel McDaniel/Len Pollard Music City Music, Inc., Johnny MacRae for Kondo Productions, Mel McDaniel, Capitol.  
**GOTTA QUIT LOOKIN' AT YOU BABY**—Jerry Foster/Bill Rice, T. B. Harms Co., (Jack and Bill Music Co. Division), Jerry Bradley, Dave and Sugar, RCA.  
**HE AIN'T YOU**—Dene Hofheinz, Kirshner Songs, Inc., Steve Gibson, Lynn Anderson, Columbia.  
**HELLO, THIS IS JOANNIE (The Telephone Answering Machine Song)**—Paul Evans/Fred Tobias, Port Music Inc./Tobias-Lebowski Enterprises (Tobias-Lebowski Music Division)/Trajames Music Co., Jimmy Wisner, Paul Evans, Spring.  
**HERE COMES THE HURT AGAIN**—Jerry Foster/Bill Rice, T. B. Harms Co., (Jack and Bill Music Co. Division), Eddie Kilroy, Mickey Gilley, Epic.  
**HERE'S ANOTHER FINE MESS**—Paul Williams, United Artists Music Co., Inc., Glen Campbell and Tom Thacker for Omnibus Productions, Inc., Glen Campbell, Capitol.  
**HOLD TIGHT**—David Gates, Colgems-EMI Music, Inc./Kipahulu Music Co., Jerry Crutchfield, Kenny Starr, MCA.  
**HOW CAN I LEAVE YOU AGAIN**—John Denver, Cherry Lane Music Co., Milt Okun, John Denver, RCA.  
**I BELIEVE IN YOU**—Buddy Cannon, Sabal Music Inc., Jimmy Bowen, Mel Tillis, MCA.  
**I LIKE LADIES IN LONG BLACK DRESSES**—Rory Bourke, Chappell & Co. Inc., Eddie Kilroy, Bobby Borchers, Playboy.  
**I MUST BE DREAMING**—Don King/Dave Woodward, Wiljex Publishing Co., Bill Walker, Don King, Con Brio.  
**I PROMISED HER A RAINBOW**—Rory Bourke, Chappell & Co. Inc., Eddie Kilroy, Bobby Borchers, Playboy.  
**IF I EVER COME BACK**—Russ Faith, Easy Listening Music Corp., Norro Wilson, Pal Rakes, Warner Bros.  
**IF THE WORLD RAN OUT OF LOVE TONIGHT**—Kelly Wilson/Steve Wilson, American Broadcasting Music Inc., Tom Collins, Jim Ed Brown and Helen Cornelius, RCA.  
**IF YOU'VE GOT TEN MINUTES (Let's Fall In Love)**—Michael Curtis Dukes/Jerry Lewis Penrod, Galleon Music, Inc., Billy Sherrill, Joe Stampley, Epic.  
**I'LL ALWAYS LOVE YOU**—Bobby Lee Mowery, Sound Corp Music, Marcy and Margie Cates, Cates Sisters, Caprice.  
**I'LL NEVER BE FREE**—Bennie Benjamin/George Weiss, Abilene Music, Inc./Bennie Benjamin Music, Inc., Bob Ferguson, Jim Ed Brown and Helen Cornelius, RCA.  
**I'LL PROMISE YOU TOMORROW**—Andy Badale/Suzanne Shingler/Frank Stanton, Chip "N" Dale Pub., Inc./Edwin H. Morris & Co. Inc., Jerry Wallace, BMA.  
**I'M JUST A COUNTRY BOY**—Marshall Barer/Fred Hellerman, Hampshire House Publishing Corp., Don Williams, Don Williams, ABC/Doc.  
**(I'm Just A) REDNECK IN A ROCK AND ROLL BAR**—Bob Morrison, Music City Music Inc., Chet Atkins/Jerry Reed, Jerry Reed, RCA.  
**IT JUST WON'T FEEL LIKE CHEATING (With You)**—David Chamberlain/Jim Vest, Galleon Music Inc., Ray Baker, Sammi Smith, Elektra.  
**IT ONLY Hurts FOR A LITTLE WHILE**—Mack David/Fred Spielman, Warner Bros. Inc., Norro Wilson, Margo Smith, Warner Bros.  
**IT STARTED ALL OVER AGAIN**—Gary S. Paxton, Gar-Pax Music, Gary S. Paxton, Vern Gosdin, Elektra, Tommy Hill, David Houston, Gusto.

4TH YEAR  
No Jolts At  
Canadians'  
Awards Fete

By DAVID FARRELL

TORONTO—The fourth annual Big Country music awards, organized by the Academy of Country Music Entertainment, held no real surprises and failed to attract much media interest outside the immediate city of Regina where the award show was staged.

Predictably the top country music label was RCA, an accolade the label wins every year on the basis that no other major label in Canada is signing country talent.

Carroll Baker won the top country female vocalist award for the fourth consecutive time and the entertainer of the year award. The RCA artist recently won a June Award as top country female vocalist and has had multiple album successes in this country over the past few years.

Top male vocalist award went to RCA act Dick Damron, who has been honored with the title for the past two years. RCA's Family Brown, another perennial winner, won the top country group award.

Top instrumentalist award went to fiddler Al Cherny, and singer Orval Phrophet won the outstanding male performance award.

Other award winners included Glory-Anne Carrier, outstanding female performer; Terry Carisse and Tenderfoot, group performance award; Johnny Burke and Eastwind, best single for "Wild Honey;" Eddie Eastman, outstanding new artist; and Al Cherny & the Eastwind band tied for first place for the instrumental performance award.

Broadland recording artist Dallas Harms won multiple awards as producer of the year, composer of the year and for the best album award. The album that won him first place is entitled "The Fast Gun."

Top disk jockey was Bill Anderson, host of the four hour syndicated Big Country music program, and CBC's "The Tommy Hunter Show" won the best television program award.

Jim Halsey's  
Archives Set

NASHVILLE—The Univ. of Tulsa plans to develop an archival depository documenting contributions to the growth of country music made by the Jim Halsey Co.

The archives will be housed at the McFarlin Library on the university campus. Based in Tulsa, the Halsey Co. also has offices in Los Angeles, Nashville and London.

Press releases, biographies, photos, performance reviews, tour news and recorded materials will be donated to the university on a continuing basis. The archives will also include correspondence and records tracing the development of country music.

"Tulsa has strong roots in country music," comments Guy Logsdon, director of libraries. "People from this area like Bob and Johnny Lee Wills, Leon McAuliffe and Hank Thompson have significantly helped to make country music an industry. It's only natural for us to develop research material for future scholars."

An active booking and management firm, the Halsey Co. manages more than 20 country artists.

(Continued on page 80)

## FIRST EVER

## Discography Of Country Music Soon

NASHVILLE—Terming it a "landmark in country music research, the Country Music Foundation will publish a massive country music discography.

The work will cover all country music up through 1942, according to Bill Ivey, executive director of the foundation.

"Though there have been works of similar scope in blues and jazz, this will be the first such effort in the field of country music," claims Ivey.

A \$7,500 grant from the National Endowment For The Arts has allowed Tony Russell, noted British discographer and editor, to spend three months in the U.S. researching and referencing the discography for more than 10 years and will be doing the bulk of his future research on the project at the Country Music Foundation Library and Media Center.

The work will document the dates, places, personnel and release numbers of all country records made.

"We hope it'll stimulate a new era of country music, both in the discovery of older performers who are still living, and in the reissue of important early disks," states Ivey.

The Country Music Foundation Press will publish the multi-volume set.

## Norwegian Band Tapes 2d Album

OSLO—Norway and Nashville is not exactly a familiar pairing, but for the enterprising Jonas Fjeld Band, little known outside their homeland, the country capital provided an ideal location to record its latest LP, "Back In The U.S.A."

The venue led in turn to the use of some famous names playing backup: J.J. Cale and Albert Lee on guitar, the Jordanares providing additional vocals, Mike Lawler on organ.

Audie Ashworth of Audigram, who invited the band to Nashville, produced the sessions.

This is the second time the band has recorded in America. The "Tennessee Tapes," also featuring top artists such as Skeeter Davis and Don Everly, gave the group a silver disk in Norway.

To celebrate release of the new LP, Polygram director Totto Johansen hosted a reception attended by the band, the American cultural attache in Oslo and Phonogram executives.

Among the latter were Phonogram International vice president Aart Dalhuisen and promotion manager Jan Corduener.

## 2 Singles Jumping

NASHVILLE—Among the singles enjoying healthy activity on Billboard's Hot Country Singles chart this week include "On My Knees" by Charlie Rich with Janie Fricke and "Break My Mind" by Vern Gosdin.

Entering the chart in the 60s, both singles have jumped more than 20 points with only one week's activity. "On My Knees" on Epic Records has attained a starred 35 position while "Break My Mind" on Elektra Records stars at 27.



**DODGER DUGOUT**—Two members of the ABC Records act the Oak Ridge Boys take time out from a six day engagement at Knotts' Berry Farm near Los Angeles to visit the L.A. Dodgers in their dugout. Left to right are Bill Russell, Dodger shortstop; Richard Sterban and Joe Bonsall of the Oaks; and Chris Lane of KGBS radio.

## FOR '79 FRENCH EVENT

# MIDEM Drums Up Country Participation

By KIP KIRBY

NASHVILLE—In an effort to augment attendance from Nashville at the forthcoming 1979 MIDEM to be held in mid-January, the organization recently dispatched John E. Nathan, its U.S. representative, on a three-day information junket here.

The trip was designed to allow Nathan the opportunity of meeting with Nashville publishers and music figures and to discuss MIDEM and its benefits for local industry business.

This marked the first time since 1970 that a representative from MIDEM had made a promotional venture to this city, and was spurred by the fact that of the 200 U.S. companies registered at last year's MIDEM, only nine publishers and one law firm were present from Nashville.

Nathan hosted a get-acquainted reception at the Spence Manor for companies interested in learning about MIDEM, followed by a two-day series of meetings with more than 25 Music Row publishers and music enterprises.

He believes country music is beginning to exert a worldwide commercial influence, making it increasingly valuable for Nashville concerns to be represented proportionately at the international music trade mart in Cannes.

"Our feeling at MIDEM is that over the past few years, country music has been gaining a growing acceptance in international circles," comments Nathan. "The Japanese, the South Americans, the Europeans are all much more aware of country music now and of its artists."

Enrollment at the annual event has swelled from attendance of 600 in 1966 to last year's record-breaking figure of 5,050 participants. MIDEM 1979 to be held Jan. 19-25 is expected to reach an all-time high of 5,300. Nathan says repeat rate of attendance at MIDEM is about 95%.

And for the first time in its 13-year history, MIDEM this year will feature as part of its gala talent showcases during the week a special country music presentation by the Jim Halsey Co., Inc. with headliners Roy Clark, Don Williams and the Oak Ridge Boys.

"I think this will be a real eye opener for a lot of people," notes Nathan. "We've never had any live country entertainment at MIDEM

before, and I believe it's going to go over tremendously well."

Nathan termed his visit to Nashville "effective," and says he expects to see a larger contingent from Music City present at MIDEM in January, since "no one can talk about country music like someone from Nashville, and country music is fast becoming a vital part of our international music business community."

## Century City Attracts Agency

NASHVILLE—Celebrity Management, Inc. has expanded its operations with the opening of a West Coast office at One Century Plaza in Century City, Calif., marking a first for a Nashville-based agency serviceable through branch facilities in the Los Angeles area.

Tagged to head the branch operation as vice president is Brian Mark, who will concentrate attention in bookings for television and movies and coordinate personal appearance tours on the West Coast for Celebrity Management clients.

This expansion is but one phase of the growth experienced by the umbrella-type agency in 1978 due to its increased roster of clients, which has necessitated a move to larger quarters for accommodations of its booking, management, public relations, concert production and platform speakers' divisions.

At present Celebrity Management represents such artists as Razy Bailey, Ed Bruce, Cotton Ivy, Dr. Charles Jarvis, Charly McClain, Jimmy C. Newman, Ronnie Sessions, Gary Stewart, Freddy Weller and David Wills.

## Inmates Hear Acts

NASHVILLE—Jana Jae and Tulsa country/rock group Tweed presented a late summer concert to some 450 inmates at the Stringtown Correctional Center in Stringtown, Okla.

"The idea to hold this concert came from Jim Halsey who was invited to speak here last June," comments Gene Bissel of the Stringtown-Phoenix Jaycees, the sponsoring group.

# CMA Wins a Heinecke Citation At SESAC Gala

• Continued from page 72

new acts. Tracy Kerr and the Montego Joe Experience.

Hosts of the invitation-only affair were A. H. Prager, chairman of SESAC, and Norman Weiser, president. Other SESAC executives in attendance were Norman Odlum and Charles Scully, vice presidents; Brad McCuen, Jim Black, directors of gospel music; Don Love, director of black music; Vincent Candilora, director of creative services, and Sheila Tybur, administrative assistant, Nashville division.

Close to 75 additional award winners were mailed certificates of achievement in recognition of his or her contribution to country music during the past year. Those awards are as follows for writers, publishers and artists:

**ALL I WANT OF YOU**—Ronnie McDowell, Brim Music, Ronnie McDowell.

**ANIMAL**—Ronnie McDowell, Brim Music, Ronnie McDowell.

**BURNING BRIDGES**—Walter Scott, Sage & Sand Music, Tom T. Hall.

**CONVOY**—Chip Davis/William Fries, American Gramophone, C. W. McCall.

**FREEDOM AIN'T THE SAME AS BEIN' FREE**—Jackie D. Johnson, Contention Music, Eddy Arnold.

**THE GALLOPIN' GOOSE**—Chip Davis/William Fries, American Gramophone, C. W. McCall.

**HEART**—Ronnie McDowell, Brim Music, Ronnie McDowell.

**HOLD ME**—Glenn Ray, Gator Music, Inc., Barbara Mandrell.

**HOMELESS CHILD**—Ronnie McDowell, Brim Music, Ronnie McDowell.

**I DON'T FEEL LIKE LIVIN' TODAY**—Peggy Forman, Hello Darlin' Music, Kenny Dale.

**I DON'T KNOW & I DON'T CARE**—Chip Davis/William Fries, American Gramophone, C. W. McCall.

**I HOPE YOU'RE HAVIN' BETTER LUCK THAN ME**—Ted Harris, Contention Music, Crystal Gayle.

**I JUST WANTED YOU TO KNOW**—Ronnie McDowell, Brim Music, Ronnie McDowell.

**I NEVER DID QUITE GET OVER YOU**—Monk Gentry, Hello Darlin' Music, Conway Twitty.

**IT STARTED ALL OVER AGAIN**—Kaye Milette/Gary S. Paxton/Jim Lusk, Kaysey Music/Garpax Music, Vern Gosdin.

**I'VE NEVER LOVED YOU MORE**—Raymond A. Smith, Hello Darlin' Music, Conway Twitty.

**LUCKY DAY**—Lee Morgan, Broadsword Music, Ronnie McDowell.

**OLD GLORY**—Chip Davis/William Fries, American Gramophone, C. W. McCall.

**THE REAL THING**—Ronnie McDowell, Brim Music, Jean Shepard.

**SHADOWS ON THE WALL**—Ricci Mareno/Thomas Beckett, Ricci Mareno Music, Gene Watson.

**TRAVELIN' WANDERIN' MAN**—Ronnie McDowell, Brim Music, Ronnie McDowell.

**WIPE YOU FROM MY EYES**—Cary Lynn Rutledge, Big Crush Music Co., King Edward IV.

**YOU'RE TO HURT TOMORROW**—Peggy Forman, Hello Darlin' Music, Conway Twitty.



**CAKE WALK**—The Four Guys loft a huge cake presented to them during an anniversary party held at their Harmony House dinner theatre, marking its third year of business in Nashville. Members of the "Grand Ole Opry" group are, left to right, Gary Buck, Brent Barkett, Glen Bates and Sam Wellington.

## Tom T. Hall Snares Truckers' Kudos

NASHVILLE—Tom T. Hall scored as best country songwriter and "truckers' composer laureate" at the fourth annual Truck Drivers' Country Music Awards show.

Held in the Kansas City Convention Center Music Hall, the show climaxed events of Truck Week '78. Hall received the award from Bill Hill, chairman of the National Independent Truckers Unity Council, an organization of independent trucker associations.

Mel Tillis won as best male vocalist of the year, while Loretta Lynn copped best female vocalist honors.

Roy Clark won for the fourth consecutive year as best instrumental recording artist, Conway Twitty and Loretta Lynn as best country vocal duet, and "Your Cheatin' Heart" by Hank Williams as best "all-time favorite country song."

Best country vocal group laurels went to the Statler Brothers. "You Light Up My Life" by Debby Boone scored as best country song of the year.

Big John Trimble of WRVA-AM, Richmond, Va., was named "best truckin' deejay," and his station was

voted "best country truckin' radio station."

Entertainment came from Hall, Charly McClain, the Jimmy Dallas Show, Joe Sun, Marijohn Wilkin, Elliott Redpearl, Don Harron of "Hee Haw" and Charlie Douglas of WWL, New Orleans. Phil Young of WDAF-AM, Kansas City was emcee. The group Riverrock played at the awards show VIP party.

Net proceeds of the show go to the American Truckers Benevolent Assn. The show was broadcast live over WDAF.

## Label Signs Binder

NASHVILLE—Sand Mountain Records has signed an exclusive promotion and distribution contract with the World International Group, Inc. of Nashville.

Sand Mountain's initial release will be "I Lost You To A Song"/"Pardon My Heart" by singer/songwriter Julia Marsh. Forthcoming is "Home Is Where I Hang My Dungarees"/"There Goes That Smile" by singer/songwriter Corky Sauls.

## Deaton Says Bookings Up

NASHVILLE—Heading into the year's final quarter, the Billy Deaton Agency reports a surge in business.

One of the firm's top achievements, claims Deaton, is staging the first country music show at a ski lodge in Hunter, N.Y. More than 5,000 fans reportedly turned out for the show featuring Faron Young and Hank Snow.

The firm hooks Young, Snow, Connie Smith, Melba Montgomery, David Houston, Merle Haggard, Hank Williams, Jr., Bobby Lewis and others.

Besides the New York date, Deaton has recently booked Young to headline shows in Salt Lake City, the Lone Star Ranch in Reeds Ferry, N.H., Mobile, Ala., and a tour with Tammy Wynette in Washington state and Canada. Young was also booked for several television shows, including a K-tel tv show from which a live LP will be released.

The agency also booked Houston for tv, nightclub and package appearances. Montgomery was booked into Knot's Berry Farm in Buena Park, Calif. Lewis has concentrated on fall dates while Smith has appeared on two tv shows and other dates.

Minnie Pearl, Lynn Anderson, Roy Rogers and Dale Evans and Jim Stafford. Each performer will also introduce members of their families on the show. Marty Rasetta is director and executive producer of the musical variety special with Buz Kohan as producer/writer.

CBS Records was presented with the 'Award of Merit' in the Specialty Advertising Assn. international Golden Pyramid competition in recognition of "outstanding use of specialty advertising" for the 1978 CBS Records Family of Music Calendar.

Hop-A-Long recording artist Bonnie Nelson, whose latest LP project, "Bonnie Nelson Live," is scheduled for release this month, will be hosting her first "D-J Appreciation Night" Oct. 20 at Nashville's Hyatt Regency ballroom. Nelson will be joined onstage by co-hosts Charlie Douglas of WWL-AM, New Orleans, and Bill Mack of WBAF-AM, Ft. Worth, and featured performers Charlie McCoy, Stonewall Jackson, David Rogers, Dotts and Susan and Randy O'Dandy.



Trucker's Poet: Bill Hill, left, presents Tom T. Hall with a certificate for "truckers' composer laureate."

Freddy Fender's latest single on ABC Records, "I'm Leaving It All Up To You," was recorded by Dale and Grace in 1963 and sold a reported two million copies. Fender recently taped "Dinah!" and appeared as guest on "Merv Griffin." ... The Stamps brought its Las Vegas act to Nashville's Exit/In recently, opening for MCA recording artist Ronnie Sessions. J. D. Sumner, leader of the Stamps, joined the group on stage for two songs, the first appearance since his recent open heart surgery.

Rex Allen Jr.'s band, the Country Travelers, are changing addresses and the group's name. Group members Joe Golcombe, Denny DeMarco and Bill McCullough are moving to Nashville from Indiana, and the group will henceforth be known as Rex Allen Jr. and the Boys. ... Buck Owens appeared at WMPS-AM's continuing showcase series to "Save The Orpheum" Theatre Sept. 23. All proceeds from the event

(Continued on page 80)



CLOWER POWER—MCA artist Jerry Clower talks to the crowd of more than 10,000 fans at the Nashville Sounds baseball game with the Memphis Chicks. "Jerry Clower Night" at the ballpark featured Clower throwing out the first ball and giving commentary on the game over the p.a. system and the radio broadcast.

## Nashville Scene

By SALLY HINKLE

Top Billing, Inc., recently spearheaded the Nashville visit of People magazine's publisher Dick Durrell, music editor Jim Jerome and advertisers for a first-hand weekend look at Music City, its entertainment industry and its stars. Treated to a welcoming at Nashville's airport by the Top Billing staff and Opryland characters Oct. 13 while a Chamber of Commerce representative awarded gold records, the group was then whisked off to Larry Gatlin's for a Texas chili lunch. That evening, bedecked in flannel shirts, bandanas and blue jeans, the group was treated to a country cookout and hayride at Tom T. Hall's Fox Hollow home, which was also attended by country music celebrities and industry executives. Saturday's fare included a get-together for Bloody Marys with ASCAP officials, a tour of the Country Music Hall of Fame, a luncheon with WJRB-AM owners Mark and Sherry Sanders, at their home, the former residence of the late Hank Williams; a Charlie Daniels' recording session at Woodland Sound Studios and the "Grand Ole Opry."

Conrad Pierce, the Singing Barber of Nashville, will be making a premier television appearance on the CBS-TV special, "Lucky Comes To Nashville," taped at Nashville's Grand Ole Opry House and set for airing the Thanksgiving season. Pierce has a featured spot in a barber shop skit with Lucille Ball and Ronnie Milsap, where he plays himself and Milsap performs one of his songs, "Back On My Mind Again."

RCA artist Linda Hargrove joined Pam Rose Oct. 9 on stage at Nashville's Exit/In during Rose's set for Performers Night—a regular series for the nightspot. Also on the bill for the evening was Columbia's Gail Davies. ... Epic's Charley McClain performed at the Talent Buyers Showcase at the Hyatt Regency in Nashville Oct. 14 and also entertained at the CBS Records showcase Saturday (21) in conjunction with the annual Grand Ole Opry Birthday Celebration.

Moe Brandy will star at the Louisiana State Fair in Baton Rouge on Thursday (26). Brandy recently was in Nashville for the taping of a salute to the 53rd anniversary of the "Grand Ole Opry," aired over the BBC in Great Britain. ...



VEGAS VENTURE — Merv Griffin and Columbia's Barbara Fairchild enjoy the taping of Griffins' television show at Caesars Palace in Las Vegas.

Lori Morgan is the female voice on Freddy Weller's latest single, "Love Got 'N The Way." Lori is the daughter of the late George Morgan.

RCA recording artist Dotts was the grand marshal at the Comal County Fair in Braunfels, Tex., Sept. 29, and was the featured entertainer at the grandstand show Sept. 29-30.

The United States Army Forces Command, which produces two public service programs entitled "Update" and "Country Roads" available to commercial radio stations or request, celebrated its 1,000th station addition to its list by presenting the station with a Golden Record Award. WTYC-AM in Rock Hill, S.C., received the award presented by the office of the chief of public affairs, Ft. McPherson, Ga.

KSON-AM-FM president Dan McKinnon has won, for the second year in a row, the March of Dimes Celebrity Auto Race at Southbay Park Speedway 117 in Olay Mesa, Calif. Also in the race was KSON's mid-day air personality Dick Warren. The drivers from local San Diego media drove super stock cars borrowed from regular members of the South Bay Racing Assn. for the event, promoted by KSON with ticket giveaways. All proceeds from the event went to benefit the research and development programs for the San Diego Imperial Chapter of the March of Dimes.

John Hartford spent Oct. 6-11 working as a captain and deckhand aboard his favorite riverboat, the Julia Belle Swain—an excursion boat joining Hartford was a photographer from the new Look magazine, who did a photo essay on Hartford's riverboat activities, and Mike Corne of ABC-TV's "Good Morning America" program, who, along with his crew, filmed Hartford for the "Working Journal" segment of the show. Following his trek, Hartford departed for Los Angeles to headline the bluegrass festival at Magic Mountain Saturday-Sunday (21-22).

Ray Price has just released his new single on Monument Records entitled "Feet." Price will be appearing at Lady Long Legs in Beaumont, Tex., Nov. 9-10. ... Donna Fargo will be appearing at the State Theatre in Union Town, Pa., Nov. 11 and will follow that date with an appearance at the Grand Rapids Civic Center in Grand Rapids, Mich., Nov. 12. ... Mel Tillis will be in Anchorage, Alaska, at the International Banquet House Nov. 8 and 9 following his headlining at the Tulsa '78 International Music Festival Nov. 5.

Barbara Fairchild appears at the Kemings Supper Club in Grand Island, Neb., Nov. 8 followed by a performance at the Oklahoma Wheat & Cattle Co. in Waukomis, Nov. 11. ... Jody Miller will be in La Crosse, Wis., for a show with Freddy Fender at the Mary E. Sawyer Auditorium Nov. 10.

Ronnie Milsap, recipient of the CMA's album of the year honor for "It Was Almost Like A Song," was the guest of an hour-long interview conducted exclusively on WWMM-AM in Chicago Oct. 13. Milsap participated in the second of a series of planned exclusive interview programs hosted by Kevin Molloy, program director for the station. The "Series Of Stars" feature was initiated with an interview with Dolly Parton. All featured artist interviews will kick off weekend station giveaways for that week's artist.

Roy Clark and the Oak Ridge Boys join a stellar cast of country superstars set to appear in "A Country Christmas," a CBS-TV special slated for a mid-December airing. The 60-minute program will also feature Loretta Lynn, Dennis Weaver,

Billboard

# Hot Country LPs

Billboard SPECIAL SURVEY  
For Week Ending 10/28/78

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	12	HEARTBREAKER—Dolly Parton, RCA AFL 1 2797
2	2	37	LET'S KEEP IT THAT WAY—Anne Murray, Capitol ST 11743
★ 3	12	2	I'VE ALWAYS BEEN CRAZY—Waylon Jennings, RCA AFL 1 2979
4	3	25	STARDUST—Willie Nelson, Columbia JC 35305
★ 5	7	3	LIVING IN THE U.S.A.—Linda Ronstadt, Asylum 6E 155
★ 6	8	6	EXPRESSIONS—Don Williams, ABC AY 1069
7	4	18	WHEN I DREAM—Crystal Gayle, United Artists UALA 858 H
8	9	6	TEAR TIME—Dave And Sugar, RCA AFL 1 2861
9	6	14	LOVE OR SOMETHING LIKE IT—Kenny Rogers, United Artists UA LA 903 H
10	10	27	ENTERTAINERS ... ON AND OFF THE RECORD—The Statler Brothers, Mercury SRM15007 (Phonogram)
11	11	20	ONLY ONE LOVE IN MY LIFE—Ronnie Milsap, RCA AFL 1 2780
12	5	39	WAYLON & WILLIE—Waylon Jennings & Willie Nelson, RCA AFL 12686
★ 13	18	3	ELVIS—A CANADIAN TRIBUTE—Elvis Presley, RCA KPL 1 7065
14	17	20	ROOM SERVICE—The Oak Ridge Boys, ABC 1065
15	13	40	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA LA 835 H
★ 16	16	41	THE BEST OF THE STATLER BROTHERS, Mercury SRM 1 1057 (Phonogram)
★ 17	25	14	I'M ALWAYS ON A MOUNTAIN WHEN I FALL—Merle Haggard, MCA 2375
18	19	29	EVERYTIME TWO FOOLS COLLIDE—Kenny Rogers & Dottie West, United Artists UALAB64H
19	14	12	ELVIS SINGS FOR CHILDREN AND GROWNUPS TOO—Elvis Presley, RCA CPL 1 2901
20	15	29	VARIATIONS—Eddie Rabbitt, Elektra 6E 127
21	20	13	WOMANHOOD—Tammy Wynette, Epic KE 35442
22	26	17	I BELIEVE IN YOU—Mel Tillis, MCA 2364
23	21	6	20 GOLDEN GREATS—Buddy Holly, MCA 3040
24	24	9	WANTED! THE OUTLAWS—Waylon Jennings, RCA AFL 1 1312
25	28	27	REDHEADED STRANGER—Willie Nelson, Columbia KC 33482
26	22	53	HERE YOU COME AGAIN—Dolly Parton, RCA AFL12544
27	27	9	RED WINE AND BLUE MEMORIES—Joe Stampley, Epic KE 35443
28	31	15	HONKY TONK HEROES—Conway Twitty/Loretta Lynn, MCA 2372
★ 29	41	55	Y'ALL COME BACK SALOON—Oak Ridge Boys, ABC/Dot DO2093
30	30	3	THE WAY IT WAS IN '51—Merle Haggard, Capitol ST 11839
31	23	20	OH! BROTHER—Larry Gatlin, Monument MG 7626
32	32	4	TURNING UP AND TURNING ON—Billy "Crash" Craddock, Capitol SW-11853
33	33	55	SIMPLE DREAMS—Linda Ronstadt, Asylum 6E104
34	38	95	GREATEST HITS—Linda Ronstadt, Asylum 7E 1092
★ 35	43	59	HEAVEN'S JUST A SIN AWAY—The Kendalls, Ovalton OV 1719
★ 36	43	59	GREATEST HITS—Marshall Tucker Band, Capricorn CPN0214
★ 37	45	2	DARK EYED LADY—Donna Fargo, Warner Bros BSK 3191
★ 38	46	2	LOVE IS WHAT LIFE'S ALL ABOUT—Moe Bandy, Columbia KC 35554
39	29	3	BEST OF DOLLY PARTON—RCA AFL1-1117
40	44	39	QUARTER MOON IN A TEN CENT TOWN—Emmylou Harris, Warner Bros BSK 3141
41	47	2	MOODS—Barbara Mandrell, ABC AY 1088
42	35	28	OLD FASHIONED LOVE—The Kendalls, Ovalton OV1733
43	37	67	WE MUST BELIEVE IN MAGIC—Crystal Gayle, United Artists UA LA 771 G
44	40	55	COUNTRY BOY—Don Williams, ABC/Dot DO 2098
45	36	7	DON'T BREAK THE HEART THAT LOVES YOU—Margo Smith, Warner Bros BSK 3173
46	34	6	REFLECTIONS—Gene Watson, Capitol ST 11805
47	39	48	TAKE THIS JOB AND SHOVE IT—Johnny Paycheck, Epic KE 35045
48	42	4	FACE OF A FIGHTER—Willie Nelson, Lone Star LS 4602
49	50	4	BANJO BANDITS—Roy Clark & Buck Trent, ABC A41084
50	49	13	CLASSIC RICH—Charlie Rich, Epic JE 35394

## Clower Humor Rates Promotion

NASHVILLE—The first full talking album recorded live on the stage of the "Grand Ole Opry" has been released by MCA for national distribution.

Entitled "Live From The Stage Of The Grand Ole Opry," the LP was

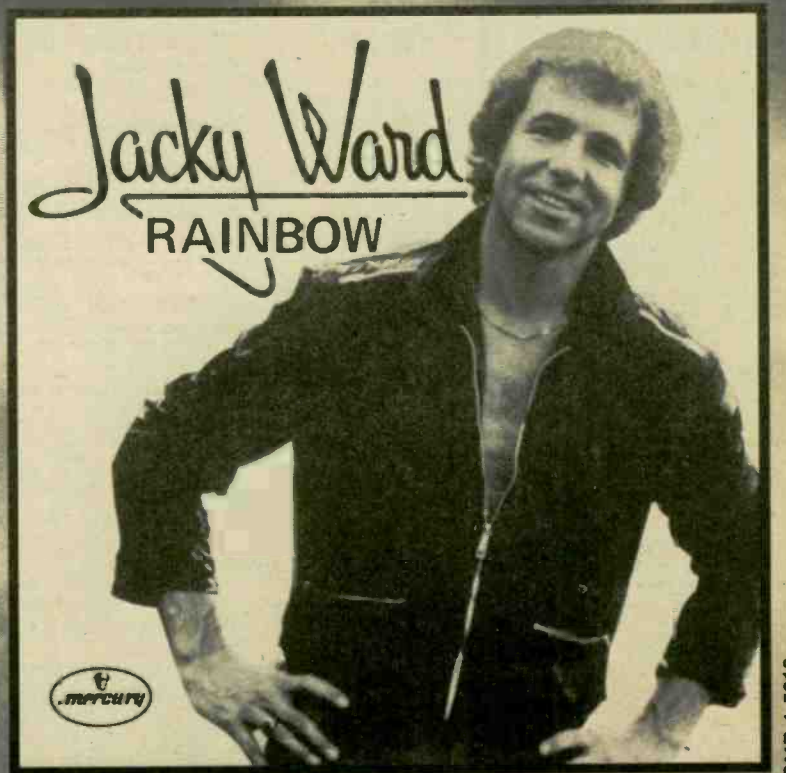
recorded by country humorist Jerry Clower with Snuffy Miller as producer.

MCA and Top Billing, Inc. plan to launch an innovative promotional campaign for the album which is Clower's only LP for the year.

After his last album (containing two hit singles), a lot of country music followers started following Jacky Ward. Since then, they've been anxiously anticipating Jacky's new album. Well, it's finally happened — "Rainbow" has appeared. Now, watch those Jacky Ward followers start materializing. Featuring the new single, "Rhythm of the Rain."

#E5047

ON MERCURY RECORDS AND TAPES




SMR-1-5013

Produced by Jerry Kennedy

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# 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	2	9	LET'S TAKE THE LONG WAY AROUND THE WORLD—Ronnie Milsap (A. Jordan, N. Martin), RCA 11369 (Chess, ASCAP/Pi-Gem, BMI)	35	39	5	68	73	5	SO GOOD—Jewel Blanch (B. Morrison), RCA 11329 (Music City, ASCAP)
2	6	8	SLEEPING SINGLE IN A DOUBLE BED—Barbara Mandrell (K. Fleming, D. Morgan), ABC 12403 (Pi-Gem, BMI)	36	26	12	69	75	3	MINSTREL MAN—Rebecca Lynn (N. Levenson), Scorpion 559 (Fiddleback, BMI)
3	3	9	ANYONE WHO ISN'T ME TONIGHT—Kenny Rogers & Dottie West (C. Kelley, J. Didier), United Artists 1234 (Bobby Goldsboro, ASCAP)	37		NEW ENTRY	70	76	4	THE MAN THAT TURNED MY MAMA ON—Ed Bruce (E. Bruce), Epic 8-50613 (Tree, BMI)
4	4	9	CRYIN' AGAIN—Oak Ridge Boys (R. Van Hoy, D. Cook), ABC 12397 (Tree/Cross Keys, BMI)	38	78	2	71	44	8	GONE GIRL—Johnny Cash (J. Clement), Columbia 3-10817 (Jack, BMI)
5	5	8	AIN'T NO CALIFORNIA—Mel Tillis (S. Whipple), MCA 40946 (Tree, BMI)	39	50	4	72	41	12	I FOUGHT THE LAW—Hank Williams Jr. (S. Curtis), Warner/Curb 8641 (Acuff-Rose, BMI)
6	7	8	LITTLE THINGS MEAN A LOT—Margo Smith (C. Stutz, E. Lindeman), Warner Bros. 8653 (Leo Feist, ASCAP)	40	57	3	73	83	2	JUST HANGIN' ON—Mel Street (W. Holyfield), Mercury 55043 (Maplehill/Vogue, BMI)
7	10	6	SWEET DESIRE/OLD FASHIONED LOVE—The Kendalls (J. Kendall/M. Martin, M. Johnson), Ovation 1112 (Terrace, ASCAP/Dawnbreaker, BMI)	41	27	13	74	86	2	IT'S NOT EASY—Dickey Lee (B. Mann, C. Weil), RCA 11389 (Screen Gems-EMI, BMI)
8	8	10	ONE SIDED CONVERSATION—Gene Watson (J. Allen), Capitol 4616 (Joe Allen, BMI)	42	32	11	75	87	2	POISON LOVE—Gail Davies (E. Laird), Lifesong 1777 (Epic) (Unichappell, BMI)
9	11	12	WHAT TIME DO YOU HAVE TO BE BACK TO HEAVEN—Razzy Bailey (S. Pippin, J. Slate), RCA 11338 (House Of Gold, BMI)	43	46	5	76	79	2	RAINING IN MY HEART—Leo Sayer (B. Bryant, F. Bryant), Warner Bros. 8682 (House Of Bryant, BMI)
10	13	5	I JUST WANT TO LOVE YOU—Eddie Rabbitt (E. Rabbitt, E. Stevens, D. Malloy), Elektra 45531 (Briarpatch/Debdave, BMI)	44	34	14	77	77	4	DON'T YOU FEEL IT NOW—Betty Martin (R. Nelms), Door Knob 8-071 (WIG) (Door Knob, BMI)
11	12	10	ANOTHER GOODBYE—Donna Fargo (C. Weil, S. English), Warner Bros. 8643 (ATV/Mann & Weil/Frascotti, BMI)	45	35	11	78		NEW ENTRY	WILL YOU REMEMBER MINE—Willie Nelson (W. Nelson), Lone Star 703 (Tree, BMI)
12	1	12	TEAR TIME—Dave And Sugar (J. Crutchfield), RCA 11322 (Forrest Hills, BMI)	46	31	8	79	82	3	MY DADDY WAS A TRAVELIN' MAN—Brenda Kay Perry (R. Pennington), MRC 1021 (Almarie, BMI)
13	14	7	WHAT HAVE YOU GOT TO LOSE—Tom T. Hall (T. Hall), RCA 11376 (Hallnote, BMI)	47	38	14	80	90	2	LET'S BE LONELY TOGETHER—Dale McBride (S. Summer), Con Brio 140 (Con Brio, BMI)
14	15	6	DAYLIGHT—T.G. Shepard (R. Jones, M. Kossler), Warner/Curb 8678 (Blue Lake, BMI/Terrace, ASCAP)	48	52	4	81	84	3	AIN'T LIFE HELL—Hank Cochran & Willie Nelson (H. Cochran), Capitol 4635 (Tree, BMI)
15	17	7	TWO LONELY PEOPLE—Moe Bandy (T. Benjamin, E. Penney), Columbia 3-10820 (Milene, ASCAP)	49	45	8	82	92	2	ONE MORE TIME—Sandra Kaye (C. Isenberg), Door Knob 8075 (Door Knob, BMI)
16	19	7	THAT'S WHAT YOU DO TO ME—Charly McClain (B. Morrison, J. MacRae), Epic 8-50598 (Music City, ASCAP)	50	55	4	83		NEW ENTRY	FEET—Ray Price (J. Fuller), Monument 45267 (Blackwood-Fullness, BMI)
17	22	7	HUBBA HUBBA—Billy "Crash" Craddock (L. Martine, Jr.), Capitol 4624 (Ray Stevens, BMI)	51	67	3	84		NEW ENTRY	TILL THEN—Pal Rakes (M. Marcus, G. Wood, E. Seiler), Warner Bros. 8656 (MCA/Warock, ASCAP)
18	18	9	TWO HEARTS TANGLED IN LOVE—Kenny Dale (W. Wimberly), Capitol 4619 (Publicare, ASCAP)	52	62	4	85	85	4	I'M A WOMAN IN LOVE—LaWanda Lindsey (T. Skinner/J. Wallace), Mercury 55041 (Hall-Clement, BMI)
19	23	5	FADIN' IN, FADIN' OUT—Tommy Overstreet (B. Braddock, S. Throckmorton), ABC 12408 (Tree, BMI)	53	63	3	86	89	2	I THOUGHT YOU WERE EASY—Rayburn Anthony (B. McDill), Mercury 55042 (Hall-Clement, BMI)
20	21	9	THINGS I'D DO FOR YOU—Mundo Earwood (M. Earwood), GMC 104 (Music West Of The Pecos, BMI)	54	54	7	87	88	3	COME TO ME—Bobby Hood (B. Hood), Chute 102 (Starcast, ASCAP)
21	25	4	ON MY KNEES—Charlie Rich with Janie Fricke (C. Rich), Epic 8-50616 (Hi Lo, BMI)	55	54	7	88		NEW ENTRY	THE WAY IT WAS IN '51—Merle Haggard And The Strangers (M. Haggard), Capitol 4636 (Shade Tree, BMI)
22	24	7	HANDCUFFED TO A HEARTACHE—Mary K. Miller (J. Rushing, B. David), Inergi 310 (NSD) (Kickerillo, ASCAP/Frank & Nancy, BMI)	56	42	12	89		NEW ENTRY	DOLLY—R.W. Blackwood (B. Cason, A. Roberts), Scorpion 561 (Buzz Cason/Let There Be Music, ASCAP)
23	28	4	BREAK MY MIND—Vern Gosdin (J. Loudermilk), Elektra 45532 (Acuff-Rose, BMI)	57	56	7	90		NEW ENTRY	LAST EXIT FOR LOVE—Wood Newton (E. Stevens, D. Tyler), Elektra 45528 (Deb Dave/Briarpatch, BMI)
24	9	11	HEARTBREAKER—Dolly Parton (D. Wolfert, C. Sager), RCA 11296 (Songs Of Manhattan Island/Unichappell/Begonia, BMI)	58		NEW ENTRY	91	91	3	IT'S SAD TO GO TO THE FUNERAL (Of A Good Love That Has Died)—Barbara Fairchild (R. Reinhard, B. Fairchild), Columbia 3-10825 (Ape-Leg, BMI)
25	29	4	YOU'VE STILL GOT A PLACE IN MY HEART—Con Hunley (L. Payne), Warner Bros. 8671 (Fred Rose, BMI)	59	70	2	92	94	2	PROMISES—Eric Clapton (R. Feldman, R. Linn), RSO 910 (Narwhal, BMI)
26	20	10	DANGER HEARTBREAK AHEAD—Zella Lehr (D. Allen, D. Cook), RCA 11359 (Duchess/Cross Keys/Posey, BMI)	60	71	3	93	95	3	YOU ARE STILL THE ONE—Linda Hargrove (L. Hargrove), RCA 11378 (Window, BMI)
27	33	6	CAN YOU FOOL—Glen Campbell (M. Smotherman), Capitol 4638 (Royal Oak/Windstar, ASCAP)	61	72	4	94	93	4	RAMBLIN' ROSE—Hank Snow (N. Sherman, J. Sherman), RCA 11377 (Sweco, BMI)
28	30	9	LAST NIGHT, EV'RY NIGHT—Reba McEntire (B. Morrison, J. Zerface, B. Zerface), Mercury 55036 (Phonogram) (Combine, BMI/Music City, ASCAP)	62		NEW ENTRY	95	96	2	I'M JUST GETTIN' BY—Hank Thompson (J. Foster, B. Rice), ABC 12409 (Jack & Bill, ASCAP)
29	40	3	SLEEP TIGHT, GOODNIGHT MAN—Bobby Bare (J. Silbar, S. Lorber), Columbia 3-10831 (Bobby Goldsboro, ASCAP)	63	64	4	96	98	2	MEMORY BOUND—B.J. Wright (B. Wright, M. Jared), Soundwaves 4577 (Hit Kit/Long Hollow, BMI)
30	16	12	IT'S BEEN A GREAT AFTERNOON/LOVE ME WHEN YOU CAN—Merle Haggard (M. Haggard/M. Haggard), MCA 40936 (Shadette, BMI/Shadette, BMI)	64	74	2	97	97	2	LET'S HAVE A HEART TO HEART TALK—Leon Rausch (Not Available), Derrick (Not Available) (Not Available)
31	80	2	BURGERS AND FRIS—Charley Pride (B. Peters), RCA 11391 (Pi-Gem, BMI)	65	66	4	98		NEW ENTRY	HEALIN'—Ava Barber (B. McDill), Ranwood 1087 (Hall-Clement, BMI)
32	53	2	FRIEND, LOVER, WIFE—Johnny Paycheck (B. Sherrill, J. Paycheck), Epic 8-50621 (Algee, BMI)	66	68	3	99	43	10	STAY WITH ME—Nick Noble (N. Noble, L. Douglas), Churchill 7713 (United Artists/Zoobe, ASCAP)
33	36	8	DEVOTED TO YOU—Carly Simon and James Taylor (B. Bryant), Elektra 45506 (House Of Bryant, BMI)	67	69	4	100	100	2	TAKIN' A CHANCE—Bobby Wright (J. Tex), United Artists 1238 (Tree, BMI)
34		NEW ENTRY	DON'T YOU THINK THIS OUTLAW BIT'S DONE GOT OUT OF HAND—Waylon Jennings (W. Jennings), RCA 11390 (Waylon Jennings, BMI)							

OCTOBER 28, 1978 BILLBOARD





# **BURGERS & FRIES**

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**A TASTY NEW  
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## Decade Of Hits In Kraft Album

NASHVILLE—A special release LP featuring entertainers who have won top Country Music Assn. honors over the past 10 years will be offered by Kraft Inc., sponsor of the annual CMA Awards Show telecast.

Titled "Award Winners Of The Country Music Assn., 1968-1977," the LP will be available to Kraft customers at \$2.95 for albums and \$3.95 for tapes and proof of purchase.

The LP jacket contains an insert featuring a selection of the best recipes from the Kraft Kitchens from the past decade.

Entertainers on the album are Glen Campbell with "Gentle On My Mind;" Johnny Cash, "Daddy Sang Bass;" Merle Haggard, "Okie From Muskogee;" Charley Pride, "Kiss An Angel Good Morning;" Danny Davis & the Nashville Brass, "Rocky Top;" Ronnie Milsap, "Pure Love;" Freddy Fender, "Before The Next Teardrop Falls;" Dolly Parton, "All I Can Do;" and Crystal Gayle, "Don't It Make My Brown Eyes Blue."

## Judges Chosen For Song Fest

NASHVILLE—Owen Bradley, Larry Butler, Glen Campbell, Sammy Hagar, Clayton Ivy, Ronnie Milsap, Buck Owens, Charlie Rich, Kenny Rogers and Terry Woodford are the final country judges selected for this year's fifth annual American Song Festival Competition.

According to Ted Danz of the American Song Festival, there will be 50 final judges representing a national cross-section of the top professionals from within the music industry.

The organization will fly all of the professional and amateur category winners in the song competition to New York where, in January, the awards ceremony will be held and the two grand prize winners, professional and amateur, will be announced.

The second and third level country category judging was recently held in Nashville, and was so successful that next year all country judging from first level on will be held in Nashville.

## U.K. Country Comes Of Age

LONDON—"The fallacy that British country music fans are locked in a timewrap with Jim Reeves' songs as a staple diet, with maybe a side salad of Don Williams and Dolly Parton, was finally laid to rest."

So wrote critic David Sandison following the British Country Music Festival at Brighton Center. Home 3,000 fans attended, the biggest-ever paying audience for a country show featuring only British acts.

The artist roster was comprised of Little Ginny and Room Service, Kelvin Henderson's Country Band, the Duffy Brothers, James Donaldson, the Down County Boys, the Hillsiders, the Hank Wangford Band and Frank Jennings Syndicate.

This success has paved the way for a two-day festival at the same venue next year on the weekend of July 14. This year's festival was recorded for transmission on BBC Radio 2's "Country Club."



**WILLIE'S FRIENDS**—Willie Nelson shares his success as he presents Frances Preston, BMI vice president, with a gold record for his LP "Sound In Your Mind." Left to right are Rick Blackburn, vice president of marketing, CBS Records; Nelson, Preston; and Del Bryant of BMI.

## 300 Talent Buyers Enjoy 3-Day Event

Continued from page 56

"Artist Requirements," led by Randy Jackson of Chardon, Inc.

The role of deejays in relation to promotion personnel was the topic of discussion for the "Disk Jockey Panel" with featured members Hail Hensley, WSM-AM, Nashville; Lee Shannon, WIRE-AM, Indianapolis; and Len Ellis, WLJE-FM, Valparaiso, Ind., who is also the winner of the CMA's small market disk jockey of the year award.

"The Obligation Of The Buyer To The Public And One Another" was moderated by Sen. Sheldon Songstead of Sioux Falls, S.D., with panelists Paul Buck, manager of the Charlotte, N.C. Coliseum; Bill Luther, president of the International Assn. of Auditorium Managers; Lt. Marshall Cornine, part-time buyer of talent for the Fraternal Order of Police Lodge in New Jersey; and

Lynn Gillam, director of productions of Sea World in Orlando, Fla.

The Talent Buyers Seminar officially wound down with speakers Don Romeo, chairman of the seminar for 1978; Jo Walker, CMA executive director; Don Nelson, outgoing chairman of the CMA board of directors, and Joe Talbot, president of the CMA.

Following business meetings, registrants were treated to performances by the Sunshine Express, Ray Stevens, Jimmy Dean, Jim Ed Brown, Helen Cornelius, Marcia Ball, Dickey Lee, Billy Jo Spears, Po' Folks, Lorrie Morgan, the Thrasher Brothers and Hank Williams' Original Drifting Cowboys. Little David Wilkins, Jimmy C. Newman & Cajun Country and the Four Guys.

Cocktail parties were hosted by Amusement Business and the National Assn. of Talent Directors.

## Morrison Grabs ASCAP Honors At Awards Fete

Continued from page 74

**THE GRANDEST LADY OF THEM ALL**—Mel McDaniel/Bob Morrison, Music City Music, Inc., Owen Bradley, Conway Twitty, MCA.

**THE LONGEST WALK**—Eddie Pola/Fred Spielman, Warner Bros. Inc., Vincent Kickerillo/Don Costa, Mary K. Miller, Inergi.

**THE PERFECT LOVE SONG**—Jimmie McGowan, Curtis Wood Music/Great Viking Music, Bob Milsap, Durwood Haddock, Country International.

**THE SEARCH**—Sheb Wooley, Channel Music Co., Steve Stone for Hartline Productions, Freddie Hart and the Heartbeats, Capitol.

**THIS IS THE LOVE**—Luther Wood, Bobby Goldsboro Music Inc., Sonny James/George Richey, Sonny James, Columbia.

**THREE TIMES A LADY**—Lionel Richie Jr. Jobete Music Co., Inc./Commodores Entertainment Publishing Corp., Dave Burgess, Nate Harvell, Republic.

**TONIGHT**—Don Cook, Cross Keys Publishing Co. Inc., Tom Collins, Barbara Mandrell, ABC.

**TONIGHT'S THE NIGHT (It's Gonna Be Alright)**—Rod Stewart, Riva Music Inc., Jimmy Bowen, Roy Head, ABC.

**UNCHAINED MELODY**—Alex North/Hy Zaret, Frank Music Corp., Elvis Presley/Felton Jarvis, Elvis Presley, RCA.

**WE CAN'T BUILD A FIRE IN THE RAIN**—Bud Reneau, Chess Music Inc., Jim Foglesong, Roy Clark, ABC/Dot.

**WE GOT LOVE**—Roy Culbertson, Cross Keys Publishing Co. Inc., Steve Gibson, Lynn Anderson, Columbia.

**WHAT A DIFFERENCE YOU'VE MADE IN MY LIFE**—Archie Jordan, Chess Music Inc., Tom Collins/Ronnie Milsap, Ronnie Milsap, RCA.

**WHAT A WAY TO GO**—Bobby David, T. B. Harms Co., Eddie Kilroy, Bobby Borchers, Playboy.

**WHEN I GET YOU ALONE**—Milton Blackford/Richard Leigh, United Artists Music Co., Jay Collier, Mundo Earwood, BMC.

**WHEN THE FIRE GETS HOT**—Tom Benjamin, Branch Creek Music, Pat Carter, Zella Lehr, RCA.

**YOU ARE THE SUNSHINE OF MY LIFE**—Steve Wonder, Black Bull Music Inc./Jobete Music Company, Inc., Jerry Steiner, Marty Mitchell, MC.

**YOU LIGHT UP MY LIFE**—Joe Brooks, Big Hill Music Corp., Mike Curb/Michael Lloyd, Debby Boone, Warner/Curb.

**YOU NEEDED ME**—Randy Goodrum, Chappell & Co. Inc./Ironside Music, Jim Ed Norman, Anne Murray, Capitol.

**YOU'RE THE ONE**—Bob Morrison, Arcane Music Inc./Glenwood Music Corp., Ron Chancey, Oak Ridge Boys, ABC.

**YOU'VE GOT TO MEND THIS HEARTACHE**—Ruby Falls/Charlie Fields/Don Riis, Music Craftshop/Sandburn Music, Charlie Fields/Johnny Howard, Ruby Falls, Fifty States.

## 50 States Label To World Intl

NASHVILLE—Fifty States Records has signed an exclusive distribution and promotion contract with the World International Group.

A single release drive will launch the contract as the label begins its second decade in the recording business with a redoubled effort promotionally on behalf of its roster. The first single under the agreement will be "Broken White Line" by Jack Paris.

Artists on the Fifty States label include Paris, Ruby Falls, Danny Hargrove and Ron Lowry.

Working closely with the World International Group, which also represents Door Knob Records, BMA Records, Sand Mountain Records and "Louisiana Hayride," among others, will be Richard Colanzi, national promotion director for Fifty States.



**TWITTY TWANG**—Conway Twitty performs his hit single "Boogie Grass Band" while taping the new television series "Hee Haw Honies." Left to right are Kathy Lee Johnson, Misty Rowe, Twitty, Lulu Roman and Kenny Price.

## Nashville Scene

Continued from page 78

were turned over to the Memphis Development Foundation for restoration of the theatre.

**Joe Stampley** took his "Red Wine & Blue Memories" to Dodger Stadium in Los Angeles for a concert performance Sept. 17. . . . **Barbara Fairchild** is in London, England Oct. 22-27 taping her own BBC special along with a guest appearance taping for a BBC Christmas special. Fairchild will return to Knobel, Ariz., her home town, on Nov. 4 for a benefit show with Don Williams.

ABC's **Randy Gurley** was spotlighted at a special showcase performance at the Paradise Club in Tulsa. Hosted by her agency, the Jim Halsey Co., and management firm, DVC, Inc., Gurley entertained an invited crowd of press, talent buyers and promoters. . . . ABC's **Don Williams** recently was greeted by an SRO house at Houston's Windmill Theatre where his performance drew two standing ovations.

**Lynn Anderson** became acquainted with the CBS Records Houston branch personnel during a reception at Houston's Warwick Hotel where she also met with radio, account representatives and local press. Anderson has relocated to Lake Charles, La., and will be utilizing the Houston branch as home base.

1st Generation Records' **Ferlin Husky** will be visiting the Voice of America studios in Washington, D.C. Oct. 30 and will be appearing at the MOA convention at Chicago's Hilton Hotel Nov. 10-12 as a featured guest of the Mobile Records Distributing Co. Husky has been chosen as the first in a series of annual booth guest appearances by legendary performers to meet conventioners.

1st Generation Records will be broadcasting its DJ convention show "live" from the Ernest Tubb Record shop as part of Tubb's "Midnight Jamboree" on WSM-AM which follows the Saturday night broadcast of the "Grand Ole Opry." The special broadcast will feature **Ernest Tubb**, **Ferlin Husky**, 2nd Generation artists **Justin Tubb** and **Ruby Wright**, plus RCA recording artist **Linda Hargrove** and **Pam Rose**.

MCA recording artist **Kenny Starr** proved to be a big winner of the evening at the recent open house party for Judy of Nashville, the dress designer for some of Nashville's top artists. Starr's name was on a winning ticket pulled from a drawing for a new stage costume, compliments of the company.

United Artists acts **Kenny Rogers** and **Crystal Gayle** have struck gold again for sales on their most recent LP projects, "When I Dream" and "Love Or Something Like It," respectively. "When I Dream" is Gayle's successful followup to her million selling "You Must Believe In Magic" LP, which contained the hit single "Don't It Make My Brown Eyes Blue." Her latest single, "Talking In Your Sleep," is riding high in the charts. Rogers is enjoying his fourth gold record in succession as "Love Or Something Like It" follows closely on the heels of "Daytime Friends," "Kenny Rogers" and "Ten Years Of Gold," which have all attained gold within the past year. "Ten Years Of Gold" has recently been certified platinum. His latest single is Don Schlitz's "The Gambler."

RCA artists **Dave & Sugar** made their first incursion as headliners into New York City recently with a performance at the Lone Star Cafe. Broadcast live over WHN-AM, the performance drew a full house and was opened by RCA artist **Steve Wariner**. Dave & Sugar are experiencing across-the-board success with their single "Tear Time." . . . Capitol's **Anne Murray**, who has jumped from the top of the nation's country charts to the top of the pop charts with her single, "You Needed Me," and LP, "Let's Keep It That Way," has been making numerous appearances on major tv programs. Thus far, her rounds have included the "Mike Douglas Show,"

the "Everyday Show," the "Merv Griffin Show" and the "Midnight Special." On Oct. 31, she will be appearing on "Dinah!" and Nov. 19 she will lend her talents to "NBC's 50th Anniversary Salute To Mickey Mouse."

**Glen Campbell's** latest and 35th LP for Capitol Records is "Basic." Produced by Campbell and Tom Thacker, the LP contains Campbell's new single, "Can You Fool?" . . . Capricorn recording artist **Delbert McClinton** recently appeared at the Soap Creek Saloon in Austin, Tex., for three nights, and has taped one of the upcoming segments for "Austin City Limits" to air sometime after the first of the year. A few changes in his band have been noticed with the addition of two backup singers from Nashville, **Pebble Daniels** and **Marsha Routh**, and another sax player in addition to Robert Harwell by the name of **Randy Keen**. One permanent change for McClinton is a new keyboard player, **Ronn Cobb**, who replaces Louis Stephens.

Another Capricorn recording artist, **Kenny O'Dell**, will be following his first single release for the label, "Let's Shake Hands And Come Out Loving," with another cut from his LP entitled "As Long As I Can Wake Up In Your Arms."

ABC recording artist **Roy Clark** has been chosen as the best country guitarist by Guitar Player Magazine in its ninth annual reader's poll. . . . ABC recording artist **Ralph Gurley** headlined the Cellar Door in Washington, D.C. Thursday (12), followed by two nights at the Lone Star Cafe in New York Friday and Saturday (13-14). . . . **Faron Young** and the **Country Deputies** continued their busy 1978 tour by setting new attendance records at the Gold Dust West in Reno, Nev., Sept. 22 and 23. Young and his group began the month with a date in Lunenburg, Nova Scotia, followed by a concert in Mobile with Johnny Rodriguez and Dave & Sugar.

**David Houston** appeared at several livestock shows and rodeos in September, including Henderson, Tex., Sept. 1-3 and Pasadena, Tex., Sept. 23. On Sept. 24, Houston performed at the Mid-South Fair in Memphis. . . . **Connie Smith** appeared as a special guest at Opryland, U.S.A.'s Annual Crafts Fair recently. . . . **Hank Snow** performed in Mobile Sept. 15. . . . **Melba Montgomery** was in Hamburg, la., for an appearance. . . . **Stu Phillips** taped the "Tommy Hunter Show" in Toronto recently, then was off to the PTL studios in Charlotte, N.C. to tape several shows for the Gospel Network.

## ASCAP Kudos To Southerners

NASHVILLE—More than 130 Southern writers were among those singled out for the year by ASCAP's special awards panel, which awarded more than \$840,000 in cash grants on a national basis.

"These awards take into account chart activity and also recognizes many of the society's new members and established writers as well," comments Ed Shea, ASCAP's southern regional director.

The awards panel consisted of former associate Justice of the Supreme Court of New Jersey, Haydin Proctor; Red O'Donnell, entertainment editor of the Nashville Banner; A. B. Spellman, author and music consultant to the National Endowment for the Arts in Washington, D.C.; George White, founder and president of the Eugene O'Neill Memorial Theatre Center, and William B. Williams, a WNEW-AM radio personality.

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# Discos

## 'Monster' West Coast Halloween Parties Due

### Some To Aid Political Causes In L.A., S.F.

By PAUL GREIN

LOS ANGELES—Many California discos are having special festivities on Halloween and the weekend preceding it, including several clubs which are staging benefits to aid political causes.

The Campaign for Economic Democracy, which promotes solar energy, is holding a dance contest at the Stardust Ballroom here to raise fund for its legislative endeavors.

According to Hazel Washburn of the organization, celebrities committed to judge the contest include Shaun Cassidy, Cher, Mark Hamill, Cheryl Ladd, Boz Scaggs, Kristy McNichol, Jon Voight and Warren Beatty.

The event will be held Tuesday (31) from 9 p.m. to 1 a.m. Tickets are \$12.50 at the door and \$10 in advance, with all profits earmarked for the ecological fund. Washburn is hoping for 2,000 attendees.

In San Francisco there will be a pair of politically-oriented events Saturday (28). The annual Hooker's Ball will be held at the Cow Palace to benefit the women's group COYOTE (Call Off Your Old Tired Ethics), while the Beaux Arts Ball will be geared to the gay community.

A two-day Monster Party at Trocadero Transfer in San Francisco will benefit the campaign to defeat Proposition 6, the California initiative which would prohibit gays from teaching in public schools.

In-house DJ Gary Tighe will share jockey chores with Tom Savarese, former DJ at 12 West in New York who is now doing guest spots around the country. Artists set to appear are Divine, Denise McCann and Deborah Washington.

On Halloween, Trocadero will hold a "black" theme party, open only to the 1,000

members of the club and their guests. Admission is \$7.

The excitement for Halloween is explained by Gene LaPietra, owner of Circus Disco in L.A., who says the holiday "is right up there with the Fourth of July weekend, Memorial Day weekend and the day before Thanksgiving" in ticket receipts.

He notes that his 1,700-capacity club will have a costume contest Sunday (29) with \$2,000 in prize money for the winners. Circus has a theme party every month and the one that night will be themed "Around The World In 80 Ways," according to La Pietra.

The theme at L.A.'s Studio One will be "The Land Of Oz," says Steve Miny, assistant to club owner Scott Forbes. The theme last year was "Star Wars."

Gotham and Julie Budd will perform at the party Sunday (29). Admission is \$10 per ticket, which includes entertainment and prizes for best costumes. The festivities will be held in a large tent in the Studio One parking lot which holds 1,000, according to Miny.

Props for display are being supplied by Universal, which has "The Wiz" and MGM, which had "The Wizard Of Oz," says Miny. The club is trying to get a member of "The Wiz" cast to make a personal appearance by arriving in a hot air balloon.

Dillon's will also have a costume party with prizes for the best outfits. Bob Keil, Dillon's production manager, notes that to "give a little more impetus" for clubgoers to dress up, those who come in costume will be admitted at a special rate: \$3 versus a regular rate of \$4 at the club's Westwood location and \$5 at the downtown L.A. club.

Dillon's will also have make-up booths in

the clubs so that patrons can become "the monster of their choice," as Keil explains. It will also have wandering monsters, with Dracula and Frankenstein lookalikes roaming the dance floor.

Keil notes that in the downtown location, where there is more space to work with, he will screen classic horror films with the audio turned off. The DJ downtown, who routinely flies on flight tracks 17 feet above the floor, will be dressed in a monster costume, while monsters will also occupy the disco cage that evening.

Keil is now working with special effects men to create moving bats and spiders for the club.

In San Francisco much of the Halloween action is centered on Polk St., where the club Buzzy's is located. Trock Ehler, manager of the 200-capacity club, says that it will have special programming for five nights, from Friday (27) to Halloween itself.

The theme this year is shifting from the previous theme of a New Orleans-styled Mardi Gras to Rocky Horror, with the "Rocky Horror Picture Show" cast album and soundtrack scheduled to be played along with Halloween sound effects records.

The City discotheque will have John Ranzazzo, DJ/program director dressed in an appropriate costume, declares the club's booking agent, Stuart Smithers.

And I-Beam, also in San Francisco, will have some costumes and decorations on Halloween, but is having its big blow-out earlier in the month on its first anniversary. Crackin' will make a personal appearance for the celebration, which will also unveil a new lighting show and other club improvements, notes manager Brad Wise.



GOTHAM TOUCH—Dancers swirl around the floor of the Central Park Disco, Merced, Calif.'s newest club designed to resemble a New York street. A double decker Fifth Avenue bus houses the DJ booth. Operation also features a retail record shop upstairs called Park Avenue Records, which stocks mostly disco product. Club draws patrons from throughout Central California and plays a New York brand of disco music.

## GOES DISCO AFTER 50 YEARS

### Small's Paradise Helps Hypo Harlem

By ROBERT FORD JR.

NEW YORK—Small's Paradise, a Harlem entertainment landmark for 50 years, is now featuring disco dancing, special promotions with the Apollo Theatre and special live events keyed to its new image.

Owner Bill Hickman, a veteran radio personality who reopened the club in 1976, has also been showcasing local talent during the week.

The special events include participating in the recent Harlem Jazz Festival and the forthcoming Harvest Moon Ball staged by veteran hooper Mama Lu Parks.

"During the week the disco promotions attract a young college-age crowd," Hickman notes. "But the weekend events bring in older people and families and the Jazz Festival brought many people in from outside Harlem."

Hickman recalls the days in the 1920s and '30s when Small's was a mandatory stop on any tour of Gotham's cafe society. In later years it was a haven for top music. It closed for two years in 1974.

Hickman, who worked for more (Continued on page 86)

OCTOBER 28, 1978 BILLBOARD

## TOTAL CONCEPT Calif. Firm Specializing In Unique Sound, Lighting

LOS ANGELES—Though it is now diversifying into the live performance field, discotheque sound

and lighting still comprises 90% of the business for Total Concept Sound Inc., a nine-year-old firm

headquartered in Woodland Hills, about 15 miles northwest of here.

The firm started as a background music and paging contractor catering to the restaurant trade, according to its president Don Slack, and began to get heavily into lighting when disco hit the West Coast about 4½ years ago.

"In many cases the clubs we work are restaurants first and discos second," says Slack, "so we favor fairly low profile light systems. It depends on the club, but primarily we like to have it so when you turn off the lights it's not offensive or garish. You want to be able to dim for mood lighting."

About 60% of Slack's disco projects are in Southern California. His firm has installed some combination of lights and sound in the Red On-

(Continued on page 109)

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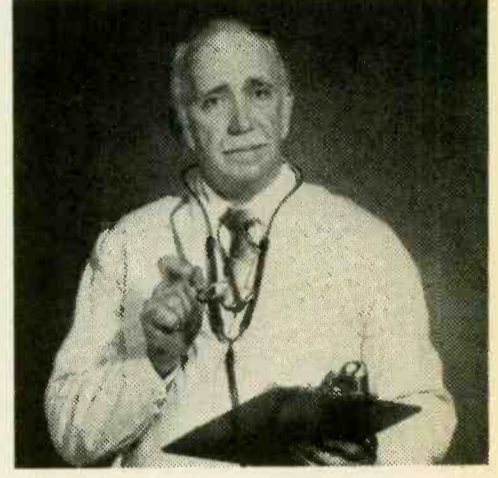
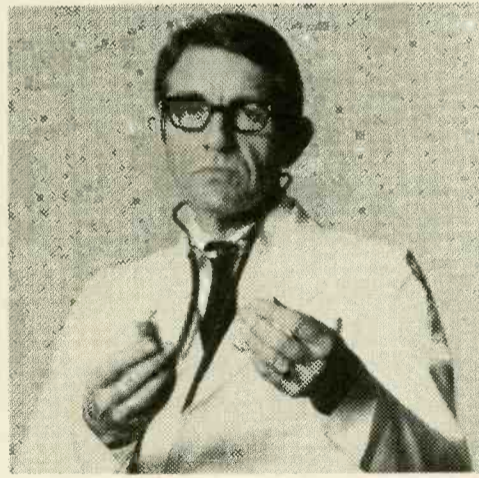
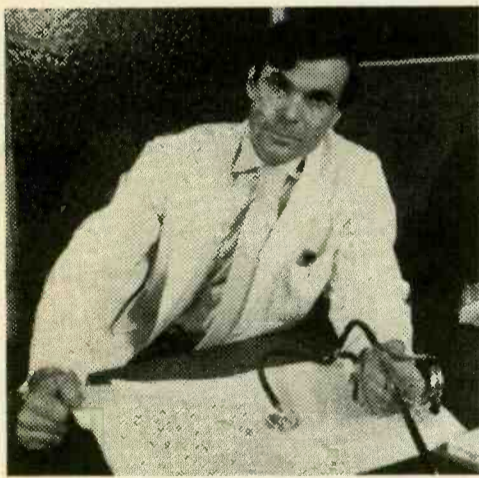
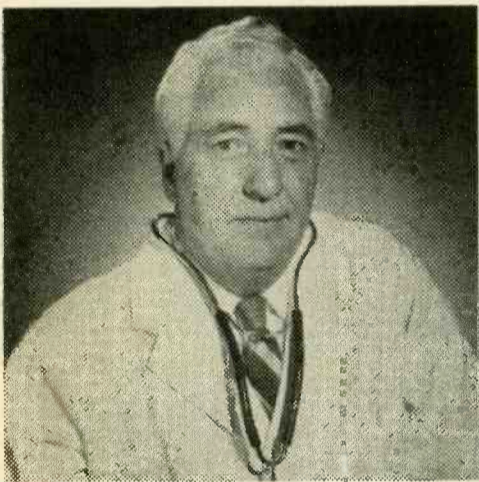
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ON A&M RECORDS & TAPES**



Produced by Harry Hinde

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## Cap Hurling Into N.Y. Disco Arena

NEW YORK—Capitol Records here is revamping its disco promotion and distribution lists now that Clyde Davis has taken over as head of the label's disco branch operation.

The veteran DJ, who also has experience in retail and wholesale record marketing, took over the post Oct. 10. He's anxious to update and compile a complete new list of record pools and individual DJs in order to insure prompt and continual service of disco product from Capitol and the United Artists and Ariola labels distributed by Capitol. "I want my own lists," Davis ex-

By DICK NUSSER

plains. "So we're sort of starting from scratch. I have my own contacts, of course, so I don't think there will be any interruption in service. I do want to make sure that all legitimate jocks are being serviced."

Davis wants disco pools to supply him with updated lists of active members and the names of the clubs where the members spin. He also wants to know the pool's membership limits and the size of its waiting list roster.

He wants updated letters from clubs telling him which DJs are cur-

rently employed and the nights they work. He also requests that DJs make an appointment before calling to see him at the Capitol offices Tuesdays and Thursdays.

Among the disco acts distributed by Capitol are Taste of Honey, Gloria Jones, Gonzalez, Chanson and Deborah Washington from Ariola, and Raw Sugar and Brass Construction from United Artists.

Davis comes to Capitol from a series of spinning jobs here and abroad. He has worked at La Tartaruga in Macerata, Italy; Club Marakesh and MacArthur's on Long Island.

## Disco Mix

By BARRY LEDERER

NEW YORK—Disco has touched on all phases of the music spectrum in recent years from classical to rock. Two examples are the albums "Can-Can" and "Jebadian."

"Can-Can" is the latest standard to be given an uptempo beat and called disco. Distributor Peters International in New York cites strong reaction from this import LP on the EMI label which bases its idea on the Offenbach classic.

Running the length of side one at 14:22 "Can-Can" by Stainless Steel is novel and should create excitement on the dance floor. Basically repeating the melody, the tune carries itself with female background phrasing and an interesting double drum break.

Side two is highlighted with "More Than Meets The Eye," an invigorating spin which utilizes electronic instrumentation effectively throughout the 5:22 cut.

At the other end of the spectrum, Michael Zager and Jerry Love have taken six familiar Rolling Stones songs and given them a fresh disco beat. Released on the Epic label and entitled "Jebadian Rock 'N' Soul," the orchestrations on all cuts are distinctive, dynamic and daring. Some of the tunes work better in this rock-disco format than others. Recommended for disco play are "All Together," "Under My Thumb" and "Brown Sugar."

The Bionic Boogie LP on Polydor has taken a different direction as compared to its previous release. Funk seems to be more prevalent on most of these Gregg Diamond tunes. The strongest cut is "Cream (Always Rises To The Top)" at 6:35. With heavy use at bass guitar, rough male vocals and synthesizer instrumentation, this selection should have no difficulty in becoming a DJ favorite. "Hot Butterfly" and "Fess Up To The Boogie," are not as fast paced as "Cream," but warrant the listeners attention.

Already interesting is the Chaka Khan 12-inch "I'm Every Woman" on Warner Bros. As part of her new album, "Chaka," this 4:22 cut puts to good use the artist's gutsy voice which projects a churning, rhythmic beat and makes an explosive disco starter for this artist's first solo outing.

A&M Records "Bell & James" album was produced and written by the artists Leroy Bell and Casey James. Selections range from soulful ballads to mid tempo disco. Their single, "Livin' It Up (Friday Night)," is included. Highlighting the LP is "I Love The Music" at 5:52, an infectious tune with strong lead vocals, sweeping orchestrations as well as a lushness reminiscent of the Philadelphia Sound. "You Never Know What You've Got" is a good starter tune for early evening disco.

"Ole Ole" by Charo is part of her second LP on Salsoul Records. Released on pink vinyl as a 12-inch 33 $\frac{1}{3}$  r.p.m., producer/mixer Tom Moulton and conductor/arranger John Davis have combined their talents in this sizzling 8:17 tune. Charo's charming voice blends well with the trumpet, castanets and flamenco guitar which lend a definite Spanish flair to this already bubbling cut.

Damon Harris' "It's The Music" on the Fantasy/WMOT record label, is an interesting 12-inch 45 r.p.m. release which should catch on in the discos. The artist's voice is reminiscent of Eddie Kendricks' in its uplifting quality. Coupled with tight background vocals, a bongo and percussion break develop into strong base guitar & rhythm sets.

Casablanca has released the long awaited Village People LP entitled "Cruisin'." Composed and produced by Jacques Morali the LP is similar in feel to the group's previous successes. "YMCA" and "Hot Cop" are two of the cuts which are proving to be the strongest on the album.

London has taken the 45 r.p.m. single "Change" by Zulema and extended it to 7:34 on a 12-inch 45 r.p.m. Lakeside on Solar Records has a new 12-inch out entitled "All The Way Live," which will be included as part of its upcoming LP. Looking ahead: expect a new Kiki Dee LP on Rocket as well as Vicki Sue Robinson for RCA.

"Working And Slaying" will cause commotion on the group Midnight Rhythm debuts its new 12-inch 33 $\frac{1}{3}$  r.p.m. as part of an upcoming debut LP. Mixed by Flamingo DJ Richie Rivera, the cut pulsates with a vibrant urgency and churns out rousing orchestrations guaranteed to find regular play in the DJ repertoire.

### Small's Paradise

• Continued from page 83

than 10 years on black radio stations across the country as an air personality, is bullish on Harlem's future. "There are a lot of things happening up here that people just don't know about," states Hickman.

To help promote Harlem, Small's has gotten together with another rejuvenated Harlem landmark, the Apollo Theatre, to prevent private parties for every act that plays the 125th St. ball. Admission to the parties is by invitation only, and they have been well attended by political and business leaders of the community.



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winning 3880/1000 mixer/signal processor, a wide range of accessories, and the new high-power light-weight SA-250 amplifier. We even build consoles to hold the equipment.

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Billboard photo by Alan Penchansky

**SESSION BREAK**—A stellar vocal foursome fixes its attention on playback of Beethoven's Ninth Symphony. Martti Talvela, left, Elena Obraztsova, Lucia Popp and Jon Vickers take part in the new Cleveland Orchestra recording for CBS (see related story, tape/audio/video section).

## PENDERECKI MATURES

# New 'Paradise Lost' Opera Will Surprise

By ALAN PENCHANSKY

CHICAGO — Krzysztof Penderecki's new opera "Paradise Lost" reflects a mellowed, matured, romantic outlook, its composer said here last week. The opera will have its world premiere at Chicago's Lyric Opera Nov. 29 following a two-year postponement.

"I'm more romantic that I used to be," observes Penderecki. "I was an angry young man, destroying instruments and destroying tradition in music."

Features of Penderecki's widely recorded compositions have been extended instrumental writing, dense tonal clusters and use of chance or aleatory devices. These more radical elements of style have been toned down, says the Polish composer, with the new opera completely notated. The work ends squarely in D Major, Penderecki confirmed here at a rare Lyric Opera press conference.

Carol Fox, general manager of the Opera, indicates that several companies are interested in releasing a recording of "Paradise Lost." While costs of a studio recording are out of the question, she says performance tapes, done here by WFMT-FM, will be edited with a complete commercial release in mind.

The new work is the biggest ever mounted by the Lyric Opera, notes Fox, who calls it "Aida three times over."

The work, based on John Milton's epic poem, runs 3½ hours, with a large chorus taking a very prominent part and a pit orchestra of nearly 100 required.

There's also a big ballet sequence describing the union of Adam and Eve, roles for three countertenor voices and Wagnerian Leitmotifs ascribed to each of the characters.

The commission, originally expected to be delivered for the Bicentennial, took four years to complete. "It's a very important piece in my career and I didn't realize how long it was going to be," explains Penderecki. The composer took a break midway in the composition to complete a violin concerto that has been recorded by Isaac Stern.

Penderecki ran into a block when it came time to design the music for God, who is heard in the opera. Neither a speaking voice alone, nor traditional tonal writing satisfied him, Penderecki explains.

For inspiration, recalls the composer, he flew to Israel, seeking a clue—says Penderecki—among the people who "invented" the Judeo-Christian form of God.

"Paradise Lost" is the composer's first setting of the English language, his previous vocal compositions having been in German and Latin. Lyric Opera music director Bruno Bartoletti will direct the premier, with the Lyric production to be moved to Italy's La Scala after its run here.

## WITH CHICAGO SYMPHONY

# Kleiber U.S. Debut Clicks

Chicago—Conductor Carlos Kleiber has brought excitement to American audiences through several excellent symphonic and operatic recordings issued by Deutsche Grammophon. The impression of Kleiber as one of the most dynamic and dedicated of today's batonists was reinforced by his American debut here Oct. 12 at Orchestra Hall.

Kleiber drew the utmost in cooperation from the Chicago Symphony, though he did not push the ensemble to its limits of volume and virtuosity—as principal conductor Sir Georg Solti can do. Indeed, a sense of restraint in the performances indicates that Kleiber is more of a classicist than his recordings and build-up have shown.

The guest conductor's program virtually pinpoints the dawning of Romanticism in 19th century Vienna: Weber's "Der Freischütz" Overture, Schubert's Symphony No. 3 and Beethoven's Fifth Symphony, a work Kleiber rendered so spectacularly in a recording with the Vienna Philharmonic.

# Kennedy Center Opera Orchestra Goes On Strike

WASHINGTON—The Kennedy Center Opera House Orchestra went on strike at midnight Monday (16) while National Symphony Orchestra's striking musicians rounded out their third week of negotiations with management that have gone on since the strike was called Sept. 24.

A performance of "Platinum" starring Alexis Smith went on Monday night at the Kennedy Opera House because much of the score was on tape, and a group of rock musicians, members of a New York musicians local, played onstage. They were reportedly advised to play by their union leaders.

No other union groups, stage hands or electricians have recognized the strike by the Opera House Orchestra members who picketed outside the theater while "Platinum" played on.

But musicians of the Philadelphia Orchestra and the Pittsburgh Symphony, who had concerts scheduled at Kennedy Center Symphony, who had concerts scheduled at Kennedy Center last week, said they will not play as long as the Opera and National Symphony musicians are on strike.

## LAREDO ENDS PIANO SOLO 7-LP SERIES

NEW YORK—With the final notes of "Polka On A Theme By W.R.," Ruth Laredo completed her monumental recorded traversal of all the solo piano works by Rachmaninoff Oct. 13 for Columbia Masterworks.

Four LPs in the series, which occupied the artist for more than four years, have previously been released, and the remaining three albums are due out before the end of 1979.

What's next on the recorded agenda for the pianist? Still immersed in Rachmaninoff, she's not prepared to say. New projects are now being explored with her producer Andrew Kazdin.

# Classical Notes

**MORE MAHLER**—An update of our recent survey of new and impending Mahler recordings is already in order, as RCA continues to expand his Gold Label series. Added to the \$4.98 list catalog this month is his First Symphony, as recorded by the Boston Symphony under Erich Leinsdorf. Leinsdorf's performances of the Mahler Fifth, Sixth and Third Symphonies for RCA also are likely to be returned to the active discography.

A phone call from Moss Music, now parent company of Vox Productions, calls our attention to the omission of Bruno Walter's name from the Mahler survey. Walter, a pupil and disciple of Mahler, was for many seasons the composer's staunchest advocate. Several of his Mahler interpretations are heard on Columbia Odyssey, and our attention was directed to the reissue of his 1936 Vienna Philharmonic waxing of the Ninth Symphony, now in Vox' historical recording series.

# 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	<b>RIGHT DOWN THE LINE</b> Gerry Rafferty, United Artists 1233 (The Hudson Bay, BMI)
2	3	12	<b>SHE'S ALWAYS A WOMAN</b> Billy Joel, Columbia 3-10788 (Joelsongs, BMI)
3	4	14	<b>LOVE IS IN THE AIR</b> John Paul Young, Scotti Brothers 402 (Atlantic) (Edward B. Marks, BMI)
4	6	11	<b>ALMOST LIKE BEING IN LOVE</b> Michael Johnson, EMI-America 8004 (United Artists, ASCAP)
5	5	25	<b>YOU NEEDED ME</b> Anne Murray, Capitol 4574 (Chappell/Ironside, ASCAP)
6	2	11	<b>DEVOTED TO YOU</b> Carly Simon & James Taylor, Elektra 45506 (House Of Bryant, BMI)
7	7	13	<b>TOOK THE LAST TRAIN</b> David Gates, Elektra 45550 (Kipahulu, ASCAP)
8	8	9	<b>READY TO TAKE A CHANCE AGAIN</b> Barry Manilow, Arista 0357, (Ensign, BMI)
9	21	3	<b>TIME PASSAGES</b> Al Stewart, Arista 0362 (DJM/Frabbjous, ASCAP)
10	11	7	<b>SWEET LIFE</b> Paul Davis, Bang 738 (Web IV, BMI/Tanta/Chappell, ASCAP)
11	17	5	<b>EVERYBODY NEEDS LOVE</b> Stephen Bishop, ABC 12406 (Stephen Bishop, BMI)
12	13	6	<b>HOW MUCH I FEEL</b> Ambrosia, Warner Bros. 8640 (Rubicon, BMI)
13	20	5	<b>CHANGE OF HEART</b> Eric Carmen, Arista 0354 (Caramex, BMI)
14	15	6	<b>I JUST WANNA STOP</b> Gino Vannelli, A&M 2072 (Ross Vannelli, ASCAP)
15	12	13	<b>REMINISCING</b> Little River Band, Harvest 4605 (Capitol) (Screen Gems-EMI, BMI)
16	9	11	<b>WHENEVER I CALL YOU "FRIEND"</b> Kenny Loggins, Columbia 3-10794 (Milk Money, ASCAP/Rumanian Pickelworks, BMI)
17	18	7	<b>LONDON TOWN</b> Wings, Capitol 08908 (MPL Communications/ATV, BMI)
18	22	4	<b>RAININ' IN MY HEART</b> Leo Sayer, Warner Bros. 8682 (House Of Byrant, BMI)
19	10	15	<b>FOOL (If You Think It's Over)</b> Chris Rea, United Artists 1198 (Magnet/Sole Selling Agent/Interworld, ASCAP)
20	14	10	<b>ALL I SEE IS YOUR FACE</b> Dan Hill, 20th Century 2378 (Welbeck, ASCAP)
21	16	10	<b>HEARTBREAKER</b> Dolly Parton, RCA 11296 (Songs Of Manhattan, Unichappell, Begonia Melodies, BMI)
22	26	5	<b>SHARING THE NIGHT TOGETHER</b> Dr. Hook, Capitol 4621 (Music Mill, ASCAP/Alan Cartee, BMI)
23	19	19	<b>TALKING IN YOUR SLEEP</b> Crystal Gayle, United Artists 1214 (Roger Cook/Chriswood, BMI)
24	41	2	<b>OUR LOVE, DON'T THROW IT AWAY</b> Andy Gibb, RSO 911 (Stigwood/Unichappell, BMI)
25	23	13	<b>YOU NEVER DONE IT LIKE THAT</b> Captain & Tennille, A&M 2063 (Neil Sedaka, BMI)
26	29	6	<b>MAC ARTHUR PARK</b> Donna Summer, Casablanca 939 (Canopy, ASCAP)
27	43	3	<b>THIS IS LOVE</b> Paul Anka, RCA 11395 (Camerica, ASCAP)
28	24	16	<b>HOPELESSLY DEVOTED TO YOU</b> Olivia Newton-John, RSO 903 (Stigwood/Unichappell/John Farrar/Ensign, BMI)
29	25	18	<b>THREE TIMES A LADY</b> Commodores, Motown 7902 (Jobete/Commodores, ASCAP)
30	31	5	<b>THEMES FROM THE WIZARD OF OZ</b> Meco, Millennium 620 (Casablanca) (Leo Feist, ASCAP)
31	34	3	<b>FOREVER AUTUMN</b> Justin Haywood, Columbia 3-10799 (Bright, ASCAP)
32	44	3	<b>LOVE TO BURN</b> O.C. Smith, Shadybrook 1045 (Screen Gems/EMI, BMI/Bobby Goldsboro, ASCAP)
33	36	4	<b>LET'S TAKE THE LONG WAY AROUND THE WORLD</b> Ronnie Milsap, RCA 11369 (Chess, ASCAP/Pi-Gem, BMI)
34	28	10	<b>OH! DARLIN'</b> Robin Gibb, RSO 907 (Maclen, BMI)
35	35	6	<b>SUBSTITUTE</b> Clout, Epic 8-50591 (Touch Of Gold, BMI)
36	30	11	<b>I WILL STILL LOVE YOU</b> Stonebalt, Parachute 512 (Casablanca) (Warner Bros., ASCAP)
37	39	2	<b>ON THE SHELF</b> Donny & Marie Osmond, Polydor 14510 (ATV, BMI)
38	NEW ENTRY		<b>CAN YOU FOOL</b> Glen Campbell, Capitol 4638 (Royal Oak/Windstar, ASCAP)
39	45	2	<b>LOVE ME AGAIN</b> Rita Coolidge, A&M 2090 (Almo, ASCAP/Irving, BMI)
40	NEW ENTRY		<b>YOU DON'T BRING ME FLOWERS</b> Barbra & Neil, Columbia 310840 (Stonebridge/Threesome, ASCAP)
41	42	2	<b>PROMISES</b> Eric Clapton, RSO 910 (Narwhal, BMI)
42	49	2	<b>STRANGE WAY</b> Firefall, Atlantic 3518 (Steven Stills, BMI)
43	47	2	<b>LIKE A SUNDAY IN SALEM</b> Gene Cotton, Ariola 7723 (United Artists, ASCAP)
44	38	8	<b>THINGS WE SAID TODAY</b> Jackie De Shannon, Amherst 737 (Maclen, BMI)
45	37	7	<b>LITTLE THINGS MEAN A LOT</b> Margo Smith, Warner Bros.-8653 (Leo Feist, ASCAP)
46	46	4	<b>SECRETLY</b> Jimmie Rodgers, Scrimshaw 1318 (Planetary, ASCAP)
47	48	2	<b>I JUST WANT TO LOVE YOU</b> Eddie Rabbitt, Elektra 45531 (Briarpatch/Deb Dave, BMI)
48	NEW ENTRY		<b>CHILDREN OF SANCHEZ</b> Chuck Mangione, A&M 2088 (Gates, BMI)
49	NEW ENTRY		<b>THE GAMBLER</b> Kenny Rodgers, United Artists 1250 (Writers Night, ASCAP)
50	NEW ENTRY		<b>SIMPLE LOVE SONG</b> Madison Street, Millennium 621 (Casablanca) (Belinda/Aegean/Neil Levenson, BMI)



Japan Audio Fair: Cassette decks capable of recording new metal particle tape offered by Sumitomo-3M, Fuji, TDK and Hitachi Maxell are shown by Marantz, Technics, Onkyo, Lux, Pioneer, JVC, Sony, Aiwa and Teac.



Japan Electronics Show: Multiplex television demonstration involves 10 manufacturers with 20 different models using a 72-inch large-screen projection system and hi fi audio system with monitor speakers.

## Agfa Into U.S. Consumer Audio, Video Tape In 1979

By STEPHEN TRAIMAN

NEW YORK—German giant Agfa-Gevaert will enter the U.S. consumer videotape market next year and test market a high-end audio cassette line by the end of 1979.

With U.S. operations based in Teterboro, N.J., the multinational firm which ranks number two to Kodak worldwide in photo film and supplies, and number two in Europe to Philips in blank tape, is taking a more aggressive American stance, in both areas seen as major growth markets.

While the company had tried its own premium audio cassette line in the early 1970s, it was just ahead of its time, notes A.P. Germer, marketing vice president. This was before the relatively recent shift to higher quality products.

Since then, Agfa has built a small but significant share of the premium studio mastering and bulk cassette duplicating markets, and supplied a promotional and premium line of bulk tape tape to blank loaders.

Both he and Maria Curry assure that Agfa will not compete with current customers for blank loaded bulk tape in the institutional market, with only those relatively few custom duplicators marketing an Agfa-identified cassette line possibly affected.

In Europe it offers three premium  
(Continued on page 91)

### DIGITAL EDITOR DUE

## Aphex Improves Its Exciter

• Continued from page 54

ing agent for B&B Audio, a designer and manufacturer of professional audio products, as well as organizing a separate company called Inter-Technology Exchange, Ltd. which specializes in research and development.

B&B Audio, headed by David Baskin and Eddie Brissot, is now making available a new voltage control attenuator, a parametric equalizer with filter and an outboard automation system called a "Grouper."

Inter-Technology, headed by

### MULTIPLEX TV, PCM, METAL TAPE

## Japan Electronics Expos Click With New Technology On View

BY HARUHIKO FUKUHARA

TOKYO—Brisk business negotiations at this year's Japan Electronics Show and Japan Audio Fair Oct. 6-10 at the Tokyo International Trade Center underscored the vitality of the nation's electronic industry.

The industry is currently being buffeted by the yen appreciation, a home market slump, growing competition of the developing countries and threats of import restrictions abroad.

Popular crowd drawers at the show were the demonstrations of sound multiplex broadcasting which enables viewers to hear programs in stereo or in two languages. Large-scale video projectors and the latest in VCRs gave visitors a closeup of

what video technology can now do, and these presentations were rounded off with stereo sound reproduction.

Gearing up for the impending year-end sales season were the nation's videocassette recorder manufacturers and virtually all the big names showed their latest models.

Highlights of the audio fair were PCM-related equipment, metal tapes, miniature hi fi components and tuners and adaptors for television sound multiplex reception.

At the tv multiplex corner, 10 tv markers paraded 20 models which were set off against a 72-inch video projector screen and large-scale speaker systems at either side. The

participants in the presentation were Toshiba, JVC, Sharp, NEC, Hitachi, Matsushita, General Electric, Sony, Mitsubishi and Sanyo.

They gave explanations about sound multiplexing in terms even non-technically inclined visitors could understand.

Some manufacturers capitalized on the appeal of hi fi sound and video equipment. Toshiba-EMI invited visitors into its "video sound theater" to view the 72-inch projector and VCR and listen to Toshiba's hi fi components.

JVC submitted a sound multiplex VHS video system to prove what it could do with the latest development  
(Continued on page 92)

## CBS & SONY 1st Digital Audio Experiments Are Aimed At Classical Disks

• Continued from page 5

have been used experimentally in conjunction with Masterworks tapings in New York, pointing to the direction in which the giant label is heading.

According to Masterworks a&r chief Paul Myers, CBS has plans to release a digital recording from the sessions here if the masters are suitable. A boxed set of the Beethoven Symphonies will be issued in February, with a separate digitally recorded Ninth being considered for future release.

One consideration is the quality of the special two-channel mixdown

being fed by CBS to the digital machines. Another is editing.

"If we can edit it, we will release a digital as well," explains Myers, producer of the sessions.

CBS recorded the performance on two 16-track analog machines, fed by 28 microphones in the hall. Members of the Cleveland Orchestra Chorus were positioned midway back in the auditorium, with seating up front on the main floor removed to hold the orchestra.

In a separate control area, the Sony engineers operated several digital tape systems. Included were the PCM-1 consumer unit designed to be mated with Betamax video recorders, and the Sony PCM 1600, a \$40,000 two-track, 16-bit professional analog-digital converter.

A conventional Sony broadcast tape deck is paired with the PCM 1600 for information storage. Editing is accomplished with a \$5,500 videotape editing machine, a standard item with the Sony broadcast division.

"This gets you into digital today," we're not coming up with some massive, sophisticated system that requires a genius to operate," Roger Pryor, head of the Sony team explains.

"We're approaching it with equipment that basically works the same as audio equipment today," says Pryor, Sony's manager of digital audio.

Pryor notes the first of the PCM

1600s has yet to be shipped in the U.S.

A complete lineup of Sony digital equipment, including the units demonstrated here and multi-track machines, will be unveiled at the upcoming AES convention, opening Nov. 3 in New York.

The new machines, moving across country for the audio show, were detoured to Cleveland, explains Pryor. He suggests CBS and Sony will continue to work together in the U.S.

The new audio division was set up in September, and will bring to AES not only digital mastering equipment, but equipment applying digital technology throughout the recording chain, says Pryor.

"In order to achieve the maximum from digital audio, everything must be digital," he insists.

Pryor says a massive new recording studio including digital systems was recently opened in Japan by CBS/Sony.

## Empire Names Regional Mgrs.

NEW YORK—In a shift to regional marketing, Empire Scientific Corp. has established three new branch offices under Mark Friedman, national sales manager. Working with the rep network, they will handle the firm's consumer and professional audio cartridge, and Audio Groome disk care lines.

## New Cinram Toronto Plant Aids Pressing, Duping Needs

• Continued from page 5

LPs and singles, and continuation of all tape duping for the label that is termed a major factor in the decision, according to the Cinram chief. Cinram also duplicates for MCA, A&M, GRT & Pickwick.

The reason for the expansion to Toronto is simple. "Frankly speaking, that's where the record industry action is," says Philisophe.

"We won't have the biggest plant in North America, but it will be the most modern technologically," he claims, alluding to CBS plans for its \$50 million-plus facility near Atlanta which had groundbreaking last week for a late 1980 opening.

The 5½-acre site in suburban Scarborough, termed a "multimillion-dollar investment," will augment Cinram's existing limited record pressing facility for the Quebec mart, and its tape duping plant in Montreal.

Combined capacity of all operations is projected annually at 18 to 20 million LPs, 8 to 10 million 7-inch 45s and 16 to 18 million duplicated 8-tracks and cassettes.

The automated cassette assembly operation will supply up to 18 million tapes a year initially, and combined with the Montreal plant will assemble up to 10 million 8-tracks, though this part of the mart is declining, Philisophe notes.

New injection molding equipment will supply all the cartridge and cassette shells, and the recent AudioMagnetics acquisition is another supply of 8-track lube tape, or cassette pancakes as needed.

Expansion is being built into the new plant, he emphasizes, with the ability to double capacity in each software category as future needs dictate.

The research and development facility will concentrate on both audio and video products and equipment, and while the Cinram chief isn't making any commitment, the potential for videodisk and tape software replication isn't being overlooked.

Corporate headquarters will remain in Montreal, where Cinram also maintains a development center, Philisophe says.



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# Biggest Milan Music Expo

## 12th SIM Intl Event Spotlights Audio And Instruments

By DANIELE CAROLI

MILAN—The recent 12th SIM international music and audio exhibition, organized by GEXPO, drew about 105,000 visitors and was easily the most successful event in the series.

Five halls of Milan's Trade Fair site were taken over for five days, four open to the public. Attendance included 10,000 Italian and foreign dealers and industry representatives.

Best trade turnout was in the musical instruments sector, with domestic manufacturers gaining most benefit. About a dozen record companies had their own display booths.

SIM has long been accepted as the most important audio exposition in Italy and one of the most outstanding events of its kind in Europe. The 1978 exhibition took up 21,000 square meters of stand space, with audio/hi fi accounting for 10,000 musical instruments for 8,000, radio/television professional equipment for 2,000 and the remainder shared

by record manufacturers and importers, along with music publishers.

There were 340 companies represented: 167 in audio/hi fi, 121 in musical instruments, 32 in radio/tv professional product, 20 for records, including importers of audiophile disks, who generally deal with audio consumer product too. A total of 33 countries were represented.

After the show, SIM executives reported satisfactory trade action in the musical instrument sector, with many small and medium-sized local manufacturers having enough orders to keep them busy for the next six or eight months. There was strong demand for domestic audio equipment, too.

Though Italian manufacture in the hi fi field started only in the 1973-74 period, domestic products now account for 10% of the total Italian market and some companies are busily exporting.

When the first SIM was held in 1967, it mainly concentrated on musical instruments, taking a total 4,000 square meters inside the Trade Fair, with 40 booths and fewer than 9,000 visitors. But gradually the importance of the audio/hi fi sector grew, until in 1974 stand space was equally shared between musical instruments and audio/hi fi.

By then the space had spread to 22,000 square meters, with 165 exhibitors and 48,000 attending.

Overall attendance this year at

105,000 was 31% up from the 1977 event, but last year there were only three days open to the public. The expo was visited by 7,500 Italian retailers, wholesalers, industry representatives and press people, and by 2,500 dealers from 55 different foreign countries, with the U.K., West Germany, the U.S., Switzerland and France leading in terms of attendance and trade action.

Among the record companies taking space, Phonogram sported a wide display booth with an adjoining showroom for audio-visual presentations. RCA and EMI had giant stands in the same area. Other music industry exhibitors included Carosello-Curci, Sciascia, Ri-Fi, Alpharecord, Pacha and Rusty, and record importers Hi-Fi and Record Center.

Main events were a Carosello show featuring singers Marina Fabbri, Memo Remigi and Leone Di Lernia and drummer Tullio De Piscopo; jazz concerts by percussionist

(Continued on page 93)



Videodisk Debut: Production model of Magnavox-built optical videodisk player for Philips/MCA system gets a tryout.

### Sound Seminars

TUSTIN, Calif.—Scheduled 1978-79 series of Synergetic Audio Concepts (Syn-Aud-Con) professional sound engineering seminars includes Orlando, Fla., Oct. 31-Nov. 2; Anaheim, Calif., Feb. 27-March 1, 1979; San Francisco, March 13-15; Salt Lake City (21-23); San Diego, April 10-12, and Los Angeles, May 22-24.

## MCA Sees Expanding Music Role For Vidisks

• Continued from page 6

lisher, manager and record label." At that point, MCA hopes to have "Live From Lincoln Center" productions of both the Metropolitan Opera and New York City Opera, to accompany the promised debut of the joint Japanese Universal-Pioneer videodisk player to be marketed here by U.S. Pioneer Electronics. A digital audio disk version will have a sneak preview at the AES here next weekend (3-6).

Pioneer president Bernie Mitchell, who expects to introduce the video player, fully compatible with the Philips optical system, at the Institute of High Fidelity Show in St. Louis next April, is instrumental in the opera negotiations.

Pioneer in the last two years has spearheaded fund-raising drives for both opera companies, and Mitchell is on the board of the Met. He expects any videodisk agreement with the respective companies to help provide solid financial income to offset annual deficits.

However, neither he nor Glenn have any illusions that the job will be any easier convincing the many unions involved that home video can be a potential bonanza.

Their concern is shared by Herb Schlosser, executive vice president at RCA Corp. in charge of developing a software package for that firm's contemplated mechanical videodisk system. He also anticipates relatively little creative music material in any initial RCA catalog (Billboard, Aug. 26, 1978), with that input providing a future base for market expansion.

The initial MCA catalog—about 50% movies and 50% other material—will be available through Magnavox dealers, at first in the one city to be announced for the debut early in December, with at least two other markets primed for early 1979 rollouts, it's been learned.

A catalog will be packed with each player, with orders available via a 24-hour toll-free 800 number, Glenn notes, and also through direct-mail in MCA subsidiary Spencer Gifts catalog.

More traditional music industry distribution pipelines will be utilized as the machine population grows, he notes, including the recently restructured and expanded MCA Distribution network, and major rackjobbers and one-stops.

While initial videodisk pricing isn't quite set, a two-hour feature film on the hour-per-side disk will typically run about \$16, Glenn says. An hour-long disk will average \$9.95 and shorter half-hour features about \$5.95, with individual content determining the actual prices. All are list prices, with little discounting anticipated initially, as was the case with the first home videocassette programs.

Price of the player itself, previewed at the International Tape Assn. Home Video Programming Seminar here last week, is expected at about \$650 list, some \$150 higher than the long-touted \$500. The variable speed player offers slow motion, freeze-frame and other special functions in its half-hour per side

(Continued on page 92)

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# Agfa Into U.S. Consumer Audio, Video Tape Mart In '79

• Continued from page 88

blank lines, and variations of these will be field tested extensively here before a final decision is made.

The lines there now carry the designations Super Ferro Dynamic I for normal bias, Super Chromdioxid II for high-bias and Carat Ferrum + Chrom for the ferrichrome III position on tape decks.

The video mart will first see the entry of a branded Agfa 3/4-inch U-Matic cassette, to be followed by both Beta format and VHS products, with negotiations for a Beta license from Sony reported close to finalization by Germer.

At that time, Agfa will enter the battle with American firms 3M and Ampex; another German giant in BASF, and TDK, Sony, Fuji and Maxell from Japan.

A premium videotape line, PEV 500, is now offered in 2-inch quadruplex, and also is marketed in 1, 3/4 and 1/2-inch open-reel lengths as well, notes Curry, national sales manager for magnetic tape products.

Acknowledging the firm's "slowness" in the consumer video market, Germer observes that the "home market" comes first, and in Europe Agfa has been tied to Philips half-inch VCR product that until recently had the lion's share of the continental home market.

"At the recent Photokina in Cologne, you saw only the Japanese or American videotape in every audio/visual display, except for Philips' own exhibit," he notes. "It's the obvious interface between conventional photography and electronics, and we just have to be with it!"

He expects Agfa to provide bulk 3/4-inch U-Matic tape for loading its own U-Matics, with marketing through selected stores by the spring of 1980. The same process is seen for both Beta and VHS, with the former expected to roll out first, under the Agfa name.

In audio, Curry sees continued expansion of the premium studio and duplicating markets for Agfa, estimating 5% to 6% of the studio mart for PEM468 and as much as 25% to 30% of the duplicating sector at this time, despite its 25% premium price.

At the upcoming AES next weekend in New York, Agfa will have its improved bulk cassette line, designated PE611 for C-60, PE811 for IC-90 and PE1211 for C-120, supplanting the prior PE69, 89 and 129 series, with a 5% to 8% price hike for the super high output/low distortion product still compatible with the number 1 bias setting. All are available on the unique compact stack hubs introduced last year.

Both she and Germer assure that Agfa will not compete with current customers for blank loaded bulk tape in the institutional market, with only those relatively few custom duplicators marketing an Agfa-identified cassette line possibly affected.

The company is now shipping its new PEM526 bin loop mastering tape debuted at the West Coast AES in May, which Curry feels will become the standard for the industry.

The bin loop formulation is seen as the basis for a digital mastering product as well, according to Curry, who sees it serving the need until a standard is available. She acknowledges the present 1.5 mil base is too thick, but sees the properties of the tape itself as ideal for digital encoding.

Metal tape also has been in Agfa's labs for some time, but both Curry and Germer see a company like 3M or Sony, with both hardware and software, as more likely to launch a

consumer product line initially. Certainly they expect Agfa to be in that market, when the right time comes.

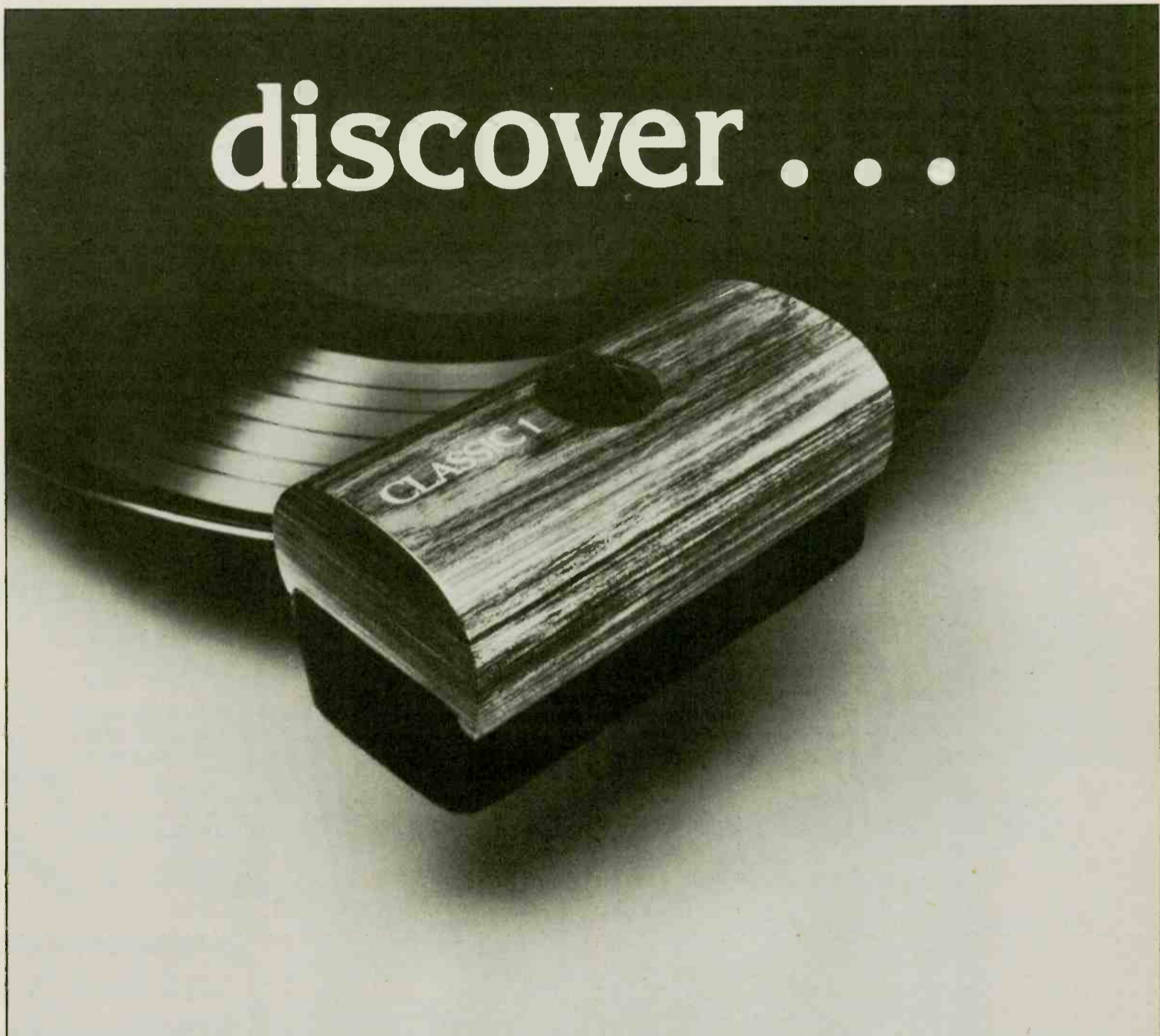
All Agfa products are imported, and come through the Teterboro warehouse with more than 130,000

square feet of storage space. The entire distribution setup is geared for the new products, with four marketing regions served by Teterboro and five other computer-linked distribution centers (Atlanta, Chicago, Dal-

las, San Francisco and Los Angeles), backed up by more than two dozen marketing centers that incorporate both sales and training functions.

While Curry has a relatively small staff at this time, including eight

sales supervisors, four other field people and four in headquarters, including technical director Dave Rubenstein, she's been promised all the "troops" she needs to get the job done.



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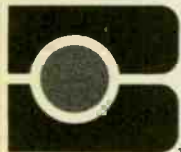


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## Japan Electronics On View

• Continued from page 88

in tv sound. Sony showed off a similar Betamax VCR and most of Matsushita's booth was taken up with a full-blown sound multiplex demonstration.

From the VCR makers came models which can record sound multiplex broadcasts although they are not yet being offered for sale on the marketplace. They are expected to be announced some time next year at the earliest—at least, according to Sanyo, Hitachi and Sony. Double-speed VCRs were shown by Matsushita and Hitachi.

At the audio fair, PCM and metal tapes were the centers of attraction. Although metal tapes have been in the news only a short while, there were more cassette decks that cater to them on display than most people expected.

Marantz showed its model 55025 with four-position selectors, while other contributions came from Technics (Matsushita), Onkyo, Lux, Pioneer, JVC, Sony, Aiwa and Teac. Metal tapes were exhibited by Sumitomo-3M, Fuji Photo Film, TDK, and Hitachi Maxell.

Sumitomo-3M will have Scotch Metafine cassettes available when

the first consumer decks promised by Lux, Japan Victor (JVC) and Toshiba go on sale in December, even before the product is marketed in the U.S.

Working up enthusiasm for PCM were Mitsubishi, Sony, Toshiba, Matsushita, Sharp, Sanyo and Akai with PCM adapters and processors which offer PCM recording and playback simply by connecting them to a home video system.

Videodisks also cornered the spotlight with Mitsubishi, Hitachi, Sony and Pioneer showing optical systems. JVC and Toshiba countered with their electrostatic capacitance systems and Matsushita with its mechanical system.

Previewing miniature audio components—amplifiers, pre-amps, digital tuners, cassette decks and speakers—most of which incorporate microprocessor controls were Mitsubishi, Toshiba, Matsushita (Panasonic/Technics), Pioneer Electronics and Sony.

Few of the manufacturers showing new products gave any indication of their marketing plans for the U.S., but some units will be seen at the upcoming CES in New York Nov. 3-6, and at the Winter CES Jan. 6-9 in Las Vegas.



**PIONEER EXPANSION**—Contractor Charles Klatskin, left, points out progress on 43,000 square foot branch addition to Bernie Mitchell, U.S. Pioneer Electronic President. With completion in November, the Moonachie, N.J., warehouse/quality control/sales/service facility will have 125,000 total square feet.

## MCA Sees An Expanding Role For Vidisks

• Continued from page 90

mode, but gives up these features in the long-play 60-minute per side version.

Renewed efforts to achieve standardization among the major competing videodisk systems continue to gain impetus in Japan, where the digital audio disk council was recently formed (Billboard, Oct. 14, 1978).

Rapprochement among RCA, Matsushita and Japan Victor (JVC), whose three mechanical/capacitance systems have many key areas of compatibility, is anticipated, well within the legal antitrust barriers in the U.S. Toshiba also has endorsed the RCA technology, and showed an updated videodisk player with digital audio capability at the recent Japan Audio Fair in Tokyo.

In the optical camp, the digital audio playback capability of the Universal/Pioneer videodisk system will be demonstrated at AES, U.S. Pioneer marketing vice president Ken Kai confirms.

The two-channel, optical readout design is compatible with both audio and videodisk formats. The typical 12-inch-diameter disk rotates at 1,800 r.p.m. for a maximum playing time of 30 minutes per side in the demo version, with in excess of 85 dB dynamic range.

It should be stressed that the real challenge for the videodisk is to provide enough creative programming that will make its purchase an alternative or adjunct to the expanding home VTR market.

With four-hour recorders available in many major markets at discounts as low as \$650 to \$700, and the price of videocassette programming coming lower with "population expansion" of machines, it's a tough row to hoe.

## Horian Growing

DETROIT—Horian Engineering, a leading manufacturer of audio care products, will have a new 36,000 square foot plant in Orlando, Fla., operational by year-end. This will expand total manufacturing space for its own Calibron line and OEM products to 62,000 square feet.

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## A&M & ALFA MAKE DEAL FOR JAPAN

TOKYO—Alfa Records has won the sales rights to the A&M label and filled the vacuum left by King Records whose contract with A&M had expired.

Gil Friesen, president of A&M, joined with Kunihiko Murai, president of Alfa, and other executives to celebrate the new tie-up and announce future plans and policy.

Under the agreement, Alfa will intensify its sales of A&M's disks on the domestic market. It will also sell work by its own artists in the U.S. along A&M's pipelines—a first for a Japanese disk company. The two sides are still negotiating over the music publishing rights.

Alfa Records is a fully owned subsidiary of Alfa & Associates, Inc. Established last year, its company was quick to sign a sales agreement with Victor Musical Industries and bring out such hits as "Mr. Summertime" by Circus and the "Hinotori" soundtrack.

Also in the Alfa group is Alfa Music Ltd. which has been involved in disk master production, recording studio management, disk manufacture and sales, publications sales and movie production for the last 10 years.

First A&M releases are nine singles and six LPs by Peter Frampton, who is paying his first visit to Japan this month. A&M will return the honors next January by selling an album by Yu Yokokura on the Alfa label.

## HOLLAND'S HIGHEST POP & CLASSICAL MUSICAL HONOR

# U.S. Artists Score High At Edison Awards

By PETER JONES

AMSTERDAM—In the international pop section of this year's Edison Awards, there was success for U.S. artists Emmylou Harris, Quincy Jones, Billy Joel, Bette Midler and Woody Herman in the total nine categories.

But the jury decided that no prize-worthy entry was made in the "MOR instrumental" category.

Altogether 15 Dutch record companies submitted a total of 354 recordings, all issued between July 1, 1977 and June 30, 1978.

In the classical section, a total 196 recordings were submitted, all released in Holland between April 1, 1977 to March 31, 1978. Here again, no productions of contemporary music were considered worthy of an award.

The awards are made by NVPI, the Netherlands association of producers and importers of phonograms and videograms, and are named after Thomas Alva Edison. They are made annually, in association with the Netherlands assn. of record retailers, NVGD.

Judging panel for the pop sections was: Meta de Vries, Jim van Alphen, Henk van Gelder, Ruud Kuyper and Jan Maarten de Winter.

Results: International section: Middle-of-the-road vocal: "The Album," by Abba, (Polydor).

Pop: "City To City," by Gerry Rafferty, (United Artists); "My Aim Is True," by Elvis Costello, (Stiff/Dureco);

Jazz: "The New Thundering

Herd," by Woody Herman, (RCA/Inelco);

Country and Western: "Quarter Moon In A Ten Cent Town" by Emmylou Harris (Warner Brothers);

Singer/songwriter: "The Stranger," by Billy Joel, (CBS);

Musical/film: "Roots," by Quincy Jones (A&M/CBS);

Single of year: "Wuthering Heights," Kate Bush (EMI);

Extra category: "Live At Last," by Bette Midler, (Atlantic/WEA).

Judging panel for classical awards: Menno Feenstra, Jan de Kruiff, Joop Schrier, Aad van der Ven and Cornelis van Zwol.

Results: Symphonic: "Ameriques, Ionisation, Arcana," by Varese, the New York Philharmonic, conducted by Pierre Boulez (CBS);

Concertos: "Piano Concertos, No. II in F, No. 20 in D Minor," by Mozart, with Murray Perahia, and the English Chamber Orchestra directed by the soloist (CBS);

Music of Middle Ages/Renaissance: "Stationen Europaischer Musik Part 6" from the Reflexe series, with the Ensemble Hesperion XX, conducted by Jordi Savall, with Anthony Bailes, Musica Antiqua Cologne, Colin Tilney and Nigel Rogers (EMI/HMV);

Chamber music: "String Quartet No. 13 in A Minor Op. 29, and String Quartet in E Flat, Op. 125," by Quartetto Italiano (Philips/Phonogram);

Works for chamber orchestra: "The 6 Brandenburg Concertos," by J.S. Bach, the Gustav Leonhardt Ensemble (Philips/Phonogram);

Instrumental solo recitals: "Goyescas," by Granados, played by Alicia de Larrocha (Decca/Phonogram);

Choral music: "Jeanne d'Arc au Buecher," by Honegger, with Nelly Borgeaud, Michel Favory and others, and the Czech Philharmonic Choir and orchestra conducted by Serge Baudo (Supraphon/Sound-products);

Opera and operetta: "Simon Boccanegra," by Verdi, with Pierro Capucilli, Nicolai Ghiaurov, Jose van Dam, Giovanni Foiani, Mirella Freni, Jose Carreras, and the choir

and orchestra of La Scala, Milan, conducted by Claudio Abbado (DGG/Polydor);

Recitals for solo voice: "Siete Canciones, Populares Espanolas,"

by Manuel de Falla, and "Treece Canciones Espanolas," by Garcia Lorca, sung by Teresa Berganza with guitarist Narciso Yepes (DGG/Polydor).



MANILOW TRIUMPH —Barry Manilow, right, and Clive Davis, president of Arista Records, attend a party at London's Dorchester Hotel following Manilow's opening night success at the London Palladium.

## French Launch Credit Facility For Record & Cassette Sales

By MICHAEL WAY

PARIS—France's first wide-ranging credit facility for the purchase of records and cassettes, Credidisc, was launched here Oct. 16 by the classical music magazine Diapason, with financing assured by Union des Banques a Paris, a private banking concern.

The plan, which covers some 300 record retail outlets in France, is said by Georges Cheriére, Diapason chief, to entail no cost to the trader.

A minimum purchase of around \$230 of any form of recorded work is demanded, with repayments scheduled over a three-month maximum which alleviates, under recent French legislation, the opening of a file on the customer.

However repayments could be

spread over a longer period if the customer agrees to the opening of such a dossier. On a purchase of 2,000 French francs (around \$460) worth of product, interest and servicing charges to the customer totals about \$10, a rate of 2.5%.

The UBP company agreed to finance Credidisc as it already operates a special department for the artistic world, offering financing, banking and international income tax services, says Cheriére.

The bank and Diapason jointly financed initial promotion but after the launch, the magazine's role was ended. Retailers throughout France warmly accept the plan, even though it involves considerable paper work for them. If successful, it could spread over an even wider field.

October was chosen as the launch month to enable the budget-conscious record collector to take advantage of more year-end offers.

Diapason has plans to introduce its classical record catalog on microfilm, with special viewers supplied, to retailers and is currently negotiating a similar project for popular music.

## 'FEVER' STARTED NEW WAVE Western Disks Are Japan's New Stars

By HARUHIKO FUKUHARA

TOKYO—After a period of relative inactivity, sales of Western music disks here are surging ahead again and riding on a new wave of prosperity generated by the outstanding success of the "Saturday Night Fever" sound track albums. Total sales of the double package recently cleared the half million mark.

"Fever" topped the album charts for six weeks in succession until falling back to the number two spot at the end of September. It has thereby become the biggest Western music smash since "Golden Prize" by the Carpenters ran away with chart honors in 1974.

Staff of the pop international division at Polydor, which is in charge of sales, say that sales will hit an all-time high this year, thanks to "Fever." But despite the impending visits of Olivia Newton-John and Peter Frampton to Japan this month, disappointing sales of "Grease" and "Sergeant Pepper," both at 50,000 albums, are serving to put a damper on optimism regarding the future.

Nevertheless, Polydor will try hard to revive the flagging sales momentum of these two albums with promotions that will provide dramatic build-up for the movies' first runs, "Grease" in December and "Sergeant Pepper"

next March. Together with "Fever," these albums will be the focal point of the company's year-end and New Year promotions.

The publicity offensive will consist of exposure on radio programs and in magazines, displays and video demonstrations at the retail level, and posters.

Commenting on the company's hopes for "Grease," manager of a&r pop international division Masahiro Shioda says, "We'll be giving 'Grease' more exposure in the media when the film premieres than it got at its market debut. Our minimum sales target is 200,000. Things will start moving when Olivia Newton-John comes over—we're tying up with some concert promoters."

Turning to "Sergeant Pepper," Shioda conceded that there was still a lot of time until the movie arrives next March but he pointed out that "CBS/Sony and others have brought out singles and Toshiba-EMI is cooperating with the old Beatles original. So we're hoping that all our efforts will help get the ball rolling."

"Fever" is still playing in some areas of the country, and Polydor is looking to further sales anywhere from 100,000 up to 300,000 albums. Including tapes, the ultimate goal of the sales promotions is to reach the million mark.

## Pinnacle To Attack Single Mart

LONDON—Following the appointment of Paul Lynton as managing director, Pinnacle Records

here is to make an all-out attack on the singles market.

Lynton, formerly with Hansa, DJM and Carlin Music, has had chart success in the past with acts like Sheer Elegance, Hamilton Joe Franks and Reynolds, Simon May, Child and Peter Sarstedt.

Pinnacle has just introduced its new label logo, via an Italian disco-flavored item, "California Dreamin'" by Colorado, and singles ranging from pop and disco to MOR will follow at fortnightly intervals.

Pinnacle Records, a division of Pinnacle Electronics, which in turn is a member of the Grampian Holdings group, has its own national distribution service, with an 18-strong team. The group Flintlock is an established big seller for the label.

Lynton says the release schedules for 1979 are in the planning stages and he is looking closely at the black music market.

John Feldman has been establishing new contacts in the U.S. and says, "We look for considerable future product to come from there. We have the facilities to offer a complete service to U.S. partners."

## Labels & Artists At Milan Expo

• Continued from page 90

Andrea Centazzo (Ictus) and groups led by Sergio Fanni and Tullio De Piscopo, debates and lectures on audio equipment innovations and marketing developments.

"Musical education" was the theme for a series of live performances and meetings on the last day of SIM.

Other features included an up-to-date tv studio used by local stations for filming shows and debates for showing later this year, and an "antique" audio equipment exhibition showcasing early hi fi products from the 1950s. Two avant-garde music and jazz specialist Italian photographers, Roberto Masotti and Giuseppe Pino, had wide selections of pictures on display.



**PLANET GOLD**—Swedish Artists Lasse Aberg, left, and Klasse Mollberg, right, flank Planet Records president Mats Olsson, as they receive gold record awards for the very first release by the company. Olsson, former CBS a&r director, founded the Swedish company last year. The award represents sales of 100,000 units of "Sangtjain Med Trazan And Bararne."

## BANNED FROM UNIVERSITY

# Punk Stranglers Walk Out On Student Group

LONDON—Leading U.K. punk group the Stranglers allegedly walked out on an audience of students during a BBC-TV recording for the networked "Rock Goes To College" and now the band's promotion company has severed all connections with the group.

A statement from the University of Surrey Union says, "The group walked out on us. It had played only 15 minutes of a proposed 80-minute set when lead singer Hugh Cornwell announced that the university did not represent the town in which it stands."

"The band left the stage, showering the audience with abuse. The drummer, Jet Black, attacked and damaged his own kit and the road crew started removing the group's equipment immediately."

"In an earlier interview with University Radio Surrey, Black had ex-

pressed his discontent with the general arrangements of the concert and in particular his dislike of students.

"Through the brief set, the group frequently swore at and insulted the primarily student audience, which all the same tried to show enthusiasm. They claimed they were playing to a 'planted elitist audience' and all their lyrics were liberally sprinkled with obscenities."

"We stress that the Union complied with regulations set down by the BBC, with whom they had a contract, for the distribution of tickets but the Stranglers' management released a large number of unauthorized stage passes in Guildford City. This was unethical and irresponsible since it could have threatened security at the university hall."

"At a general meeting, the Students' Union described the action of the Stranglers as 'petty and self-abusive.' The group is banned from all further concerts at the university and a letter is going to all other student bodies asking for a support of the ban."

Following the incident, Howard Marks and his Howlin' Promotion Company severed all connections with the band, though it will continue to promote records and other acts connected with the Albion Management label.

## King & Decca Extend

TOKYO—King Records recently marked a quarter century of sales activity through the London Records label under an agreement with Decca Record of the U.K. and celebrated the successful business relationship achieved to date by extending its contract with Decca.

## FURTHER PROCEEDINGS PLANNED BY RECORD ASSN.

# Request To Appeal Singapore Piracy Decision Denied

By PETER ONG

SINGAPORE—The Attorney General's chambers here has turned down a request by the Singapore Phonogram Assn. to appeal against a High Court ruling over a piracy case.

Mr. Roy Chua, secretary of the SPA, said the association received the reply last week, after it had submitted a written representation to the Chambers soon after a ruling by the Chief Justice, Wee Chong Jin, about a month ago.

The ruling meant that record companies cannot hinge their evidence of piracy on one song in an offending product, making it perfectly legal for a pirate to produce a cassette comprising songs from various LPs.

Mr. Chua said: "We cited a section of the Supreme Court of Judica-

ture Act which says we can ask for the ruling to be referred to a Court of Criminal Appeal."

Mr. Jimmy Wee, general manager of WEA Records, said: "The Chambers' reply means that the ruling by the Chief Justice stands. And that would make it difficult for us."

"We are being adversely affected by pirates, and unless something is done, we are going to suffer more."

In a letter to an afternoon newspaper, S.P. Sim, chairman of the association, said: "The Copyright Act was enacted to give us protection when we invested in Singapore, and in exchange for that protection, government broadcasting through radio and television was exempted from the payment of royalties to copyright owners."

"However, it would appear from

the recent decision of the Chief Justice that the pirates can now make, reproduce or sell any number of pirated cassettes of cartridges so long as each of these does not contain an exact reproduction of a gramophone record."

"It would also appear that the sale of a pirated cassette containing, for example, 25% of the contents of each of four different gramophone records is not an offence."

"Further, if a pirate sells a cassette or cartridge containing an exact reproduction of a gramophone record, he is not committing an offence as long as he sells only one copy."

"Hence, instead of affording protection to gramophone producers and manufacturers, it would seem that the Act in fact aids and abets record piracy."

## AS GLOBAL SALES CLIMB

# Wayne's "War" Spins Off Projects Beyond Album

• Continued from page 8

• Marketing of a new synthesizer, used by "War" creator Wayne on the disk, in the U.K.;

• Laser light shows built around the album in planetariums in the U.S. and elsewhere;

• Blueprint for a stage version, with some of the LP's artists, to bow in London, then possibly overseas;

• Discussions at Paramount about adapting the work for a new movie.

The moves reflect the rock project's international impact, in both creative and sales terms.

CBS claims that U.S. sales top 200,000, with the \$13.98 set moving to 136 on Billboard's Top LP & Tape chart this week. First single release, Hayward's "Forever Autumn," is also on Billboard's Hot 100.

U.K. sales of "War" surpass 250,000, says international a&r director Peter Robinson, with "Forever Autumn" topping 300,000 and two further 45s. "Eve Of The War" and David Essex' "Brave New World," also charting.

CBS in Australia asserts that business exceeds 100,000 units, double platinum by that nation's standards. In neighboring New Zealand, where CBS has recently switched from licensing arrangements to become an independent operation, the disk is also platinum.

In Holland, "War" is reportedly past the 150,000 level, and in Germany it's over halfway to an estimated target of 100,000 sales.

Valuable promotion tool for all the CBS Records International companies, says Robinson, is the

strong visual element of Wayne's "War Of The Worlds."

The Martian fighting machines which figure in the tale have been adapted as three-dimensional displays for in-store use, he points out, or employed for posters and other aids.

In Australia, CBS merchandising staff painted the "machines" directly onto the windows of 30 key retail accounts.

Dealers in these and other markets were sold the package with the aid of special video clips, presented by Columbia's sales teams.

Wayne's readiness to travel to vital world markets for interviews and promotion is also cited by Robinson as an important factor in the campaign. He flew to Europe, the U.S., Australasia and Canada in support of his \$400,000-plus project.

The paperback reprint of Wells' original "War Of The Worlds" which features the LP cover art—seen by industry observers as an important step in cross-plugging—is set for Australia, New Zealand, Canada and Britain, by Pan Books.

It is also ready for inclusion in a special box set which CBS U.K. is preparing for Christmas. In addition to the book, this \$20 offer will contain the double album and a large poster of the Martian machines. Shrink-wrapped, it will be available in a 10,000 limited edition.

Robinson adds that CBS in that country is considering television advertising for "War" now that three singles from the set have reached the charts.

Further, the firm is planning a tv-promoted album of hits by David Essex (a former CBS artist, whose appearance on the Wayne work is courtesy of his new label, Phonogram) which includes "Brave New World."

Jeff and father Jerry Wayne, who together run JWM electronics, are set to launch the Thunderchild synthesizer used in the recording of "War" this month.

The Chappell retail store in London's West End will have initial sales rights for two months, then the \$1,100 instrument will go on general distribution.

Laser light shows utilizing the Wayne concept disk as the central theme have been running in various U.S. cities, explains CBS product manager, Paula Brown.

The company is currently running tv spots in support of the LP package, she adds, while many radio stations are reportedly preparing to air Wayne's work this Halloween, which marks the 40th anniversary of the famous Orson Welles broadcast that sparked off panic in the streets on America's East Coast in 1938.

CBS is also arranging to release Spanish and French language versions of "War," the former already recorded in London by thespian Anthony Quinn in place of Burton. This will be released in Spain and Latin America before the year's end.

Meanwhile, Jeff Wayne has had three meetings with executives of Paramount Pictures to discuss turning his brainchild, three years in the making, into a full-length feature movie. Paramount owns the rights to the original movie of Wells' tale.

# From The Music Capitals Of The World

## LONDON

Punk label Stiff Records signed a licensing deal with Victor Musical Industries in Japan, last major territory to be reached by the company. ... British Record Industry dinner and ball set for Thursday (2) at the London Hilton.

New signings to Jet Records are Liverpool ex-dancer Jimmy Grierson and Ian North, who once fronted New York band Milk 'n' Cookies. ...

Heading its assault on the U.S. market, Charisma Records here sending Bob Barnes, senior product manager, to handle marketing and promotion.

The British Phonographic Industry is contributing \$2,000 towards record and tape-oriented courses set up by the Music Trades Assn. in the U.K. ... New independent label, Motor Records, set up by Don and Colin Gallacher and Chris

Blackburn, directors of the production and publishing company Vehicle Music.

Owing to "technical difficulties" the first 15,000 Barclay James Harvest albums were sent out without the advertised poster insert, but dealers are invited to order a supply from Phonodisc.

Rampage Records boss Larry Page making a personal tour of commercial radio stations in U.K. with new promotion manager Peter Oakman to push product by Johnny Pearson, Don King, and his own orchestra's "Thunderstruck."

... U.S. acts already lined up for 100 Club gigs here in 1979 include Elmore James Jr., Roy Brown, Margie Evans and Eddie "Cleanhead" Vinson.

Who's Pete Townshend was musical adviser to Phonogram group Bethnal for its new album "Crash Landing," linking with its tour of U.K. ... Two special premieres of the "Grateful Dead" movie staged by promoter Harvey Goldsmith at the Rainbow here (28). ... First product under Polydor's licensing deal with U.S. label Beserkley here comes from Greg Kihn, the Smirks and Jonathan Richman.

Ritchie Blackmore, of Rainbow note, now a keen follower of the Aztecs' football team in New York. ... Angela Layey now press officer for Polydor in London, taking over from Janice Hague who resigned, and she reports to Roger Easterby, head of press and public relations.

Duncan Mackay, new member of 10cc, now signed worldwide to Heath Levy Music here on a publishing deal and is currently working on a new solo project. ... Daughter, Nathalie, for Rak Records chief Mickie Most and his wife Christine.

Kay Rowley, for three years editor of EMI's news magazine "Music Talk" now press officer

(Continued on page 96)



1 IN 5 U.K. LPs ON TV

# Phonogram U.K. Plans To Use TV More In '79

• Continued from page 6

chart disks in a year by making it 32 this year, with three months still to go.

"When I joined Phonogram in 1971, the target was \$7.6 million and we'll do \$32.2 million by the end of December." He stressed that the target for 1979 had been upped to around \$42 million, and added, "I'm fed up with the boring reputation Phonogram once had. And I'm sick of the theory that if your company is America, then ipso facto it will be successful.

"What's more I'm tired of hearing Phonogram considered as a threat to the so-called majors. We're successful because we have a good and skillful staff and a strong artist roster. We don't have to feel inferior to anyone. We're a large small company and that is the best philosophy."

Product introduced featured many big names. David Essex, newly signed to Phonogram, attended in person, having gone gold with his debut "Oh What A Circus" single and with an album out in the New Year.

Material from Crown Heights Affair, Martyn Ford (Mountain), new

U.S. signing the Stumble Bunnies and the Village People, the latter first release following the deal with Can't Stop Productions, was introduced. New singles are coming from 10cc, Status Quo, David Essex and Dusty Springfield.

Phil Wainman, Utopia chief, presented Linda Vertue, formerly with 5000 Volts, on "Treat Me Like A Woman" and a single by new signing U.K. Upstarts.

Tony Stratton-Smith, Charisma chief, reported an upsurge in sales since May of 20% over last year's figure, 22% over the sales budget and a 2.9% market share for the label. He introduced Darling, four-piece girl group and the Dazzlers, four-strong male band from London. Other Charisma product came from Blue Max, Patrick Moraz, Steve Hackett, Welsh singer-writer Steve Joseph, Berry Humphries.

For Rocket, David Croker played cuts from Kiki Dee's new album, and from Judy Tzuke, Lulu and Elton John ("Part Time Love").

Nigel Grainge and Chris Hill, of Ensign, were absent, recording a Lipstick album in New York, but on video Grainge said that of 15 releases over the past year, six had

charted, four of them by the Boomtown Rats. New product is coming from Shampoo, Light Of The World, and Ray Tissier and Robert Johnson.

A 14-track "Greatest Hits" album from the Steve Miller Band features seven U.S. hits. Magna Carta has resigned with a new album "Prisoners On The Line" coming. Also on the way is an LP by guitar tutor Ulf Goren, and albums from Kamahl, Harry Secombe, and Paul Mauriat. Bethnal, the newly re-formed Lindisfarne and Airwaves were also featured.

The "Back-To-Back" two album package formula links similar works or artists in "Siamese-twin" style at the sleeve spine.

## 250M Pickwick \$ To Show Public Budget Is Quality

LONDON—In a determined effort to "let the public know there is no difference between the quality of full-price and budget product," Pickwick International here is launching a new range of 20-track albums and tapes, supported by a \$250,000 radio promotion splash.

Monty Lewis, managing director, says, "There are still people who think that budget must mean something inferior, and that attitude is particularly strong among young record buyers.

"It is fact that we sold more than 15 million units last year and that proves many people are also aware of the value-for-money aspect of budget records. But our new series is aimed hard at showing budget product is pressed to the same high standards as full-price albums."

There will be a total of 2,000 radio commercials spread over 14 days. The first 20 albums will be in limited-edition supplies of 250,000 (in tape, 70,000), and each includes original recordings by original artists.

Titles are on the lines of "Classical Masterpieces," "20 Super Hits," "20 Original Rock Hits," "Star Performances," "Rock And Roll Classics" and "Walt Disney Super Soundtrack Originals."

Lewis adds, "Our new series, bannered Limited Editions, appeals to all age groups, with young fans interested following the release of several Pickwick albums featuring contemporary rock music recently, which has had kids looking into our racks for the first time."

## Spain Goes Reggae

BARCELONA—Three television performances here by Bob Marley and the Wailers, plus his show in Ibiza and a back-up promotion campaign by Ariola in discos and on radio has triggered a vital interest in reggae music throughout Spain.

Marley's "Is This Love" single and the "Kaya" album are selling hugely so that all his earlier albums have been re-released here, with special interest in "Exodus."

Now virtually all Spanish record companies are looking for their own reggae performers and reggae events are being arranged in discotheques with guest appearances of bands like the Cimarrons, from the U.K.



SPANISH GOLD—Spanish female vocalist Rocio Durcal and composer Juan Gabriel receive gold disks for sales of 100,000 units of the LP "Rocio Durcal Canta A Juan Gabriel" from Pepe Fernandez, left, of the SER radio network as Ramon Segura, general manager, Ariola Spain, looks on.

## International Turntable

David Young has joined WEA International. Young was formerly the regional director of IFPI for Asia and the Pacific. His first assignment for WEA International will be in Sydney with WEA Australia, to be followed by a stint in London with WEA UK.

Young was born and educated in New Zealand. After nine years as an attorney, in Wellington, he went to Hong Kong for IFPI where he spearheaded the antipiracy attack throughout Asia. In 1978, he organized the first Asian Record Producers Conference in Manila.

The Essex Music Group names Burt Berman, a former American attorney, as director of development and artist relations. Reporting directly to managing director David Platz, Berman will be responsible for the coordination of Essex Music Publishing, promotional and production activities as well as contracts management, and the development of new talent—especially writer/performers. Berman was previously associated with TRO, sister company to Essex in the States.

As a follow-up to staff changes within the U.K. organization of RCA in recent months, Ken Glancy, managing director has appointed four-divisional directors: Peter Bailey, commercial marketing; Charles Brown, finance; Derek Everett, creative development; and Stan White, personnel.

PARIS—A&M's European operation is seeing personnel changes aimed at greater penetration of 16 European territories plus great cooperation and links with CBS.

Cathy Oudemans, formerly promotion co-ordinator, now becomes promotion director, with responsibility for television and concert tours, and will co-ordinate promo-

tion right through continental Europe.

In general A&M promotion will move closer to CBS, with Ariane Sorps handling radio promotion and Olivia Demachy the press. They both work with Robert Toutant, CBS promotion director, and Francoise Serre, CBS press and promotion, and with department executives Francoise Soavi, Marie-Laurence Gourou and Jean-Francois Bouquet.

Marketing is now the responsibility of Christina Mastrogianni, reporting to European marketing chief Russ Curry.

LONDON—Les Cocks is to rejoin Associated Communications Corp. Ltd., the organization previously known as Associated Television Corp. as executive assistant to Jack Gill, deputy chairman and deputy chief executive.

His role in this surprise move is to take control of group liaison on a worldwide basis, as from Nov. 1. Cocks has a long history with the corporation's subsidiaries. From 1956 to 1970, he worked for Pye Records, rising from sales promotion representative to general manager. From 1970 to 1975 he was program producer for ATV Network Ltd., his production credits including "The Golden Shot" and "New Faces." Then he became executive assistant to Louis Benjamin, chairman of Pye Records.

In June this year, he left ACC briefly to join Rak Records in London as general manager to the Mickie Most-headed company.

LONDON—Following the departure of senior executives Terry Bartram and Peter Bond, Ken Maliphant, Phonogram U.K. managing director, has restructured his top level staff based in London.

## Bronze Renews Ariola Deal

MUNICH—Bronze Records has renegotiated and renewed its licensing of Bronze's most successful period ever in German-speaking markets, covers Austria, Switzerland, Benelux, Spain, Andorra, Mexico and Germany itself.

Bronze artists have featured constantly in German charts ever since September 1977. Newcomers Goldie have made a good start in this territory, and Manfred Mann's latest Earth Band album "Watch" is on the verge of going gold.

It is Uriah Heep, though, who have contributed most notably to Bronze's performance, with three single and two album chart entries in the last year, and a gold disk for the "Innocent Victim" album to go with the band's Radio Luxembourg

Golden Lion award, presented earlier this year.

After its return from the States, the band will embark, in January next year, on an extensive European tour which Ariola will support with a major promotion campaign.

The company is already due to mount one of its largest ever rock marketing campaigns for the new Uriah Heep album "Fallen Angel" and the single "Come Back To Me."

The band has toured widely in Germany during the last year and appeared several times on tv, even fronting its own half-hour show. Heep's success has accounted for a large part of Bronze's total record sales of 2 million units in this territory.

## French Music Industry Is Buoyed By New Statistics

PARIS—The French Ministry of Culture has brought out statistics covering current links between cultural activities and the consumer, much of them involving the music industry.

It finds that 93.8% of all French families own a radio set and most are now acquiring a second receiver for the home. Car radios are also on the increase, with some 5.6 million automobiles now equipped.

Some 75% of French teenagers listen to radio every single day, and only 11.4% never listen at all. Average listening time works out at 16.9 hours weekly. Television, which lagged behind statistically for so long, is now catching up with radio. Now 87.5% of French families own a tv set, but only 21.8% have color. According to the report, 65.1% watch television every day and only 12.6% limit viewing to twice a week.

Record players in use total 10.5 million and increase by a million a year. Now 60.5% of all families own one, and of the total some 2.1 million are hi fi.

Around two-thirds of the population, 62.2%, buy records.

Cassettes as yet cannot compete with disks, but some 27.2% of French families own cassette players or tape-machines. There are now 8.35 million cassette players in use.

A summary shows that two-thirds of France is listening to music, at least half more than once a week. The ministry concludes that this can lead to a decline in concert attendance, with more and more people preferring to listen to music in their own homes.

The expansion of the record industry and the hi fi chains on which

## Midem/MIP Move

The Midem/MIP-TV Organization will be moving to new headquarters at 179, Avenue Victor Hugo, 75116 Paris (Tel. 505 1403) as from Dec. 1. The telex number will remain 630547 MIP-MID.



**RECORD GIFT**—Ottawa's Mayor Lorry Greenberg, right, receives the first of a "limited edition" presentation case containing a selection of Canadian recordings from Brian Robertson, president of the CRIA. The cases will be presented to official visitors to Ottawa by the mayor.

NOW ON 54 CANADIAN STATIONS

## Rock Program Will Seek Syndication In U.S. Mart

By DAVID FARRELL

TORONTO—The Pringle Program, Canada's only syndicated weekly rock show on private radio, will tackle the lucrative U.S. market later this fall, executive producer David Hammond reports.

The four-hour show, which is produced in Toronto by Transound and currently broadcast by 54 AM and FM stations nationally, will take its first step into the U.S. market this fall with Hammond scouting out possible revenue centers in the southern market to support U.S. syndication plans.

"I think we stand a very good chance in the U.S.," he says. "I feel the job of lining up advertisers and a network of stations to carry the show is going to be a big undertaking, but they understand the network concept better down there than here."

The format of the Pringle Program, hosted by Doug Pringle, is album oriented rock, combining news, album reviews, interviews and in-depth features on major groups. The marketing strategy aims the show at young adults, 18 to 35, and the program is distributed on reel-to-reel tape to subscribing stations free of charge.

Transound sells its commercial time in packages of four 30-second spots per show. Spots are aired once per hour, and there is room for a maximum of five national advertisers. While campaign lengths are flexible, the cost per package to an advertiser is \$3,000 in Canada under the current set up.

Major advertisers to date include Colgate-Palmolive, Labatt's breweries, Lee Jeans, Sony and Minolta camera.

Supplementing the radio show in many markets is a newspaper column written by program producer Martin Melhish and Pringle. The

### Form New Agency

TORONTO—Associated Creative Talent, a new agency has been formed by top line booking agents Peter Kewley and Greg Brown. According to the duo, the company is dedicated to the "development and growth of domestic talent."

"Our aim," says Kewley, "is to provide for the artist and his manager the advice and direction that we feel is currently missing in the Canadian booking business."

column is syndicated in typeset form and appears in approximately 50 dailies and 100 weeklies across the country, via the Toronto Sun Syndicate.

Hammond notes that there is only one other weekly syndication program in Canada, the four hour Big Country show. If Hammond is successful in establishing a U.S. network of radio stations and receives favorable guarantees from advertising agencies in New York and Los Angeles, the Pringle Program could be on North American syndication by as early as summer of next year.

## ATV MUSIC FORMS 2 NEW CANADA FIRMS

TORONTO—ATV Music Corp. president, Samuel Trust, announces the formation of ATV Music Publishing of Canada Ltd. and Welbeck Music of Canada Corp. The companies' primary focus will be the development of Canadian talent for dissemination not only in Canada, but throughout the world, via ATV's major offices in Los Angeles, New York, Nashville, the U.K. and Australia.

The new companies will be the Canadian publishers for the catalogs of the American, British and Australian companies ATV Music Publishing; Maclen Music, Welbeck Music and Cornet Music.

Having previously founded Beechwood Music of Canada, this is Trust's second venture into the Canadian market. (Beechwood opened the doors for such Canadian copyrights as "Snowbird" and "Put Your Hand In The Hand.")

The corporation, with Bernard Solomon as general manager, will initially be housed here at 14 Dundonald St. Plans are currently being made to locate in Montreal as well.

## Studio Experience Going Great Guns

MONTREAL—Studio Experience general manager Steve Ham, reports back-to-back business for the city's newest recording facility. Artists recently working in the studio include Alma Faye Brooks and Martin Stevens and studio time is booked for Boule Noire and Octobre.

Ham says that there is a strong possibility that computerized mixing equipment will be installed or purchased within the year.

# From The Music Capitals Of The World

### VANCOUVER

Bob Dylan's Coliseum Nov. 11 concert date should be a sell-out with all but 1,000 of 17,500 tickets snapped up first day of sale. ... The city's only new wave club, the Quadra Cabaret, has stopped booking punk because of continual acts of vandalism on the part of punk rock fans. The last act booked in under the old policy was San Francisco's Negative Trend and L.A.'s Weirdos are now left with open dates in the city.

Local celebrity Joey Shithead is getting married in January to local gal, Cheryl Thompson. Shithead and band, D.O.A., have become torchbearers for the local punk community and have played everything from hotel gong shows to political rallies in the surrounding area.

Randy Bachman has concluded a contractual deal with CBS Records for distribution of Legend Records product, which include the first two Trooper albums. Bachman, meantime, has left Polygram and signed to the new Scotti label. First success for the new company is John Paul Young. Bachman is to form a new band and is working on installation of a custom-built 24-track studio at home in Lynton, Washington.

### MONTREAL

10 CC's Graham Goldman in town briefly to discuss tour support plans with Polydor brass. The band is now in Winnipeg rehearsing for the North American "Bloody Tourists" trek. ... Capitol has just released Jerome Lemay's debut album, entitled "La Deuxieme Partie De Mon Show." Local girl Diane Dufresne causing a stir in town via her latest Barclay LP release, "Live At The Olympia, '78."

CBS has just issued a live album by local Octobre. The jazz/rock band is now in the studio recording its next studio album. ... Lisa Dal Bello in from Toronto for talks with London staffers about the up-coming release of her "Pretty Girls" album.

### TORONTO

Neil Young returned to Toronto for a one-show date at Maple Leaf Gardens and received sensational reviews. The Californian based singer/songwriter declined to give any interviews while in town, as did Bob Dylan and Peter Gabriel who have been in the city recently for shows at the same venue.

Dylan's show brought in Bruce Lundvall, president CBS U.S., and Dick Asher, CBS International president. The singer also made a brief appearance at the El Mocambo two nights prior to his show to catch a Wet Willie set at the club. One source indicated that Dylan may have been checking out the venue as the possible site for a live recording.

Streethart's debut album has gone gold in Canada, with the presentation nationally televised on the CTV late-night news. The presentation was done in hometown Edmonton with mayor Henry Baker on hand to honor the act. The next album has been confirmed to be produced by Nazareth's helmsman, Manny Charlton. ... CHUM-FM has added three tracks from Devo's LP to regular rotation. The Ohio band, managed by Elliot Roberts, played the El Mocambo, Wednesday (25) for an FM broadcast on the same station the following night.

According to Q-107 FM's new "Street Sheet," Toronto's top 20 albums in the city include Meatloaf (#6), Heart's "Dog & Butterfly" (#7), Joe Walsh (#14), Klaatu (#20) and topping the list is "Who Are You," by the Who.

U.K. tours Toronto, Montreal and Quebec City with Polydor's Saga opening all three shows. ... Frank Mills latest album has gone gold, an unusual feat for an MOR artist. ... CHOM-FM claims to have had the world premier of 10 CC's latest LP, "Bloody Tourists," while CHUM-FM and Q-107 in Toronto scooped a number of major U.S. markets on the latest Ronstadt album.

DAVID FARRELL

# From The Music Capitals Of The World

• Continued from page 94

for DJM Records in London. ... New album "Babylon By Bus" out in two-record format via Island covering Bob Marley and the Wailers summer-long world tour.

Anger among some BBC staffers over "Album Of Week" treatment for "Roddy" by Phonogram new signing Roddy Llewellyn, better known as friend of Princess Margaret. ... David Essex's first tour in a year has him backed by Barry de Souza (drums); Phil Palmer (guitar), Herbie Flowers (bass), and saxist Alan Wakeman, the singer leaving "Evita" on November 4.

WEA released here a limited edition six-record box set "Charlie Parker," each one individually hand-numbered in a 4,000 run, retailing at around \$50 a package, with special booklet by Ross Russel, producer of the Parker sessions. ... Welsh singer Dorothy Squires now managing singing comedienne Joan Turner. ... Week-long gig for Peter Tosh here early November called off because of alleged injuries while detained by the police in Jamaica.

BBC-TV "Omnibus" series here probed the record industry, including aspects of the "punk phenomenon" and Stiff Records, plus a filmed meeting of the BBC's radio "playlist" meeting. ... Dates in London and Manchester part of Olivia Newton-John's world tour, marking a triumphant return for her after five years away in pastures new.

PETER JONES

### SYDNEY

Leading Australian artist manager Michael Chugg has located his operations in Los Angeles for three months, to oversee the recording of his acts Richard Clapton and The Kevin Borich Express. Clapton's recording is being funded by Festival Records Australia, who have supported the artist for five previous albums. Chugg is attempting to secure international recording deals for his acts, both of whom are premier concert draws here.

L.A. producer/engineer Jay Lewis (Gary Wright, Player, Attitudes) has returned home after a one week Australian visit to attend the launching of the 11th Sherbet album which he produced at Western Recorders. During his stay he looked over major local rock acts and expressed a desire to undertake regular production projects in Australia. ... The Sherbet LP was debuted to the nation via a prime time radio linkup, taken from a live performance before selected media at Sydney nitespot Jools.

Harry Vanda & George Young, the Australian writers/producers who are, along with Little River Band, spearheading the Oz rock world invasion (John Paul Young, AC/DC) have stormed the national charts with their own single (under the guise of Flash & the Pan) "Down Among the Dead Men," following their huge hit "Hey St. Peter." English release of the single carries the amended title of "And the Band Played On."

Contracts were exchanged between Festival Records and the San Francisco label Berserkley, after more than six months of negotiation. Initial releases will include The Rubinoos, Jonathan Richman's Modern Lovers and Greg Kihn. A strong launch is being planned for The Rubinoos, considered by Festival to be particularly suitable for the Australian pop market.

Phonogram has re-signed top local MOR artist Kamahl to a five year contract worth a minimum of \$2 million. Kamahl is one of Australia's top export acts, with exceptional popularity and record success throughout Europe. In 1979 he will attempt a full-scale invasion of the U.S. market with a concert tour and release of selected back-catalog.

GLENN BAKER

### VIENNA

Polydor here sold more than 50,000 units of the "Mama Leone" single by Bino (Carrere). ... Jazz-rocker Al DiMeola, with his band, in for two concerts sponsored by a Vienna bank, the shows also featuring Hot Chocolate and Grace Jones.

Aves label, distributed until recently by Amadeo, now taken over by Musica, with Roger Whittaker still the roster bill-topper for the label. ... Phonogram reports sales of 50,000-plus albums and cassettes of Vader Abraham's "In Land Der Schluempfe," with a platinum award going to the Dutch singer-writer.

Baccara (RCA), Kirsten Lill (Ariola) and Julie Parsons (Amadeo) toured Austria. ... Rock group Eela Craig (Philips) successful with its "Missa Universalis" at the Bruckner Festival in Linz. Now the already-recorded pop mass will be presented in the Berlin Philharmonic Hall, with a spring tour of Switzerland and a visit to the Sacred Song Festival in Poland to follow.

German comic actor Didi Hallervorden (Philips), sponsored by Profil Promotions, has toured Austria for the first time. ... Norwegian pop singer Kirsten Lill (Ariola), now living in Austria, voted most popular artist of the past decade by readers of an Austrian young peoples magazine. ... Smokie, Santana, Bonnie Tyler, Margot Werner and Rod Stewart giving concerts here in November.

Neil Diamond's "20 Diamond Hits" (Polystar) over the 30,000 sales mark according to Phonogram here. ... Polydor released the first record of Patrick Nilson from Germany in Austria, the disk having gone through Ariola in Germany and Switzerland.

Conductor Carol Maria Giuliani awarded the Bruckner Ring award by the Vienna Symphony Orchestra members. ... This year's annual conference of the TV/Film Group of Polygram held in Vienna.

MANFRED SCHREIBER

### BUCHAREST

Showing now in Romanian cinemas is the U.S. movie "New York, New York," pulling big boxoffice figures, with the United Artists' soundtrack often broadcast by Radio Bucharest. ... Sergiu Celibidache, of Romanian origins, in again for a series of concerts conducting the Romanian George Enescu Orchestra.

Some 42 shows presented by various countries at the National Folklore Festival at summer resorts here. ... At the Sports and Culture Palace of Bucharest, a three-day gala of rock and Romanian folk was staged by the magazine "Saptamina."

The Romanian Academy prizes this year went to: Alexandru Leahu, the Ciprian Porumbescu award for the "Mesterii Claviaturi;" and the George Enescu award to Ludovic Feldman for the "Chamber Orchestra Concertino." ... Light music singer Corina Chiriac took part in the Polish Poznan Festival, followed by a tv show in Katowice and a one-off tv show in Sofia, Bulgaria.

Recent visitors to Romania include: the Polish Light Music Ensemble, including singer Krzysztof Krawczyk; the Murray Louis Dance Company from the U.S.; the Spanish Fiesta de Espana company; and the Camaguey ballet of Cuba. ... A "Gershwin Festival" was held in the Radio-Television concert hall, introduced by Dan Mizrahi, conducted by Iosif Conta and featuring U.S. artists Vivian Martin (soprano) and Joseph Plon (piano).

Singer Angela Similea took part in Rudy Karel's shown on Hamburg TV, and also filmed shows in Katowice, Poland and Magdeburg, East Germany. ... Electrecord here published two albums dedicated to noted composers: "Beautiful Youth," 14 items by Temistocle Popa, and "I Live A Beautiful Day," with 14 more by Aurel Giroveanu.

Young artist Paunita Ionescu appeared on a single for Czech company Supraphon, together with the Traditional Jazz Studio, a jazz band from Prague, conducted by Pavel Smetacek. ... ARIA, the Romanian booking agency, now based in new offices: Str. Ienachita Vacarescu nr. 16, R-70528, Bucharest: Telephones 137008 and 155420.

Great musical activity in our various seaside resorts, with more than 15 discos opened around the areas, plus regular programs of music aired by Radio Holiday, celebrating its 12th year. ... The Doina ensemble of the Romanian army currently touring the Soviet Union. ... Mexican musician Henryk Szeryng invited to appear in the closing concert at the Bucharest State Philharmonic this year.

Romanian company Eleyrecord edited the album "Basin Street Blues" with Ella Fitzgerald and is preparing another with Mahalia Jackson, using help from recordings from the West German label Delta. ... Import records available here include: "Kuzaviak Goes Funky," with the Zbigniew Namysłowski Quintet, from the "Polish Jazz" series from the Muza company, and two Karel Gott albums, "In Mir Klingt Ein Lied" and "The Golden Voice Of Prague."

At Sibiu, the three-day festival "The Days Of Jazz Music" featured Romanian groups Vocal Jazz Quartet, Radu Ghizarian Group, Marius Popp Group and Gramophon, plus three U.S. outfits, here via the U.S. foundation "Friendship Ambassadors": the jazz bands of the Appalachian University of Boone (conducted by Bill Gora); of the Sam Houston University of Texas (conducted by David Caffee); and of the Jacksonville University of Alabama, conducted by Ron Surace. The event was presented by Florian Lungu of Radio Bucharest.

OCTAVIAN URULESCU

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Rock comes of age and is certified in style.  
In an historic

**BILLBOARD SPECIAL**

# ROCK 'N ROLL'S 25th ANNIVERSARY

Rock was born in '53. And after 25 years of industry-building, its contribution to our business's success is a story that must be told. Completely. Expertly. For all to read and cherish.

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**Billboard**

DATE OF ISSUE: November 25, 1978

ADVERTISING DEADLINE: October 27, 1978

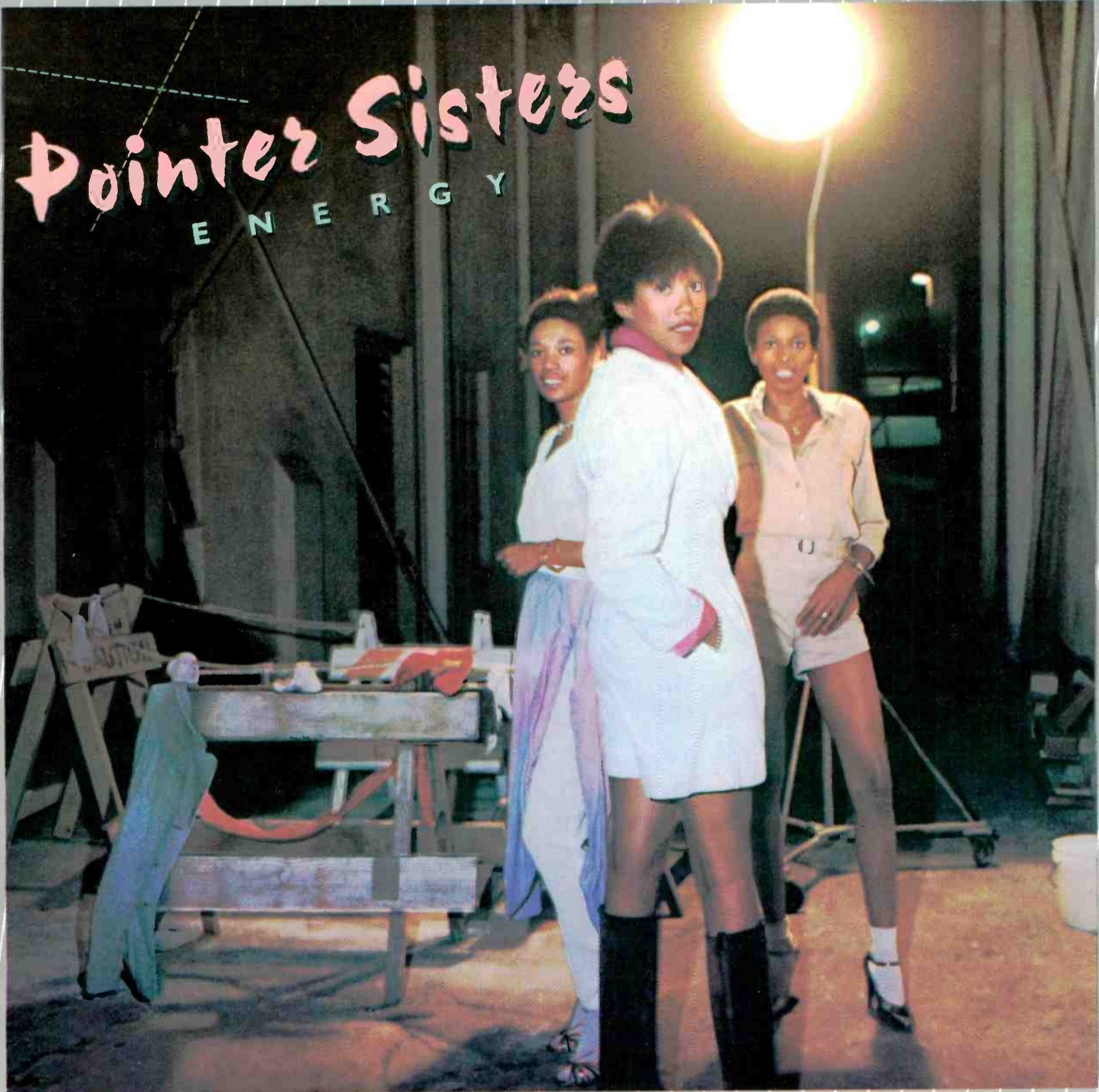
BONUS DISTRIBUTION: Special distribution at The MIDEM Convention in Cannes, France. And double Billboard's normal domestic newsstand distribution.



A P O S I T I V E N E W D I R E C T I O N

# Pointer Sisters

E N E R G Y



PLANET P-1

DIRTY WORK • FIRE • HAPPINESS • ANGRY EYES  
HYPNOTIZED • AS I COME OF AGE • ECHOES OF LOVE  
COME AND GET YOUR LOVE • LAY IT ON THE LINE • EVERYBODY IS A STAR

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THE FIRST SINGLE: *Fire* (P-45901)



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# End Another Hectic Country Week

• Continued from page 1

The convention week was also the most far-flung geographically, as events were staged at locations ranging from downtown hotels and the Municipal Auditorium to the Opryland complex on Nashville's outskirts.

For the first time, many of the activities were held at the new Opryland Hotel, an impressive facility hindered by poor service and bad food.

Hospitality suites and showcases were slanted to visiting deejays and radio executives. Among the firms sponsoring either official or unofficial shows were WSM and the "Grand Ole Opry." Sho-Bud/Baldwin/Gretsch, Caprice Records, RCA, Con Brio, MCA, UA, ABC, Inergi, Capitol and CBS.

Many of the major labels and publishing firms took advantage of the activities to hold corporate meetings. Social events ranged from parties at the home of Jim Foglesong, president of the Nashville operation of ABC Records, and producer Billy Sherrill, to the impressive banquets of the performing rights organizations—BMI, ASCAP and SESAC.

Other major events included the Nashville Songwriters Assn. Inter-

national awards dinner, the Federation of International Country Air Personalities banquet and show and the CMA anniversary banquet and show. An all-star performance of the "Opry" on Saturday (21) before a packed Opry House climaxed the week's activities, though some registrants took advantage of Sunday (22) to tour Opryland U.S.A.

Nearly every big name star involved in country music appeared or performed at at least one of the functions during the week, and the label shows set new standards in audio/visual presentations with the MCA show utilizing a 50-foot screen.

At the annual CMA membership meeting Thursday (19) at the American Music Theatre in Opryland, Connie B. Gay presented the founding president's award to Bob Tubert.

Tubert, a writer and music business executive, was cited for his long-term contributions to the CMA, including CMA anniversary banquet shows, Fan Fair, the international luncheon shows and other CMA-sponsored events. "Bob has never said 'no' to the CMA," commented Gay, the organization's founding president.

Retorted Tubert: "I thought this award only went to the chiefs—I didn't know they gave it to the Indians."

The CMA's fourth quarterly board meeting was held Tuesday (17) at Nashville's First American Center.

Tv committee chairman Irving Waugh reported that the CMA Awards Show led the ratings during its time period, capturing a 39 share of the total viewing audience, compared to ABC's football game with a 28 share and NBC's movie with a 33 share.

Reports received from some of the 55 radio stations simulcasting the show indicated a strong audience response, reported Waugh. The stations represented 31 states and 25 out of the top 50 markets.

Talent buyers committee chairman Don Romeo reported that the 1978 Talent Buyers Seminar, held the previous weekend in Nashville,

drew more than 300 registrants, a 13% increase in attendance over last year. It also gained a large increase in attendance of amusement park, fair and auditorium buyers.

Charles Scully and Roy Horton, Country Music Month committee co-chairmen, presented a report on this year's Country Music Month activities. Country Music Month proclamations from 40 governors were received, with more anticipated, and President Jimmy Carter issued a statement declaring October as Country Music Month in the U.S.

In conjunction with Country Music Month, a contest was held including entries from 1,500 Holiday Inns throughout the country which devised Country Music Month slogans for their marquee signs.

Jim Foglesong, banquet committee chairman, reviewed plans for CMA's 20th anniversary banquet and show, while Bud Wendell reported on artist/deejay tape sessions. Wesley Rose, international committee chairman, introduced a videotape production of the Fan Fair International Show made at the 1978 Fan Fair.

CMA will present a country music show at MUSEXPO '78 in Miami, Nov. 6, it was announced.

Scully advised the board that a public relations firm had been retained by the organization to aid in airing the extensive Country Music Month activities. The Holder-Kennedy agency of Nashville has assisted CMA in its October projects.

The CMA's next board meeting, with the newly elected members, will be in Nashville Nov. 17. Officers will be elected.

## SURVEY CITES FEMININE RESPECT

# Publishers Rated As 'Compatible'

By DICK NUSSER

NEW YORK—Publisher, rather than record company executives, are "more compatible as people," and publishing allows women more opportunity "to be self-sufficient and to have respect." Those are some of the conclusions drawn from a survey of 32 persons new to the publishing side of the music industry.

The survey, conducted in August by the National Music Publishers' Assn., was sent to members of the music Publishers' Forum, an industry group formed last June to represent a new generation of publishing executives.

These questions were asked: How

## Ground Broken For CBS Plant

NEW YORK—Ground has been broken for the construction of a giant \$50 million CBS Records pressing plant in Carrollton, Ga. The plant, expected to employ about 3,000 persons, will be the largest such facility in the world.

"We expect to initiate the operation of our tape facility by mid-1980," said Samuel Berger, senior vice president, CBS Records Manufacturing Operations, at the groundbreaking ceremony. "We will begin to recruit personnel from the local community by mid-1979. At that time we will also launch several training programs tailored specifically to the future needs of our manufacturing operation."

Guests at the ceremony included Georgia Gov. George Busbee and Carrollton Mayor Vince Cashen as well as CBS Records executives and local and state government officials.

# Lifelines

## Births

Son, Matthew Mick, to Peter and Marsha Vlasic in New York. Mother is contemporary agent at International Creative Management.

Daughter, Megan Elisabeth, to Nancy and Doug Strawn. Father is flute player-guitarist with the Carpenters.

Son, Joseph Kenneth, to Betty Jean and Johnny K. Keval in Nashville. Father is vice president in charge of promotion-publicity for Con Brio Records.

Son, Daniel Gilbertson, to Joan and Len Epand Oct. 11 in Los Angeles. Father is director of publicity, West Coast, for Polydor.

## Marriages

Bobbie Gentry, singer-composer,

## MCA Distribution's On Its Own

• Continued from page 20

"It's always difficult coming into a new company with new situations. My assistance will help ease the burden," says Froelich.

Froelich says that MCA's branch operation will not be affected by the transition.

As for personnel changes, Froelich reports that Bergamo will "make his own evaluations" and that changes will be made "where

to Jim Stafford, singer-composer-comedian, Oct. 15 in Somerville, Tenn. They will establish residences in Winter Haven, Fla., and Los Angeles.

Barry O'Neil, Casablanca Records r&b promotion, to Carol Santellano, formerly with Billboard, Oct. 21 in Los Angeles.

## Deaths

Charles E. Caprenter, 66, Oct. 11 in New York. He was an ASCAP member who composed many hits; he also served as Earl Hines' personal manager and mentor to Lester Young and George Kirby. He is survived by his widow, Barbara, daughter, a sister and brother.

Johnny O'Keefe, 43, long-time Australian rock 'n' roll artist known as the "Elvis Presley Of Australia," in Australia Oct. 6 of a heart attack.

## Rush Rates First Merc Picture LP

CHICAGO—Phonogram / Mercury will release its first commercial picture disk next month in conjunction with the new Rush album, "Hemispheres." The special \$13.98 list pressing is being produced in an edition of 50,000 as part of a massive promotion of the concept LP.

Two merchandising pieces, posters and a one-hour special radio program about Rush also have been devised.

## 2nd Daniels LP

LOS ANGELES—Billy Daniels is set to do a second album for EMI Records to be produced by Norman Newell. EMI has released Daniels' new version of "That Old Black Magic."

## 13,700 CHARTED SINGLES LISTED

# Joel Whitburn Research 'Invaluable'

LOS ANGELES—Joel Whitburn's latest book, detailing the 13,700 singles to have hit Billboard's pop chart in the past 22 years, will prove invaluable to any statistically-minded record historian.

"Pop Annual 1955-1977" (623 pages, \$40 paperback, \$50 hard cover) is arranged by year rather than by artist, as are Whitburn's series of books on the pop, soul, country and easy listening charts.

The most interesting feature of the book is a set of symbols denoting instrumental, novelty, comedy, Christmas, spoken word and foreign language records. There are also symbols for artists' first chart records, and, in all too many cases, their first and only hits.

Armed with this information, the reader can make innumerable discoveries of his own, which is half the fun.

Another innovation over the previous books is that here the month of a record's peak popularity is listed, rather than simply the date it entered the chart. Also Recording Industry Assn. of America certified gold and platinum singles are denoted with bullets and stars. Different versions of the same song are listed together in the song index, making it easy to know whether

songs with the same title are in fact the same.

Other changes are less successful. All two-sided hit records, which have been listed as one on the Billboard chart since November 1969, are listed separately here, with the flip side assigned its own "peak position" by Whitburn. This does eliminate "guessing just how popular a flip side was," as Whitburn writes in the introduction, but it also detracts from his role as an uninvolved recorder of chart history.

The ranking system is also overly simplistic. All number ones are ranked above all number twos, and so on, with the number of weeks at the peak position determining the final placement.

This system is "sensible, clear cut and easy-to-use," as Whitburn notes, but it has its problems. Chubby Checker's "The Twist," which had a record-setting 25 weeks in the top 10 in two separate runs at number one, is not even listed among the Top 40 singles of the '60s, because it had only three weeks in the top spot.

But these quibbles aside, the book is a writer or researcher's dream. It is published independently by Record Research Inc., P.O. Box 200, Menomonee Falls, Wis. 53051.

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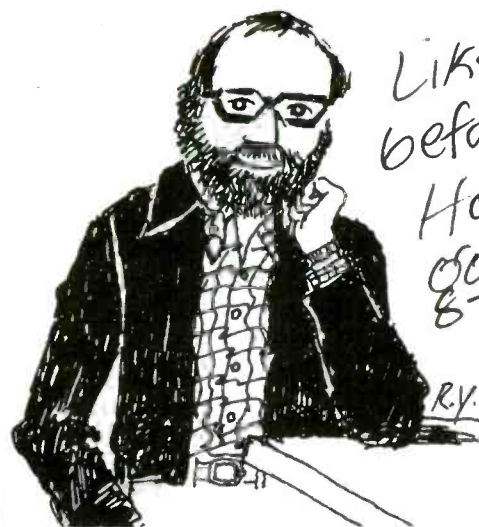
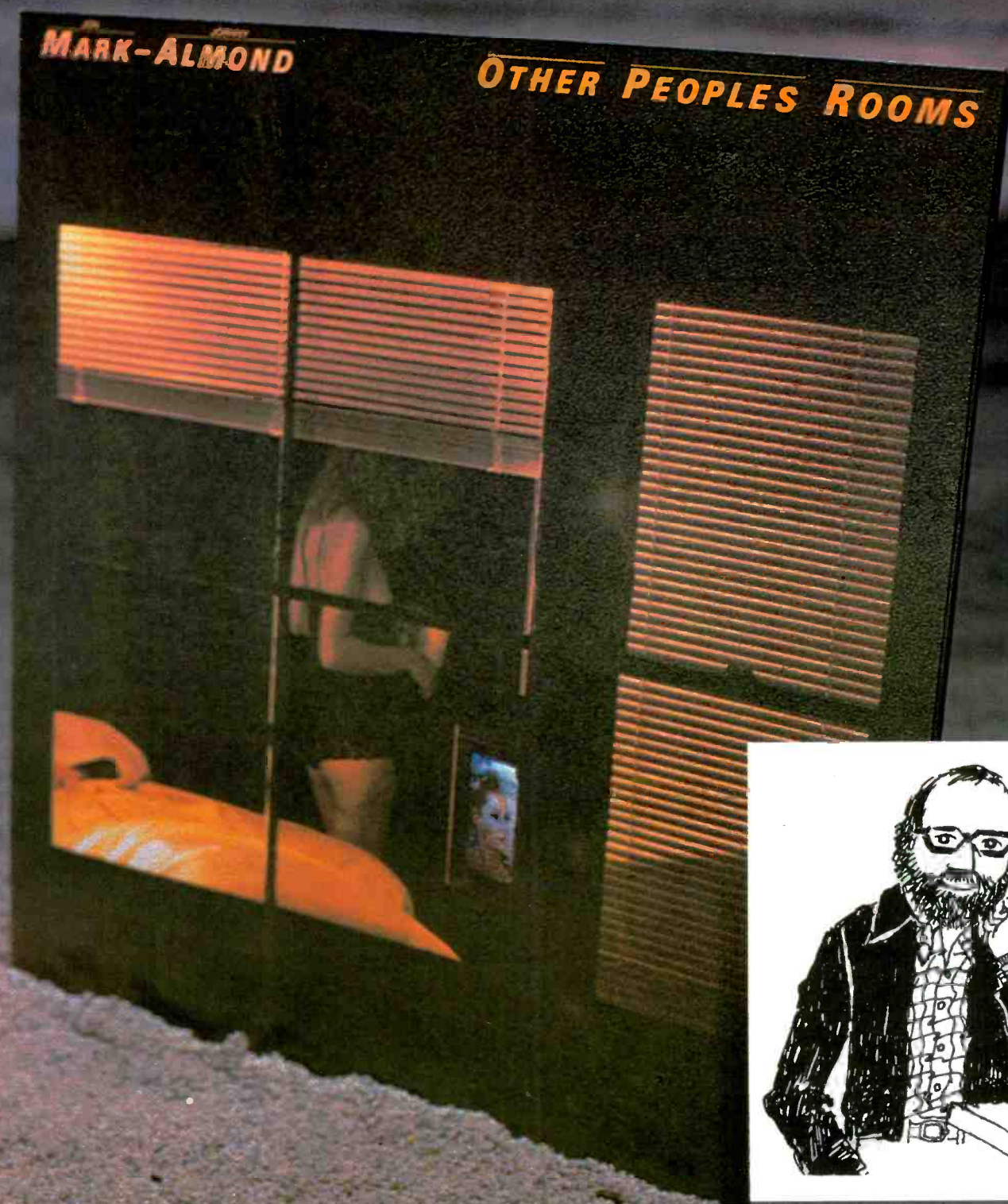
**NEIL LARSEN**  
**Jungle Fever** SP 739  
Produced by  
Tommy Lipuma



**DR. JOHN**  
**City Lights** SP 732  
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Tommy Lipuma  
& Hugh McCracken



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# Closeup

**ELTON JOHN—A Single Man, MCA MCA3065. Produced by Elton John, Clive Franks.**

Elton's first studio album since "Blue Moves" two years ago is one of his more playful albums; upbeat for the most part, very tongue-in-cheek and more importantly, a much needed shot in the arm for his career.

The most striking aspect of "A Single Man" is the absence of Bernie Taupin for the first time in Elton's career. Replacing Taupin as lyric writer is Gary Osborne, a jingle writer and author of "The War Of The Worlds" on CBS.

But comparing Osborne to Taupin is unfair. Bernie's poetry through 18 albums cannot be compared to Osborne's one LP contribution. Should Osborne remain Elton's permanent lyricist, down the line, comparisons may be justified.

Also, for the first time, Elton produced the album with Clive Franks. Gone is Gus Dudgeon, his long-time producer, and no matter how great an influence he was, the production here hardly suffers.

Another change for Elton is a move towards politically conscious lyrics, something he has not indulged in previously. "Madness" is no doubt Elton's ultimate lyrical statement, relating a depressing tale of the strife in Northern Ireland. It's about innocent people dying as a result of letter bombs irrationally placed in cars, shops and parcels.

Elton's urgent vocal delivery is intensified by the fast-paced arrangement by Paul Buckminster. Elton's belief is that the situation is not only chaotic and ludicrous but mad. Osborne's lyrics capture Elton's sentiments: "As walls collapse and timbers flare/The smell of death hangs in the air/When help at last arrives/They try to fight the flames but nothing survives of all those lives."

Perhaps the best track on the album contains no lyrics. "Song For Guy," similar in texture to Elton's classic "Funeral For A Friend," is an optimistic song about death.

Dedicated to Guy Burchett, the Rocket Records messenger boy killed on a motorcycle, the song is highlighted by Elton's brilliance on pianos, melotron, polymoog and string synthesizer.

Wind chimes and percussion induce a spine-tingling feel as Elton's keyboards cascade up and down, building to the conclusion where he sings "Life isn't everything."

"Part Time Love," is the single and a fun one at that. Laced with a sense of humor, the song is catchy, upbeat and plainly tongue-in-cheek, similar to Elton and Kiki Dee's "Don't Go Breaking My Heart." Long-time band member Davey Johnstone handles lead guitar, Ray Cooper chips in with percussion and multiple background vocalists complement the lead.

"Return To Paradise" is another of Elton's sly tunes about Britishers going on vacation and expecting everything to be done in English tradi-

tion. The song boasts several instrumental and vocal hooks.

"Shine On Through" is a mellow love ballad as good as any he's done. His piano is the instrumental highlight.



Elton John

"Big Dipper" is another humor-laden tale with sexual overtones. It's a bouncy song that takes on a choral effect with Elton's Watford soccer team and the South Audley St. Girl's Choir supplying background vocals. Tim Renwick's guitar and horn sweetening gives the track a full-bodied production.

An electric guitar intro leads off "It Ain't Gonna Be Easy." It has a subtle blues feel and Elton's vocals are among his strongest. More than eight minutes long, it weaves in and out of catchy chord changes and also maintains colorful imagery.

"Georgia" is Elton's tribute to the South. Blessed with an upbeat zesty arrangement, with backing vocals again by the soccer team and girl's choir, Elton's piano and church organ set a bittersweet mood, heightened by tambourine and vibes.

"Shooting Star" is a somber and tranquil ballad, with content in the vein of "Candle In The Wind." While Elton never knew Marilyn Monroe, in "Candle In The Wind" he is trying to hold onto his rising star's image, and when his "shooting star" gets big he pleads that she remember him. John Crocker's tenor sax gives the song a melancholy mood.

"A Single Man" gives the impression that Elton is about to make up for lost time. And it's good to have him back. **ED HARRISON**

## \$1,000 To Writers

LOS ANGELES—Category winners in the American Song Festival received \$1,000 cash prizes recently at a reception at the Continental Hyatt House here. Among the winners in attendance at the fifth annual songwriters competition were John Flynt, professional open category; Becky Hobbs, professional easy listening category; Norman Sallitt, professional Top 40 category; Betsy Bogart, amateur easy listening category; and Bill Owens, amateur Top 40 and open category.

agreement, with no purchase price disclosed.

Formed in 1969 with the merger of Belwin Inc. and Mills Music Inc., the privately held company had revenues of approximately \$13 million last year, a spokesman confirmed. Both original firms date to 1918, and since the merger have grown even more as a major international publisher with branches in at least 12 countries.

## Belwin-Mills: Esquire Buying Firm

NEW YORK—Belwin-Mills Publishing Corp., a leading educational music publisher and owner of a key catalog of pop standards, will be acquired by Esquire Inc. under a letter of intent signed Oct. 12.

Martin Winkler, president and principal stockholder of Belwin-Mills, will remain chief operating officer and become a vice president of Esquire Inc. under terms of the

# New Companies

**Tut Productions** formed by Ross Perri Jr. to create special media events. First project was a Tut Tut party held in Greenwich Village. Address: 72 Perry St., New York, N.Y. (212) 242-5771.

**Subdivision** launched by Dave Luepke for location recording and audio consulting. Address: P.O. Box 9153, Madison, Wis. 53713. (608) 271-4214.

**Rock 'N' Roll Records and Tapes**, a record and tape wholesaler, started by Stephen C. Gold, owner of the Music Factory stores. Address: 7500 University, Suite D, Des Moines, Iowa, 50311. (515) 274-4187.

**Red Sky Productions** formed by Will Mitchell as the first pop production company in Nashville. Address: P.O. Box 24119, Nashville, 37212. (615) 327-1463.

**Roads to Music Publishing Corp.** launched by Niko Joel Anducic as a publishing and production company. Firm is based in Munich, Germany, and specializes in the German market. Address in U.S.: 850 Seventh Ave., Suite 600, New York, N.Y., 10019. (212) 582-1250.

**Domino Management** formed by Danny Sims to handle management affairs for artists Betty Wright and

Beverly Johnson. Address: 1215 Fifth Ave., Suite 12B, New York, N.Y., 10028. (212) 534-1155 and 1728 Fareholm Court, Los Angeles, 90004. (213) 874-5324.

**Scarza-Fitzgerald Productions, Inc.**, formed by Vincent Scarza and Jim Fitzgerald as a television production company to produce a 60-minute cable television special starring Crystal Gayle and Ray Stevens. Address: 101 W. 57th St., New York, N.Y., 10019. (212) 582-2156.

**Ledgerwood Ink** founded by Mike Ledgerwood as an independent publicity organization. Current projects are the handling of Yes, the Fabulous Poodles and Aviary. Address: 10 Waterside Plaza, Suite 26J, New York, N.Y., 10010. (212) 686-6507.

**Concerts For People**, a non-profit organization, formed by Aubrey Hornsby dedicated to community involvement through the production and promotion of benefit concerts. Address: 2601 Essex Place, Nashville, 37212. (615) 297-8840.

**Image Development, Inc.**, founded by Aubrey Hornsby and Kent Cathcart to act as an aid to professional artist managers. Address: 2601 Essex Place, Nashville, 37212. (615) 297-8840.

**E&B Artists Management** founded by Murray Becker and C.S. Einhorn. Address: 9000 Sunset Blvd., Suite 411, Hollywood, CA. (213) 275-7117.

**Ibis Record Productions**, started by producer/composer Alec Costandinos, opens U.S. offices. Address: c/o Younger and Hampar, 1880 Century Park E., Suite 1414, Los Angeles, 90067/(213) 277-2540. As of Nov. 1, 9701 Wilshire Blvd., Suite 1000, Beverly Hills.

**David Bendett Agency, Inc.**, a theatrical agency representing Lee Ritenour & Friendship, John Sebastian and Gino Vannelli in all areas, founded in Southern California. Address: 2431 Briarcrest Road, Beverly Hills 90210, (213) 278-5657.

Billboard SPECIAL SURVEY For Week Ending 10/28/78

# 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	<b>HECTOR LAVOE</b> La Comedia, Fania 522	1	<b>VICENTE FERNANDEZ</b> A Pesar de Todo, Caytronics 1526
2	<b>DIMENSION LATINA</b> Tremenda Dimension, Velvet 8012	2	<b>RAMON AYALA</b> Musica Brava, Fredy 1086
3	<b>ISMAEL MIRANDA</b> Sabor, Sentimiento y Pueblo, Fania 530	3	<b>LUCHA VILLA</b> Interpreta a Juan Gabriel, Muzart 1731
4	<b>ISMAEL RIVERA</b> Esto sies Lo Mio, Tico 1428	4	<b>CHELO</b> La Voz Ranchera, Muzart 10638
5	<b>GRAN COMBO</b> En Las Vegas, CC 015	5	<b>AGUSTIN RAMIREZ</b> El Parrandero, Fredy 1095
6	<b>LA SONORA PONCENA</b> Explorando, Inca 1060	6	<b>LOS TIGRES DEL NORTE</b> Numero 8, Fama 564
7	<b>LOUIE RAMIREZ AND FRIENDS</b> Cotique 1096	7	<b>JUAN GABRIEL</b> Espectacular, Pronto 1036
8	<b>TIPICA 73</b> Salsa Encendida, Inca 1062	8	<b>LUPITA D'ALLESIO</b> Juro Que Nunca Volvere, Orfeon 16-021
9	<b>SALSA MAYOR</b> De Frente y Luchando, Velvet 8011	9	<b>ROCIO DURCAL</b> Canata a Juan Gabriel, Pronto 1031
10	<b>ORQUESTA BROADWAY</b> New York City Salsa, Coco 140	10	<b>RIGO TOVAR</b> Dos Tardes de Mi Vida, Mericana/Melody 5610
11	<b>CHARANGA 76</b> Charanga 76 in 78, TR 139	11	<b>CADETES DE LINARES</b> Tu Nombre, Ramex 1022
12	<b>TOMMY OLIVENGIA</b> La Primerisima, Inca 1091	12	<b>BROWN EXPRESS</b> Pilaras de Cristal, Fama 562
13	<b>THE FANIA ALL STARS</b> Rhythm Machine, Columbia 34711	13	<b>JOE BRAVO</b> Is Back, Fredy 1085
14	<b>ROBERTO ROENA</b> No. 9 International 924	14	<b>CARLOS MIRANDA</b> Lo Que Esperaba de Carlos Miranda, Fredy 1080
15	<b>OSCAR D'LEON</b> El Oscar de la Salsa, TH 2026	15	<b>LOS ANGELES NEGROS</b> Serenata sin Luna, International 925
16	<b>CHARANGA AMERICA</b> EISONido 2079	16	<b>YNDIO</b> 50 Aniversario, Atlas 5047
17	<b>DIMENSION LATINA</b> Inconquistable, TH 2040	17	<b>RENACIMIENTO 74</b> Frescas Rosas, Ramex 1019
18	<b>WILFRIDO VARGAS Y SUS BEDUINOS</b> Karen 37	18	<b>SUNNY AND THE SUNLINERS</b> Keyloc 3028
19	<b>CHARANGA CHICAGO</b> La China 701	19	<b>TONY DE LA ROSA</b> Dame Una Cachetada, Dela Rosa 1008
20	<b>CONJUNTO TIPICO CRIOLLO</b> Combo 2005	20	<b>JUAN GABRIEL</b> Denme Un Ride, Arcano 3412
21	<b>BORINCUBA</b> Libra 2003	21	<b>RUBEN NARANJO</b> Felicidades, Zarape 1126
22	<b>MONGO SANTAMARIA</b> A La Carte, Vaya 74	22	<b>CORNELO REYNA</b> Angel Mio, CR 5052
23	<b>ADALBERTO SANTIAGO</b> Adalberto, Fania 512	23	<b>ROBERTO CARLOS</b> Amigo, Caytronics 1505
24	<b>CELIA CRUZ/W. COLON</b> Only They Could Have Made This Album, Vaya 66	24	<b>JULIO IGLESIAS</b> A Mis 33 Anos, Alhambra 38
25	<b>VITIN AVILES</b> Alegre 6011	25	<b>LITTLE JOE</b> Caliente, Fredy 1083

OCTOBER 28, 1978 BILLBOARD

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DON'T CRY OUT LOUD—Melissa Manchester (Arista 0373)
WESTWARD WIND—England Dan & John Ford Coley (Big Tree 16130 [Atlantic])
SEE TOP SINGLE PICKS REVIEWS, page 104

Main chart table with columns: THIS WEEK, LAST WEEK, WKS. ON CHART, TITLE-Artist, (Producer) Writer, Label & Number (Distributing Label), and corresponding data for 100 songs.

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions.

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; BPO = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z-(Publisher-Licensee) list containing song titles, artists, and publisher/licensee information.



# We're proud of our country!

And who wouldn't be? In 1978, the Chappell and Intersong Nashville Division was more dynamic than ever. We've just won 10 ASCAP and BMI awards and were named **ASCAP COUNTRY PUBLISHERS OF THE YEAR**. In fact, we've been so busy we even moved into enlarged new offices at 21 Music Circle East.

Our thanks to the many artists, producers and special friends who have helped us this year and, of course, to our talented writers Charlie Black, Rory Bourke, Len Chiriacka, Gene Dobbins, Jerry Gillespie, Rick Klang and Bud Renaud.

We're proud!

---

#### **CHAINS OF LOVE (BMI)**

Writer: A. Nugetre  
Artist: Mickey Gilley (Playboy)  
Producer: Eddie Kilroy

#### **FOOLS FALL IN LOVE (ASCAP)**

Writers: Jerry Leiber  
Mike Stoller  
Artist: Jacky Ward (Mercury)  
Producer: Jerry Kennedy

#### **I LIKE LADIES IN LONG BLACK DRESSES (ASCAP)**

Writer: Rory Bourke  
Artist: Bobby Borchers (Playboy)  
Producer: Eddie Kilroy

#### **I PROMISED HER A RAINBOW (ASCAP)**

Writer: Rory Bourke  
Artist: Bobby Borchers (Playboy)  
Producer: Eddie Kilroy

#### **LAY DOWN SALLY (BMI)**

Writers: Eric Clapton  
Marcy Levy  
George Terry  
Artist: Eric Clapton (RSO)  
Producer: Glyn Johns  
Publisher: Stigwood Music

#### **LOVING HERE AND LIVING THERE AND LYING IN BETWEEN (ASCAP)**

Writers: Gene Dobbins  
Johnny Wilson  
Tony Austin  
Artist: Faron Young (Mercury)  
Producer: Jerry Kennedy

#### **PLEASE HELP ME (I'M FALLING IN LOVE WITH YOU) (ASCAP)**

Writers: Don Robertson  
Hal Blair  
Artist: Jamie Fricke (Columbia)  
Producer: Billy Sherrill

#### **ROSES FOR MAMA (ASCAP)**

Writers: Gene Dobbins  
Johnny Wilson  
Wayne Sharpe  
Artist: C. W. McCall (Polydor-MGM)  
Producers: Don Sears—Chip Davis

#### **THAT'S ALL I WANTED TO KNOW (ASCAP)**

Writers: Hugh Moffatt  
Ed Penney  
Artist: Dottie West (UA)  
Producer: Larry Butler

#### **YOU NEEDED ME (ASCAP)**

Writer: Randy Goodrum  
Artist: Anne Murray (Capitol)  
Producer: Jim Ed Norman



**chappell** /



**INTERSONG**

Chappell Music (ASCAP) Unichappell Music (BMI) Tri-Chappell (SESAC)

Intersong Music (ASCAP) Belinda Music (BMI)

#### **Nashville Division:**

Henry Hurt, Chappell V.P. and Gen. Mgr. • Pat Rolfe, Intersong V.P. • Celia Hill, Gen. Prof. Mgr. • Charlene Thompson, Office Mgr.

New York

NASHVILLE  
21 Music Circle East

Los Angeles

Toronto

Polygram Companies



# Modern Art

From *Beserkley*  
"Home of the Hits"



*"I told you as soon as Greg saw this one he would want it for the album cover."*

**NEXT OF  
KIHN**  
JBZ-0056

The  
*Greg  
Kihn  
Band*

*Beserkley*  
"Home of the Hits"  
Distributed by Janus Records  
a division of the GRT Record Group  
Also available  
on  
 



**CARPENTERS**  
**“I BELIEVE YOU”**<sup>AM 2097</sup>  
**THE NEW SINGLE.**  
**ON A&M RECORDS**

Produced by Richard Carpenter  
Associate Producer: Karen Carpenter



Management: Jerry Weintraub/Management 3  
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# Label Management & Moves

• Continued from page 25

that title in November 1974, after being president; while Jerry Greenberg was raised to president from vice president and general manager.

Atlantic has previously had a triumvirate system, as Greenberg points out. "When I first came to the company," he says, "it was run by Ahmet and Nesuhi Ertegun and Jerry Wexler. Now it's that way again with Ahmet and me and Sheldon Vogel, our executive vice president who handles financial administration."

Greenberg notes that he and Ertegun both specialize in a&r. "My main function," he states, "is looking for acts and keeping good relations with the acts that are here."

"Ahmet and I have always divided the responsibilities," Greenberg adds. "I talk to him almost daily so he knows what's going on here first-hand. He'll call me from Turkey or Spain or wherever he is and we'll bounce the day-to-day problems off one another."

"I think if he had to go away for a month and I had to handle his load, I could, and vice versa. A collapse would not occur."

Greenberg agrees that this phenomenon is related to the rise in the number of vice presidents. Atlantic now has 13 vice presidents not counting the presidents of its two owned labels, Atco and Cotillion. "You have to elevate your good people," he summarizes.

Motown has also had a chairman for the past five years. In January 1973 Berry Gordy formed Motown Industries and became its board chairman and president, while Ewart Abner succeeded him as president of Motown Records. Abner left the company a couple of years ago and is now consultant to Stevie Wonder.

When Abner left the label, Gordy briefly filled in as Motown Records president before being succeeded by Barney Ales, who is also a vice president of Motown Industries.

According to Michael Roshkind, vice chairman of the parent firm, the present structure reflects both the growth of the industry "as well as Berry Gordy's own lifestyle and his pattern for enjoying life."

"Berry Gordy is an enormous success," Roshkind observes, "and wants to do what he wants to do when he wants to do it. He loves motion pictures and wants to devote part of his time to that."

Roshkind, who was vice president, public relations for Motown Records before becoming the parent firm's vice chairman, works with Gordy in all Motown activities: records, motion pictures/television and publishing. Ales concentrates on all phases of the record operation.

At Casablanca Records and FilmWorks, Neil Bogart has served as president since his Casablanca Records merged with Peter Guber's

FilmWorks two years ago. Guber is chairman of the board.

Bogart says he is responsible for the record operation while Guber oversees the film division, but he stresses that they work hand-in-hand on all projects. "We consult with each other before any major decisions are made," he notes, "and we share creative and administrative functions equally."

As president of the parent firm, Bogart also deals with book and music publishing and motion pictures/tv in addition to records. Larry Harris, senior vice president and general manager of the record label, and Bill Tennant, president of the film division, deal exclusively in those areas. "Thank God It's Friday," "The Deep" and "Midnight Express" are the film division's three releases to-date.

Another top independent label, A&M, adopted the chairman structure a year ago when Jerry Moss was upped from president to chairman, Herb Alpert from executive vice president to vice chairman and Gil Friesen from senior vice president to president.

According to Friesen, he concentrates on the day-to-day operation of the label while Moss is more concerned with future growth and talent acquisition. "My taking the presidency allowed Jerry to move more freely," notes Friesen.

Part of the reason for this hierarchy, according to Friesen, is that "record companies have become more highly organized organisms."

Jerry Moss notes that now that he has been relieved of the day-to-day administrative functions at A&M, he is able to spend more time with artists, managers and producers and is able to work more closely with Kip Cohen, the label's vice president, a&r.

Moss explains, "It's difficult when you have 14 or 18 people reporting directly to you."

He adds that he should have made Friesen president three or four years ago, but had reservations about becoming chairman. "I've always hated the title," Moss says. "The prototype of a chairman is always a guy who comes to meetings and makes speeches to the stockholders once in a while, so I've never regarded a chairman as a really active chief executive type."

"But two years ago it occurred to me that people I respected who had that title, like Mo Ostin and Ahmet Ertegun, lived that role quite usefully and actively, so I decided to create more visibility for Gil and I moved on to become chairman."

Moss notes that Alpert also plays a key role in marketing and financial meetings in addition to performing with Hugh Masekela and producing his wife Lani Hall. Alpert previously produced two albums with Gato Barbieri.

## Inside Track

Is Casablanca Records' Neil Bogart readying a couple of label additions to be helmed by top executives within the label? ... Possibility is good that Ray Anderson, presently division vice president, promotion, RCA, Los Angeles, will be out at the label by year's end. He has been huddling with Bob Summer, label president, about moving to New York, a move he is fighting. There's also speculation that RCA is discontinuing the post Anderson now occupies. Mike Abramson, too, now director of national promo, may move into another area of the company—but not Grunt as has been widely gossiped. In the interim, Joshua Blardo and Margo Knesz, national directors, albums and singles, respectively, carry on.

Inglenuok Wines has informed the Concord Jazz Summer Festival that it will provide \$25,000 subsidization again next year for the California pavilion's bash weekends. It helps replenish a coffer sorely tried by the fund cutoff occasioned by Proposition 13. ... A coalition of three Ann Arbor, Mich., record/tape stores, University Cellar, Inc., Schoolkids Records and Liberty Music, is overtly opposing the \$8.98 album price boost. Spokesman Steve Weinberg of Cellar says each will display new \$8.98 titles together under a sign explaining their position. ... Novice p.r. director Oscar Arslanian of Capitol Records sent out a Halloween promotion kit containing mask, pumpkin sucker and single to highlight the "Gentle Giant" album release.

Chrysalis nabs its first No. 1 single on the Hot 100 this issue with Nick Gilder's "Hot Child In The City," which is also its first top 10 hit. ... Burt Stein and Marty Schwartz of Elektra/Asylum's national promo corps enlisted five FM outlets, WIQQ, Philadelphia; WABX, Detroit; WHSS, Washington; WXRT, Chicago, and WKLS, Atlanta, to hold invite-only listening sessions in their towns for the late Jim Morrison's "An American Prayer" waxed shortly before his 1971 death. ... Terry McEwen of London Records confirms the discussion of a possible worldwide distribution deal with CTI Records. 'Tis said Motown will continue to handle Grover Washington Jr. ... Over a dozen participants in the recent weekend palaver between MCA and Infinity Records, at the Century Plaza are bedded with a mysterious flu-like ailment. And Infinity's Ron Alexenburg is insuring that he can mesmerize staffers in 28 offices simultaneously by installing an intercom system that enables him to punch a button and the new release is played throughout the HQ.

Is ABC-TV molding a 90-minute special, called "Heroes Of Rock 'n' Roll" under the aegis of Andrew Solt and Malcolm Leo, featuring clips of Bob Dylan, the Beatles, Elvis, the Starship, Elvis Costello and Bruce Springsteen? ... "My relationship with RCA has been a long and rewarding one and any rumors that I am signing with another label are completely false and erroneous," David Bowie says from London. ... Atlantic Records gifted each member of Yes with a Honda motorcycle to mark the 10th anniversary of its union. ... Macey Lipman of merchandising fame has a one-man oils show at Anhalt/Barnes gallery, Los Angeles. Self-taught, Lipman does his imaginative oils from photos of the locales he is painting. ... BMI's Los Angeles office isn't wasting time organizing its softball team. It sent out a notice last week that Sarah McMullen or Doug Davis are scheduling games. What happened to football and basketball seasons? ... NBC-TV's Los Angeles outlet filmed footage last week at the Nehi Distributing/

Peaches base in West Los Angeles. ... Cynthia Bowman of Jefferson Starship's crew denies Grace Slick is saying goodbyes, contrary to the report in Track last issue. ... Company leased cars were withdrawn recently for executives at Motown label, Los Angeles. ... Ask Bud Daily of H. W. Daily Inc., Houston indie label distrib citadel, to send you a copy of the Sept. 26 sardonic letter he sent out to suppliers. It's a devastating zing at the proliferation of company-operated conventions taking place in the industry.

John Simon Ritchie, known as Sid Vicious of the Sex Pistols, is free in Gotham City on \$50,000 bail, following his arrest Oct. 12 in connection with the stabbing death of his girlfriend, Nancy Laura Spungen, at the Chelsea Hotel. Assistant District Attorney Kenneth Schachter will present the case before a grand jury this week and is expected to ask for an indictment charging Ritchie with second degree homicide. Maximum penalty is 25 years to life in the slammer. ... Mercury recently redesigned and cover of the Ohio Players' "Jass-Ay-Lay-Dee" album so that the svelte chick on the cover would have darker flesh tones. The act felt she looked too white-skinned on the original. And now they have ankled the label to go with Arista. ... Are storage warehouses in major cities finding more inquiries about the cost of harboring skids of unopened albums under their roofs? ... CBS Records going the album route as did Casablanca Records several years ago to get data on record buyers. Inserted with new albums are "Record Rater" cards which ask the buyer to rate the album's selections and ask the buyer his favorite radio stations, magazines and newspapers and tv shows, plus demographics data questions.

Leftovers from the budget tapes & records convention, Seattle: Phil Lasky, the president of Budget, the franchisor, and PJL and Danjay One-Stops, Seattle and Denver, respectively, celebrated his 71st birthday Oct. 5 with A&M Records presenting him with two cakes. ... MCA Records presented a revised film, which promised new Elton John, Roger Daltrey, Tanya Tucker and Olivia Newton-John albums before Christmas. ... Jack Warfield, Western regional rep for DG and Philips, really got into his half-hour rap with Budget owners and managers. He dragged a chair into the midst of the seating area and held an excellent impromptu on how to sell classics. ... Evan Lasky said chances are good that the 1979 Budget convention will consolidate the Denver and Seattle franchises, with Los Angeles holding the strongest allure as 1979 convention site.

EMI Audio/Visual Services is in the first stages of a major catalog of videocassette programs for the U.K. early next year, Don McLean revealed at the International Tape Assn. seminar in New York last week. It will include movies, television specials and a small amount of original material with such music offerings as "Christmas Carols From Cambridge." About 200 titles from other sources are available in Britain now, typically \$60 for an hour program. ... The Maganavox demonstration at ITA of its videodisk player built for the joint Philips/MCA venture set for launch in December in the U.S. was embarrassing to all concerned. Company reps brought along only a one-sided, 30-minute disk for demo purposes and couldn't answer the simplest questions about audio specs or other key information on the disks being produced by MCA, which chose not to participate. No hour-per-side disk—which loses the special freeze-frame, slow and fast motion, and reverse features—was shown.

## FCC Move May Slow AM Stereo OK

• Continued from page 1

"concerns" and "doubts" includes need for more information on how AM stereo can provide high quality service with the least possible degradation of the present monophonic AM service.

Also, the FCC says reduced channel spacing in the future must not be foreclosed by the adoption of AM stereo standards.

This same warning was also mentioned by FCC engineers as a deterrent to an FM quadraphonic service. (The engineering report on FM quadraphonic service will not be out for another week or two, FCC staffers say.)

There is an international aspect that is also bending the FCC to "go slow." Again, the problem is caused by the possibility of the narrowed bandwidth in the future.

"We do not believe it is in the public interest to finalize AM stereo standards based on the 10 kHz channel spacing if a change to 9 kHz is contemplated," the FCC says.

The FCC says it might be safer to delay saving costs to manufacturers and consumers, if a bandwidth change renders AM stereo equipment obsolete.

The Commission has a series of sharp questions for the five systems competing to be chosen as the standard for a new AM stereo service.

Additionally, the commissioners (translate engineers) are not altogether satisfied with the industry/broadcaster committee's receiver-compatibility tests, and other "performance inconsistencies."

The Commission wants updated cost estimates for conversion from monophonic to AM stereo receivers in providing the additional audio channel and loudspeaker. Motorola has estimated the price increase to be between 25% and 70%.

The price increase would come down to between 10% and 35% when an AM-FM stereo receiver is redesigned, since no additional audio channel or speaker is needed.

But the FCC wants more figures

from the systems on all price differentials involved for sets and parts to manufacturers and consumers.

Comments are due to Dec. 29, 1978, and replies by Jan. 31, 1979, but it is virtually certain that extensions will be asked on both of these dates by manufacturers and broadcasters.

## IFPI And Oord Pace Piracy Fight

LONDON—IFPI, the International Federation of Producers of Phonograms and Videograms, is stepping up its global fight against piracy. Gerry Oord, a former managing director of EMI here, is joining the organization to help on this front.

He will work in the legislative area and also seek to get additional funding from major publishing companies, music industry associations and societies to support continuing campaigns.

## Executive Turntable

• Continued from page 6

### Related Fields


Jim Parks promoted to assistant general manager, Technics and Home Audio division, Panasonic, Secaucus, N.J. He was formerly Technics national sales manager. ... Al Bedross promoted to national videotape sales manager for the magnetic tape division of Fuji Photo Film U.S.A., New York. He had been Eastern region manager. ... Cedric Bastiaans appointed director of the newly created applied research and advanced development group at JBL, Inc., Northridge, Calif. He had been manager of engineering systems. ... Recent appointments at Nashville's Top Billing, Inc. include Susan Roberts to the special services division and Raymond Hicks joining as booking agent. Roberts was with MCA Records, Nashville staff, as director of artist relations and publicity, while Hicks comes from Mel Tillis Enterprises.

### Marketing

Art Miller, formerly ABC Records branch manager in Los Angeles, moves to New Dawn/Eucalyptus in Seattle as vice president and general manager.



*From Queen's forthcoming album, "JAZZ"*

A QUEEN/ROY THOMAS BAKER PRODUCTION ON ELEKTRA RECORDS. 

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ULIUBER 28, 19/8



**é-lan** (ā-län') *n.* vigor, spirit, or enthusiasm typically revealed by assurance of manner, brilliance of performance, and liveliness of imagination...

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