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Pop Promo Films Rating Home Box Office Shots

By ADAM WHITE

NEW YORK—Home Box Office, the payable television network which reaches into more than one million homes, is screening short films of prime recording acts furnished by labels from footage shot for in-store and other promotional uses.

The program, part of new developments at the Time Inc. subsidiary, has the active participation of three record companies at present.

They are A&M, Elektra/Asylum and Warner Bros., supplying films by acts such as Chuck Mangione, Queen, Andrew Gold, Leo Sayer, Bruce Roberts, Debby Boone, Carole Bayer Sager, Rita Coolidge and Candi Staton.

The move signals increased commitment by the labels to this video medium, and to the extra promotion mileage it offers. Home Box scheduling director Jim English expects to recruit more companies in the coming months.

Home Box Office is the nation's largest pay tv network, serving more than 500 cable television affiliates in 47 states. It delivers a fully formatted package of movies, sports and entertainment specials, adjusted for local time zones, to its cable and multipoint distribution service affiliates.

Its audience is primarily in the 29-45 age group, and more than 50% have \$22,000 a year incomes. Furthermore, firm's research claims

(Continued on page 84)

Active Role For Pools At Fifth Disco Forum

NEW YORK—Billboard's International Disco Forum V is scheduled for Feb. 26-March 1, 1979, at the New York Hilton hotel here and is being billed as a summit meeting of the disco industry.

According to Bill Wardlow, Forum director, the conference will look ahead to disco's growth and its related problems in the 1980s. The key question that will be asked of industry experts sitting on the various panels is whether the current post-"Saturday Night Fever" boom will burst or grow.

Wardlow also says disco record pools around the country will be encouraged to play a more active role in the structuring of certain conference activities. Special emphasis will be placed on growth, structure and other problems facing the pools in their role as intermediary between record labels and the disco deejays.

Letters to the heads of the pools soliciting their involvement on the Forum's advisory committee will shortly be distributed.

The agenda for the four-day confab will in-

(Continued on page 65)

UNESCO HOME DUBBING VERDICT

Urge Royalty Fee On Tape And Recorders

By PETER JONES

LONDON—A royalty on recording equipment and on blank audio and audio/visual tapes is the best way to compensate owners of copyrights, including authors, performers, composers and producers for damage caused to their interests by home taping. This verdict came as a result of meetings Sept. 13-20, in Paris, under the sponsorship of UNESCO, the World Intellectual Property Organization and the International Labor Organization, attended by delegates from around the world.

The decision, claimed here as a great success for IFPI, the International Federation of Producers of Phonograms and Videograms, followed an investigation of all legal problems arising from public and private use of video-cassettes and similar product.

Involved were subcommittees of the International Union for the Protection of Literary and Artistic Works (Berne Union), the Intergovernmental Copyright Committee, and the Intergovernmental Committee of the Rome Convention for the Protection of Performers, Producers of Phonograms and Broadcasting Organizations.

IFPI was among the 11 other international non-governmental organizations present.

Gillian Davies, IFPI assistant director general, based in London, says "It is particularly satisfying that the subcommittees decided that the conclusions of the previous 1977 working group, plus their own deliberations, should be

(Continued on page 71)

Pickwick Bowing Chi Superstore In March

By ALAN PENCHANSKY

CHICAGO—Pickwick International is opening an 18,000 square foot superstore here in March of 1979—a location president Chuck Smith calls a "merchandising laboratory."

The superstore, to be located at the sprawling retail-dominated intersection of Harlem and Forest Preserve Drive, is viewed by local suppliers as one of the best in the city.

The opening will be in the Norridge Commons Shopping Center, recently built on a former drive-in theatre site which Korvettes once negotiated for.

Smith says the company is "taking one metropolitan location and trying merchandising

(Continued on page 88)

AT&T AND PBS ACT

More Stereo TV Simulcasts Possible For Music Shows

By STEPHEN TRAIMAN

NEW YORK—Prospects for a greatly expanding number of television stereo simulcasts next year are heightened by recent action of AT&T and continuing progress at the Public Broadcasting Service.

Commercial stereo tv is still some years away, spokesmen for both agree, but the potential for more music programming, and growing support from tv set manufacturers, could move up the Federal Communications Commission timetable for approval of "live" stereo broadcasts.

Meanwhile, AT&T's recent filing of a construction application with the FCC Common Carrier Bureau, and subsequent filing of a new tariff schedule later this fall, will clear the way for transmission of two 15 kHz audio signals to all commercial tv stations.

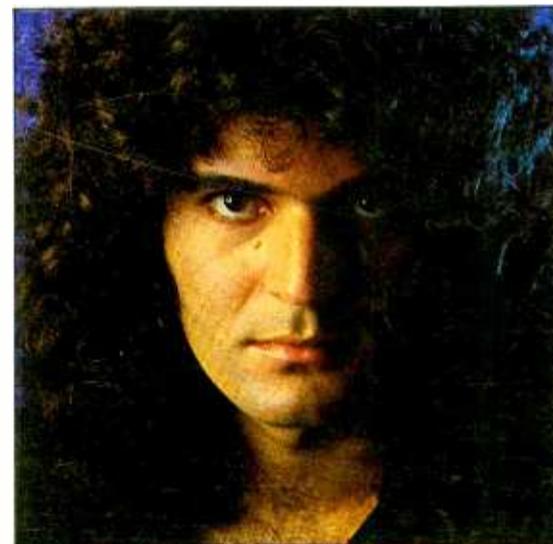
These, in turn, can link with local FM radio outlets for stereo simulcasts of virtually any program desired, rather than the relatively limited number of national simulcasts available till now—virtually all on the PBS network.

At the same time, the PBS network of some 165 public tv stations will be on satellite transmission by year end, with the first 65 already on order for the DATE decoder that will enable them to receive multi-channel transmissions by next spring.

(Continued on page 58)



With a widely acclaimed debut album behind them, Baby Grand has now recorded ANCIENT MEDICINE (AB 4200), a stunning album filled with brilliant songs and unlimited rock energy. ANCIENT MEDICINE will be a major breakthrough for one of the year's biggest rock and roll discoveries, Baby Grand. On Arista Records and Tapes. (Advertisement)



In what could be the biggest breaking news story of the year at A&M, the new GINO VANNELLI album "BROTHER TO BROTHER" (SP 4722) is currently being launched into the stratosphere by his new single "I JUST WANNA STOP" (AM 2075, written by Gino's brother Ross). Any way you look at it Gino's time has come. ON A&M RECORDS & TAPES

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COPYRIGHT OFFICE TACKLES MECHANICAL ROYALTIES

WASHINGTON—The Copyright Office is again tackling the bitter controversies between record companies and music publishers over rules for the compulsory licensee's privilege of holding mechanicals in reserve funds and accounting procedures.

The Office has proposed slight changes in the currently operative "interim" rules in effect since Jan. 1, 1978. The new revised interim rules, published Sept. 29, 1978, in the Federal Register, will take effect Oct. 29, 1978.

More dramatically, the Copyright Office will hold a new-style adversary hearing on the rules (similar to the innovative type devised by the Copyright Royalty Tribunal), Nov. 28 and 29 in its Crystal City headquarters in Virginia.

Comments on the new interim rules are invited, and at the hearings, witnesses will be allowed to cross-examine each other on the inevitably controversial comments. The Copyright Office has laid down strict ground rules to keep matters from getting out of hand at the hearings.

Requests to be an initial witness, or a "cross-examining" witness, or both, should be written

or phoned to the Office of the General Counsel, Jon Baumgarten.

The "amended interim" regulations for compulsory licensee recorder of music affirm the one-year period allowed for them to maintain reserve mechanical funds against returns in the earlier interim rules.

Within one year after the date of a shipment, all recordings made under the statutory license must be considered "permanently" parted with, and mechanical royalty on them must be paid to the copyright owner.

The revised interim rules dropped a highly controversial use of Internal Revenue Service standards to determine when a recording is considered a "recognized" sale, requiring payment of royalty with the current month's statement.

The IRS approach would have unfairly tagged all shipments of the compulsory license product as "sold." This method is wholly unsuited to the record industry's practice of overshipping for promotion, with subsequent hefty returns on which no royalty would be due.

Although few recordings are made under statutory licensing, the terms and regulations

for compulsory licensing have a powerful impact on the private dealings of music publishers and record companies.

The copyright law permits anyone to record nondramatic, copyrighted musical works once a negotiated recording is released. The statutory mechanical rate is 2¼ cents per tune.

After examining comments on its first interim rules, the Copyright Office says it will keep the one-year outside limit on reserve funds. The six-month period urged by music publishers is too short, and the three-year span asked by the record industry is far too long, the Office believes.

The 1976 Copyright Act calls for payment of compulsory licensing royalties only on recordings "permanently" relinquished or distributed (sold), with statements of account due monthly and annually to the copyright owner.

The Copyright Office defines the "permanent" relinquishing as when the record is "recognized" as sold by the licensee, or in accordance with generally accepted accounting principles, whichever would come first.

(Continued on page 98)

Reserves, Accounting Evoke New Proposals

Hearing On Situation Slated For Nov. 28-29

By MILDRED HALL



Billboard photo by Charles Gerretsen

NUMBER ONE—President Jimmy Carter is presented a special Billboard Number One award for his support of popular music by the magazine's associate publisher Bill Wardlow. The presentation was made following a performance by the Atlanta Rhythm Section on the White House lawn Sept. 25. Looking on is the band's manager, Arnie Geller.

BENELUX & SCANDINAVIA

RCA Subsidiaries In 1979 In Europe

By JACK TESSLER

NEW YORK—RCA Records International will establish subsidiary operations in Benelux and Scandinavia during 1979, Arthur Martinez, vice president of the division reported to a gathering of the company's subsidiaries and licensees at the three-day international convention held recently in Lisbon at the Ritz Hotel.

Accelerated worldwide growth, a multimillion-dollar commitment for artist acquisition and development, and the most aggressive licensed repertoire acquisition program in the company's history were the objectives set forth at the meeting. A major purpose of the gathering was to re-establish a sense of fraternity among the international members of a company which has undergone several major upheavals in the past 16 months.

The group was informed that under the direction of Kelli Ross, division vice president, international creative affairs, artists would be signed for worldwide distribution, as

were Average White Band and Melanie, or, if need be, territory by territory. This would, of course, supplement the flow of U.S. product.

The major investment plan now being implemented to develop a broader artist roster will be comple-

(Continued on page 72)

Top Labels Waffling On \$8.98 Album

By JOHN SIPPEL

LOS ANGELES—The possible flow of more \$8.98 suggested list LPs, following the Friday (13) Steve Martin album release is getting mixed reviews from industry accounts. Labels queried as to their own plans for \$8.98 titles deny such a move is imminent.

Except for CBS Records, which offered no comment, Capitol, United Artists, Chrysalis, Cream, RCA, WEA, Polygram Distributing and MCA say no \$8.98 albums are on the blueprint board.

Warner Bros.' \$8.98 release is Martin's "Wild & Crazy Guy."

"I've got mixed emotions about it," Joe Bressi of Stark Record Service, N. Canton, Ohio, says. "There's a lot of talk about wage and price controls coming. Perhaps it's being done to set a precedent. The demand for records is stripping the supply."

Bressi recalls that when the boost to \$7.98 for albums occurred early this year, some of the first releases, like Queen, suffered from the additional dollar bite.

But within 60 days, the record-buying public seemed conditioned to the hike, he adds. Unit sales were daunted at the start, but now "multiple unit sales are fantastic," Bressi says.

On the up side, Bressi notes that if the price hike were accepted, dollar volume would mount and present inventories would appreciate.

(Continued on page 88)

Broadway Shows No Lure To Big Labels

By RADCLIFFE JOE

NEW YORK—Despite big boxoffice successes enjoyed by Broadway musicals in the last two or three years, major record labels are still maintaining their traditional cautious approach in committing themselves to any form of involvement with the world of the show tune. Unfazed by such monster award-winning productions as "The Wiz," "Chorus Line," "Annie," "On The Twentieth Century," "Dancin'," "Ain't Misbehavin'," and "I Love My Wife," the labels, with the exception of Warner Bros. and RCA Records, have made no overt efforts to either become financial backers or acquire original cast albums rights to any of the slew of new musicals headed for Broadway this season.

FM Car Radios Stay High Priced

By DOUG HALL

PHOENIX—FM program directors who hope they can someday gain a shortcut parity with AM competition via lower FM car radio prices can forget it.

While various broadcasting industry studies have shown an AM-FM car radio can be built for only a few dollars more than an AM-only set, General Motors Corp. president A.M. "Pete" Estes says his company has no intention of reducing the vast disparity of about \$70 additional towards AM-FM and \$160 additional for AM-FM stereo so long as sales continue to climb.

While an AM costs an average of \$71, an AM-FM costs about \$140 and an AM-FM stereo costs around \$230.

Estes, who addressed the CBS Radio Network affiliates convention here Wednesday (27) says his company's marketing strategy is to sell "something that costs 50 cents for \$5."

He added, "We have to price to

(Continued on page 84)

RCA Records has contracted for cast rights to "Sweeney Todd," a musical about a demon barber of Fleet Street, London, due on Broadway later this season. The label has also invested in the show.

Warner Bros. Records has picked up the original cast album rights to the stylish new musical, "Eubie."

However, even as the record labels drag their feet, an increasing number of film producers are reportedly looking to Broadway for material, and Broadway producers are exulting over this, as a film pact usually assures greater financial security than a record deal.

Still, staging the Broadway musical is big business, requiring huge financial commitments, and behind-the-scenes, covert negotiations between labels and show producers go on almost as a matter of routine.

Among the big new musicals

(Continued on page 22)

SESAC Expanding Nashville Presence With Pop Wing

By GERRY WOOD

NASHVILLE—Following the trend toward the multi-format expansion of the Nashville music industry, SESAC will create a pop music division in its office here.

The pop operation will be headed by Jim Black, who will continue to spearhead SESAC's gospel music division. With Brad McCuen, as director of country music, the new SESAC alignment gives the performance rights organization a three-pronged thrust into country, gospel and pop out of Nashville.

Some of our publishing affiliates are interested in branching into the pop field," states Black. An increase in the amount of Nashville writers capable of penning pop songs and the surge in crossover records were other factors behind the decision, according to Black.

Black and McCuen also cite SESAC's new directions under the presidency of Norm Weiser, including the establishment of a West Coast office, as reasons why the Nashville pop move is being made.

"There's a lot happening within SESAC, as well as within Nashville," comments Black.

Black is on the lookout for new writers with pop material that can be taken to established SESAC publisher affiliates or to those who can open such firms. He will continue to lead the organization's strong gospel movement.

"You could have been arrested here in 1970 if you admitted you liked pop music," cracks McCuen. "But the weather has changed and

the younger music executives are making Nashville truly a total music city."

SESAC pop material out of Nashville can also be sent to New York or Los Angeles to be worked, claim the SESAC executives. A Nashville pop writer-publisher has already been lined up with a potential major record deal in New York through the new setup.

"SESAC has taken a new attitude toward the whole music industry,

(Continued on page 67)

OCTOBER 7, 1978 BILLBOARD

NPR's Chieftain Questions Radio Deregulation Mankiewicz Warns Of Its Pitfalls

By MILDRED HALL

WASHINGTON—Music format competition by commercial radio stations in most markets would narrow down to middle-of-the-road versus hard or soft rock, if the Van Deerlin bill totally deregulates radio, in exchange for payment of a spectrum fee.

This was the view of Frank Mankiewicz, president of National Public Radio, testifying at the final round of hearings on the Van Deerlin (D-Calif.) Communications Rewrite bill.

If the bill were passed, public radio would have to provide listener segments with classical, jazz, bluegrass and other music, as well as fill in the public service programming no longer required of the commercial radio stations.

Mankiewicz said the concept of freeing programming from government regulation is fine, and NPR would be willing to fill the programming gap. However, the public broadcast funding in the bill provides none of the "advanced assurance" so vitally necessary to program planning.

This point was made many times by more than 40 witnesses speaking on behalf of the public broadcasting system. They found the bill as presently written, over-regulates and under-funds public broadcast programming and station operation.

Music on public television would also suffer great loss under the bill. Public broadcast of live music programs like "Live From Lincoln Center," performances of opera and symphony and other fine music specials are sponsored by corporations and foundations.

Such music programs could not reach the television public under the shaky funding structure in the proposed legislation, without corporate or other underwriters, an Exxon executive testified.

Ford Foundation president McGeorge Bundy and advisor Fred Friendly also expressed the same view. They frankly urged more of such publicly acknowledged sponsorship, to underwrite more American productions on public tv—using American artists and composers.

Public radio spokesman for both NPR and individual stations said their present funding is steadily improving, and comes from a wide variety of sources in the government and the private sector.

Also, NPR witnesses said public radio is at a crucial stage of advancement now. It is anxious to move ahead into a highly promising high fidelity future, with satellite net-

(Continued on page 88)



MORE GOLD—Natalie Cole, holding son Robert Adam Yancy, receives gold disks for "Natalie... Live!" after a set at Los Angeles' Universal Amphitheatre. The gold album marks the fifth for the three time Grammy winner. Flanking the songstress are, left, Larkin Arnold, vice president of Capitol's soul division, and husband Marvin Yancy.

FIRST IN THE WEST

Bar Coding Of Product Begun By Pacific Arts

By ED HARRISON

LOS ANGELES—Michael Nesmith's Carmel-based Pacific Arts label will join the first companies to bar code albums, tapes and cassettes. Jazz line Inner City was the first company to go with bar coding several months ago.

Nesmith's initial album containing the Uniform Pricing Code will be PAC7121 by the Pacific Steel Company which will be released within two weeks.

The code will be placed on the right hand corner of the album with the stripes horizontal to the edge of the record.

The bar coding will allow for tighter inventory control and more efficient computation of artist royalties. States Nesmith: "We don't want to let the records look like a can of soup, but bar coding is a small compromise if it puts more money into the artist's pocket."

"If retail people can get a wand, it will provide us with the ability to pay royalties on records sold in a matter of days."

Pacific Arts is also in the process of developing a computer system that will have promotion and sales terminals which will allow for the tracking of records and inventory.

"We'll be able to track our records and inventory and keep on top of where the activity is and where the weak spots are on a daily basis," Nesmith says.

According to Nesmith, the

Recording Industry Assn. of America suggested placing the code on the end of the box of 8-track tapes and on the narrow end of cassette boxes. All catalog product will also be coded.

"Maybe by us using bar coding the major labels will realize it's not dark magic and it doesn't ruin the graphics. The longterm benefits far outweigh the detriments. Hopefully the rest of the industry will follow through within 1½ years," says Nesmith.

Pacific Arts is a full-line record company with 21 titles in its catalog. Incorporated in October 1974, the

(Continued on page 91)

In This Issue

CAMPUS.....	46
CLASSICAL.....	66
COUNTRY.....	67
DISCOS.....	63
GOSPEL.....	54
INTERNATIONAL.....	71
JAZZ.....	39
MARKETPLACE.....	80, 81
RADIO.....	32
SOUL.....	48
SOUND BUSINESS.....	47
TALENT.....	40
TAPE/AUDIO/VIDEO.....	58

FEATURES	
Disco Action.....	64
Inside Track.....	98
Lifelines.....	91
Stock Market Quotations.....	8
Studio Track.....	47
Vox Jox.....	34

CHARTS	
Top LPs.....	94, 96
Singles Radio Action Chart.....	26, 28
Album Radio Action Chart.....	30
Boxoffice.....	42
Bubbling Under	
Top LPs/Hot 100.....	38
Gospel LPs.....	54
Jazz LPs.....	39
Hits Of The World.....	77
Hot Soul Singles.....	48
Latin LPs.....	78
Soul LPs.....	53
Hot Country Singles.....	68
Hot Country LPs.....	70
Hot 100.....	92
Top 50 Easy Listening.....	38
Rack Singles/LPs Best Sellers.....	38

RECORD REVIEWS	
Audiophile Recordings.....	61
Album Reviews.....	82
Singles Reviews.....	86
LP Closeup Column.....	88

Executive Turntable

Record Companies

Iry Biegel becomes vice president and general manager of East Coast operations for Casablanca Record and FilmWorks, Los Angeles. In addition he will join Casablanca's executive committee. Basing in New York, Biegel was a partner and executive vice president with Millennium. . . . Frank Jones, vice president and general manager of Capitol Records country division, has resigned in Nashville. Jones joined Capitol five



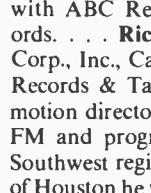
Biegel

years ago after a long tenure with CBS Records, first in Canada and then Nashville. Jones, also chairman of the board of the Country Music Foundation, intends announcing future plans shortly. . . . At Capitol's Los Angeles headquarters, Larkin Arnold, vice president of the label's soul division, will resign after nine years with the firm. He is moving into a similar post at Arista. . . . Maria Polivka appointed national album director for 20th Century-Fox Records, Los Angeles. Before coming to the label, she had been national singles promotion director at Jet Records. . . . Gregg R. Hamilton becomes senior planning analyst, business development, CBS Records, New York. He was most recently with the Columbia House division where he was an analyst in the management services department. . . . Jock McLean named director, artist development, East Coast, for Columbia Records, New York. He joined the label in 1975 as manager, artists services. Also, Jim Fishel appointed associate director, contemporary music, East Coast, a&r, Columbia Records. Most recently Fishel was manager, Columbia Records a&r, East Coast. Other CBS



McLean

appointments see Jerry Pitti named branch manager for the San Francisco market. He had been sales manager in Los Angeles. And Joe Yoppolo is appointed branch manager for the Seattle market. He had held the position of branch manager of the Honolulu branch. . . . Duke DuBois made director of national promotion at GRP Records, New York, the new Arista-distributed fusion label. He has held national promotional posts



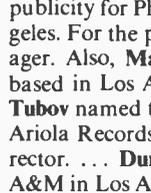
DuBois

with ABC Records, Arista Records, RCA Records and Blue Note Records. . . . Rick Orr becomes national sales manager for the Pacific Arts Corp., Inc., Carmel, Calif. He was previously director of buying of Odyssey Records & Tapes. At the same time, David Bean appointed national promotion director for the label. He was previously general manager of KZEN-FM and program director of KLRB-FM. . . . Don Rose becomes head of Southwest regional promotion for Venture Records, Los Angeles. Basing out of Houston he was program director of KAKC-AM in Tulsa. . . . Stanley Stewart appointed promotion manager in Charlotte, North Carolina, for MCA Records. He had music director at WSLB-AM in Fayetteville. Another MCA



Stewart

appointment sees Roman Marcinkiewicz named promotion manager for the Miami branch. He was a salesman in the Miami branch and replaces Brad Hunt, who is now doing regional promotion for the Southwest. . . . Chris Baca joins 20th Century-Fox Records as sales aide and merchandising coordinator in Los Angeles. Before coming to the label he had his own merchandising firm. . . . Eileen Bradley becomes national director of



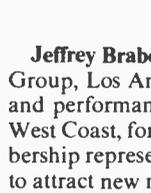
Bradley

publicity for Phonogram/Mercury Records, Chicago, and will base in Los Angeles. For the past two years she was Phonogram's West Coast publicity manager. Also, Marv Griefinger is named West Coast publicity manager, also based in Los Angeles. He had been with Wartoke Concern, Inc. . . . Pamela Tubov named to the newly created position of national publicity manager for Ariola Records in Los Angeles. She had been assistant national publicity director. . . . Durrie Parks appointed international publicity coordinator for A&M in Los Angeles. Her previous background includes public relations, advertising and record and film production. . . . Timothy McFadden appointed to manager of regional promotion for RCA Records, Nashville. He is a former music research director for WGAR-AM in Cleveland. . . . Alan Resler named to the post of manager of regional promotion for RCA, Nashville, for pop product. Basing in Cleveland, he was regional promotion manager for the Northeast for country product. . . . Beverly Paige is now general publicist, black music marketing, at CBS Records, New York, from tour publicist with the label. Marsha Diggs-Spellman named tour publicist at the unit.



Paige

Jeffrey Brabec appointed director of business affairs with Interworld Music Group, Los Angeles. He is an attorney who specializes in entertainment law and performance rights. . . . Todd Brabec named director of business affairs, West Coast, for ASCAP, Los Angeles. He joined the society in 1971 as a membership representative and has been active in many phases of ASCAP's efforts to attract new members. . . . Geri Duryea appointed a professional manager at Screen Gems-EMI Music, Los Angeles. He comes after 1½ years as professional manager at CBS's April/Blackwood Music. . . . Ray Baker named vice president and director of the professional department for Accuff-Rose Publications, Nashville. Associated with the firm since 1974, Baker is also a Nashville producer. . . . Glenn Friedman is named manager of creative affairs for Chappell's West Coast division, Los Angeles, from director of BNB Associates music publishing companies. . . . Diane M. Volpe appointed international manager for Chappell Music Co., New York. She comes from Strawberry Records where she was product manager.



Volpe

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(Continued on page 98)

FORM NATIONAL ORGANIZATION

Promo, Marketing Folk Get Together

By JEAN WILLIAMS

LOS ANGELES—The Independent Promotion And Marketing Assn. has been formed by a group of promo and marketing reps across country. The goal is to have a network of promotion reps working the same product simultaneously.

The organization was officially formed at a meeting in Charlotte, N.C., Aug. 26-27 when several independent promotion firms agreed they could better serve the record

companies by pooling their resources.

Most of the members head up their own companies in different parts of the country. It has been pointed out by one member of the group that although all members to-date are black, the organization is geared to work all product.

Home office for the group is Berkeley, Calif., where Jimmy Bee,

(Continued on page 53)



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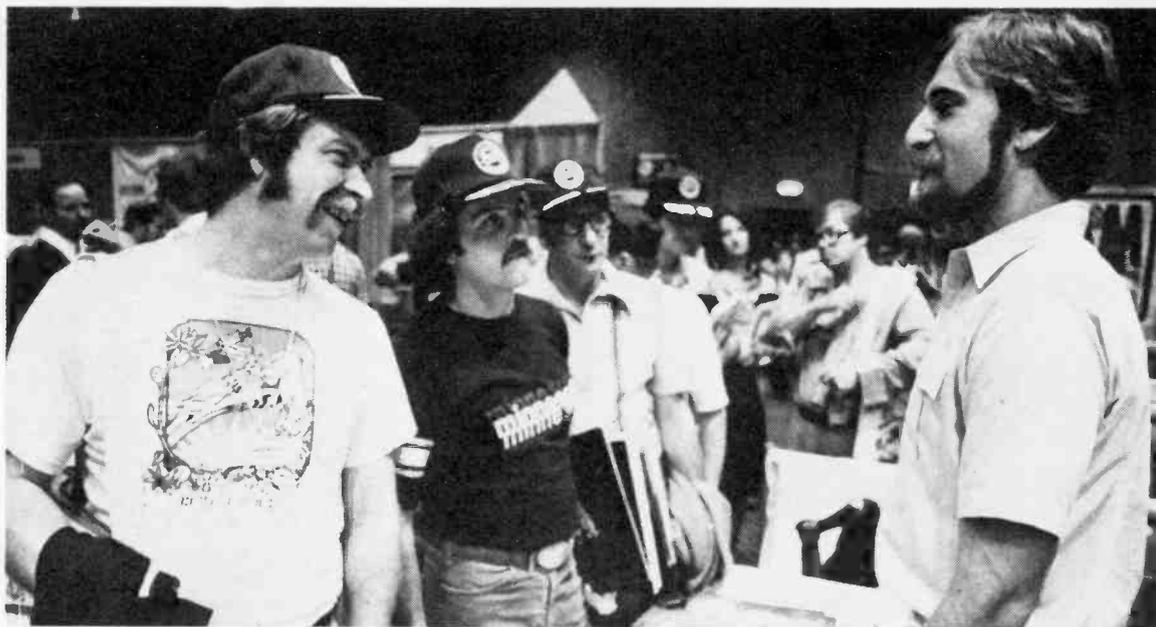
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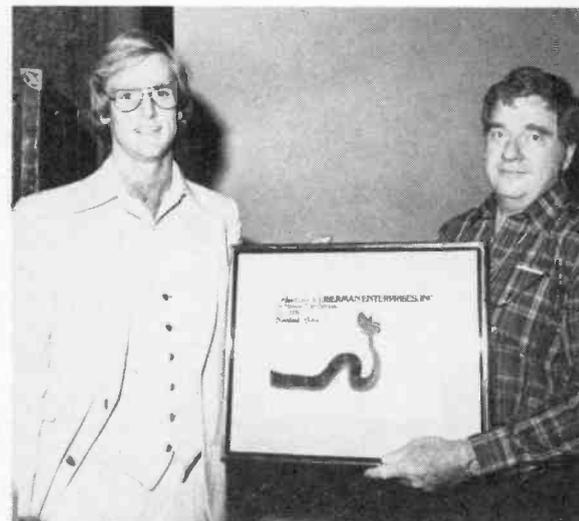
Vol. 90 No. 40



ON LINE—Lieberman sales reps line up at the Arista booth staffed by Midwest marketing coordinator Bobby Criz at Lieberman's recent sales convention. Manning display booths are more than a dozen labels and distribs, in addition to blank tape and accessory suppliers.



CASE DEMO—Peerless Case's Herb Ravis, left and Jerry Geller get an assist from David Lieberman in showing off their new three-hinge tape organizer.



Billboard photos by Alan Penchansky, Joe Gino
DISNEY SALUTE—Harold Okinow, Lieberman president, accepts an award from Steve Hoch, national sales manager for Disneyland-Vista Records. The plaque recognizes Lieberman's strength in moving children's product.

NBC's Nabob Shakeup Could Benefit 4 FM Stations

By DOUG HALL

NEW YORK—NBC's four FM stations stand to benefit the most following a major shakeup at NBC Radio. It is still too early to tell what effects the shakeup will have on programming at the four AM stations NBC owns.

Except for WNBC-AM/WYNY-FM New York, NBC's AMs and

FMs have been operating with general managers and program directors wearing two hats to direct the AM-FM combinations.

In New York WNBC program director Bob Pittman has been assisting in the programming of WYNY, an automated mellow sound facility, since the departure of Craig Simon.

WYNY is a likely candidate for major revisions since it is the weakest performer of the group. On the other hand, WMAQ-AM/WKQX-FM Chicago, enjoying the largest market shares of the group, will probably undergo little change except that the FM will get a separate management team.

(Continued on page 36)

Letters To The Editor

Dear Sir:

The Sept. 16 issue of Billboard carrying the article on the 1978 Jerry Lewis Labor Day Telethon has been brought to my attention. I must ask for a retraction to clarify the many discrepancies between the facts as you have written them and the facts as they exist.

I feel distressed at having been misquoted and the responsibilities of my job misstated.

I have enjoyed an excellent telephone rapport with Ronnie Lippen, head of publicity for the Robert Stigwood organization, and with Alan La Magna, personal manager to Andy Gibb. Ronnie Lippen contacted me July 25 to inform me that although the Bee Gees were unavailable due to previous commitments, Andy Gibb was interested in participating in the "Jerry Lewis Labor Day Telethon."

The producer/director Arthur Forrest and his entire staff were delighted to hear of his interest. In the week to follow, I finalized the details

for his appearance, transportation and hotel accommodations with Alan La Magna.

On Aug. 9 I received a call from Ronnie Lippen to inform me it was the deep regret of Andy Gibb and those representing him, that due to previous commitments of his concert tour, he would not be available for this year's show. In accepting their regrets, we extended an open invitation for an impromptu appearance in the event he should become available. We also stated we would welcome his appearance on next year's telethon.

Your sources concerning Broadway musicals are totally incorrect. The Muscular Dystrophy Assn. has a New York talent coordinator, Ann Levack, who books all New York talent including Broadway musicals. It is not my responsibility to book or censor any talent scheduled for the New York segments.

Your list of celebrities performing on this year's telethon is also incorrect, as it includes the names of three

performers who were not able to be with us this year: Paul Anka, Buddy Rich and Dionne Warwick.

I feel any reference to my marital status is unnecessary and has no bearing on my performance as the national talent coordinator for the "Jerry Lewis Labor Day Telethon."

I would like to see Arthur Forrest's position and involvement clarified. Forrest has been the director of the telethon since 1967, and has been the producer/director since 1974.

It has been a sincere effort of mine to book well-balanced entertainment to appeal to a broad audience. In keeping with this policy, I booked for this year's show: Joey Travolta, Norma Jean (disco recording star), the "Soul Train Dancers," Alan (tribute to Elvis), Tuxedo Junction and Toni Basil, for the viewing pleasure of the rock audience.

Marcy Butler-Forrest,
National Talent Coordinator
Muscular Dystrophy Assn.,
Los Angeles, Calif.



**The stars of this album are
the stars of the world's
favorite television show.**



They made the first Muppet Show original cast album a resounding success. Now they're back with "The Muppet Show 2!" It's the all-new album from the show that won this year's Emmy for best comedy/variety series.

"The Muppet Show 2"

Incredible Muppet music and entertainment from the stars of the world's favorite television show.
On Arista Records and Tapes.



2 PICKWICK LAWSUITS

Springboard Seeks \$117 Million

NEW YORK—Two suits seeking \$117 million have been brought in Newark Federal Court against Pickwick International by Springboard International Records which claims that the former has conspired to drive Springboard out of the budget disk business.

The first of the two actions, filed Sept. 21, alleges unfair competition and also names Pickwick president Charles Smith and secretary and chief legal officer George Port as defendant.

The second, filed simultaneously, alleges antitrust act violations, and also names Pickwick's parent company, American Can as defendant. Springboard contends Pickwick

presently controls some 80% of the manufacture, distribution and sale of budget records, and at least 95% of the market in obtaining licensing rights from the major record labels.

The company claims that Pickwick and its parent have "restrained and monopolized trade throughout the U.S., and have had and continued to have an injurious effect upon free competition in the budget record market."

The alleged Pickwick conspiracy, cites Springboard, was to drive the company out of the budget market, suppress and eliminate competition, and to establish and to fix artificially high prices. It further claims that "American Can has specifically ad-

vised, assisted in, encouraged and helped Pickwick carry out" the allegations.

The changes continue that Pickwick tried to corner the market in licensing rights, and to drive the plaintiff out of the cover budget LP business.

In pursuit of its action, says Springboard, Pickwick also refused to distribute or sell the company's product, depriving it of access "to the largest distribution and rackjobbing network" in the U.S., and to 24% of the nation's retail sales market.

In addition, the suits claim that Port, hired away by Pickwick to become its secretary and chief legal officer, conspired with the company and with Smith to use his (Port's) knowledge "to destroy Springboard's business and goodwill and to secure for Pickwick business, customers, trade and goodwill" of the plaintiff, and to help drive it out of business.

Perilstein Pacted

PHILADELPHIA—The First Funny Film Co. has signed composer Michael Perilstein to score its film, "Satisfaction Guaranteed." The score includes several songs, among them "Lobotomy," "Disco Pinball" and a title song for which co-producer Aileen Brown combined with Perilstein to write lyrics. Perilstein has written lyrics to all the other songs solo.

Market Quotations

As of closing, September 28, 1978

1978		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
63%	34%	ABC	8	357	55%	55%	55%	+ 1/4
43%	34%	American Can	7	84	38%	38%	38%	- 1/4
19%	9%	Ampex	13	153	16%	16%	16%	+ 1/4
4%	2%	Automatic Radio	0	12	3%	3%	3%	+ 1/4
28%	22	Beatrice Foods	10	203	26%	26%	26%	+ 1/4
64%	43%	CBS	8	144	57	56 1/2	57	+ 1/2
27%	13%	Columbia Pictures	3	172	21 1/2	20%	21	+ 1/2
14%	8%	Craig Corp.	5	28	12	11 1/2	12	Unch.
47%	31 1/2	Disney, Walt	14	277	42	40%	40	+ 1
3%	2%	EMI	6	32	3	2%	3	+ 1/4
26%	8%	Gates Learjet	11	32	25%	24%	25	Unch.
16%	11	Gulf + Western	5	256	14%	14%	14%	+ 1/4
24%	9%	Handleman	9	76	19%	19%	19%	+ 1/4
6%	3	K-tel	12	12	4%	4%	4%	- 1/4
6%	3%	Lafayette Radio	0	37	4%	4%	4%	- 1/4
40%	22%	Matsushita Electronics	12	9	40	40	40	+ 1
60%	32%	MCA	9	439	51%	50%	51%	- 1/4
60%	26%	Memorex	9	239	49	48%	48%	+ 1/4
66	43	3M	14	668	59	58%	58%	+ 1/4
54%	35	Motorola	12	203	45%	45%	45%	- 1/4
34%	24%	North American Philips	7	29	32	31%	31%	- 1/4
18%	10	Pioneer Electronics	14	5	18%	18%	18%	- 1/4
32%	6%	Playboy	38	207	25%	24%	25	+ 1/4
33%	22%	RCA	8	638	29 1/2	28%	29 1/2	+ 1/4
8%	6%	Sony	16	41	8	7%	8	Unch.
13%	9%	Superscope	0	26	10%	10%	10%	Unch.
34%	14%	Tandy	10	1304	28 1/2	27%	28 1/2	+ 1/4
9%	5%	Telecor	7	67	9%	9%	9%	+ 1/4
9%	2%	Telex	15	222	7%	7%	7%	+ 1/4
6	1%	Tenna	0	84	4%	3%	3%	- 1/4
19%	12%	Transamerica	6	423	18%	18%	18%	Unch.
40%	20%	20th Century	4	196	34	33%	33%	- 1/4
57%	29%	Warner Communications	9	83	49%	48%	49	+ 1/4
19%	11%	Zenith	37	281	16%	16%	16%	+ 1/4

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO	-	5	2 1/2	3 1/4	Koss Corp.	25	30	7 1/2	8
Electrosound Group	8	39	7 1/4	7 3/4	Kustom Elec.	-	32	2 1/2	2 1/2
First Artists Prod.	9	150	8	9	M. Josephson	8	75	15 1/4	16
GRT	-	79	2	2 1/2	Orrox Corp.	-	57	3%	3%
Integrity Ent.	12	107	5%	6%	Recoton	12	2	3 1/2	4
					Schwartz Bros.	5	6	3%	4%

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

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Off The Ticker

Ampex Corp. reports a 35% increase in earnings before an extraordinary item for the first quarter ended July 29, and a 23% revenues gain for a new high in that period. After-tax earnings were \$3.5 million or 31 cents per share, compared with \$2.6 million or 24 cents a share for the 1977 period. Net sales and other revenues were \$87.2 million, up from \$70.8 million the prior year, and net earnings were \$5.6 million, including \$2.1 million from use of tax carryforwards, compared with \$4.5 million in 1977, including a like benefit of \$1.9 million.

Columbia Pictures Industries, parent company of Arista Records, declares a special year-end dividend of 40 cents per share and established a quarterly dividend policy by declaring a 10 cents per share dividend, both payable on Oct. 17 to common stockholders of record on Sept. 20. The firm last declared a cash dividend in 1970.

Handleman Co. board of directors declares a regular quarterly dividend of 20 cents per share on outstanding common stock shares, payable on Oct. 2 to holders of record on Sept. 15.

Tandy Corp., parent company of the **Radio Shack** electronics store chain, reports its 16th consecutive year of increased earnings per share, up 32% to \$2.75 from \$2.09 for fiscal 1977, in the year ended June 30, with amounts restated to account for a two-for-one stock split in June 1978. Sales topped \$1 billion for the first year, at \$1.059 billion, up 12% from the \$949.267 million in the prior year. As of June 30 there were 6,412 stores, including 3,966 company-owned and 1,100 outside the U.S., mostly in Canada.

Advent Corp. first quarter sales were up 33% to \$8.402 million for the 13 weeks ended June 24, with net income of \$194,000 before extraordinary credit, compared with a loss of \$219,000 for the first quarter of fiscal 1978. Audio sales were up 52% to \$4.194 million, from \$2.755 million the year before, but projection television sales did not meet expected goals, with \$4.208 million, up only 19% from the year earlier figure of \$3.538 million.

Walt Disney Productions' board declares a quarterly dividend of 8 cents per share, payable Nov. 4 to holders of record Oct. 5.

Pioneer Electronic Corp., Tokyo, reports a slight decrease in net sales for the third quarter ended June 30, with an increase in net income, due to both the severe business environment in the Japanese hi fi audio market and the continuing appreciation of the yen. Net sales for April-June amounted to U.S. \$260.144 million, down 1.9% from the same fiscal 1977 period. Net income was up 8.7% to U.S. \$19.340 million. All figures use a rate of 188 Yen \$1 U.S. For the nine months of the current fiscal year, net sales were up 0.7% to U.S. \$817.037 million, with net income down 6.2% to U.S. \$53.266 million.

Recoton Corp., consumer electronics accessory firm, declares a 100% stock dividend to be issued Oct. 11 to holders of record Sept. 18.

Schaak Electronics, Minneapolis-based stereo retail chain, declares a 3-for-2 stock split on Oct 13 to holders of record on Sept. 29.

Presenting a major breakthrough in Gino Vannelli's career: the new album, "Brother to Brother."

That's the talk everywhere and it's because Gino's new album, "Brother To Brother," is *the* major breakthrough in his career. Due initially to his brand new single "I Just Wanna Stop" AM 2072 which is already on a non-stop trip to the top of the charts.

"Brother To Brother" vibrates with an altogether new, lyric pop sound. The album will come as a revelation to Gino's current fans, and an eye-opening delight to those who are about to experience his artistry for the first time.

"It's G-O-N-E! This is the most serious kind of record for October-November ARB!!!... 'Instant smash!'... 'Instant reaction!'"

— Kal Rudman,
*The Friday Morning
Quarterback*

"BROTHER TO BROTHER" the new Gino Vannelli album.

SP 4722
ON A&M RECORDS & TAPES

Produced by Gino Vannelli, Joe Vannelli and Ross Vannelli
Direction: Bill Johnston & David Bendett



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Billboard photo by Chuck Pulin

Lotta Wax: Customers pour through some of the estimated 250,000 old and/or rare disks in stock at New York's Record Exchange, one of the city's oldest retail outlets.

Old Disks Sell Briskly At N.Y. Times Sq. Store

By DICK NUSSER

NEW YORK—Tucked away in a modest-sized store on the fringe of Times Square is the Record Exchange, a source for old, rare and out-of-production disks that ranks among this city's oldest retail record outlets.

Founded 45 years ago by the late Ernie Le Mire, the Record exchange moved to its present location at 842 Seventh Ave. 14 years ago when the original store at 812 Seventh Ave. was torn down to make way for another skyscraper.

Crammed within its approximately 40 square feet of selling space and in two similar sized stockrooms elsewhere in the building are more than 250,000 disks ranging from early Edison recordings to rare opera sides.

Le Mire died in 1975. The store is now in the hands of his widow, Helen Le Mire, who is assisted by Bob Sherrick, a discophile whose specialty is jazz and pop. Le Mire is the expert in classical recordings, a specialty of the house.

"We deal in lost arts," she says, running her finger along stacks of 78s containing voices of singers long departed or long past their prime.

"These records are like rare stamps or old coins," she continues. "The charm of our store is that the records are new. It's unusual to be able to buy 20- to 25-year-old records that haven't been played."

The stock includes classical ("the list of titles is endless," says Le Mire), jazz and pop, soundtracks, original cast recordings, comedy, sports and novelty material. There are 3,500 separate titles in the soundtrack and original cast category alone.

"This is really a museum collection," Le Mire believes. She is probably correct. David Hall, curator of the Lincoln Center Hammerstein collection, raided her store room not too long ago and, she notes with a twinkle, "he'd like to get his hands on some more of this stuff."

Le Mire and Sherrick still buy new records they believe will someday be collector's items, and they periodically buy old sides from collectors and other retailers.

"We deal in record futures," she says. "Most of our records were bought when they were current. When Capitol pulled its pop series some years ago Ernie would buy a box or two of each title and we're still living off those things today."

"We call ourselves the Record Exchange, but we don't exchange records for records," she adds. "We only exchange records for money."

"Whenever we know there's a collection we might be able to use, and

(Continued on page 78)

NASHVILLE LABEL

Direct Disk Labs Hypos Retail Push

By ROMAN KOZAK

NEW YORK—The Nashville-based Direct Disk Labs is aiming for greater visibility on the retail level for its direct-to-disk product with a series of dealer programs that include direct mailings a giveaway and merchandising aids.

Direct Disk markets high quality direct-to-disk recordings aimed for the collector and the serious audio buff. The disks are sold mostly in audio shops, though the company is seeking greater exposure in regular records outlets.

The give-away program is built around the "A Cut Above" LP by Dave Brubeck. Eighty of the first 100 numbered limited edition albums have been signed by Brubeck, and certified by a major accounting firm. Direct Disk claims that each LP in the signed series is worth \$3,000.

These albums are being put on display in retail locations around the country and Canada. At next year's Consumer Electronics Show they will be awarded to outstanding dealers.

Direct Disk now has available two merchandising displays. The first holds 440 pieces, shows 24 facings and comes with a riser sign. It costs \$150. The second is half the size, also with a riser sign, and costs \$130. The riser sign is made of smoked plexiglass with a silkscreen multi-color lettering. It costs \$30.

The company is also designing another display which is a mockup of the Neumann cutting lathe, used in the production of the direct disks. It should be available by Nov. 15, and may cost between \$30 and \$50, the company says.

The mailing program is a rather complicated procedure. Direct Disk asks dealers to telephone its office and ask for up to 1,000 catalog sheets. It will then

send them to the dealer without charge for him to address and mail at the bulk mail rate of 8.4 cents a copy.

Dealers then send the postage receipt to Direct Disk, which will send back one free single disk for every 100 mailers.

The company requires that the dealer stock five records per 100 mailers, and have an open copy of each album available for listening.

As part of the company's marketing campaign, Direct Disk is embarking in mid-October on a nationwide advertising campaign which will cover trade papers, radio, newspapers, television and direct mailings. It says co-op ad monies also will be available.

In addition to marketing direct disk records, Direct Disk Labs is involved in the entire spectrum of state-of-the-art recording technologies. It recently brought all these to bear on a five-way recording session with Tommy Newsom of the "Tonight Show" where the session was simultaneously recorded in direct-to-disk, dbx, digital, multi track tape and videotape modes (Billboard, Sept. 9, 1978).

According to Dave Lintz, marketing director of the firm, Direct Disk plans to videotape future recording sessions, and then use the tapes as part of its in-store merchandising efforts.

Direct Disk markets a wide array of music, from dixieland performed by the Rosie O'Grady Good Time Jazz Band to rock, as performed by the group, Power. Most popular has been the Brubeck double LP set, which retails for \$22.95.

Because the disk masters used in manufacturing direct-to-disk records wear out, and cannot be replaced, quantities of all direct disk records are limited.

'Oddball Jazz' Sells Well Enough To Open 2d Store

By CARY DARLING

LOS ANGELES—Jazzland Records, a Santa Monica-based retail outlet for "oddball American jazz," has opened a second store in nearby Inglewood.

The new store, like its predecessor, is aimed primarily at jazz collectors or what owner Phillip Philbin terms "jazz freaks."

"This place is not for kids who want the latest Weather Report or George Benson," explains Philbin. "We sell no front line material."

What both stores do is specialize in collecting and selling cutout products. Top price for any album is \$3.99 while the lowest is \$1.99.

Opening a second store in such a specialized field within a few miles of the original outlet could be viewed as financial suicide. However, in the nine years of the Santa Monica store's existence Philbin discovered that approximately one-third of his customers were from the South Bay area close to Inglewood.

Still, Philbin estimates that many customers may patronize both shops. "We have our main stock in both stores but there may be some

items which may find themselves only in one store or the other."

While he laments the lack of jazz club activity in the Los Angeles area, Philbin believes the market for jazz is quite large.

"In fact, the way we get much of our material is that somebody somewhere said these albums are turkeys because they didn't sell in Kansas City or wherever. The distributor panics and sells them to us real cheap. But it sells here."

Because of interest from areas outside Southern California, Jazzland Records publishes a catalog available by mail through P.O. Box 984, Topanga, Calif. 90290.

"We get lots of letters from Japan. They're freaks for oddball American jazz."

Currently, the new location employs only one person, Philbin himself. However, within the next few weeks the store will employ three persons.

Word is spreading on the Inglewood store, located at 10301 Hawthorne Blvd., through radio adver-

(Continued on page 84)

The Royal Family of Jazz Invites You to an Encore Performance of Their Finest Work... Now Available Exclusively on Quintessence Jazz Series

Quintessence has demonstrated excellence in the production of Europe's classical masterpieces. Now Quintessence comes home with music uniquely American — Jazz in full range and color.

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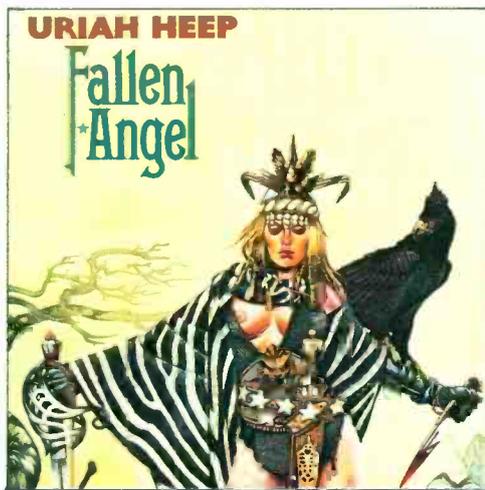
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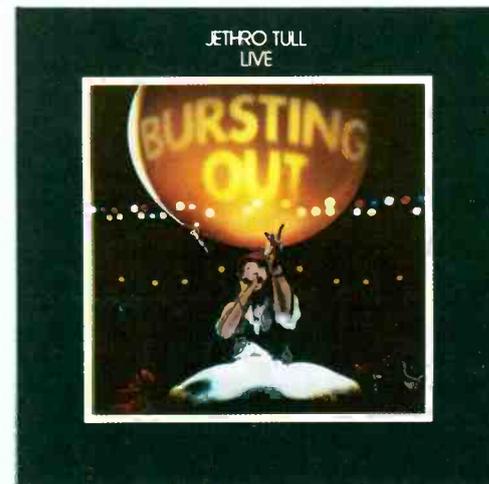
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ON SPRING RECORDS & TAPES.

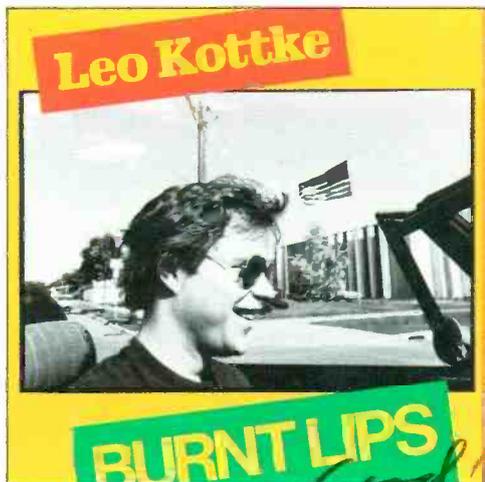
Uriah Heep CHR 1204
 Still featuring the strong leadership of Ken Hensley, the newly reorganized Uriah Heep band has proven on their recent European tour that they are still well-known and definitely loved. In addition, their new album, "Fallen Angel," clearly shows that the band has lost none of their energy, excitement or purpose. And it's our feeling that the album, along with their upcoming tour with Jethro Tull, will reestablish Heep's considerable reputation in the United States. Produced by Gerry Bron and Ken Hensley. Licensed by Bronze Records, Ltd., London.



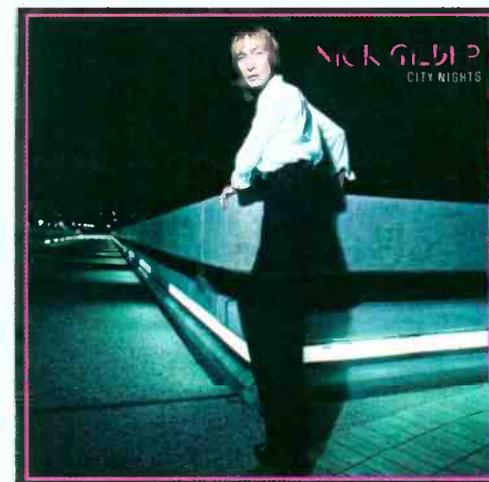
Jethro Tull CH2 1201
 For years now, Tull fans have cried out for a live album. After all, Tull has played to sellout audiences throughout the world and has always been regarded as one of the most visible, imaginative acts around. Well, "Jethro Tull Live—Bursting Out" is here. And there's no question about it. This 2 record set is the definitive "live" Tull album. It contains everyone's favorite Tull cuts and represents one entire concert. The album even includes Ian Anderson's witty introductions. And clearly proves why he is regarded as one of the world's premier performers. Produced by Ian Anderson.



Leo Kottke CHR 1191
 After exploring several different musical avenues, Leo Kottke has created "Burnt Lips," a new album that presents a Kottke who is familiar to the hundreds of thousands of fans who pack his SRO concerts worldwide. This is Leo Kottke just singing and playing his guitar for his audience. This is Leo Kottke alone in stereo.



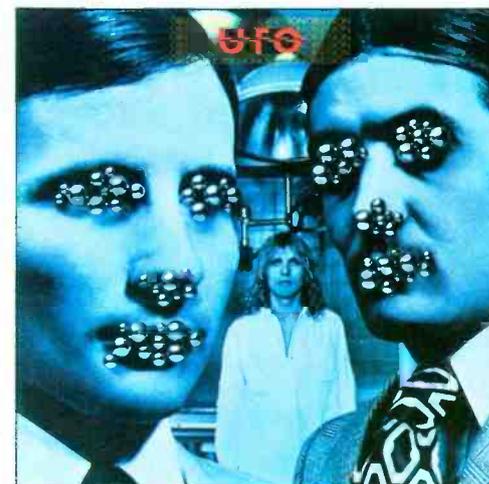
Nick Gilder CHR 1202
 The summer smash hit single "Hot Child in the City" gives just a taste of Nick Gilder. The full meal is in the album, "City Nights." Nick Gilder has taken the hard driving, hard living, hard core stories of the city and turned them into good time, energetic rock 'n' roll music. The single was just the beginning. The best is yet to come. You see, Nick Gilder is the real thing. Produced by Peter Coleman and Mike Chapman.



Steeleye Span CHR 1199
 While Steeleye Span has now disbanded and the members have gone on to new and individual pursuits, they have left behind their first and only live album for their ardent fans. Featuring the exquisite voice of Maddy Prior and Steeleye Span's own inimitable folk-rock style, the album has all the excitement of a live concert plus the previously unreleased "Rag Doll," a Four Seasons gem that will certainly make this release a collector's item.



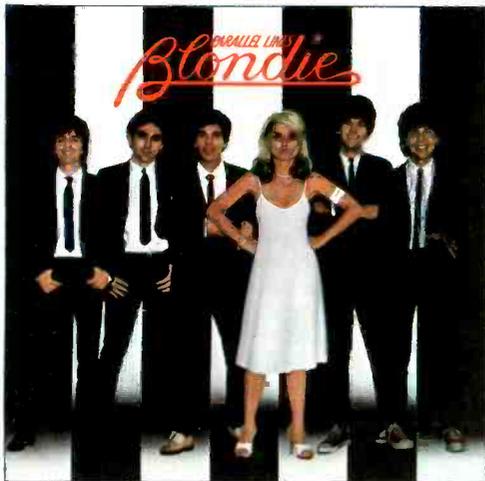
UFO CHR 1182
 It's become quite clear that UFO is developing a large and most faithful following. On their current nationwide tour, their excellent reception has proved that they've arrived as a premier rock 'n' roll act. In addition, the new album is the biggest they've ever had. "Obsession." You can't stop it. UFO. You can't get enough of them. Produced by Ron Nevison for Gadget Productions Inc.



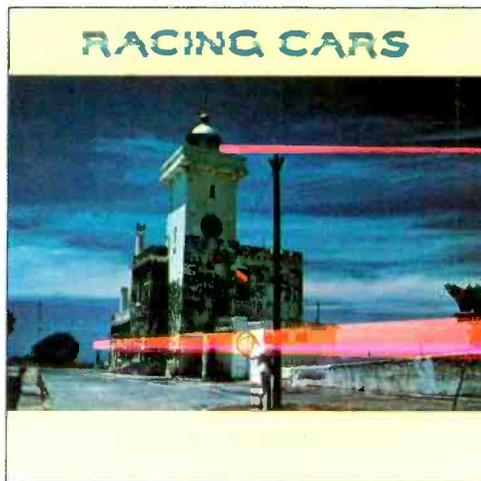
OUR AUTUMN

Just one look will tell you we've sown an especially healthy crop of albums this season. Some that began growing in late summer have already matured into exceptionally healthy ones. And our outlook for the entire crop is certainly optimistic.

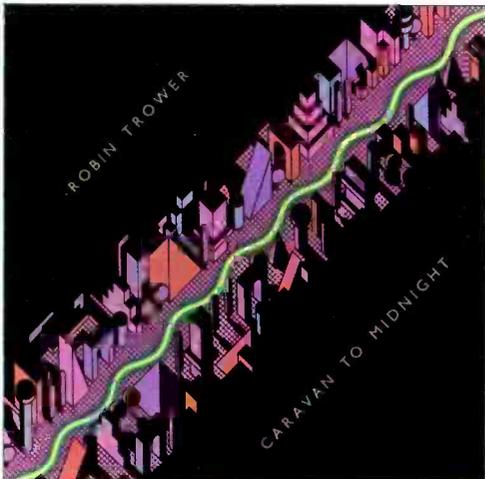




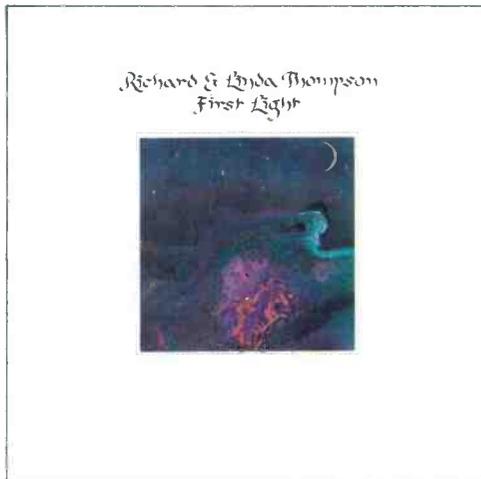
Blondie CHR 1192
Blondie gives great lines. Great music. And great fun. "Parallel Lines" is the Blondie album that everyone has been waiting for. Their smashing international success is about to repeat itself in the United States and Canada. The group never played better. Deborah Harry never sounded better. There's no question about it. Blondie is unparalleled. Produced by Mike Chapman.



Racing Cars CHR 1178
A dynamic group of five, Racing Cars seems to be as much at home with fine ballads as they are with hard rockers. They offer a taste of both on "Bring On The Night," the third album from this enticing Welsh group. We're sure that "Bring On The Night" is going to bring on lots of enthusiastic reactions. Produced by Jim Mason.



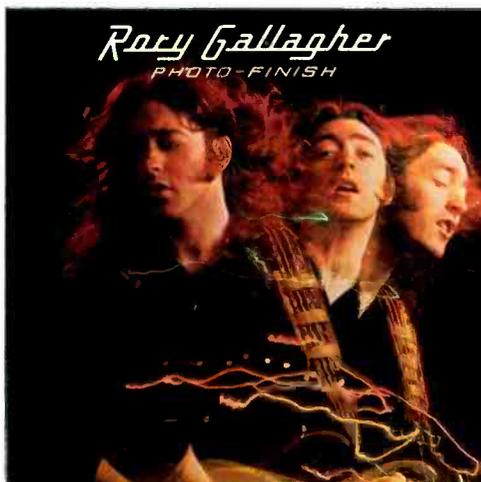
Robin Trower CHR 1189
People who've followed Trower since he left Procol Harum have always felt that he was searching for his own identity. "Caravan To Midnight" has been out for a while and by virtue of airplay and sales the verdict is clearly in. Robin Trower has found his identity. The album is being played everywhere. And AOR is forcing the single, "My Love (Burning Love)" onto Top 40 stations. The whole thing makes for great listening. Over and over again. We consider it a landmark album. Produced by Don Davis.



Richard & Linda Thompson CHR 1177
In Europe, Richard Thompson has been a cult figure for years, impressing a loyal following with his incredibly intimate and innovative guitar playing. On this album, his best yet, he is joined by his wife as well as Willie Weeks on bass and Andy Newmark on drums. Linda Thompson's sweet, soaring vocals are a focal point on this strong, extraordinary musical debut for Chrysalis album. Produced by John Wood and Richard Thompson for Jo Lusting Ltd.



Trevor Rabin CHR 1196
Hear Trevor. Feel tremors. All it takes is one listen to know that Trevor Rabin is going to jolt a lot of people's senses. When the album was played in sneak previews, everyone raved about it. It's a strongly melodic heavy rock album and we're convinced that within weeks it's going to be saturating the airwaves. It's the kind of rock 'n' roll album that all of America loves. Just listen. And you'll be a convert. Produced by Trevor Rabin.



Rory Gallagher CHR 1170
It's taken Rory Gallagher over 18 months to record his latest album, "Photo-Finish." In his determination to come up with the very best album he is capable of, Gallagher took his incredible talents to several producers and studios before he was satisfied. There's no question in our mind that the long wait was definitely worthwhile. Produced by Rory Gallagher and Alan O'Duffy.

HARVEST OF HITS

In addition, as UFO, Nick Gilder, Jethro Tull, Uriah Heep, Leo Kottke and Blondie tour throughout the United States; it appears that everyone will reap the benefits of their visibility. There's no question about it. This harvest will prove to be a rich one.



Radio Promo, Retail Tie Breaks Snail Single

By RAY HERBECK JR.

LOS ANGELES—Cream Records tied some unusual radio promotions to retail outlets and produced its first Hot 100 disk, "The Joker," culled

from Snail's debut eponymous LP. Promotion head Don Graham says the two-year-old label's radio attack plan was based on the act's

just-ended 58-day, 42-city tour.

"We developed an approach which got away from the old 'let's-give-away-an-album-to-the-first-

caller' routine," he explains. "Our marketing head Paul Culberg took it that additional step right into the retailer, one-stop, rack level."

Cream targeted AOR stations in every market in which Snail performed. Goal was to work closely with the program director, music director and general manager at each station to create a unique promotion tailored to that outlet's listeners. "As a result," says Graham, "the local AM outlets received feedback on the single from the fans won over by the AOR effort."

Specifically, Graham cites the following radio promotions which aimed at pushing listeners into local retail outlets:

—Philadelphia: Program director Alex Demers of WIOQ-FM took one listener and guest by limousine to Snail's performance at the Bijou Cafe. Afterwards, the band and winning couple dined on "hot snail," i.e., escargot. Winners were selected by drawing from photographs taken by entrants of Snail displays in local retail outlets and mailed to the station;

—Pittsburgh: General manager Doug Laufer took a group of listeners on "The Snail Sail," a boat cruise during which the act performed for a live remote broadcast over WYDD-FM;

—Utica: Program director Jeff Chard of WOUR-FM offered a "Hot Snail Party" to 400 listeners drawn from entries mailed via local retail stores. The party followed the act's performance at "Four Acres," where the ceiling was covered in Snail mobiles matching those on display at the retail outlets;

—Long Island: Program director Dennis McNamara of WLIR-FM offered free entry to the first 100 listeners who showed for Snail's live remote broadcast concert at "My Father's Place," provided the fans wore a Snail/WLIR T-shirt. The shirts were provided free for the asking at local record stores.

"We experienced greater credibility with all local stations in a market as a result of working closely with one," concludes Graham. "This made it easier to approach each station with 'The Joker' for airplay consideration."

'Otello' Triggers Cover Warfare

By ALAN PENCHANSKY

CHICAGO—The dignified classical record market is being ruffled with a cover war over Verdi's opera "Otello." Two major labels are hotly vying for sales on this operatic hit of the season, telecast live from the Metropolitan Opera Sept. 25.

Both RCA and London Records are bringing out new complete recordings in boxed three-record sets. The London recording began reaching retail stores across the nation last week, while RCA's version will not be available for at least three weeks. The contest shapes up over the big fall sales heightened interest in the opera is expected to generate.

First major salvo in the sales battle was fired by RCA Sept. 15 in a letter to retailers from Red Seal product manager Glenn Smith.

"The bad news is that consumers are confronted with two new complete performances of Verdi's 'Otello,'" wrote Smith in a brief that addresses the merits of the competition's cast.

London's recording features a "competent opera house cast conducted by Sir Georg Solti," Smith observed. "In fact," he writes, "this competent cast provided a pleasant evening of opera in New York when

(Continued on page 22)

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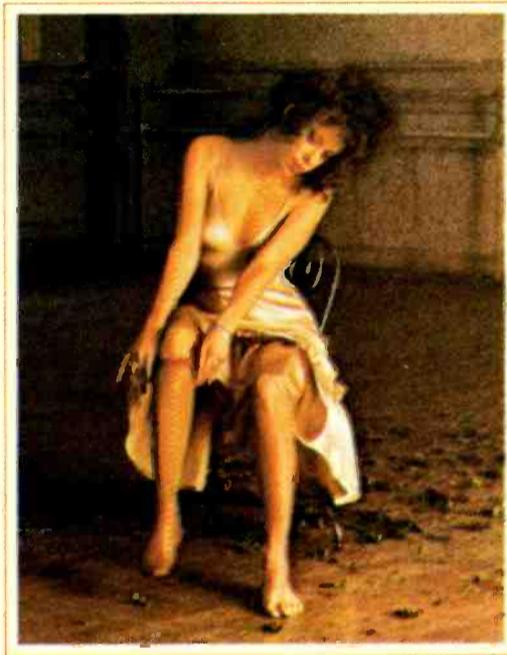
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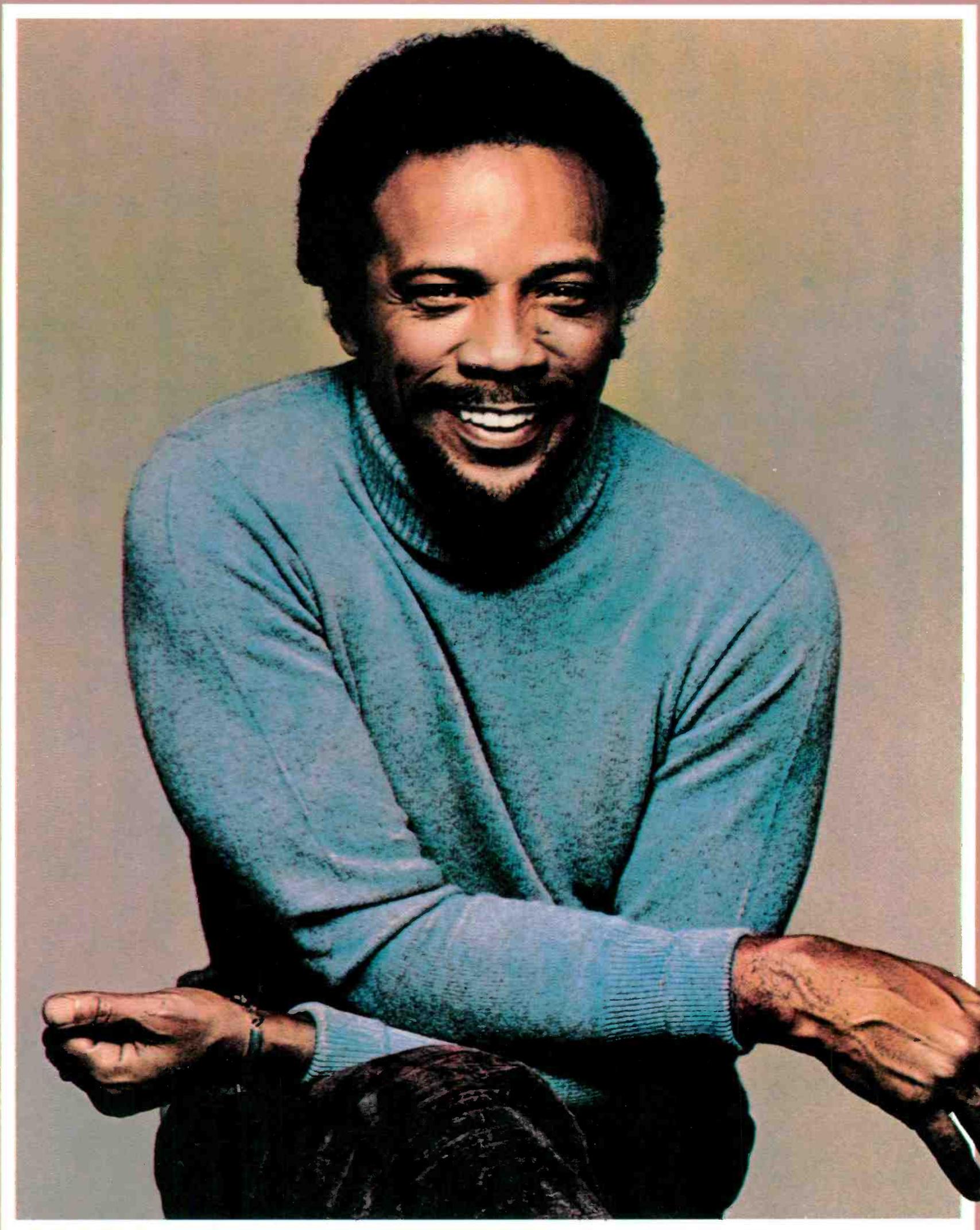
BY
CARLY & JAMES

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Quincy.

A&M Records is proud of its association with Quincy Jones.

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Quincy is currently in one of the most creative periods of his life as he celebrates his three latest album productions—all platinum: “Sounds... And Stuff Like That!!,” The Brothers Johnson “Blam!!,” and the soundtrack for “The Wiz.”

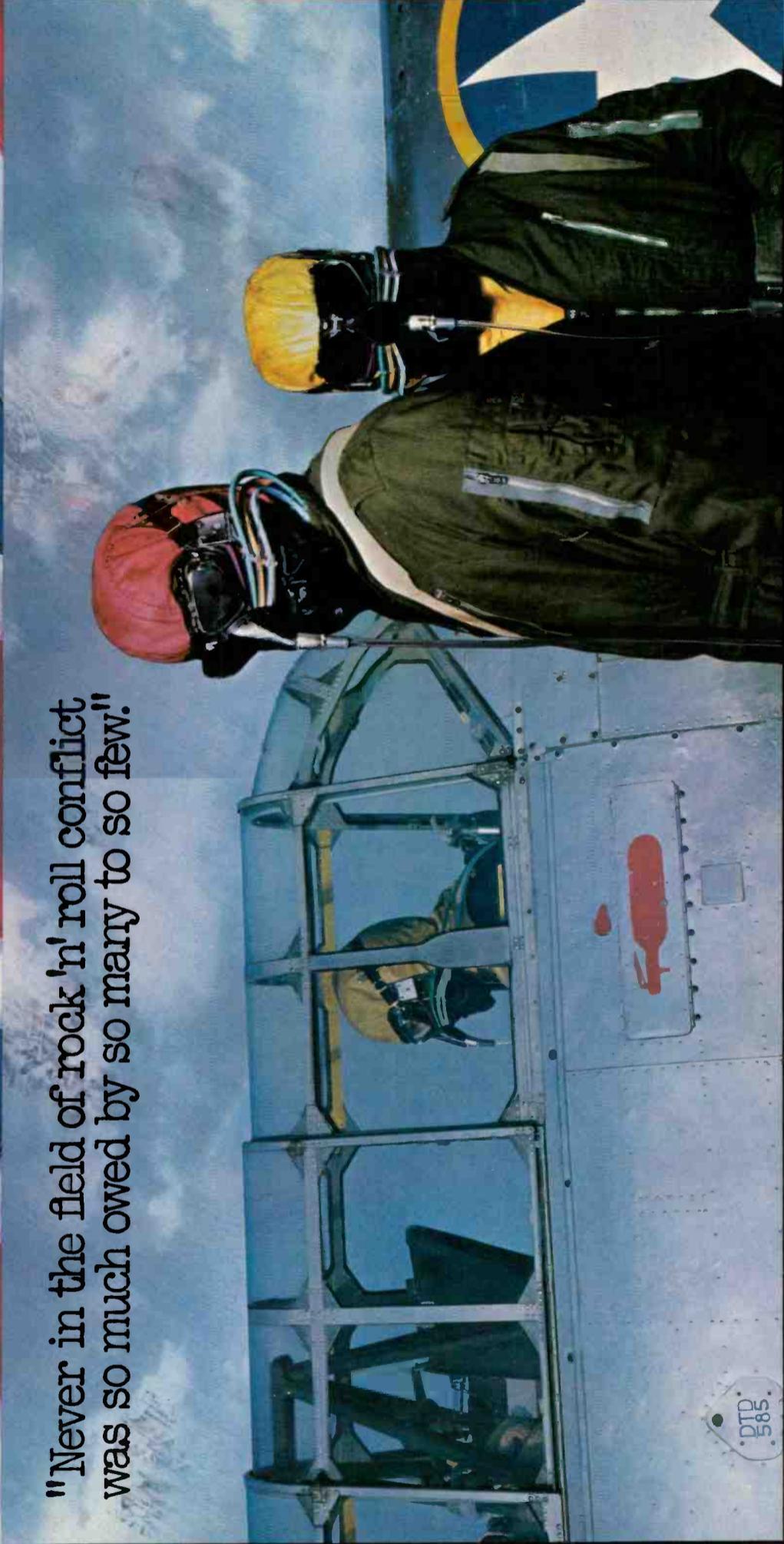
Few artists have equalled the prolific creative output of Quincy. As composer, conductor, arranger, producer, performer, and human being his accomplishments are unparalleled.

All of us at A&M take great pleasure in warmly saluting you Quincy... you're in a class by yourself!



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"Never in the field of rock 'n' roll conflict was so much owed by so many to so few."



Apologies to Sir Winston Churchill, but British rock does owe a lot to **Black Sabbath**. In the spirit of classic British valor and courage under fire, Ozzie, Geezer, Bill and Tony were there first, fighting the good fight everywhere. Shelling enemy defenses with such firepower as *Paranoid*, "Iron Man," *Master of Reality* and *Black Sabbath*. In '78, Sabbath has vowed to take their attack to the world. They will fight on the streets, in the concert halls. They will fight on land and in the air. They will *Never Say Die*.

Never Say Die Brand new **Black Sabbath** Produced by Black Sabbath on Warner Bros. records & tapes BSK 3186



Everybody's Chain Opens Sixth Store In Portland

PORTLAND—Everybody's Record Co. has opened a new 7,100 square foot store in East Portland, the six-store chain's largest so far.

"Everybody has gone to great lengths to keep the atmosphere warm and comfortable," notes company president Tom Keenan. Like the other Everybody's stores, wall-to-wall carpeting is used, as are wood walls and racks, plants and natural lighting.

The new store, located at 8115 S.E. Stark St., replaces a smaller one at 7901 S.E. Stark. Several features of the new operation are the use of video as a sales tool, open tape shelves and the designation of certain areas for point-of-purchase displays.

"Our video system ties-in with our merchandising aids now," says Everybody's Don Crouch, in charge of press and promotion. "We've wired it into our stereo system for better sound quality and we've centered display material around the monitor that relates to the subject on the tape."

Crouch says WEA, CBS and RCA have provided the best video aids, and he has high praise for the Rolling Stones' video presentation, which features the group performing three tunes from its current LP.

"It's a killer tape. I'm amazed at the response," he adds. "When it plays, the store just stops and everyone stands around and watches. The nice thing is that they then go buy a copy of 'Some Girls'."

Certain areas of the selling floor have been set aside as focal points for displays, some of which involve the use of fashion mannequins that are dressed around the theme of an album.

"It's a great tool," Crouch says. "For the Little Feat album we painted the mannequin red and gave it a tomato head and put it into a hammock. It was outrageous."

"We built a separate tape room, with its own cash register, and a customer can pull the tapes out and look at them to see what cuts are on the album," he says. "We found that locked shelves were a hassle. We have our people on their toes, though, so thievery is not a problem."

"Our emphasis is on rock'n'roll, but we also have a complete classical section, and we sell a lot of jazz and country, but not much r&b. It's a tough market for r&b up around there."

The first Everybody's store opened in September 1971, and mushroomed into one of the area's most popular retail outlets, helped along by its emphasis on natural decor and comfortable surroundings.

Crouch credits the design ideas of Keenan and executive vice president Michael Reff, and head carpenter John Williams for the successful decor.

For the Record

LOS ANGELES—AudioMagnetics was incorrectly identified as a defendant in a Superior Court action brought here recently by El Mar Plastics, Carson, Calif. (Billboard, Sept. 16, 1978).

The defendant should have been correctly identified as Audio Video Magnetics. The court suit seeks a judgment for \$16,786 from the defendant firm.

MCA DISTRIBUTION RESTRUCTURED

Infinity Promo Aims At 5 Areas

By ADAM WHITE

NEW YORK—The product debut of Infinity Records is being carefully orchestrated by Ron Alexenburg's team, in particular by vice president of promotion Peter Gidion, and his newly assembled (from 14 labels) field force.

Also being formulated at this time Gidion reveals is the restructuring of MCA's branch distribution as an MCA Inc. company that will be separate from MCA Records.

This will provide pressing, distribution and collection services to the latter and to Infinity, and, presumes Gidion, to other custom labels eventually.

The distribution wing currently comprises two factories and 19 branches, but some branch managers are already looking for extra space to accommodate future expansion.

As promotion supremo at Infinity, and one of the first to join Alexenburg when the former CBS executive announced his MCA-funded label plans, Gidion is well aware that his division will shoulder heavy responsibilities in the coming months.

His response to the challenge has been to build a team based upon recognition that there are five regions of the country capable of starting and breaking hit records, and that the promotion force

in each of those regions must have a high degree of autonomy.

It's difficult for the national office to understand or decide every local or regional problem effectively, says Gidion. The better course is to grant individual, on-the-spot responsibility to each regional representative.

Gidion has charged them all with the task of finding, administering and motivating their promotion staffs. "They're far more aware of what's necessary and who's best in each market," he observes. "You can't give them responsibility without authority."

When put into practice with product, this will enable Infinity to reach immediately to individual market activity, and call up the appropriate sales, merchandising, advertising and press tactics in support.

It also leaves Gidion and his head office team free to work on overall campaign strategies.

Each regional representative will work closely with the managers of MCA's distribution branches.

Top priority in the handling of market breakouts, in his view, is to ensure stock is in the stores. "If radio doesn't let Infinity down, we won't let radio down."

The company's field forces are using the label's pre-product honeymoon to meet with retailers, racks and radio personnel, among

others, and in particular to establish what each station's research procedures are.

This latter data will help shape what Gidion calls Infinity's "quick response program," to track airplay and to exploit and spread it.

Although the label is headquartered in New York, this function will be handled in its Los Angeles unit, giving staff on both coasts more time to utilize the information.

This decision is just one advantage of putting together a team completely from scratch, continues Gidion. He holds that input from each person, thus drawing from experiences at 14 labels, has contributed to efficient methodology.

"If we came with just one record to start, it would put tremendous pressure upon our people and upon radio. By coming with three, it gives stations the chance to assess what best fits their format—one, two or all three of the disks," Gidion says.

Though Johnson's "I'll Be Waiting" is ostensibly the first Infinity 45, this should not necessarily brand the label as an AOR-oriented outfit.

"We'll be a full line label," concludes Gidion, pointing to plans to open a Nashville office in time. "We'll be in adult contemporary, pop, r&b, country. We're going for all formats."

NARM Membership Attains 390

LOS ANGELES—The National Assn. of Recording Merchandisers rolls are increasing at a record-shattering rate. With its national convention five months away, NARM's executive vice president Joe Cohen notes the organization has added 85 paid-up members or a 21% gain since last year's conclave.

The 85 newcomers plus NARM's prior 305 makes a total of 390 members, highest total in the 21-year history of the industry association.

Cohen attributes the growth primarily to the NARM regional meetings, which bring the industry organization's work to more convenient locations on a more consistent basis.

"Many can't afford to take off five days for a NARM convention and besides that, take two days for travel to such a gathering," Cohen notes. Cohen says some memberships resulted from his mailing bulletins and news material to a list of 800 company prospects.

New NARM memberships cover a broader spectrum of industry activity. New retailer members include: AMCAN Music, Sound Warehouse, Eucalyptus, Everybody's, Music Stop, Scrooge Discount, Spicewood Sounds, Turtles, Warehouse, Wee Three, Discount Record Shop of Washington, George's Music Room, New Attitude, Record Bar of Jacksonville, White Dog, Vibrations, Buffalo Enterprises, Al Franklin's Musical World, King Karol, Record Factory, Magoo's, Flip Side, Music Makers of Dadeland and Swallen's.

Rackjobbers include: American Stereo, BeeGee, MNS, MOR, Total Sound, United National, Variety Audio, Disco, Serv-Rite, Record Department Merchandisers, Homer's, J

L Michael, Central South Music and Chin Randy's.

Other new NARM members are: Atlanta Record & Tape Surplus Depot, Danjay Music, Dean's One-Stop, Double B, Downtown Records Management, Mainstream Records, Adams Apple Distributors, Allison Audio Products, Barry Imhoff Products, Bowers Record Sleeves, Butterfly Records, Charles Dumont & Sons, Charmdale Ltd. of England, Cheyenne Fixtures, Checkpoint Systems, Cyros Ad Service, Dominion

Music Corp., Federated Record Corp., First American Records.

Also: Integrated Computer Services, Modern Album, Nostalgia Records, Portal Publications, Republic Records, Sony Corp. of America, TDK Electronics, TKO Graphics, Winterland Productions, WLIB/WBLS; Altec Distributing, Computer-Pak, In-A-Spin Records, Mechanical Mirror Works, H.V. Waddell Co., Topco Sales, Pacific Arts Records, Pin Pin Music of France, House Top Records; Lenahan Associates, Friday Morning Quarterback, Dynamo Records, Discos America, Fidelitone, Luconton Productions, Empire Scientific Corp. and Cambridge One-Stop.

PALM TREE TO 20TH-FOX

LOS ANGELES — Producer Brooks Arthur and his Palm Tree Record Productions Co. has signed a production agreement with 20th Century-Fox Records for distribution of Palm Tree product.

The agreement calls for the release of three to five albums per year to be recorded under the direction of Arthur under the Palm Tree banner beginning in 1979.

Initial signing to Palm Tree is a Philadelphia group called Crystal Mansion.

Palm Tree will be located at 20th Century-Fox headquarters in Los Angeles.

Arthur is a three-time Grammy winner and most recently has produced LPs with Janis Ian, Bette Midler, Carole Bayer Sager, Peter Allen and Debby Boone.

In addition to his Palm Tree projects, Arthur will continue his production relationships with other acts.

ABC Records To Relocate In L.A.

LOS ANGELES—ABC Records will relocate its headquarters to Century City in November. The label is now located on Beverly Blvd.

According to Steve Diener, ABC Records president, the company's new quarters at 9911 Pico Blvd. in Century City will provide sufficient space to house all homeoffice personnel which are now in three separate locations.

The move reflects the consolidation and streamlining of the record division which started earlier this year.

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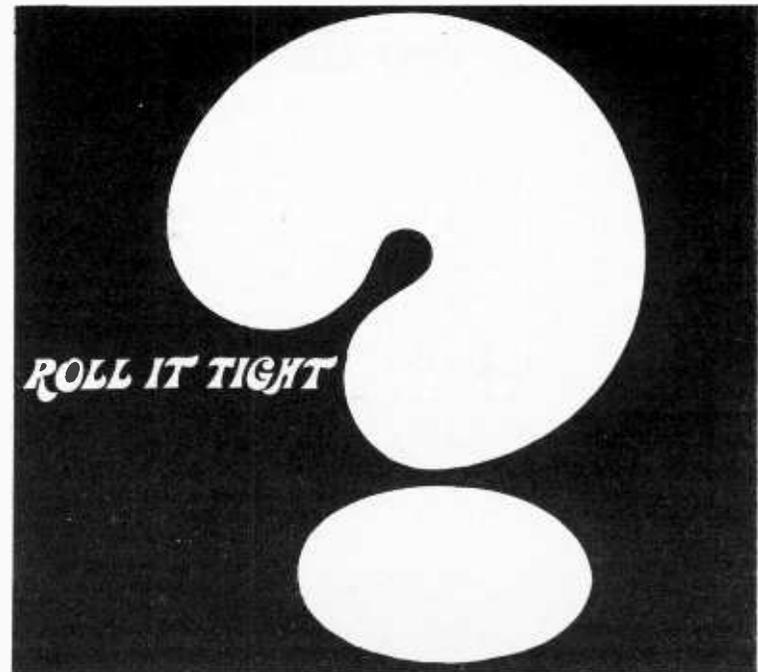
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OCTOBER 7, 1978. BILLBOARD



SINGER LISTS \$1.8 MILLION LIABILITIES

Gaye Files 2 Bankruptcy Pleas

By JOHN SIPPEL

LOS ANGELES—Singer/composer Marvin P. Gaye Jr. has two voluntary petitions before Federal District Bankruptcy Judge Richard Mednick here.

Gaye is petitioning in a personal bankruptcy situation, correlated with a petition for bankruptcy for his Righton Productions. Both were filed early this year.

What appears to be the latest filing in his personal action is an undated plan submitted to the court estimating that Gaye would pay off debtors in less than three years "if reductions can be accomplished." No totals of assets and liabilities were available for this petition.

In the Righton petition, \$1.8 million in liabilities and \$1.27 million in assets were estimated. In the projected arrangement filed in the personal bankruptcy, Gaye would turn over to the court \$7,560 per month less \$832 administrative fee for disbursement.

Creditors in his personal petition include the following claims for legal services: Carlton Robinson, \$123,000; Patrick Cavanaugh, \$138,364; and Gregory C. Burgin, \$1.6 million. The petition declares Gaye owes \$522,314 for 1974-75 returns. His 1976-77 returns are being prepared, as is his indebtedness to the state of California. His unsecured debts are estimated at \$6,946,058.

It is evident that Gaye, who produced his own masters which in turn were turned over to Motown by Righton Productions, was slapped with a bill for sales and use tax by the California State Board of Equalization.

The state's tax unit tried to assess a 5% tax on all such industry dealings in the early '70s. The attempt to tax masters fell through when an industry group was able to gain a legisla-

tive bill which kayoed the board's move.

But not before a number of labels and producers were hit with hefty tax levies. The court record shows Gaye was advanced \$176,000 by Motown Records in January 1978 to make an unidentified payment to the Equalization Board. The ad-

vance is shown as a liability, along with a \$50,000 advance tendered Gaye in April 1977 by ASCAP. The court dossier indicates Gaye was paid \$100,000 in royalties by ASCAP in 1976 and nothing in 1977.

Elsie Davis, court-appointed trustee in the personal action, has informed the court Gaye earned in excess of \$1 million for the past several years. Gaye is shown as receiving \$350,000 for each album he produces for Motown.

Gaye filed with the court a statement of estimated monthly earnings of \$40,000 against a personal expenditure monthly of \$34,960.

Gaye has asked the court to approve his borrowing \$153,900 from Paramount Recording Studios doing business as Bruderlin Recording Studios. The court is told that Gaye would use the money to pay for a parcel of land at 6553 Sunset Blvd., which he has the option to purchase. The lender studio would in turn buy the land from Gaye for \$250,000.



MILE HIGH—A 50-foot high inflatable vinyl and nylon John Denver balloon promotes his recent appearance at Harrah's in Lake Tahoe. It was used at the California State Fair in Sacramento to herald his appearance at the club.

Another Gold For Arista Publishing

LOS ANGELES—"Kiss You All Over" by Exile has become the Arista Music Publishing Group's second gold single.

Now midway through its second year in business, the Group, made up of Arista Music (BMI) and Careers Music (ASCAP) had a million seller with "More, More, More."

Recently signed to the Group is Santa Esmeralda's lead singer Leroy Gomez whose first solo LP on Casablanca has just been released.

Dickie Betts, an Arista writer and partner, is also expected to pen a part of the Allman Brothers' reunion album.

1 Year In Jail For C'right Act Violator

NEW YORK—A sentence of one-year imprisonment was imposed on Edgar Krass here Wednesday (27) for criminal violations of the Copyright Act, through his firm, American Entertainment Co.

Krass, 46, of New Rochelle, N.Y., had previously pleaded guilty to three counts of mail fraud, one count of wire fraud, seven counts of willful infringement of copyright and two counts of filing false income tax returns (Billboard, Sept. 2, 1978).

According to the indictment, Krass had sold more than 500,000 pirated 8-track tapes which would otherwise have produced \$100,000 in royalties from the pre-1972 material.

In addition to his prison term

scheduled to begin Oct. 12, Krass was also sentenced to pay a \$5,000 fine and serve two years' probation after his release. The maximum punishment he could have received was 33 years' imprisonment and \$21,000 in fines.

A memorandum submitted by the government to U.S. District Judge Robert W. Sweet indicates the opinion that a harsh sentence is appropriate for several reasons.

The brief filed by Assistant U.S. Attorney Richard F. Lawler states that Krass would assure his customers, sometimes in writing, that all royalties had been paid. "As a further part of his deception," the prosecutor claimed, he had labels bearing that claim affixed to product.

CBS Wing, S&L Assn. In Promo Tie

LOS ANGELES—Citizens Savings and Loan Assn. in California and CBS Musical Instruments have tied-in for a promotion called "Festival Of Music" running from Thursday (28) through Saturday (7).

All of Citizen's 80-statewide branches are participating in the event. Each branch has elaborate displays of Fender guitars, Gulbransen drums, Leslie speakers, Rhodes organs, Rogers drums and Pacific Stereo components.

Eight of the branches are offering entertainment by unknown talent running the gamut from bluegrass and folk to classical and popular. Performing are instrumental quartets, orchestras, vocalists, choirs and marching bands.

Citizens is giving away free to all visitors entering the bank a 500-page book called "Folk Song U.S.A." which contains more than 100 folk songs and a history of U.S. folk music.

Visitors are also eligible to enter a sweepstakes with prizes to include organs, pianos, guitars, drum sets, home stereo systems and record albums.

CBS divisions participating are CBS Musical Instruments, Columbia Record Club and Pacific Stereo.

The promotion is being coordinated for Citizens by the Michael Sellers advertising agency and is the first time the bank has tied-in with CBS.

CISAC Sees BMI

LOS ANGELES—Ed Cramer, BMI's president, and Dr. Helmut Guttenberg, vice president for foreign administration, represented the 55,000 writers and publishers affiliated with BMI at the 31st Congress of CISAC, the International Confederation of Societies of Authors and Composers which was held in Toronto in late September.

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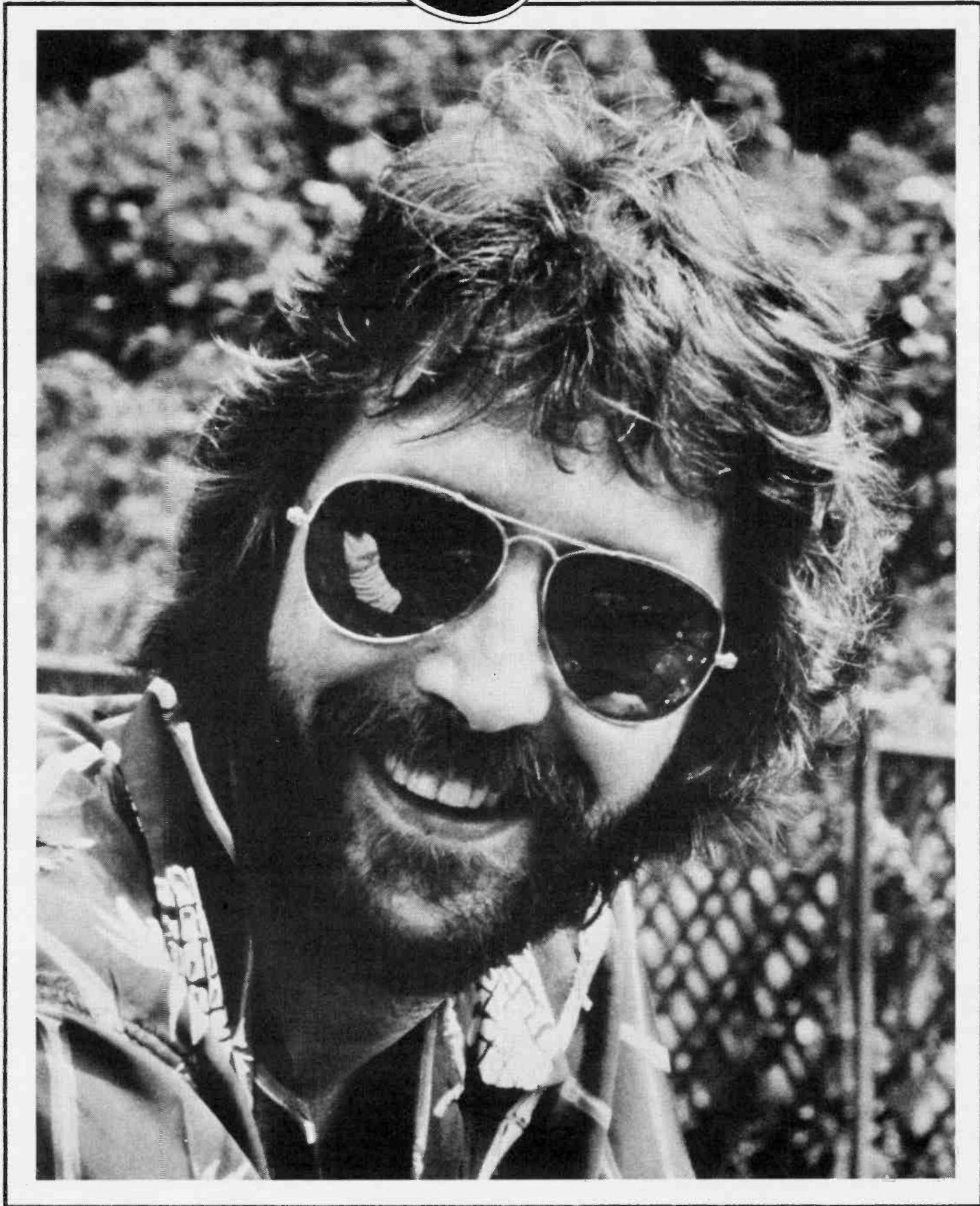
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Billboard photos by Alan Penchansky

MUSIC MART—Record collectors and bargain hunters throng to the thousands of rare LPs and 78s on sale at the Mammoth Music Mart in Chicago. Dick Clark, honorary chairman of the fundraising event, donated 1,000 albums from his personal collection, many of which were auctioned off. Proceeds go to support research on Amyotrophic Lateral Sclerosis, commonly known as the Lou Gehrig Disease.



SINGLES SEARCH—Collectors pour over singles by the yard under a 12,000-square foot tent at Chicago's Old Orchard Shopping center, site of the Mammoth Music Mart. More than 100,000 new and used recordings were donated for the charity event.

London, RCA In 'Otello' Cover War

• Continued from page 14
the Paris Opera visited two years ago.

"Unfortunately, when selecting a

recording to listen to for years, a pleasant evening is not good enough," the letter concludes. Smith's recommendation: Retailers

should advise "Otello" shoppers to wait a month for the "definitively" sung version.

Heard in the London recording are tenor Carlo Cossutta, soprano Margaret Price and baritone Gabriel Bacquier, none of whom has yet become a well-known name in this country. RCA's all-star lineup includes Placido Domingo, Renata Scotto and Sherill Milnes, some of the biggest names on U.S. opera stages. (Interestingly, RCA has previously released recordings by Margaret Price and Bacquier.)

"There's been a considerable amount of interest in both versions," says Bob Souer, classical buyer for Rose Records, Chicago. "A lot of collectors will buy both," Souer believes.

According to the buyer, interest initially centered on the RCA set, but opera buffs had begun to ask about the London recording as its time of release drew near.

London Records has responded to RCA's challenge with a giant effort to circulate reprints of critic Hewell Tircuit's San Francisco Chronicle review. The London set was specially flown to the Bay Area to coincide with the San Francisco Opera's opening night production of the late Verdi masterpiece, and Tircuit's was the first assessment in print.

The reviewer, in addition to calling the set "the peak of Solti's already stunning contributions to disk," had effusive praise for each of the vocal principals, calling Carlo Cossutta "the discovery of the set in the heroic title role." London is reproducing the review in bulk.

Schirmer In Deal

NEW YORK—G. Schirmer Inc. has entered into an agreement with Acuff-Rose Publications giving it the right to produce and distribute educational material from the Acuff-Rose catalog.

Under the deal Schirmer will take pop and country standards such as "Tennessee Waltz" and many of Hank Williams' hits and put them into instructional folios for piano, guitar and organ, as well as arrangements for band, orchestra and chorus. Schirmer will also act as educational consultant to Acuff-Rose.

AT AMPHITHEATRE

Health Sign Warns Of Volume Level

By PAUL GREIN

LOS ANGELES—A certain amount of mystery surrounds a health advisory posted at the entrance of the Universal Amphitheatre for recent appearances by Steve Martin and Diana Ross, warning that the volume level within may cause hearing impairment.

The large sign, visible as the patron had his ticket taken and was being given a quick security scan, was spotted at Martin's show Sept. 14 and Ross' opening performance Sept. 19.

Yet Danny Bramson, entertainment buyer for the outdoor facility, claims to have known nothing about the advisory.

Bramson notes that both performances were videotaped. The sign, however, was not the same as the standard clearance reminding patrons that their voices and images might be recorded.

"It was probably just a health regulation that's going to go up in every major building in the country," Bramson said. "It would probably have had nothing to do with the

Amphitheatre exclusively."

One source contacted notes that similar health advisories may start appearing on Ticketron tickets.

Al DeJardin, Western regional manager for Ticketron, says there are no such plans at this point, adding, "It's not really up to us. The facility might instruct us to put it on the tickets, but it's not our determination."

Ticketron prints all tickets for the Amphitheatre and the Forum here, and also receives an allocation of tickets for the Greek Theatre and the Santa Monica Civic Auditorium.

Bob McTyre, general manager of both the Greek and the Pantages Theatre here, expresses surprise at hearing of the posted warnings at the Amphitheatre.

"We try to keep sound levels reasonable," he says, adding, "There's not an actual decibel count that we can't exceed, but we try to be good neighbors, just like the Amphitheatre, the (Hollywood) Bowl or any other outdoor theatre."

Broadway No Lure

• Continued from page 3

headed for Broadway and being closely monitored by the labels, are "A Broadway Musical," about a white producer hoping to cash in on the popularity of black Broadway shows and "King Of Hearts," based on the Philippe de Broca movie of the same name.

They will be followed by "Gorey Stories," based on tales of the unusual by Edward Gorey; "Platinum," about an aging movie star trying to revive a singing career; "The Utter Glory Of Morrissey Hall," set in a girls' boarding school in London; "Ballroom," based on the successful tv special, "Queen Of The Starlight Ballroom;" "Whoopee," revival of a 1928 Ziegfeld show about life on a dude ranch; "Grand Tour," a musical version of S.N. Behrman's adaptation of

"Jacobowsky And The Colonel," and "Umbrellas of Cherbourg."

These will be joined, later in the season, by the delayed "Reggae," based on Jamaican Rastafarianism; "Pal Joey '78," an updated revival of the Richard Rodgers/Lorenz Hart/John O'Hara musical; "Seven Brides For Seven Brothers," a stage adaptation of the old MGM movie; "Alice In Wonderland," from the Lewis Carroll classic; "Signora," based on the Gina Lollobrigida movie, "Buona Sera, Mrs. Campbell;" and "Flowers For Algernon," based on the much acclaimed Cliff Robertson film, "Charly."

The upcoming shows, for the most part, feature many of the big guns of the Broadway musical stage. Charles Strouse, for instance, has written the music for "Flowers For Algernon."

(Continued on page 88)

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Billboard Singles Radio Action

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

Based on station playlists through Thursday (9/28/78)

TOP ADD ONS - NATIONAL

AMBROSIA—How Much I Feel (WB)
FOREIGNER—Double Vision (Atlantic)
BARRY MANILOW—Ready To Take A Chance Again (Arista)

D—Discotheque Crossover

ADD ONS—The two key products added at the radio stations listed; as determined by station personnel.
PRIME MOVERS—The two products registering the greatest proportionate upward movement on the station's playlist; as determined by station personnel.
BREAKOUTS—Billboard Chart Dept. summary of Add On and Prime Mover information to reflect greatest product activity at Regional and National levels.

Pacific Southwest Region

TOP ADD ONS:

AMBROSIA—How Much I Feel (WB)
CAPTAIN & TENNILLE—You Never Done It Like That (A&M)
VILLAGE PEOPLE—Macho Man (Casablanca)

PRIME MOVERS:

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

BREAKOUTS:

CHICAGO—Alive Again (Columbia)
DR. HOOK—Sharing The Night Together (Capitol)
FIREFALL—Strange Way (Atlantic)

KHJ—LA

- **AMBROSIA**—How Much I Feel (WB)
- **CHICAGO**—Alive Again (Columbia)
- ★ **NICK GILDER**—Hot Child In The City (Chrysalis) 16-5
- ★ **LITTLE RIVER BAND**—Reminiscing (Harvest) 19-12

TEEN-Q (KTNQ)—LA

- **CAPTAIN & TENNILLE**—You Never Done It Like That (A&M)
-
- ★ **BOSTON**—Don't Look Back (Epic) 17-8
- ★ **NICK GILDER**—Hot Child In The City (Chrysalis) 12-7

KFI—LA

- D • **VILLAGE PEOPLE**—Macho Man (Casablanca)
- **DR. HOOK**—Sharing The Night Together (Capitol)

D★ **DONNA SUMMER**—MacArthur Park (Casablanca) 23-13

- ★ **KENNY LOGGINS**—Whenever I Call You "Friend" (Columbia) 15-9

KEZY—Anaheim

- D • **DONNA SUMMER**—MacArthur Park (Casablanca)
- **THE ROLLING STONES**—Shattered (Rolling Stones)
- ★ **GERRY RAFFERTY**—Right Down The Line (UA) 31-21
- ★ **BOSTON**—Don't Look Back (Epic) 8-1

KCBQ—San Diego

- **BILLY JOEL**—She's Always A Woman (Columbia)
- **CAPTAIN & TENNILLE**—You Never Done It Like That (A&M)

D★ **FOXY**—Get Off (Dash) 22-23

- ★ **RICK JAMES**—You & I (Gordy) 14-9

KFXM—San Bernardino

- **GINO VANNELLI**—I Just Wanna Stop (A&M)
- **LINDA RONSTADT**—Back In The USA (Asylum)

D★ **JOHN PAUL YOUNG**—Love Is In The Air (Scotti Brothers) 23-13

- ★ **WINGS**—London Town (Capitol) 22-11

KERN—Bakersfield

- **FOREIGNER**—Double Vision (Atlantic)
- **FIREFALL**—Strange Way (Atlantic)
- ★ **THE WHO**—Who Are You (MCA) 25-19
- ★ **STEELY DAN**—Josie (ABC) 10-6

PRIME MOVERS - NATIONAL

GERRY RAFFERTY—Right Down The Line (UA)
KENNY LOGGINS—Whenever I Call You "Friend" (Columbia)
(D) DONNA SUMMER—MacArthur Park (Casablanca)

KGW—Portland

- **STEPHEN BISHOP**—Bish's Hideaway (ABC)
- **AL STEWART**—Time Passages (Arista)
- ★ **CAPTAIN & TENNILLE**—You Never Done It Like That (A&M) 19-14
- D★ **JOHN PAUL YOUNG**—Love Is In The Air (Scotti Brothers) 21-17

KING—Seattle

- **COMMODORES**—Flyin' High (Motown)
- **GINO VANNELLI**—I Just Wanna Stop (A&M)
- ★ **GERRY RAFFERTY**—Right Down The Line (UA) 18-9
- ★ **KENNY LOGGINS**—Whenever I Call You "Friend" (Columbia) 13-6

KJRB—Spokane

- **LEO SAYER**—Rainin' In My Heart (WB)
- **AL STEWART**—Time Passages (Arista)
- ★ **THE ROLLING STONES**—Beast Of Burden (Rolling Stones) 17-12
- ★ **AMBROSIA**—How Much I Feel (WB) 19-14

KTAC—Tacoma

- **GINO VANNELLI**—I Just Wanna Stop (A&M)
- **PAUL DAVIS**—Sweet Life (Bang)
- ★ **KENNY LOGGINS**—Whenever I Call You "Friend" (Columbia) 16-11
- ★ **NICK GILDER**—Hot Child In The City (Chrysalis) 12-8

KCPX—Salt Lake City

- **GINO VANNELLI**—I Just Wanna Stop (A&M)
- **DAVID GATES**—Took The Last Train (Elektra)
- ★ **THE ROLLING STONES**—Beast Of Burden (Rolling Stones) 16-10

D★ **A TASTE OF HONEY**—Boogie Oogie Oogie (Capitol) 13-7

KRSP—Salt Lake City

- **BARRY MANILOW**—Ready To Take A Chance Again (Arista)
-
- ★ **AMBROSIA**—How Much I Feel (WB) 25-16

D★ **A TASTE OF HONEY**—Boogie Oogie Oogie (Capitol) 8-1

KTLK—Denver

- **JOHN TRAVOLTA**—Greased Lightning (RSO)

D • **RICK JAMES**—Mary Jane (Gordy)

- ★ **NONE**
- ★

KIMN—Denver

- **JOHN TRAVOLTA**—Greased Lightning (RSO)
- **BARRY MANILOW**—Ready To Take A Chance Again (Arista)

D★ **A TASTE OF HONEY**—Boogie Oogie Oogie (Capitol) 19-14

D★ **JOHN PAUL YOUNG**—Love Is In The Air (Scotti Brothers) 21-16

Pacific Northwest Region

TOP ADD ONS:

GINO VANNELLI—I Just Wanna Stop (A&M)
AL STEWART—Time Passages (Arista)
BARRY MANILOW—Ready To Take A Chance Again (Arista)

PRIME MOVERS:

KENNY LOGGINS—Whenever I Call You "Friend" (Columbia)
GERRY RAFFERTY—Right Down The Line (UA)
(D) A TASTE OF HONEY—Boogie Oogie Oogie (Capitol)

BREAKOUTS:

CHICAGO—Alive Again (Columbia)
JOHN TRAVOLTA—Greased Lightning (RSO)
FIREFALL—Strange Way (Atlantic)

KFRC—San Francisco

- **CHICAGO**—Alive Again (Columbia)
-
- ★ **GERRY RAFFERTY**—Right Down The Line (UA) 24-16
- ★ **KENNY LOGGINS**—Whenever I Call You "Friend" (Columbia) 14-7

KYA—San Francisco

- **BILLY JOEL**—She's Always A Woman (Columbia)
- **FIREFALL**—Strange Way (Atlantic)
- ★ **STEELY DAN**—Josie (ABC) 23-17
- ★ **NICK GILDER**—Hot Child In The City (Chrysalis) 21-16

KLVJ—San Jose

- **GINO VANNELLI**—I Just Wanna Stop (A&M)
- **ANNE MURRAY**—You Needed Me (Capitol)
- ★ **BOSTON**—Don't Look Back (Epic) 20-9
- ★ **LITTLE RIVER BAND**—Reminiscing (Harvest) 13-8

KNDE—Sacramento

- **TOBY BEAU**—Into The Night (RCA)
- **SWITCH**—There'll Never Be (Gordy)
- ★ **LITTLE RIVER BAND**—Reminiscing (Harvest) 8-3
- ★ **KENNY LOGGINS**—Whenever I Call You "Friend" (Columbia) 13-9

KROY—Sacramento

- **HALL & OATES**—It's A Laugh (RCA)
- **STONEBOLT**—I Will Still Love You (Parachute)
- ★ **THE ROLLING STONES**—Beast Of Burden (Rolling Stones) 25-19
- ★ **THE WHO**—Who Are You (MCA) 22-17

KYNO—Fresno

- **JUSTIN HAYWOOD**—Forever Autumn (Columbia)
- **FIREFALL**—Strange Way (Atlantic)

D★ **FOXY**—Get Off (Dash) 11-7

D★ **DONNA SUMMER**—MacArthur Park (Casablanca) 28-24

North Central Region

TOP ADD ONS:

FOREIGNER—Double Vision (Atlantic)
BARRY MANILOW—Ready To Take A Chance Again (Arista)
THE ROLLING STONES—Beast Of Burden (Rolling Stones)

PRIME MOVERS:

LITTLE RIVER BAND—Reminiscing (Harvest)
(D) DONNA SUMMER—MacArthur Park (Casablanca)
LINDA RONSTADT—Back In The USA (Asylum)

BREAKOUTS:

CHICAGO—Alive Again (Columbia)
ERIC CARMEN—Change Of Heart (Arista)
(D) MECO—The Theme From The Wizard Of Oz (Millennium)

CKLW—Detroit

- **CHICAGO**—Alive Again (Columbia)
-
- ★ **BARRY MANILOW**—Ready To Take A Chance Again (Arista) 20-12
- ★ **GINO VANNELLI**—I Just Wanna Stop (A&M) 24-19

BREAKOUTS - NATIONAL

CHICAGO—Alive Again (Columbia)
JOHN TRAVOLTA—Greased Lightning (RSO)
FIREFALL—Strange Way (Atlantic)

13-Q (WXTQ)—Pittsburgh

- **BILLY JOEL**—She's Always A Woman (Columbia)
-
- ★ **DAVID GATES**—Took The Last Train (Elektra) 17-8
- ★ **BOB SEGER**—Hollywood Nights (Capitol) 14-9

WPEZ—Pittsburgh

- **FOREIGNER**—Double Vision (Atlantic)
- **BARRY MANILOW**—Ready To Take A Chance Again (Arista)

D★ **DONNA SUMMER**—MacArthur Park (Casablanca) 36-21

- ★ **AMBROSIA**—How Much I Feel (WB) 35-23

KOMA—Oklahoma City

- **FOREIGNER**—Double Vision (Atlantic)
- **BILLY JOEL**—She's Always A Woman (Columbia)
- ★ **THE WHO**—Who Are You (MCA) 27-16
- ★ **THE ROLLING STONES**—Beast Of Burden (Rolling Stones) 33-23

KAKS—Tulsa

- **FOREIGNER**—Double Vision (Atlantic)
- **FIREFALL**—Strange Way (Atlantic)
- ★ **CAPTAIN & TENNILLE**—You Never Done It Like That (A&M) 21-10
- ★ **NICK GILDER**—Hot Child In The City (Chrysalis) 5-2

KELJ—Tulsa

- D • **ALICIA BRIDGES**—I Love The Night Life (Polydor)
- **DR. HOOK**—Sharing The Night Together (Capitol)
- ★ **LINDA RONSTADT**—Back In The USA (Asylum) 17-9

D★ **RICK JAMES**—You & I (Gordy) HB-30

WNOE—New Orleans

- **AMBROSIA**—How Much I Feel (WB)
- **AL STEWART**—Time Passages (Arista)
- ★ **KENNY LOGGINS**—Whenever I Call You "Friend" (Columbia) 14-7
- ★ **BARRY MANILOW**—Ready To Take A Chance Again (Arista) HB-25

WTIX—New Orleans

- **AMBROSIA**—How Much I Feel (WB)
- **FIREFALL**—Strange Way (Atlantic)
- ★ **ANNE MURRAY**—You Needed Me (Capitol) 38-24
- ★ **THE WHO**—Who Are You (MCA) 29-19

KEEL—Shreveport

- **BILLY JOEL**—She's Always A Woman (Columbia)
- **CAPTAIN & TENNILLE**—You Never Done It Like That (A&M)
- ★ **LINDA RONSTADT**—Back In The USA (Asylum) 21-14
- ★ **KENNY LOGGINS**—Whenever I Call You "Friend" (Columbia) 11-6

Southwest Region

TOP ADD ONS:

AMBROSIA—How Much I Feel (WB)
BILLY JOEL—She's Always A Woman (Columbia)
PAUL DAVIS—Sweet Life (Bang)

PRIME MOVERS:

CAPTAIN & TENNILLE—You Never Done It Like That (A&M)
ANNE MURRAY—You Needed Me (Capitol)
KENNY LOGGINS—Whenever I Call You "Friend" (Columbia)

BREAKOUTS:

FIREFALL—Strange Way (Atlantic)
TOM PETTY & THE HEARTBREAKERS—Listen To Her Heart (ABC)
DR. HOOK—Sharing The Night Together (Capitol)

WAGY—Louisville

- **DR. HOOK**—Sharing The Night Together (Capitol)
- **BARRY MANILOW**—Ready To Take A Chance Again (Arista)
- ★ **LITTLE RIVER BAND**—Reminiscing (Harvest) 16-8
- ★ **GERRY RAFFERTY**—Right Down The Line (UA) 18-11

WBGH—Bowling Green

- **FOREIGNER**—Double Vision (Atlantic)
- **JOURNEY**—Lights (Columbia)
- ★ **CLOUT**—Substitute (Epic) 25-15
- ★ **PAUL DAVIS**—Sweet Life (Bang) HB-23

WGCL—Cleveland

- **THE ROLLING STONES**—Beast Of Burden (Rolling Stones)
- **MECO**—The Theme From The Wizard Of Oz (Millennium)
- ★ **ERIC CARMEN**—Change Of Heart (Arista) 29-18
- ★ **LITTLE RIVER BAND**—Reminiscing (Harvest) 19-11

WZZP—Cleveland

- **FIREFALL**—Strange Way (Atlantic)
- **MICHAEL HENDERSON**—Take Me I'm Yours (Buddah)
- ★ **FUNKADELIC**—One National Under A Groove (WB) 35-20

D★ **DONNA SUMMER**—MacArthur Park (Casablanca) 32-25

WSAI—Cincinnati

- **NO LIST**
-
- ★
- ★

Q-102 (WKRQ-FM)—Cincinnati

- **HALL & OATES**—It's A Laugh (RCA)
- **FOREIGNER**—Double Vision (Atlantic)
- ★ **CAPTAIN & TENNILLE**—You Never Done It Like That (A&M) 34-27
- ★ **BOSTON**—Don't Look Back (Epic) 13-8

WCOL—Columbus

- **STEELY DAN**—Josie (ABC)
- **CAPTAIN & TENNILLE**—You Never Done It Like That (A&M)
- ★ **BARRY MANILOW**—Ready To Take A Chance Again (Arista) 29-16
- ★ **LINDA RONSTADT**—Back In The USA (Asylum) 30-21

WNCI—Columbus

- **GERRY RAFFERTY**—Right Down The Line (UA)
-
- ★ **EXILE**—Kiss You All Over (Warner/Curb) 11-7
- ★ **ANNE MURRAY**—You Needed Me (Capitol) 13-8

WZP—Cleveland

- **FIREFALL**—Strange Way (Atlantic)
- **MICHAEL HENDERSON**—Take Me I'm Yours (Buddah)
- ★ **FUNKADELIC**—One National Under A Groove (WB) 35-20

D★ **DONNA SUMMER**—MacArthur Park (Casablanca) 32-25

WSAI—Cincinnati

- **NO LIST**
-
- ★
- ★

KILT—Houston

- **AMBROSIA**—How Much I Feel (WB)
- **PAUL DAVIS**—Sweet Life (Bang)
- ★ **CAPTAIN & TENNILLE**—You Never Done It Like That (A&M) 30-16
- ★ **TOM PETTY & THE HEARTBREAKERS**—Listen To Her Heart (ABC)

KRBE—Houston

- **STYX**—Blue Collar Man (A&M)
- **FIREFALL**—Strange Way (Atlantic)

D★ **DONNA SUMMER**—MacArthur Park (Casablanca) 26-17

- ★ **PAUL DAVIS**—Sweet Life (Bang) 25-18

KLIF—Dallas

- **STONEBOLT**—I Will Still Love You (Parachute)
- **DR. HOOK**—Sharing The Night Together (Capitol)
- ★ **THE ROLLING STONES**—Beast Of Burden (Rolling Stones) 34-28
- ★ **ANNE MURRAY**—You Needed Me (Capitol) 12-6

KNUS-FM—Dallas

- **PAUL DAVIS**—Sweet Life (Bang)
-
- ★ **NONE**
- ★

KFJZ-FM (Z-97)—Ft. Worth

- **ANNE MURRAY**—You Needed Me (Capitol)
-
- ★ **LITTLE RIVER BAND**—Reminiscing (Harvest) 10-4
- ★ **EXILE**—Kiss You All Over (Warner/Curb) 23-18

KINT—El Paso

- **DAVID GATES**—Took The Last Train (Elektra)
- **THE WHO**—Who Are You (MCA)
- ★ **AMBROSIA**—How Much I Feel (WB) HB-24

D★ **RICK JAMES**—You & I (Gordy) 7-2

WKY—Oklahoma City

- D • **DONNA SUMMER**—MacArthur Park (Casablanca)
- **BILLY JOEL**—She's Always A Woman (Columbia)
- ★ **ANNE MURRAY**—You Needed Me (Capitol) 10-5
- ★ **GERRY RAFFERTY**—Right Down The Line (UA) 16-11

Midwest Region

TOP ADD ONS:

DIANA ROSS/MICHAEL JACKSON—Ease On Down The Road (MCA)
THE ROLLING STONES—Beast Of Burden (Rolling Stones)
AMBROSIA—How Much I Feel (WB)

PRIME MOVERS:

GERRY RAFFERTY—Right Down The Line (UA)
BARRY MANILOW—Ready To Take A Chance Again (Arista)
(D) JOHN PAUL YOUNG—Love Is In The Air (Scotti Brothers)

BREAKOUTS:

CHICAGO—Alive Again (Columbia)
FOREIGNER—Double Vision (Atlantic)
GINO VANNELLI—I Just Wanna Stop (A&M)

WLS—Chicago

- **NONE**
-
- ★ **TOBY BEAU**—Magnet & Steel (Columbia) 14-9
- ★ **BOSTON**—Don't Look Back (Epic) 21-16

WMET—Chicago

- **LINDA RONSTADT**—Back In The USA (Asylum)
- **CHICAGO**—Alive Again (Columbia)
- ★ **GERRY RAFFERTY**—Right Down The Line (UA) 22-14
- ★ **LITTLE RIVER BAND**—Reminiscing (Harvest) 14-8

WLS—Chicago

- **NONE**
-
- ★ **TOBY BEAU**—Magnet & Steel (Columbia) 14-9
- ★ **BOSTON**—Don't Look Back (Epic) 21-16

WMET—Chicago

- **LINDA RONSTADT**—Back In The USA (Asylum)
- **CHICAGO**—Alive Again (Columbia)
- ★ **GERRY RAFFERTY**—Right Down The Line (UA) 22-14
- ★ **LITTLE RIVER BAND**—Reminiscing (Harvest) 14-8

WLS—Chicago

- **NONE**
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- ★ **TOBY BEAU**—Magnet & Steel (Columbia) 14-9
- ★ **BOSTON**—Don't Look Back (Epic) 21-16

WMET—Chicago

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- **CHICAGO**—Alive Again (Columbia)
- ★ **GERRY RAFFERTY**—Right Down The Line (UA) 22-14
- ★ **LITTLE RIVER BAND**—Reminiscing (Harvest) 14-8

WLS—Chicago

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- ★ **LITTLE RIVER BAND**—Reminiscing (Harvest) 14-8

WLS—Chicago

- **NONE**
-
- ★ **TOBY BEAU**—Magnet & Steel (Columbia) 14-9
- ★ **BOSTON**—Don't Look Back (Epic) 21-16

WMET—Chicago

- **LINDA RONSTADT**—Back In The USA (Asylum)
- **CHICAGO**—Alive Again (Columbia)
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- ★ **LITTLE RIVER BAND**—Reminiscing (Harvest) 14-8

WLS—Chicago

- **NONE**
-
- ★ **TOBY BEAU**—Magnet & Steel (Columbia) 14-9
- ★ **BOSTON**—Don't Look Back (Epic) 21-16

WMET—Chicago

- **LINDA RONSTADT**—Back In The USA (Asylum)
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- ★ **GERRY RAFFERTY**—Right Down The Line (UA) 22-14
- ★ **LITTLE RIVER BAND**—Reminiscing (Harvest) 14-8

WLS—Chicago

- **NONE**
-
- ★ **TOBY BEAU**—Magnet & Steel (Columbia) 14-9
- ★ **BOSTON**—Don't Look Back (Epic) 21-16

WMET—Chicago

- **LINDA RONSTADT**—Back In The USA (Asylum)
- **CHICAGO**—Alive Again (Columbia)
- ★ **GERRY RAFFERTY**—Right Down The Line (UA) 22-14
- ★ **LITTLE RIVER BAND**—Reminiscing (Harvest) 14-8

WLS—Chicago

- **NONE**
-
- ★ **TOBY BEAU**—Magnet & Steel (Columbia) 14-9
- ★ **BOSTON**—Don't Look Back (Epic) 21-16

WMET—Chicago

- **LINDA RONSTADT**—Back In The USA (Asylum)
- **CHICAGO**—Alive Again (Columbia)
- ★ **GERRY RAFFERTY**—Right Down The Line (UA) 22-14
- ★ **LITTLE RIVER BAND**—Reminiscing (Harvest) 14-8

(Continued on page 28)

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Dan Hill on tour with Phoebe Snow

October 4 MID HUDSON CIVIC CENTER, Poughkeepsie, NY
October 6 ORPHEUM THEATRE, Boston, MS
October 7 CAPITOL THEATRE, Passaic, NJ
October 8 WARNER THEATRE, Washington, D.C.
October 11 CITY HALL AUDITORIUM, Portland, ME
October 13 ACADEMY OF MUSIC, Philadelphia, PA
October 14 UNIVERSITY OF RHODE ISLAND,
Providence, RI
October 15 CLARK GYM, University of Buffalo,
Buffalo, NY
October 21 OVENS AUDITORIUM, Charlotte, NC
October 22 ACOCK AUDITORIUM, University of Greensboro,
Greensboro
October 24 SYMPHONY HALL, Atlanta, GA
October 26-27 GUSSMAN HALL, Miami, FL

October 28 BOB CARR AUDITORIUM, Orlando, FL
October 29 St. Petersburg, FL
November 2 McALLISTER AUDITORIUM, Tulane University,
New Orleans, LA
November 4 CULLEN AUDITORIUM, Houston, TX
November 5 CONVENTION CENTER, Dallas, TX
November 6 HOGG AUDITORIUM, University of Texas,
Austin, TX
November 16 CELEBRITY THEATRE, Phoenix, Arizona
November 17 CALIFORNIA THEATRE, San Diego, CA
November 18 SANTA MONICA CIVIC, Los Angeles, CA
November 19 PARAMOUNT THEATRE, Oakland, CA
November 21 PARAMOUNT THEATRE, Portland, OR
November 22 PARAMOUNT THEATRE, Seattle, WA



His album: FROZEN IN THE NIGHT T-558
His single: ALL I SEE IS YOUR FACE TC-2378



Produced by Matthew McCauley and Fred Mollin

©1978 GRT of Canada, Ltd.

Direction: The Finkelstein-Fiedler Company

Billboard Singles Radio Action

Playlist Top Add Ons •
Playlist Prime Movers ★

Based on station playlists through Thursday (9/28/78)

Continued from page 26

WROK—Rockford

- FOREIGNER—Double Vision (Atlantic)
- DR. HOOK—Sharing The Night Together (Capitol)
- GERRY RAFFERTY—Right Down The Line (UA) 28-21
- NICK GILDER—Hot Child In The City (Chrysalis) 21-15

WIRL—Peoria

- STEELY DAN—Josie (ABC)
- BOB SEGER—Hollywood Nights (Capitol)
- KENNY LOGGINS—Whenever I Call You "Friend" (Capitol) 25-20
- ANNE MURRAY—You Needed Me (Capitol) 12-8

WNDE—Indianapolis

- THE ROLLING STONES—Beast Of Burden (Rolling Stones)
- DAVID GATES—Took The Last Train (Elektra)
- BOB SEGER—Hollywood Nights (Capitol) 24-13
- ANNE MURRAY—You Needed Me (Capitol) 26-16

WOKY—Milwaukee

- FOREIGNER—Double Vision (Atlantic)
- JOURNEY—Lights (Columbia)
- THE WHO—Who Are You (MCA) HB-23
- DONNA SUMMER—MacArthur Park (Casablanca) HB-25

WZUU-FM—Milwaukee

- TOTO—Hold The Line (Columbia)
- CHICAGO—Alive Again (Columbia)
- ANNE MURRAY—You Needed Me (Capitol) 15-9
- LITTLE RIVER BAND—Reminiscing (Harvest) 6-2

KSLQ-FM—St. Louis

- AMBROSIA—How Much I Feel (WB)
- FUNKADELIC—One Nation Under A Groove (WB)
- MEAT LOAF—Paradise By Dashboard Lights (Clev Int'l) 19-14
- THE WHO—Who Are You (MCA) 15-12

KXOK—St. Louis

- THE ROLLING STONES—Beast Of Burden (Rolling Stones)
- CRYSTAL GAYLE—Talking In Your Sleep (UA)
- ROBIN GIBB—Oh Darlin' (RSO) 23-11
- NICK GILDER—Hot Child In The City (Chrysalis) 14-6

KIOA—Des Moines

- AMBROSIA—How Much I Feel (WB)
- GERRY RAFFERTY—Right Down The Line (UA)
- JOHN PAUL YOUNG—Love Is In The Air (Scotti Brother) 23-12
- CAPTAIN & TENNILLE—You Never Done It Like That (A&M) 18-11

KDWB—Minneapolis

- NONE
- BILLY JOEL—She's Always A Woman (Columbia) 28-19
- GERRY RAFFERTY—Right Down The Line (UA) 12-6

KSTP—Minneapolis

- DR. HOOK—Sharing The Night Together (Capitol)
- LEO SAYER—Rainin' In My Heart (WB)
- BARRY MANILOW—Ready To Take A Chance Again (Arista) 27-23
- CRYSTAL GAYLE—Talking In Your Sleep (UA) 28-24

WHB—Kansas City

- GINO VANNELLI—I Just Wanna Stop (A&M)
- DIANA ROSS/MICHAEL JACKSON—Ease On Down The Road (MCA)
- BARRY MANILOW—Ready To Take A Chance Again (Arista) 32-20
- JOHN PAUL YOUNG—Love Is In The Air (Scotti Brothers) 21-13

KBEQ—Kansas City

- GINO VANNELLI—I Just Wanna Stop (A&M)
- DIANA ROSS/MICHAEL JACKSON—Ease On Down The Road (MCA)
- FOXY—Get Off (Dash) 16-3
- ANNE MURRAY—You Needed Me (Capitol) 26-16

KKLS—Rapid City

- FOREIGNER—Double Vision (Atlantic)
- TOTO—Hold The Line (Columbia)
- NICK GILDER—Hot Child In The City (Chrysalis) 13-6
- HEART—Straight On (Mushroom) 23-20

KQWB—Fargo

- WINGS—London Town (Capitol)
- DDLY PARTON—Heartbreaker (RCA)
- CARLY SIMON/JAMES TAYLOR—Devoted To You (Elektra) 23-17
- JOHN PAUL YOUNG—Love Is In The Air (Scotti Brothers) 9-4

Northeast Region

TOP ADD ONS:

- (D) ALICIA BRIDGES—I Love The Night Life (Polydor)
- CRYSTAL GAYLE—Talking In Your Sleep (UA)
- AMBROSIA—How Much I Feel (WB)

PRIME MOVERS:

- ANNE MURRAY—You Needed Me (Capitol)
- THE WHO—Who Are You (MCA)
- GERRY RAFFERTY—Right Down The Line (UA)

BREAKOUTS:

- DR. HOOK—Sharing The Night Together (Capitol)
- JOHN TRAVOLTA—Greased Lightning (RSO)
- HALL & OATES—It's A Laugh (RCA)

WABC—New York

- THE WHO—Who Are You (MCA)
- GERRY RAFFERTY—Right Down The Line (UA) 37-30
- FOXY—Get Off (Dash) 14-7

99-X—New York

- AMBROSIA—How Much I Feel (WB)
- AEROSMITH—Come Together (Columbia)
- KENNY LOGGINS—Whenever I Call You "Friend" (Columbia) 19-14
- ALICIA BRIDGES—I Love The Night Life (Polydor) 29-25

WPTR—Albany

- CAPTAIN & TENNILLE—You Never Done It Like That (A&M)
- PLAYER—Prisoner Of Your Love (RSO)
- STEELY DAN—Josie (ABC) 22-15
- THE WHO—Who Are You (MCA) 16-9

WTRY—Albany

- FOREIGNER—Double Vision (Atlantic)
- DAVID GATES—Took The Last Train (Elektra)
- GERRY RAFFERTY—Right Down The Line (UA) 22-10
- FOXY—Get Off (Dash) 23-13

WKBW—Buffalo

- THE ROLLING STONES—Beast Of Burden (Rolling Stones)
- DONNA SUMMER—MacArthur Park (Casablanca)
- LINDA RONSTADT—Back In The USA (Asylum) 19-13
- BOB SEGER—Hollywood Nights (Capitol) 17-12

WYSL—Buffalo

- BIG WHEELIE & HUB CAPS—Sh-Boom (MCA)
- VAN MORRISON—Wavelength (WB)
- FOREIGNER—Double Vision (Atlantic) 29-19
- THE ROLLING STONES—Beast Of Burden (Rolling Stones) 22-14

WBBF—Rochester

- BILLY JOEL—She's Always A Woman (Columbia)
- PLAYER—Prisoner Of Your Love (RSO)
- THE ROLLING STONES—Beast Of Burden (Rolling Stones) 24-11
- THE WHO—Who Are You (MCA) 20-9

WRKO—Boston

- ALICIA BRIDGES—I Love The Night Life (Polydor)
- CRYSTAL GAYLE—Talking In Your Sleep (UA)
- ANNE MURRAY—You Needed Me (Capitol) 16-8
- DONNA SUMMER—MacArthur Park (Casablanca) 17-10

WBZ-FM—Boston

- STEPHEN BISHOP—Everybody Needs Love (ABC)
- LINDA RONSTADT—Alison (Asylum)
- GINO VANNELLI—I Just Wanna Stop (A&M)
- TOTO—Hold The Line (Columbia)

F-105 (WVBF)—Boston

- AMBROSIA—How Much I Feel (WB)
- AL STEWART—Time Passages (Arista)
- ANNE MURRAY—You Needed Me (Capitol) 21-13
- TEDDY PENDERGRASS—Close The Door (P.I.R.) 20-15

WDRC—Hartford

- HALL & OATES—It's A Laugh (RCA)
- JOHN TRAVOLTA—Greased Lightning (RSO)
- MEAT LOAF—Paradise By Dashboard Lights (Clev Int'l) 18-11
- THE WHO—Who Are You (MCA) 21-14

WPRO (AM)—Providence

- PABLO CRUISE—Don't Want To Live Without It (A&M)
- DR. HOOK—Sharing The Night Together (Capitol)
- JOHN PAUL YOUNG—Love Is In The Air (Scotti Brothers) 11-7
- ANNE MURRAY—You Needed Me (Capitol) 7-4

WPRO-FM—Providence

- ALICIA BRIDGES—I Love The Night Life (Polydor)
- DR. HOOK—Sharing The Night Together (Capitol)
- THE WHO—Who Are You (MCA) 14-9
- DONNA SUMMER—MacArthur Park (Casablanca) 23-18

WICC—Bridgeport

- PAUL DAVIS—Sweet Life (Bang)
- CRYSTAL GAYLE—Talking In Your Sleep (UA)
- THE WHO—Who Are You (MCA) 25-18
- CAPTAIN & TENNILLE—You Never Done It Like That (A&M) 22-17

Mid-Atlantic Region

TOP ADD ONS:

- GINO VANNELLI—I Just Wanna Stop (A&M)
- (D) FOXY—Get Off (Dash)
- PAUL DAVIS—Sweet Life (Dash)

PRIME MOVERS:

- FOREIGNER—Double Vision (Atlantic)
- KENNY LOGGINS—Whenever I Call You "Friend" (Columbia)
- THE ROLLING STONES—Beast Of Burden (Rolling Stones)

BREAKOUTS:

- FUNKADELIC—One Nation Under A Groove (WB)
- JOHN TRAVOLTA—Greased Lightning (RSO)
- MICHAEL JOHNSON—Almost Like Being In Love (EMI)

WFIL—Philadelphia

- MICHAEL JOHNSON—Almost Like Being In Love (EMI)
- PAUL DAVIS—Sweet Life (Bang)
- LITTLE RIVER BAND—Reminiscing (Harvest) 14-4
- KENNY LOGGINS—Whenever I Call You "Friend" (Columbia) 21-13

WZZD—Philadelphia

- CAPTAIN & TENNILLE—You Never Done It Like That (A&M)
- BILLY JOEL—She's Always A Woman (Columbia) 18-11
- GERRY RAFFERTY—Right Down The Line (UA) 10-5

WIFI-FM—Philadelphia

- FOXY—Get Off (Dash)
- FUNKADELIC—One Nation Under A Groove (WB)
- ANNE MURRAY—You Needed Me (Capitol) 22-7
- FOREIGNER—Double Vision (Atlantic) 29-22

WPGC—Washington

- GINO VANNELLI—I Just Wanna Stop (A&M)
- JOHN TRAVOLTA—Greased Lightning (RSO)
- FOREIGNER—Double Vision (Atlantic) 20-10
- THE ROLLING STONES—Beast Of Burden (Rolling Stones) 22-15

WHG—Norfolk

- GINO VANNELLI—I Just Wanna Stop (A&M)
- FOXY—Get Off (Dash)
- DONNA SUMMER—MacArthur Park (Casablanca) HB-5
- BARRY MANILOW—Ready To Take A Chance Again (Arista) HB-17

WCAO—Baltimore

- GINO VANNELLI—I Just Wanna Stop (A&M)
- HEART—Straight On (Mushroom)
- FUNKADELIC—One Nation Under A Groove (WB) 27-10
- DONNA SUMMER—MacArthur Park (Casablanca) 25-11

WYRE—Annapolis

- STEELY DAN—Josie (ABC)
- FIREFALL—Strange Way (Atlantic)
- KENNY LOGGINS—Whenever I Call You "Friend" (Columbia)
- NICK GILDER—Hot Child In The City (Chrysalis) 7-3

WLEE—Richmond

- THE ROLLING STONES—Beast Of Burden (Rolling Stones)
- STEELY DAN—Josie (ABC)
- PLAYER—Prisoner Of Your Love (RSO) 20-12
- AMBROSIA—How Much I Feel (WB) 16-11

WRVQ—Richmond

- ALICIA BRIDGES—I Love The Night Life (Polydor)
- FOXY—Get Off (Dash)
- LINDA RONSTADT—Back In The USA (Asylum) 14-10
- BOSTON—Don't Look Back (Epic) 13-9

Southeast Region

TOP ADD ONS:

- STEELY DAN—Josie (ABC)
- DR. HOOK—Sharing The Night Together (Capitol)
- FOREIGNER—Double Vision (Atlantic)

PRIME MOVERS:

- DONNA SUMMER—MacArthur Park (Casablanca)
- GERRY RAFFERTY—Right Down The Line (UA)
- ALICIA BRIDGES—I Love The Night Life (Polydor)

BREAKOUTS:

- PAUL DAVIS—Sweet Life (Bang)
- CAPTAIN & TENNILLE—You Never Done It Like That (A&M)
- LEO SAYER—Rainin' In My Heart (WB)

WQXI—Atlanta

- STEELY DAN—Josie (ABC)
- BILLY JOEL—She's Always A Woman (Columbia)
- ALICIA BRIDGES—I Love The Night Life (Polydor) 6-2
- LITTLE RIVER BAND—Reminiscing (Harvest) 4-1

Z-93 (WZGC-FM)—Atlanta

- HALL & OATES—It's A Laugh (RCA)
- STEELY DAN—Josie (ABC)
- AMBROSIA—How Much I Feel (WB) 24-16
- FOREIGNER—Double Vision (ABC) 26-19

WBBQ—Augusta

- STEPHEN BISHOP—Everybody Needs Love (ABC)
- LEO SAYER—Rainin' In My Heart (WB)
- KENNY LOGGINS—Whenever I Call You "Friend" (Columbia) 1-5
- THE WHO—Who Are You (MCA) 21-17

WFOM—Atlanta

- GENE COTTON—Like A Sunday In Salem (Ariola)
- ATLANTA RHYTHM SECTION—Champagne Jam (Polydor)
- THE ROLLING STONES—Beast Of Burden (Rolling Stones) 22-17
- ALICIA BRIDGES—I Love The Night Life (Polydor) 7-2

WPGA—Savannah

- PAUL DAVIS—Sweet Life (Bang)
- DONNA SUMMER—MacArthur Park (Casablanca) 19-15
- FUNKADELIC—One Nation Under A Groove (WB) 23-17
- WFLB—Fayetteville

WFLB—Fayetteville

- GINO VANNELLI—I Just Wanna Stop (A&M)
- GENE COTTON—Like A Sunday In Salem (Ariola)
- NICK GILDER—Hot Child In The City (Chrysalis) 23-10
- FUNKADELIC—One Nation Under A Groove (WB) 9-3

WQAM—Miami

- LTD—Holdin' On (A&M)
- BOB SEGER—Hollywood Nights (Capitol)
- JOHN PAUL YOUNG—Love Is In The Air (Scotti Brothers) 11-4
- DONNA SUMMER—MacArthur Park (Casablanca) 27-20

WMJX (96X)—Miami

- FOREIGNER—Double Vision (Atlantic)
- ANNE MURRAY—You Needed Me (Capitol)
- DONNA SUMMER—MacArthur Park (Casablanca) 14-3
- CHRIS REA—Fool If You Think It's Over (Magnet) 10-6

Y-100 (WHYI-FM)—Miami

- MUSIQUE—In The Bush (Prelude)
- KAREN YOUNG—Hot Shot (West End)
- DONNA SUMMER—MacArthur Park (Casablanca) 19-12
- JOHN PAUL YOUNG—Love Is In The Air (Scotti Brothers) 12-7

WLOF—Orlando

- DONNA SUMMER—MacArthur Park (Casablanca)
- BARRY MANILOW—Ready To Take A Chance Again (Arista)
- KENNY LOGGINS—Whenever I Call You "Friend" (Columbia) 19-8
- THE ROLLING STONES—Beast Of Burden (Rolling Stones) 20-15

Q-105 (WRBQ-FM)—Tampa

- DON RAY—Got To Have Lovin' (Polydor)
- NICK GILDER—Hot Child In The City (Chrysalis) 20-14
- BOB SEGER—Hollywood Nights (Capitol) 13-11
- ANNE MURRAY—You Needed Me (Capitol) 7-1

BJ-105 (WBWJ-FM)—Orlando

- STEELY DAN—Josie (ABC)
- FOREIGNER—Double Vision (Atlantic)
- FOXY—Get Off (Dash) 22-8
- ANNE MURRAY—You Needed Me (Capitol) 7-1

WQPD—Lakeland

- STYX—Blue Collar Man (A&M)
- ACE FREHLEY—New York (Casablanca)
- AMBROSIA—How Much I Feel (WB) 28-24
- BOSTON—Don't Look Back (Epic) 11-9

WMFJ—Daytona Beach

- PABLO CRUISE—Don't Want To Live Without It (A&M)
- COMMODORES—Flyin' High (Motown)
- DONNA SUMMER—MacArthur Park (Casablanca) 20-10
- DR. HOOK—Sharing The Night Together (Capitol) 23-15

WQOW—Chattanooga

- BILLY JOEL—She's Always A Woman (Columbia)
- ROBIN GIBB—Oh Darlin' (RSO)
- CAPTAIN & TENNILLE—You Never Done It Like That (A&M) 20-12
- AMBROSIA—How Much I Feel (WB) 17-11

WERC—Birmingham

- CAPTAIN & TENNILLE—You Never Done It Like That (A&M)
- THE WHO—Who Are You (MCA)
- BARRY MANILOW—Ready To Take A Chance Again (Arista) 19-13
- GERRY RAFFERTY—Right Down The Line (UA) 13-9

WGSN—Birmingham

- STARBUCK—Searching For A Thrill (UA)
- FIREFALL—Strange Way (Atlantic)
- GINO VANNELLI—I Just Wanna Stop (A&M) 22-13
- VILLAGE PEOPLE—Macho Man (Casablanca) 15-8

WHHY—Montgomery

- FOREIGNER—Double Vision (Atlantic)
- THE WHO—Who Are You (MCA)
- AMBROSIA—How Much I Feel (WB) 15-4
- DAVID GATES—Took The Last Train (Elektra) 16-7

KAAY—Little Rock

- WINGS—London Town (Capitol)
- JOHN PAUL YOUNG—Love Is In The Air (Scotti Brothers)
- ANNE MURRAY—You Needed Me (Capitol) 11-5
- GERRY RAFFERTY—Right Down The Line (UA) 14-11

WORD—Spartanburg

- STEPHEN BISHOP—Everybody Needs Love (ABC)
- GENE COTTON—Like A Sunday In Salem (Ariola)
- DAVID GATES—Took The Last Train (Elektra) 14-11
- NICK GILDER—Hot Child In The City (Chrysalis) 3-1

WLAC—Nashville

- PAUL ANKA—This Is Love (RCA)
- DR. HOOK—Sharing The Night Together (Capitol)
- NICK GILDER—Hot Child In The City (Chrysalis) 11-3
- GERRY RAFFERTY—Right Down The Line (UA) 14-7

92-Q—Nashville

- PAUL DAVIS—Sweet Life (Bang)
- CAPTAIN & TENNILLE—You Never Done It Like That (A&M)
- GERRY RAFFERTY—Right Down The Line (UA) 16-10
- ALICIA BRIDGES—I Love The Night Life (Polydor) 9-5

WHBQ—Memphis

- JOHN BELUSHI—Louie, Louie (MCA)
- CHAKA KHAN—I'm Every Woman (WB)
- KENNY LOGGINS—Whenever I Call You "Friend" (Columbia) 21-11
- DR. HOOK—Sharing The Night Together (Capitol) 27-21

WFLI—Chattanooga

- DONNA SUMMER—MacArthur Park (Casablanca)
- DR. HOOK—Sharing The Night Together (Capitol)
- BOSTON—Don't Look Back (Epic) 25-13
- ROBIN GIBB—Oh Darlin' (RSO) 14-6

WRJZ—Knoxville

- DAN HARTMAN—Instant Replay (Blue Sky)
- PLAYER—Prisoner Of Your Love (RSO)
- LINDA RONSTADT—Back In The USA (Asylum) 18-11
- GERRY RAFFERTY—Right Down The Line (UA) 20-16

WGOW—Chattanooga

- BILLY JOEL—She's Always A Woman (Columbia)
- ROBIN GIBB—Oh Darlin' (RSO)
- CAPTAIN & TENNILLE—You Never Done It Like That (A&M) 20-12
- AMBROSIA—How Much I Feel (WB) 17-11

WERC—Birmingham

- CAPTAIN & TENNILLE—You Never Done It Like That (A&M)
- THE WHO—Who Are You (MCA)
- BARRY MANILOW—Ready To Take A Chance Again (Arista) 19-13
- GERRY RAFFERTY—Right Down The Line (UA) 13-9

WGSN—Birmingham

**Jack Tempchin.
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Jack Tempchin. He's the masterful writer of the Eagles' classics, "Peaceful Easy Feeling" and "Already Gone." He wrote the modern standard, "Slow Dancing." And now, he's made a brilliant first album. Including a remarkable new version of "Peaceful Easy Feeling," it features Jack singing 10 of his warm, penetrating and inspired songs.

Songs that moved Circus' Paul Nelson to say, "Anyone who even knows Jack Tempchin is all right with me... his work ranges from very good to magnificent." Songs that you'll remember for a long, long while. Because with Jack Tempchin, songs make the difference.

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AB 4193



Managed by: Larson & Recor Associates/6732 Sunset Blvd Suite 600/Los Angeles, Calif.

Produced and Arranged by Pete Carr for Pete Carr Productions, Inc.

Billboard Album Radio Action

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

BASED ON STATION PLAYLISTS THROUGH WEDNESDAY 9-27-1978

Top Add Ons-National

- AL STEWART—Time Passages (Arista)
- HEART—Dog & Butterfly (Portrait)
- 10cc—Bloody Tourists (Polydor)
- GINO VANNELLI—Brother To Brother (A&M)

Top Requests/Airplay-National

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

National Breakouts

- YES—Tormato (Atlantic)
- VAN MORRISON—Wave Length (W.B.)
- 10cc—Bloody Tourists (Polydor)
- NEIL YOUNG—Decade (Reprise)

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

TOP REQUESTS/AIRPLAY—The four products registering the greatest listener requests and airplay; as determined by station personnel.

BREAKOUTS—Billboard Chart Dept. summary of Add Ons and Requests/Airplay information to reflect greatest product activity at regional and national levels.

KFML-AM—Denver (Randy Sutton)

- YES—Tormato (Atlantic)
- SEA LEVEL—On The Edge (Capricorn)
- GROVER WASHINGTON JR.—Reed Seed (Motown)
- CRAWLER—Snake, Rattle & Roll (Epic)
- DAN FOGELBERG & TIM WEISBERG—Twin Sons Of Different Mothers (Full Moon/Epic)
- FOREIGNER—Double Vision (Atlantic)
- WHO—Who Are You (MCA)
- ROLLING STONES—Some Girls (Rolling Stones)

KZEL-FM—Eugene (Stan Garrett)

- YES—Tormato (Atlantic)
- SEA LEVEL—On The Edge (Capricorn)
- THIRD WORLD—Journey To Addis (Island)
- BRUCE COCKBURN—The Further Adventures Of (Island)
- LINDA RONSTADT—Living In The U.S.A. (Asylum)
- JACK TEMPCHIN—(Arista)
- LINDA RONSTADT—Living In The U.S.A. (Asylum)
- BOSTON—Don't Look Back (Epic)
- DAN FOGELBERG & TIM WEISBERG—Twin Sons Of Different Mothers (Full Moon/Epic)
- AL STEWART—Time Passages (Arista)

KZOK-FM—Seattle (Mavis Mackoff)

- LINDA RONSTADT—Living In The U.S.A. (Asylum)
- YES—Tormato (Atlantic)
- 10cc—Bloody Tourists (Polydor)
- NEIL YOUNG—Decade (Reprise)
- VAN MORRISON—Wave Length (W.B.)
- THE KISS SOLO ALBUMS—(Casablanca)
- ROLLING STONES—Some Girls (Rolling Stones)
- FOREIGNER—Double Vision (Atlantic)
- HEART—Dog & Butterfly (Portrait)
- STYX—Pieces Of Eight (A&M)

KLBJ-FM—Austin (B. Hamil/T. Quarles)

- STYX—Pieces Of Eight (A&M)
- AL STEWART—Time Passages (Arista)
- HEART—Dog & Butterfly (Portrait)
- LINDA RONSTADT—Living In The U.S.A. (Asylum)
- GENTLE GIANT—Be A Giant For A Day (Capitol)
- 10cc—Bloody Tourists (Polydor)
- ROLLING STONES—Some Girls (Rolling Stones)
- WHO—Who Are You (MCA)
- ROBIN TROWER—Caravan To Midnight (Chrysalis)
- THE CARS—(Elektra)

WRNO-FM—New Orleans (Sambo)

- LINDA RONSTADT—Living In The U.S.A. (Asylum)
- HEART—Dog & Butterfly (Portrait)
- BLUE OYSTER CULT—Some Enchanted Evening (Columbia)
- 10cc—Bloody Tourists (Polydor)
- GINO VANNELLI—Brother To Brother (A&M)
- AL STEWART—Time Passages (Arista)
- DAN FOGELBERG & TIM WEISBERG—Twin Sons Of Different Mothers (Full Moon/Epic)
- WHO—Who Are You (MCA)
- BOSTON—Don't Look Back (Epic)
- ROLLING STONES—Some Girls (Rolling Stones)
- STYX—Pieces Of Eight (A&M)

KY102-FM—Kansas City (Max Floyd)

- CHICAGO—Hot Streets (Columbia)
- GREG KINN—Next Of Kinn (Beserkley)
- GENE SIMMONS—(Casablanca)
- JACK TEMPCHIN—(Arista)
- BLUE OYSTER CULT—Some Enchanted Evening (Columbia)
- TOTO—(Columbia)
- STYX—Pieces Of Eight (A&M)
- LINDA RONSTADT—Living In The U.S.A. (Asylum)
- GINO VANNELLI—Brother To Brother (A&M)

WMMS-FM—Cleveland (John Gorman)

- BRYAN FERRY—The Bride Stripped Bare (Atlantic)
- NEIL YOUNG—Decade (Reprise)
- VAN MORRISON—Wave Length (W.B.)
- CHICAGO—Hot Streets (Columbia)
- JEFF WAYNE/VARIOUS ARTISTS—War Of The Worlds (Columbia)
- FOREIGNER—Double Vision (Atlantic)
- WHO—Who Are You (MCA)
- THE CARS—(Elektra)
- BOSTON—Don't Look Back (Epic)

WYDD-FM—Pittsburgh (Steve Downs)

- YES—Tormato (Atlantic)
- SEA LEVEL—On The Edge (Capricorn)
- 10cc—Bloody Tourists (Polydor)
- MOSE JONES—Blackbird (MCA)
- WHO—Who Are You (MCA)
- STYX—Pieces Of Eight (A&M)
- AL STEWART—Time Passages (Arista)
- ROLLING STONES—Some Girls (Rolling Stones)

WQFM-FM—Milwaukee (Jim Roberts)

- CHICAGO—Hot Streets (Columbia)
- YES—Tormato (Atlantic)
- 10cc—Bloody Tourists (Polydor)
- CRAWLER—Snake, Rattle & Roll (Epic)
- LINDA RONSTADT—Living In The U.S.A. (Asylum)
- HEART—Dog & Butterfly (Portrait)
- STYX—Pieces Of Eight (A&M)
- WHO—Who Are You (MCA)

KSHE-FM—St. Louis (Ted Haebeck)

- APRIL WINE—First Glance (Capitol)
- JAMES WALSH GYPSY BAND—(RCA)
- LINDA RONSTADT—Living In The U.S.A. (Asylum)
- YES—Tormato (Atlantic)
- THE KISS SOLO ALBUMS—(Casablanca)
- 10cc—Bloody Tourists (Polydor)
- ROBIN TROWER—Caravan To Midnight (Chrysalis)
- BOSTON—Don't Look Back (Epic)
- WHO—Who Are You (MCA)
- THE CARS—(Elektra)

WQXM-FM—Tampa (Neal Mirsky)

- 10cc—Bloody Tourists (Polydor)
- SEA LEVEL—On The Edge (Capricorn)
- LINDA RONSTADT—Living In The U.S.A. (Asylum)
- ALAN PARSON'S PROJECT—Pyramid (Arista)
- BOSTON—Don't Look Back (Epic)
- WHO—Who Are You (MCA)
- WINZ-FM—Miami (Michele Robinson)

WQXR-FM—Tampa (Steve Huntington)

- JIM CAPALDI—Daughter Of The Night (RSO)
- PAUL STANLEY—(Casablanca)
- FRANK WEBER—As The Time Flies (RCA)
- GOLDEN EARRING—Grab It For A Second (MCA)
- THE CRYERS—(Mercury)
- SEA LEVEL—On The Edge (Capricorn)
- WHO—Who Are You (MCA)
- BOSTON—Don't Look Back (Epic)
- FOREIGNER—Double Vision (Atlantic)
- STYX—Pieces Of Eight (A&M)

WGRQ-FM—Buffalo (John Velchoff)

- YES—Tormato (Atlantic)
- THE KISS SOLO ALBUMS—(Casablanca)
- DARYL HALL & JOHN OATES—Along The Red Ledge (RCA)
- PLAYER—Danger Zone (RSO)
- BOSTON—Don't Look Back (Epic)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
- FOREIGNER—Double Vision (Atlantic)
- DAN FOGELBERG & TIM WEISBERG—Twin Sons Of Different Mothers (Full Moon/Epic)
- KENNY LOGGINS—Nightwatch (Columbia)
- WHO—Who Are You (MCA)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)

WKTK-FM—Baltimore (Lou Krieger)

- 10cc—Bloody Tourists (Polydor)
- YES—Tormato (Atlantic)
- CHICAGO—Hot Streets (Columbia)
- KINGFISH—Trident (Jet)
- STYX—Pieces Of Eight (A&M)
- FOREIGNER—Double Vision (Atlantic)
- NICK GILDER—City Nights (Chrysalis)
- STYX—Pieces Of Eight (A&M)
- DONNA SUMMER—Live And More (Casablanca)

Western Region

TOP ADD ONS:

- 10cc—Bloody Tourists (Polydor)
- CRAWLER—Snake, Rattle & Roll (Epic)
- SEA LEVEL—On The Edge (Capricorn)
- JIM CAPALDI—Daughter Of The Night (RSO)

★TOP REQUEST/AIRPLAY:

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

BREAKOUTS:

- YES—Tormato (Atlantic)
- VAN MORRISON—Wave Length (W.B.)
- LINDA RONSTADT—Living In The U.S.A. (Asylum)
- NEIL YOUNG—Decade (Reprise)

KSAN-FM—San Francisco (Kate Ingram)

- YES—Tormato (Atlantic)
- NEIL YOUNG—Decade (Reprise)
- VAN MORRISON—Wave Length (W.B.)
- JIM CAPALDI—Daughter Of The Night (RSO)
- CRAWLER—Snake, Rattle & Roll (Epic)
- 10cc—Bloody Tourists (Polydor)
- ROLLING STONES—Some Girls (Rolling Stones)
- WHO—Who Are You (MCA)
- BLONDIE—Parallel Lines (Chrysalis)
- THE CARS—(Elektra)

KWST-FM—Los Angeles (Bob Gowa)

- YES—Tormato (Atlantic)
- VAN MORRISON—Wave Length (W.B.)
- 10cc—Bloody Tourists (Polydor)
- BLUE OYSTER CULT—Some Enchanted Evening (Columbia)
- THE KISS SOLO ALBUMS—(Casablanca)
- ROLLING STONES—Some Girls (Rolling Stones)
- WHO—Who Are You (MCA)
- BOSTON—Don't Look Back (Epic)
- FOREIGNER—Double Vision (Atlantic)

KPRI-FM—San Diego (Cecile)

- YES—Tormato (Atlantic)
- CHICAGO—Hot Streets (Columbia)
- NEIL YOUNG—Decade (Reprise)
- WHO—Who Are You (MCA)
- ROLLING STONES—Some Girls (Rolling Stones)
- PABLO CRUISE—Worlds Away (A&M)
- KENNY LOGGINS—Nightwatch (Columbia)

KOME-FM—San Jose (Dana Jang)

- YES—Tormato (Atlantic)
- LINDA RONSTADT—Living In The U.S.A. (Asylum)
- VAN MORRISON—Wave Length (W.B.)
- NEIL YOUNG—Decade (Reprise)
- CRAWLER—Snake, Rattle & Roll (Epic)
- NICK GILDER—City Nights (Chrysalis)
- ROLLING STONES—Some Girls (Rolling Stones)
- FOREIGNER—Double Vision (Atlantic)
- THE CARS—(Elektra)
- BOSTON—Don't Look Back (Epic)

KZAP-FM—Sacramento (Cymde Slater)

- VAN MORRISON—Wave Length (W.B.)
- PHOEBE SNOW—Against The Grain (Columbia)
- LEVON HELM—(ABC)
- WEATHER REPORT—Mr. Gone (Columbia)
- SEA LEVEL—On The Edge (Capricorn)
- NEIL YOUNG—Decade (Reprise)
- THE TALKING HEADS—More Songs About Buildings & Food (Sire)
- ROLLING STONES—Some Girls (Rolling Stones)
- DARYL HALL & JOHN OATES—Along The Red Ledge (RCA)
- LINDA RONSTADT—Living In The U.S.A. (Asylum)

Southwest Region

TOP ADD ONS:

- 10cc—Bloody Tourists (Polydor)
- BLUE OYSTER CULT—Some Enchanted Evening (Columbia)
- CHICAGO—Chicago 11 (Columbia)
- AL STEWART—Time Passages (Arista)
- JACK TEMPCHIN—(Arista)

★TOP REQUEST/AIRPLAY:

- LINDA RONSTADT—Living In The U.S.A. (Asylum)
- HEART—Dog & Butterfly (Portrait)
- WHO—Who Are You (MCA)
- DAN FOGELBERG & TIM WEISBERG—Twin Sons Of Different Mothers (Full Moon/Epic)

BREAKOUTS:

- YES—Tormato (Atlantic)
- NEIL YOUNG—Decade (Reprise)
- CHICAGO—Hot Streets (Columbia)
- VAN MORRISON—Wave Length (W.B.)

KZEW-FM—Dallas (Doris Miller)

- YES—Tormato (Atlantic)
- SEA LEVEL—On The Edge (Capricorn)
- NEIL YOUNG—Decade (Reprise)
- VAN MORRISON—Wave Length (W.B.)
- CHICAGO—Hot Streets (Columbia)
- WAYLON JENNINGS—I've Always Been Crazy (RCA)
- LINDA RONSTADT—Living In The U.S.A. (Asylum)
- BOSTON—Don't Look Back (Epic)
- HEART—Dog & Butterfly (Portrait)
- DAN FOGELBERG & TIM WEISBERG—Twin Sons Of Different Mothers (Full Moon/Epic)

KATT-FM—Oklahoma City (John Michael Scott)

- VALERIE CARTER—Wild Child (Columbia)
- 10cc—Bloody Tourists (Polydor)
- JOHNNY WINTER—White, Hot & Blue (Blue Sky)
- KINGFISH—Trident (Jet)
- CHUCK MANGIONE—Children Of Sanchez (A&M)
- LINDA RONSTADT—Living In The U.S.A. (Asylum)
- AL STEWART—Time Passages (Arista)
- DAN FOGELBERG & TIM WEISBERG—Twin Sons Of Different Mothers (Full Moon/Epic)
- WHO—Who Are You (MCA)

KLQL-FM—Houston (Paul Riann)

- NEIL YOUNG—Decade (Reprise)
- VAN MORRISON—Wave Length (W.B.)
- PHOEBE SNOW—Against The Grain (Columbia)
- YES—Tormato (Atlantic)
- 10cc—Bloody Tourists (Polydor)
- CRAWLER—Snake, Rattle & Roll (Epic)
- HEART—Dog & Butterfly (Portrait)
- AL STEWART—Time Passages (Arista)
- WHO—Who Are You (MCA)
- LINDA RONSTADT—Living In The U.S.A. (Asylum)

Midwest Region

TOP ADD ONS:

- LINDA RONSTADT—Living In The U.S.A. (Asylum)
- STYX—Pieces Of Eight (A&M)
- VAN MORRISON—Wave Length (W.B.)
- AL STEWART—Time Passages (Arista)

★TOP REQUEST/AIRPLAY:

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

BREAKOUTS:

- YES—Tormato (Atlantic)
- CHICAGO—Chicago 11 (Columbia)
- 10cc—Bloody Tourists (Polydor)
- NEIL YOUNG—Decade (Reprise)

WWW-FM—Detroit (Joe Urbiel)

- YES—Tormato (Atlantic)
- CHICAGO—Hot Streets (Columbia)
- GINO VANNELLI—Brother To Brother (A&M)
- PLAYER—Danger Zone (RSO)
- NEIL YOUNG—Decade (Reprise)
- VAN MORRISON—Wave Length (W.B.)
- WHO—Who Are You (MCA)
- ROLLING STONES—Some Girls (Rolling Stones)
- BOSTON—Don't Look Back (Epic)
- FOREIGNER—Double Vision (Atlantic)

WXRT-FM—Chicago (Bob Gelms)

- HEART—Dog & Butterfly (Portrait)
- STYX—Pieces Of Eight (A&M)
- AL STEWART—Time Passages (Arista)
- LINDA RONSTADT—Living In The U.S.A. (Asylum)
- YES—Tormato (Atlantic)
- 10cc—Bloody Tourists (Polydor)
- ROLLING STONES—Some Girls (Rolling Stones)
- WHO—Who Are You (MCA)
- TODD RUNDGREN—Hermit Of Mink Hollow (Bearsville)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)

WLQ-FM—Columbus (Steve Runner)

- CHICAGO—Hot Streets (Columbia)
- YES—Tormato (Atlantic)
- DANE DONOHUE—(Columbia)
- KENNY LOGGINS—Nightwatch (Columbia)
- FOREIGNER—Double Vision (Atlantic)
- WHO—Who Are You (MCA)
- LINDA RONSTADT—Living In The U.S.A. (Asylum)

Southeast Region

TOP ADD ONS:

- FIREFALL—Elan (Atlantic)
- MOLLY HATCHET—(Epic)
- AL STEWART—Time Passages (Arista)
- HEART—Dog & Butterfly (Portrait)

★TOP REQUEST/AIRPLAY:

- WHO—Who Are You (MCA)
- FOREIGNER—Double Vision (Atlantic)
- BOSTON—Don't Look Back (Epic)
- STYX—Pieces Of Eight (A&M)

BREAKOUTS:

- 10cc—Bloody Tourists (Polydor)
- SEA LEVEL—On The Edge (Capricorn)
- YES—Tormato (Atlantic)
- LINDA RONSTADT—Living In The U.S.A. (Asylum)

WKLS-FM—Atlanta (Keith Allen)

- FIREFALL—Elan (Atlantic)
- YES—Tormato (Atlantic)
- MYLON LEFEBVRE—Love Rustler (W.B.)
- ACE FREHLEY—(Casablanca)
- WHO—Who Are You (MCA)
- BOSTON—Don't Look Back (Epic)
- ROLLING STONES—Some Girls (Rolling Stones)
- FOREIGNER—Double Vision (Atlantic)

92K (WKUE)-FM—Jacksonville (Jamie Brooks)

- MOLLY HATCHET—(Epic)
- PLAYER—Danger Zone (RSO)
- CRAWLER—Snake, Rattle & Roll (Epic)
- JACK TEMPCHIN—(Arista)
- PAT TRAVERS—Heat In The Street (Polydor)
- 10cc—Bloody Tourists (Polydor)
- DARYL HALL & JOHN OATES—Along The Red Ledge (RCA)
- ROLLING STONES—Some Girls (Rolling Stones)
- STEELY DAN—Aja (ABC)
- GINO VANNELLI—Brother To Brother (A&M)

Northeast Region

TOP ADD ONS:

- HEART—Dog & Butterfly (Portrait)
- GINO VANNELLI—Brother To Brother (A&M)
- DAVE EDMUNDS—Tracks On Wax 4 (Swansong)
- NEIL YOUNG—Decade (Reprise)

★TOP REQUEST/AIRPLAY:

- LINDA RONSTADT—Living In The U.S.A. (Asylum)
- BEACH BOYS—M.I.U. Album (Brothers/Reprise)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- BOSTON—Don't Look Back (Epic)

BREAKOUTS:

- YES—Tormato (Atlantic)
- 10cc—Bloody Tourists (Polydor)
- JACK TEMPCHIN—(Arista)
- VAN MORRISON—Wave Length (W.B.)

WNEW-FM—New York (Tom Morrera)

- BRYAN FERRY—The Bride Stripped Bare (Atlantic)
- KING OF HEARTS—Close But No Guitar (Capitol)
- TOTO—(Columbia)
- WEATHER REPORT—Mr. Gone (Columbia)
- DEVO—? Are We Not Men (W.B.)
- ROCK SPURS—(D.J.M./Polydor)
- BEACH BOYS—M.I.U. Album (Brothers/Reprise)
- LINDA RONSTADT—Living In The U.S.A. (Asylum)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- VAN MORRISON—Wave Length (W.B.)

WCMF-FM—Rochester (Gary Whipple)

- YES—Tormato (Atlantic)
- BOYZ—Too Wild To Tame (Epic)
- JACK TEMPCHIN—(Arista)
- LINDA RONSTADT—Living In The U.S.A. (Asylum)
- 10cc—Bloody Tourists (Polydor)
- LUCIFER'S FRIEND—Good Times Warrior (Elektra/Asylum)
- HEART—Dog & Butterfly (Portrait)
- STYX—Pieces Of Eight (A&M)
- DARYL HALL & JOHN OATES—Along The Red Ledge (RCA)
- BOSTON—Don't Look Back (Epic)

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1-5 Portland, OR	1-14 Long Beach, CA	1-20 Tucson, AR	12/2 Chicago, IL	12/11 Toronto
1-7 Seattle, WA	1-15 Fresno, CA	1-21 Albuquerque, NM	12/3 To be announced, IL	12/13 Allentown, PA
1-3 Spokane, WA	1-16 San Francisco, CA	1-22 Pittsburgh, PA	12/5 Ames, IA	12/15 New York, NY
1-10 Sacramento, CA	1-17 Santa Cruz, CA	1-25-26 Wash., D.C.	12/7 Erie, PA	
1-11 Reno, NV	1-18 San Bernadino, CA	1-30 Columbus, OH	12/8 To be announced, PA	Tour Direction: American
1-13 San Diego, CA	1-19 Phoenix, AR	2-1 Louisville, KY	12/10 Cleveland, OH	Talent International Ltd



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LONDON WAVELENGTH SERIES

'Rock Hour' Growing With Backstage Van

By STEPHEN TRAIMAN

NEW YORK—With Backstage Ltd. re-signed as the American production company for the BBC/London Wavelength "Rock Concert Hour," the Hudson, N.H.-based firm's new \$250,000 custom audio/video production van will play an increasingly important backup role in the artist taping area.

Producer Pat Griffith and associate Kevin Kalunian also will have the responsibility for signing artists leaving the U.S. for British tours who will then be recorded in the U.K. by the BBC/London.

Confirming the expanded arrangement, Don Eberley, vice president of London Wavelength here, notes that they're totally satisfied with the work of Backstage. "He (Griffith) does a hell of a job and we've had very good acceptance from our 150 AOR stations, as well as solid approval from BBC when we gave them the first tapes for pre-viewing."

Eberley notes that when the syndicated show went from a twice-monthly offering to a weekly series

at the start of this year, the BBC upped its production output from 24 to 36 shows. Backstage was contracted to provide one show a month, plus those for the extra four calendar weeks.

"They gave us Cars, one of the hottest acts at the time," Eberley recalls, "and coming up this fall are Heart (Portrait), Todd Rundgren (Bearsville/WB), Sea Level (Capricorn) and John Hall (Elektra)."

The Backstage tapes also are used in some 39 countries worldwide, including the BBC/London exposure, and with a big expansion push on to add 50 stations in the U.S. for a total of 200 by the start of the new 1979 season, artist activity will be much heightened.

For the new year Griffith and Ka-

(Continued on page 61)



FREE CONCERT—Linda Clifford entertains before an estimated crowd of 7,000 that showed up for a WNBC-AM concert in Paterson, N.J., recently. Also featured were the groups Ikabar Krane and Chaillo.

Washington D.C.'s WYCB-AM Battling After Month On the Air

By BORIS WEINTRAUB

WASHINGTON—After a 12-year fight to get on the air, Washington's newest station has finally made it—and has found that it still has battles to fight.

The station is WYCB, an AM station with a contemporary gospel format. It is the first station in the nation's capital to be owned by blacks, and the 56th such station in the country.

WYCB has taken over the spot on the dial formerly occupied by WOOK-AM, owned by Richard Eaton's United Broadcasting Co. The FCC stripped Eaton's firm of its license after finding that, among other things, preachers on the black-oriented station were providing tips on the numbers in the guise of chapters and verses from the Bible.

The U.S. Supreme Court eventually upheld the commission ruling, but, before Eaton went off the air, he switched formats between his more powerful FM station and his 1,000-watt AM outlet, OK-100, a leading black station and turning the FM over to Latin broadcasting.

Washington Community Broadcasting, founded by a number of black and white leaders of the Washington community who felt that the old AM outlet was not offering sufficient quality programming to the city's black majority, was among two groups which sought United Broadcasting's license, and it won. The station went on the air early in September.

Stones Rolling Live On 'Saturday Night'

LOS ANGELES—The Rolling Stones are to headline the fourth season premiere of NBC's "Saturday Night Live" (7).

Barring some kind of security problem, the act will perform live at least one and probably more numbers, according to NBC spokesman Les Slater.

"Exactly how many tunes and which ones have not been determined yet," adds Slater. "But the Stones definitely will not be doing a skit; rather, a musical performance."

"I think we're doing excellently for being this new," says Catherine Liggins, the station's vice president and general manager. "The city's record stores say they are alive with activity and are increasing their gospel departments already as a result of our being on the air. And our phones are ringing off the hooks."

Liggins, who has been widely credited with turning around the floundering fortunes of WHUR-FM, the Howard University radio station, and making it a powerhouse in both programming and sales, says the station's format is to play message music and gospel music.

"At first, only one major gospel label, Word, was giving us full service," she says with some unhappiness. "We spend more than \$2,500 in the local record stores buying records after begging the record companies to provide us with product."

At first, they said there was some confusion over what we would play, but there shouldn't be any, now that we're on the air. Then several told me they didn't know if we'd be on the air longer than a month. Well, they know we're here for the long haul.

"We have written, we have called, and finally three other companies are servicing us: CBS, Savoy and Casablanca. But there's been nothing from Warner's, nothing from A&M, nothing from Capitol, nothing from 20 other companies. We thought the distribution houses would take care of us, but what we're getting from them is case after case of disco, and from Day One, I've defined what a message record is: any lyric with an upbeat, universal message on love, and no sex or violence."

"I expected all sorts of problems, but the biggest problem I've had has been starting a record library."

Liggins says the station's programming mix will be about 10% message music, 40% progressive gospel and about 50% traditional gospel. But, she says, there will be constant research to see if the mix is proving attractive to listeners.

The station so far has a playlist of 215 albums, with about 20% of the albums featuring white artists, she says. It plans to have charts, and to update its playlists frequently.

"We are programming to a predominantly black audience," Liggins says. "Everybody calls this an FM market, and they're right, because of what we did at WHUR, because of the disco at WKYS and because of OK-100, a top-rated Top 40 FM stereo station."

"But, even though this city has more black professionals than anywhere else, the majority of blacks here are not your educated, middle-class bourgeoisie. They're indigenous people who don't have FM, and they'll listen to us."

Liggins says the station is going after a different audience than most stations do.

"We want the bottom line to be

(Continued on page 34)

KRAK DJ Dubs Into Stampley Hit

SACRAMENTO—KRAK-AM Sacramento morning man Joey "Skinny Kid" Mitchell recently aired a doctored-up version of Joe Stampley's hit "If You've Got Ten Minutes," which seems to be launching a new career for him "singing" with Stampley.

The original recording was a one-sided conversation by Stampley to a woman in a bar, but it was rerecorded by Mitchell to include the voice of "Luscious Lucy" from Looney Lincoln, Calif.

The comedy combination was so well received by KRAK's audience that it became part of the station's regular playlist. Stampley heard the new version and asked Mitchell to perform it live at the Freddy Fender-Stampley concert in Sacramento last month. Mitchell dressed up for the part of "Luscious Lucy" and the act was a hit at the concert.

As a result, the new "singing team" of Stampley and Mitchell will do it again at a Tammy Wynette-Stampley concert Oct. 1 in Livermore, Calif.

San Diego Suit Sets '91X' Standoff

SAN DIEGO—Since the debut Sept. 15 of the "album-oriented hits" format of 100,000 watt Tijuana-licensed XTRA-FM, the Mexican standoff between 91X head John Lynch and virtually every other San Diego broadcaster has grown ominously quiet.

That's because nobody is talking, due to an antitrust suit filed by Lynch's Noble Multimedia Communications—agent for 91X and XTRA-AM, 50,000-watt beautiful music outlet also broadcast from Tijuana. Both outlets' programming are taped in San Diego and shipped to Mexican transmitting facilities.

Lynch's action, filed in Federal District Court here, alleges that moves taken by San Diego stations, banded together under the Committee For Equality In Radio Frequencies, are unfair to the tune of \$1 million with treble damages (if Lynch wins) against each member of the group. Lynch alleges the stations have conspired against his operation.

Heading the committee is Dan McKinnon, president of country

KSON-AM here. McKinnon's group since 1972 has been waging an ongoing struggle with the FCC to plug what he sees as a loophole in the 1934 Communications Act through the rewrite now in progress. The loophole apparently allows hand carrying of prerecorded material for broadcast across the border of material for rebroadcast.

Lynch's stations, under Mexican law and beyond FCC jurisdiction, do not have to carry minimal amounts of tune out factors such as news, public service, weather, religious and other programming. Meanwhile, the San Diego-licensed stations, of course, must abide by FCC regulations.

McKinnon's group claims the Mexican connection, consequently, costs them advertising dollars since Lynch's signals are easily and clearly picked up in their market and as far north as Los Angeles.

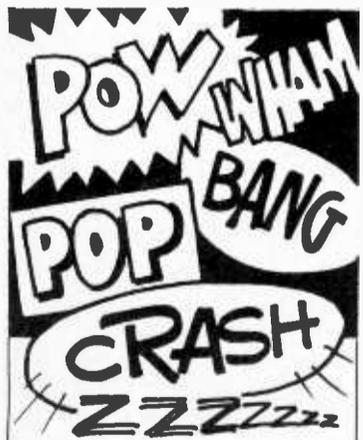
The Committee For Equality has petitioned for new language to be inserted in the act rewrite to remedy what it sees as the Mexican problem.

Staff Walks Out, But WXIL-FM Remains On Air

PARKERSBURG, W. Va.—WXIL-FM has managed to stay on the air despite a mass resignation by the station's on-air staff.

Just why the staff walked out is in dispute. David Strock, owner and general manager, says the resignations, which include program director Jack Fitzgerald, are over the dismissal of an employee. But one of the 10 who quit said employees were told there might not be funds to pay them on Sept. 30. Strock denied this. He also denied that some paychecks had bounced earlier this month.

Strock describes the format of the 50kw FM as Top 40-AOR.



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BLUES TALK—Albert Collins speaks about the blues with KOCN-FM, Monterey, Calif.'s Johnny Adams at the Monterey Jazz Festival. Observing is Julie Welch, the program coordinator.



BAY COVERAGE—KJAZ-FM personalities Phil Brooks and Dick Conte broadcast the Monterey Jazz Festival back to their Alameda, San Francisco listening areas.



Billboard photos by Bonnie Tiegel
L.A. BOUND—KBCA-FM commentators Harvey Siders and Jim Gosa discuss Monterey happenings for their Los Angeles listeners.

CBS Radio Music Hangs On Satellite

By DOUG HALL

PHOENIX—CBS is definitely interested in networking live concerts and other music programs, but such plans must wait for Federal Communications Commission approval of satellite transmission.

That's the thinking of CBS Radio president Sam Cook Diggs, who expressed his opinion to *Billboard* in an exclusive interview during the CBS Radio Network affiliates convention here last week.

Diggs estimates it will be at least

two years before satellite transmission is approved. He sights what he says is generally held opinion among knowledgeable engineers that the FCC will not give blanket approval to Mutual Broadcasting's application for a whole system of earth receiving stations.

Mutual has an application now before the FCC for such approval, but these engineers feel the FCC will require separate applications and approval for each receiving dish.

Each station on such a network would receive the network transmission through a receiving dish.

In a speech to the affiliates Wednesday (27) Diggs said, "Satellite transmission of network programs has an exotic sound and has a lot of appeal, but let's keep in mind that it is essentially a method of transmission. We now use satellite transmission from New York to Los Angeles and from New York to Chicago, utilizing existing ground stations of the satellite companies."

He explained, "We've had countless meetings with many of the companies involved in this business of satellite transmission. We'll continue to explore the matter and we'll be utilizing satellites at the propitious time. They will give us a higher quality at the antenna, and they will give us greater flexibility in terms of broadcasting more than one program simultaneously."

KHNY-AM-FM Uncorks New Automated, Live Disco

By RAY HERBECK JR.

LOS ANGELES—Syndication firm Studio West in nearby Newport Beach has bowed what president Jim Meeker claims is the first disco format available for automation on KHNY-AM in Riverside, Calif.

"Kent Burkhardt's format in New York is live," says Meeker, adding that Studio West's version also may be used with personalities, as being done on KHNY-FM. "And KUTE-FM's new format is live also." (KUTE-FM recently placed second among contemporary outlets in L.A. in the 12+ group with a disco sound.)

Significantly, KUTE-FM cannot be picked up well in Riverside, separated from the Los Angeles basin by

a mountain range. "KHNY was looking for a niche to fill in that market," explains Meeker, "and disco was it, judging by the phone response following our debut."

Previously, KHNY was airing Studio West's pop adult format, which was not fairing well in the face of the fragmented contemporary market in Riverside, according to Meeker. His firm also offers two country formats, two MOR formats and four rock formats (Top 40, oldies, pop adult and, now, disco).

The new disco approach combines pure club music with what Meeker describes as "disco compatible hits," i.e., "Don't Want To" by Pablo Cruise, "Hollywood Nights" by Bob Seger, "Never Done It Like That" by the Captain & Tennille and "Kiss You All Over" by Exile.

Meeker employs a three-reel automation system for his new format. One reel of currents, combining pure disco with compatibles; one reel of oldies, ranging back to 1972, and a third reel of special features.

The oldies are also judged on the basis of disco compatibility and comprise about 200 selections for a library of 13 reels. Cuts include classics such as "Never Can Say Goodbye," "The Hustle," "What You See Is What You Get," "More, More, More" and "Where Is The Love."

The special features are designed, says Meeker, to "establish absolutely that the station is disco." The cuts are seldom, if ever, heard on radio, he adds, pointing to "Your Sweetness Is My Weakness" and "Let Me Be Your Lover."

Meeker says each reel is comprised of about 15 cuts and a station would always be working with three, "so there would be about a 15-hour turnaround. This way, we approach the AOR style of not repeating popular hits too often."

He adds that a new current reel would be supplied weekly, with monthly replacement on special features. No schedule has as yet been set for oldies reel replacement.

Westwood Adds Show

LOS ANGELES—Syndication firm Westwood One here will bow "The Great American Radio Show" in January 1979, says Westwood president Norm Pattiz.

The two-hour countdown of the top 20 tracks will be hosted by Mike Harrison, DJ of L.A.'s top rocker KMET-FM. Harrison also has been p.d. of San Diego's KPRI-FM and a DJ on WNEW-FM, WCBS-FM and WPIX-FM, all in New York.



Mike Harrison: Adjusts cassette player to review his new show.

Besides the countdown, Harrison's program will include new rock and jazz releases plus artist interviews.

Pattiz adds that Westwood One will be executive producer; Harrison, producer.

The syndication firm also touts "Dr. Demento," "Star Trak," "National Album Countdown," "In Hollywood" and "The Sound Of Motown."

Vox Jox

By DOUG HALL

NEW YORK—Tom West has been appointed vice president for programming for the seven Rounsaville stations.

West joined Rounsaville four years ago as p.d. of WBJW-FM Orlando, Fla. (BJ-105). He assumed additional duties as p.d. of WLOF-AM when the group acquired that station.

West will continue to be headquartered in Orlando. The other Rounsaville stations include WSYN-AM/WAIV-FM Jacksonville, Fla., WDAE-AM/WJYW-FM Tampa and WVOL-AM Berry Hill, Tenn.

Along with West's promotion chairman and president Robert Rounsaville also promoted M.F. Kershner to vice president of operations for the stations. He has been general manager of WJBW and will continue to work out of that station.

Ron Lundy has signed a new five-year contract with WABC-AM New York. Lundy has been with the ABC flagship for 13 years and is heard from 10 a.m. to 2 p.m. ... WRKO-AM Boston p.d. Mark McKay has added Tom Murphy to the all-night shift. He comes from WAPE-AM Jacksonville and will be on air from 2 to 6 a.m.

Charlene Watts has taken over a

full-time DJ position at WRQX-FM Washington. She had been news and public affairs director at the station and previously worked as an air personality at KMJQ-FM Houston (Magic-102) and WILD-AM Boston where she also served as p.d. and music director.

WFYR-FM Chicago p.d. Don Kelly has appointed Stu Collins afternoon personality on the station. He comes to the RKO station from WIND-AM Chicago, where he has been for 4½ years. WIND recently dropped its music format in favor of talk. WFYR is also running a series of exclusive interviews with Barry Manilow produced by Kelly. ... Kathy Calhoun has been named promotion director for WNEW-AM New York. Her duties will include promotion of music specials and contests. She previously was assistant to Larry Uttal, president of Private Stock Records.

KENI-AM Anchorage raised \$18,264 for the Muscular Dystrophy Assn. One scheme the station devised was to put DJ Sean Lynch on an island in a nearby lagoon to call attention to the drive. ... CHOM-FM Montreal presented two sold-out performances by Styx after a Mon-

(Continued on page 36)

Washington's WYCB-AM Continues Fighting Battle

Continued from page 32

written in black rather than in red," she says, "but we're more concerned with our format than with our commercials right now. If you get the audience, the advertisers will follow. We're confident that they'll come when the numbers flow. Our board is made up of a lot of people whose major financial concern is elsewhere. They're here because they have a commitment to quality programming.

"Even when we go after a young audience, and we're about to start a show for children aged 6 to 16, staffed by kids that age, we're not going after the same audience the other stations want. It's a different thing here."

The station's budget for the first year of operation is projected to be about \$1 million, "a lot for a black business," Liggin says. "But so far, if everything went as well as the financial end, I'd be OK."

As evidence of the local need for the station's type of programming, Liggin cites a call she received from a local bus driver.

"He was taking a portable radio

with him on the bus so he could listen to us," she says.

"His supervisors wanted him to quit, but he found that all the riders on his bus were moving up to the front so that they could hear our music. They'd never heard anything like it before."

N.Y. WKTU-FM Nabs No. 2 Spot With Disco

NEW YORK—Disco continues to explode on radio in this market. WKTU-FM which scored a 4.2 share in the August Media Trend after only 14 days in its new format, rocketed to an 11.0 share to capture second place in the market in the September report.

The cumulative audience advanced sharply too: up from 971,600 in August to 1.47 million in September. In July, when the station was in a mellow format, the share was a mere .9 and the cume 320,100.

But Kent Burkhardt, with the help of Wanda Ramos, former WBLS-FM New York music director, have turned it around with their new disco format.

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Walter R. Sabo Jr.



Jack G. Thayer



Robert MOUNTY

Format Selection Focuses On More Than the Music

By RAY HERBECK JR.

SAN FRANCISCO—When Bill Moyes of The Research Group asserted that choice of a format must rely on more than merely programming decisions, he set the tone for a three-hour, two-part look by attendees to the NRBA's recent confab here at which factors should be considered in charting a station's market niche.

Joining Moyes for the first half of "How To Choose A Format" were C.T. Robinson and Michael Hesser, both of Sunbelt Communications, which owns a string of six radio outlets. Moyes does research for Sunbelt.

He itemized five areas which a station should balance equally in any format choice; facilities, programming, promotion, sales and financial resources. "Naturally, the first and foremost consideration must be financial," Moyes stressed.

Robinson picked up the theme by insisting that any commitment of financial resources must be adequate. "Always make sure that whatever decision you reach," he said, "is capable of being done right with the dollars you have available." Promotion, he added, was most especially affected in this area.

"There's no absolute number of dollars which will make you win," he explained. "You must find out what the competition is doing and relate your move to it, perhaps doubling its efforts. It's a 'share the noise' approach."

Moyes expounded at length on the difference research can make in format determination. "Determine

the strategic strengths and weaknesses of all competitors as well as your own station," he said, pointing out that a weakness is not always a "strategic" weakness.

The difference, he explained, is in how the weakness effects a station's target audience. "A failing which is perceived by your total audience may be a weakness. But one which hurts those of your listeners who tune in for long periods of time is more strategic. You would treat a total audience weakness with just promotion; the strategic weakness with programming shifts," he said.

Moyes concluded the first session by stressing the importance of all elements of a station working together and, if need be, butting heads to weld a format direction. "Don't make a giant move without looking at all facets, and without looking at the situation as the audience perceives it," he said.

"And remember, a positioning or programming plan does not mean you need absolute consistency or single-minded focus," he continued, "because once you shift, and if it works, your competition will take shots at you and you must remain flexible enough to react."

The second half of the session dwelled on specific applications of theories presented in the first half. Ralph Guild moderated for Ted Atkins of WTAE-AM and WXXK-FM in Pittsburgh, Bob Goode of WROK-AM and WZOK-FM in Rockford and Paul Palmer of KFMB-AM and "B-100" FM in San Diego. (Continued on page 38)

FM Benefits From NBC Shakeup

• Continued from page 6

The keystone to the shakeup, which marks a major step by NBC president Freddie Silverman to put his personal stamp in radio, is the removal of Jack Thayer as radio president.

The radio presidency has been abolished and Thayer has been reassigned to be executive vice president in charge of special projects.

High on a list of tasks Thayer faces in his new job will be shopping for six stations—three AMs and three FMs—to flesh out to the full legal limit the NBC radio group.

In addition to the New York and Chicago stations, NBC includes WRC-AM/WKYS-FM Washington and KNBR-AM/KYUU-FM San Francisco.

On a programming level a key question will be how much time Silverman will want to give stations like contemporary WNBC and KNBR/

KYUU, both with variations of MOR formats, to build audience. None of the NBC stations is number one in their market and Silverman says he is determined to be a leader in radio broadcasting.

With the abolishment of the radio presidency, Silverman created three executive vice president positions. Bob MOUNTY, who had been vice president radio stations, was named executive vice president for AM radio.

Walt Sabo Jr., who was hired away from ABC, where he was in charge of ABC's FM Network, is executive vice president of FM radio.

Dick Verne, who had been vice president and general manager of the NBC Radio Network, continues to direct that network with the new title of executive vice president.

These three new executive vice presidents report to Irwin Segelstein, executive vice president for broad-

casting and Silverman's right hand man.

Silverman, in making the shifts, says they "emphasize our long-term commitment to radio and our determination to become the leader in radio broadcasting."

He says the radio division represents "a great potential for service and growth," and notes that the new lineup "for the first time places equal emphasis on NBC's AM, FM and network operations."

Herpe Cooking Fem Format At Conn. Station

SAN FRANCISCO—One of the topics of discussion in the corridor at the National Radio Broadcasters Assn. convention was the new format devised by NRBA board member Bob Herpe for his new station WOMN-AM in New Haven, Conn.

Herpe has taken over a 10 kw daytimer at 1220 on the dial and changed the call letters from WCDQ to a new format "to serve all women."

The music is a combination of MOR and AOR from the 1960s and 1970s, especially designed to appeal to women. The format also includes special news and features for and about them.

Smith And Hemion - Cop Emmy Honors

LOS ANGELES—Gary Smith and Dwight Hemion dominated the music programming awards at the 30th annual Emmy presentation here Sunday (17).

"Bette Midler—Ol' Red Hair Is Back" was named best comedy, variety or music special, becoming the third Smith/Hemion production to win that prize, following outings by Frank Sinatra and Burt Bacharach.

Hemion also won his fifth award in nine years as best director in the comedy, variety or music category for "The Sentry Collection Presents Ben Vereen—His Roots," which also won six technical craft Emmys. Hemion won previously for directing Bacharach, Barbra Streisand, Steve & Eydie and Richard Rodgers specials.

Set Parton Special

NEW YORK—Dolly Parton is signed to star in her first network television special on NBC-TV in the fall of 1979. Her managers, Katz-Gallin Enterprises, negotiated the deal. It'll be a 90-minute show.

Dallas' Toby Arnold Sees Own Firm Become a Giant

By SUSAN SANDERS

DALLAS—When Toby Arnold left a secure position with PAMS, Inc. after 12 years, he joined dozens of other Dallas recording executives who decided to slice their own business from the lucrative local jingle and ID market.

But unlike most of the others, he's still in business, and in a big way, more than six years later.

Toby Arnold and Associates, of which Arnold is president, offers two, eight and 16-track recording services in facilities at its two Dallas locations, and can produce 24-track recordings through another facility

with which Arnold maintains a working relationship.

Specializing in commercial and radio station ID work, Arnold's firm has developed a strong syndicated programming business which will see an expansion through the end of this year.

"We offer several programs, in different formats, to between 60 and 200 markets, depending on the program," Arnold says. "Opus '78," with its contemporary format hitting more than 200 markets, was named Billboard's best syndicated feature program in 1974.

"Production Master," another Arnold show, reaches 75 markets with a full service production library, a service Arnold says is the first all-new production library in the last three years.

"Buckspin" features DJ Charlie Van Dyke in a contemporary format that now boasts 60 markets. Predicated on the success of "Backspin" is "Backtrack," with Larry Scott, designed to reach country music markets.

"Rock Review," with Van Dyke, is a new contemporary program which was introduced this year at the national radio broadcaster's convention.

The programs utilize several different writers, with Dick Starr as producer of most shows.

In addition to the syndicated programs, Arnold's company does more than 400 station IDs, with country music stations the forte, Arnold says.

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Vox Jox

• Continued from page 34

treat reception at which the station was awarded gold and platinum albums entitled "Pieces Of Eight" by the group. DJ Bobby Gale also did an on-air interview with the group.

★ ★ ★

WJJK-AM Eau Claire, Wis., is marking "Country Music Month" with a series of on-air interviews with country stars. These include Eddy Raven, Charlie McCoy, Bobby G. Rice, David Wills and Don King. These interviews are being conducted by p.d. Dave Shannon and music director Joey Benkert.

★ ★ ★

KOWN-AM Escondido, Calif., has a new daytime lineup with Clip Helps in morning drive, Dave Steuart in mid-day and Glen Howard in afternoons. The station just celebrated its 20th anniversary with a two-week long promotion of album giveaways, gift certificates and amusement park passes. Sister station KOWN-FM has signed up with TM for the syndicator's TM Stereo Rock format.

★ ★ ★

KJLH-FM Los Angeles, which had been running its own anti-angel dust spots, got Gil Scott-Heron to record one for them after they noticed he included "Angel Dust," an anti-drug song in his latest Arista album. The Scott-Heron spot has since been added on a number of other Los Angeles stations as well as stations in other markets. Meanwhile, WWRL-AM New York is devoting three days to an anti-angel dust campaign hosted by poet and radio personality Gary Byrd.

★ ★ ★

Jerry Pippin has switched from the mid-day slot at WNAD in Okla-

homa City to the morning drive show at KTCS in Fort Smith, Ark., which is both an AM and FM outlet programming country music. Pippin is enthusiastic about KTCS' facilities. "Everything is on cart with tones for switching, with the exception of some LP cuts," he writes, noting that the station is still geared to personalities. "I still get off entertaining people, and not just their jukebox," he adds.

★ ★ ★

WFYR in Chicago has named John Wetherbee music and research director. Wetherbee will continue to fill the 10 p.m. to 2 a.m. slot on the FM station. Meanwhile, Dick Bartley comes over from WBBM-FM, where he was music director, program director and DJ, to become WFYR's assistant program director and midday personality. Bartley will be on the air from 10 a.m. to 2 p.m. weekdays.

★ ★ ★

Charley Tuna joins KTNQ-AM, Los Angeles, Monday (25), taking over the 5 a.m.-10 a.m. early morning slot. The reshuffling has DJ Joe Nasty leaving the station and the KTNQ disk jockey lineup now reads as follows:

Following Tuna from 10 a.m.-3 p.m., Dave Sebastian; Jack Armstrong, 3 p.m.-8 p.m.; M.G. Kelly, 8 p.m.-midnight; Nancy Plum, midnight-5 a.m. Weekenders are: Steve Jordan, Beaver Cleaver and Mike McVay.

Tuna, who exited KHJ here last month after a year's hitch there, was with KISS-AM-FM from 1973-'77, where he served both as DJ and program director, a position he says he will never hold again. "It's the most thankless job in radio because you get it from both ends—management and the jocks."

“ On his debut London album, Tommy Hoehn establishes himself as an articulate, polished rock 'n' roller who combines inviting melodies with interesting lyrics for a winning formula. ”
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As Of 9/25/78

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

- | | |
|---|---|
| 1 KISS YOU ALL OVER —Exile—Warner/Curb 8589 (Warner Bros.) | 21 MAC ARTHUR PARK —Donna Summer—Casablanca 939 |
| 2 HOT CHILD IN THE CITY —Nick Gilder—Chrysalis 2226 | 22 THEMES FROM THE WIZARD OF OZ —Meco—Millennium 620 (Casablanca) |
| 3 SUMMER NIGHTS —John Travolta/Olivia Newton-John—RSO 906 | 23 BACK IN THE U.S.A. —Linda Ronstadt—Asylum 45519 |
| 4 BOOGIE OOGIE OOGIE —A Taste Of Honey—Capitol 4565 | 24 ALMOST LIKE BEING IN LOVE —Michael Johnson—EMI America 8004 |
| 5 THREE TIMES A LADY —Commodores—Motown 7902 | 25 BEAST OF BURDEN —Rolling Stones—Rolling Stones 19309 (Atlantic) |
| 6 YOU NEEDED ME —Anne Murray—Capitol 4574 | 26 YOU NEVER DONE IT LIKE THAT —Captain & Tennille—A&M 2063 |
| 7 HOT BLOODED —Foreigner—Atlantic 3488 | 27 GREASED LIGHTNIN' —John Travolta—RSO 909 |
| 8 GREASE —Frankie Vallie—RSO 897 | 28 WHO ARE YOU —MCA 40948 |
| 9 HOPELESSLY DEVOTED TO YOU —Olivia Newton-John—RSO 903 | 29 HOW MUCH I FEEL —Ambrosia—Warner Bros. 8640 |
| 10 MAGNET & STEEL —Walter Egan—Columbia 3-10719 | 30 BLUE COLLAR MAN —Styx—A&M 2087 |
| 11 REMINISCING —Little River Band—Harvest 4605 (Capitol) | 31 CHANGE OF HEART —Eric Carmen—Arista 0354 |
| 12 OH DARLIN' —Robin Gibb—RSO 907 | 32 GET OFF —Foxy—Dash 5046 (TK) |
| 13 WHENEVER I CALL YOU "FRIEND" —Kenny Loggins—Columbia 310794 | 33 CRAZY FEELIN' —Jefferson Starship—Grunt 11374 (RCA) |
| 14 RIGHT DOWN THE LINE —Gerry Rafferty—United Artists 1233 | 34 YOU AND I —Rick James—Gordy 7156 (Motown) |
| 15 HOLLYWOOD NIGHTS —Bob Seger—Capitol 4618 | 35 MACHO MAN —Village People—Casablanca 922 |
| 16 IT'S A LAUGH —Daryl Hall & John Oates—RCA 11371 | 36 DOUBLE VISION —Foreigner—Atlantic 3514 |
| 17 TOOK THE LAST TRAIN —David Gates—Elektra 455500 | 37 DON'T LOOK BACK —Boston—Epic 50590 |
| 18 TALKING IN YOUR SLEEP —Crystal Gayle—United Artists 1214 | 38 LIFE'S BEEN GOOD —Joe Walsh—Asylum 45493 |
| 19 ALL I SEE IS YOUR FACE —Dan Hill—20th Century 2378 | 39 ONE NATION UNDER A GROOVE —Funkadelic—Warner Bros. 8618 |
| 20 READY TO TAKE A CHANCE AGAIN —Barry Manilow—Arista 0357 | 40 AN EVERLASTING LOVE —Andy Gibb—RSO 904 |

Rack LP Best Sellers

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As Of 9/25/78

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

- | | |
|---|--|
| 1 GREASE —Soundtrack—RSO RS-2-4002 | 21 FEELS SO GOOD —Chuck Mangione—A&M SP-4658 |
| 2 DON'T LOOK BACK —Boston—Epic FE 35050 | 22 SONGBIRD —Barbra Streisand, Columbia JC 35375 |
| 3 SATURDAY NIGHT FEVER —Soundtrack—RSO RS-2-4001 | 23 RUMOURS —Fleetwood Mac—Warner Bros. BSK 3010 |
| 4 DOUBLE VISION —Foreigner, Atlantic SD 19999 | 24 SKYNYRD'S FIRST AND...LAST —Lynyrd Skynyrd—MCA 3047 |
| 5 SGT. PEPPER'S LONELY HEARTS CLUB BAND —Soundtrack—RSO-2-4100 | 25 MACHO MAN —Village People—Casablanca NBLP 7096 |
| 6 THE STRANGER —Billy Joel—Columbia JC 34987 | 26 SLEEPER CATCHER —Little River Band—Capitol SW 11783 |
| 7 SOME GIRLS —Rolling Stones—Rolling Stones COC 39108 (Atlantic) | 27 TWIN SONS OF DIFFERENT MOTHERS —Dan Fogelberg & Tim Weisberg—Full Moon/Epic JE 35339 (CBS) |
| 8 CITY TO CITY —Gerry Rafferty—United Artists UALA 840 | 28 LET'S KEEP IT THAT WAY —Anne Murray, Capitol SW 11743 |
| 9 WORLDS AWAY —Pablo Cruise, A&M SP 4697 | 29 AJA —Steely Dan—ABC AB 1006 |
| 10 PIECES OF EIGHT —Styx—A&M SP 4724 | 30 LIFE IS A SONG WORTH SINGING —Teddy Pendergrass—Philadelphia International JZ 35095 (CBS) |
| 11 SHADOW DANCING —Andy Gibb, RSO RS-1-3034 | 31 VAN HALEN —Van Halen—Warner Bros. BSK 3075 |
| 12 WHO ARE YOU —The Who—MCA MCA 3050 | 32 A TASTE OF HONEY —A Taste Of Honey—Capitol ST 11754 |
| 13 BAT OUT OF HELL —Meat Loaf, Epic/Cleveland International PE 34974 | 33 OCTAVE —Moody Blues—London PS 708 |
| 14 EVEN NOW —Barry Manilow—Arista AB 4164 | 34 STARDUST —Willie Nelson—Columbia JC 35305 |
| 15 NATURAL HIGH —Commodores—Motown M790 | 35 EDDIE MONEY —Columbia PC 34909 |
| 16 RUNNING ON EMPTY —Jackson Browne—Asylum 6E 113 | 36 FOREIGNER —Atlantic SD 19109 |
| 17 STRANGER IN TOWN —Bob Seger & The Silver Bullet Band—Capitol SW 11698 | 37 HEAVEN TONIGHT —Cheap Trick—Epic JE 35312 |
| 18 UNDER WRAPS —Shaun Cassidy—Warner/Curb BSK 3222 | 38 LOVE ME AGAIN —Rita Coolidge—A&M SP 4699 |
| 19 NIGHTWATCH —Kenny Loggins—Columbia JC 35387 | 39 BOSTON —Epic PE 34188 |
| 20 BUT SERIOUSLY, FOLKS —Joe Walsh, Asylum 6E-141 | 40 CHILDREN OF SANCHEZ —Chuck Mangione—A&M SP 6700 |

Bee Gees Annex Annual Jukebox Accolade

CHICAGO—The top recording award in the annual polling of the nation's jukebox operators has gone to the Bee Gees, judged artists of the year on jukeboxes for 1978. Official presentation of the awards will be made at the Amusement & Music Operators Assn., International Expo, here Nov. 10-12.

Operators selected Crystal Gayle's

"Don't It Make My Brown Eyes Blue" as overall jukebox record of the year. In the pop, country and soul record categories, "You Light Up My Life," "It's A Heartache" and "Boogie Night," were respective winners.

The annual polling is conducted by the AMOA, national trade association of jukebox and games machine operators.

Radio-TV Programming Selection Of Mart Niche

• Continued from page 36

Palmer stressed that personality on radio is a positive factor far from dead. "On our AM which is adult contemporary, we've added Bill Balance in the evenings for all talk," he said. "It complements our morning drive personalities, who also draw high ratings."

He said the FM outlet, which programs Top 40 mass appeal, also relies heavily on a personality approach. "It sets us apart from the other FM stations in the market," he pointed out.

Goode's AM outlet has long been a Top 40 station, but now is deliberately shifting towards adult contemporary. "The more we shift," he said, "the more we must develop our news, information and service features, which are critical to our new audience. And reliance on more personalities is one way to achieve that shift and still remain entertaining."

All three cited their growing use of callouts research as the basis for most shifts in a station's sound. As Atkins pointed out, "The old Top 40 AM audience is drifting at the speed of light to FM, leaving adult contemporary stations on AM as today's version of yesterday's Top 40 format."

Consequently, this new audience must be researched and accommodated continually. The crossover phenomenon, leading to more mass appeal music, is one factor.

"In 1952 or 1953, everyone was listening to 'Doggie In The Window,' 'Jambolaya' and 'Shrimp Boats,'" said Palmer. "It was true mass appeal music. I think we're coming back to that now, with songs like 'Kiss You All Over' being played by all formats everywhere."

Bubbling Under The HOT 100

- 101—TAKE ME I'M YOURS, Michael Henderson, Buddah 597
- 102—SMILE, Emotions, Columbia 3-10791
- 103—SATURDAY, Norma Jean Wright, Bearsville 0326 (Warner Bros.)
- 104—YOU GOT ME RUNNING, Lenny Williams, ABC 12387
- 105—FUNK-O-NOTS, Ohio Players, Mercury 74014
- 106—ONLY YOU, Loleatta Holloway & Bunny Sigler, Goldmine 4012
- 107—IN THE BUSH, Musique, Prelude 71110
- 108—SUPERWOMAN, Dells, ABC 12386
- 109—CRYIN' AGAIN, Oak Ridge Boys, ABC 1239
- 110—LET'S START THE DANCE, Hamilton Bohannon, Mercury 74105

Bubbling Under The Top LPs

- 201—CLEO LAINE, Gonna Get Through, RCA AFL1-2926
- 202—SHALAMAR, Disco Gardens, Solar BXL1-2895 (RCA)
- 203—CREEDENCE CLEARWATER, Chronicle, Fantasy CCR-2
- 204—BOB MCGILPIN, Superstar, Butterfly FLY 010
- 205—CROWN HEIGHTS AFFAIR, Dream World, Delite DSR 9506
- 206—ARLYN GALE, Back To The Midwest Night, ABC AA 1096
- 207—PAUL ANKA, Listen To Your Heart, RCA AFL1-2892
- 208—LEVON HELM, ABC AA 1089
- 209—VARIOUS ARTISTS, Saturday Night Disco Party, Salsoul SA 8505 (RCA)
- 210—CISSY HOUSTON, Think It Over, Private Stock PS 7015

Billboard Top50

Billboard SPECIAL SURVEY For Week Ending 10/7/78

Easy Listening

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	2	11	LOVE IS IN THE AIR John Paul Young, Scotti Brothers 402 (Atlantic) (Edward B. Marks, BMI)
2	1	7	RIGHT DOWN THE LINE Gerry Rafferty, United Artists 1233 (The Hudson Bay, BMI)
3	5	8	DEVOTED TO YOU Carly Simon & James Taylor, Elektra 45506 (House Of Bryant, BMI)
4	3	22	YOU NEEDED ME Anne Murray, Capitol 4574 (Chappell/Ironside, ASCAP)
5	6	9	SHE'S ALWAYS A WOMAN Billy Joel, Columbia 3-10788 (Joelsongs, BMI)
6	4	12	FOOL (If You Think It's Over) Chris Rea, United Artists 1198 (Magnet/Sole Selling Agent/Interworld, ASCAP)
7	7	8	ALMOST LIKE BEING IN LOVE Michael Johnson, EMI America 8004 (United Artists, ASCAP)
8	8	7	ALL I SEE IS YOUR FACE Dan Hill, 20th Century 2378 (Welbeck, ASCAP)
9	9	6	READY TO TAKE A CHANCE AGAIN Barry Manilow, Arista 0357, (Ensign, BMI)
10	11	10	TOOK THE LAST TRAIN David Gates, Elektra 45550 (Kipahulu, ASCAP)
11	10	10	REMINISCING Little River Band, Harvest 4605 (Capitol) (Screen Gems-EMI, BMI)
12	14	8	WHENEVER I CALL YOU "FRIEND" Kenny Loggins, Columbia 3-10794 (Milk Money, ASCAP/Rumanian Pickelworks, BMI)
13	18	4	SWEET LIFE Paul Davis, Bang 738 (Web IV, BMI/Tanta/Chappell, ASCAP)
14	12	7	HEARTBREAKER Dolly Parton, RCA 11296 (Songs Of Manhattan, Unichappell, Begonia Melodies, BMI)
15	13	16	TALKING IN YOUR SLEEP Crystal Gayle, United Artists 1214 (Roger Cook/Chriswood, BMI)
16	24	3	HOW MUCH I FEEL Ambrosia, Warner Bros. 8640 (Rubicon, BMI)
17	15	15	THREE TIMES A LADY Commodores, Motown 7902 (Jobete/Commodores, ASCAP)
18	16	13	HOPELESSLY DEVOTED TO YOU Olivia Newton-John, RSO 903 (Stigwood/Unichappell/John Farrar/Ensign, BMI)
19	17	10	YOU NEVER DONE IT LIKE THAT Captain & Tennille, A&M 2063 (Neil Sedaka, BMI)
20	19	12	AN EVERLASTING LOVE Andy Gibb, RSO 904 (Stigwood/Unichappell, BMI)
21	22	9	SUMMER NIGHTS John Travolta & Olivia Newton-John, RSO 906 (Edwin H. Morris, ASCAP)
22	23	7	OH! DARLIN' Robin Gibb, RSO 907 (Maclen, BMI)
23	21	15	YOU Rita Coolidge, A&M 2058 (Beechwood/Snow, BMI)
24	20	8	I WILL STILL LOVE YOU Stonebitt, Parachute 512 (Casablanca) (Warner Bros., ASCAP)
25	25	4	LONDON TOWN Wings, Capitol 08908 (MPL Communications/ATV, BMI)
26	26	3	MAC ARTHUR PARK Donna Summer, Casablanca 939 (Canopy, ASCAP)
27	36	2	SHARING THE NIGHT TOGETHER Dr. Hook, Capitol 4621 (Music Mill, ASCAP/Alan Cartee, BMI)
28	39	3	I JUST WANNA STOP Gino Vannelli, A&M 2072 (Ross Vannelli, ASCAP)
29	30	2	EVERYBODY NEEDS LOVE Stephen Bishop, ABC 12406 (Stephen Bishop, BMI)
30	31	5	BACK IN THE U.S.A. Linda Ronstadt, Asylum 45519 (ARC Music, BMI)
31	32	2	THEMES FROM THE WIZARD OF OZ Meco, Millennium 620 (Casablanca) (Leo Feist, ASCAP)
32	28	16	GREASE Frankie Valli, RSO 897 (Stigwood, BMI)
33	27	9	KISS YOU ALL OVER Exile, Warner/Curb 8589 (Chinnichap/Careers, BMI)
34	35	10	GOTTA GET YOU INTO MY LIFE Earth, Wind & Fire, Columbia 3-10786 (Maclean, BMI)
35	33	5	THERE WILL BE LOVE Lou Rawls, Philadelphia International 83653 (Mighty Three, BMI)
36	37	5	THINGS WE SAID TODAY Jackie De Shannon, Amherst 737 (Maclen, BMI)
37	29	17	MY ANGEL BABY Toby Beau, RCA 11250 (Texongs/Bo Mass, BMI)
38	41	6	25 WORDS OR LESS Bill LaBounty, Warner/Curb 3206 (Captain Crystal, BMI)
39	38	4	LITTLE THINGS MEAN A LOT Margo Smith, Warner Bros. 8653 (Leo Feist, ASCAP)
40	45	2	EASE ON DOWN THE ROAD Diana Ross & Michael Jackson, MCA 40947 (Fox Fanfare, BMI)
41	NEW ENTRY		RAININ' IN MY HEART Leo Sayer, Warner Bros. 8682 (House Of Bryant, BMI)
42	42	6	MOONLIGHT SERENADE Tuxedo Junction, Butterfly 1210 (Robbins, ASCAP)
43	44	4	STAY WITH ME Nick Noble, Churchill 7713 (UA/Zoobie, ASCAP)
44	NEW ENTRY		LET'S TAKE THE LONG WAY AROUND THE WORLD Ronnie Milsap, RCA 11369 (Chess, ASCAP/Pi-Gem, BMI)
45	50	2	CHANGE OF HEART Eric Carmen, Arista 0354 (Caramex, BMI)
46	49	2	JOSIE Steely Dan, ABC 12404 (ABC/Dunhill, BMI)
47	NEW ENTRY		SECRETLY Jimmie Rodgers, Scrimshaw 1318 (Planetary, ASCAP)
48	47	3	SUBSTITUTE Clout, Epic 8-50591 (Touch Of Gold, BMI)
49	43	4	THAT GRAND ILLUSION Janis Ian, Columbia 310813 (Mine, ASCAP)
50	46	3	PEGGY SUE Beach Boys, Brother/Reprise 1394 (MPL, BMI)

Billboard Best Selling Jazz LPs

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	7	2	CHILDREN OF SANCHEZ Chuck Mangione, A&M SP-6700
2	1	12	IMAGES Crusaders, Blue Thumb BA 6030 (ABC)
3	2	6	COSMIC MESSENGER Jean-Luc Ponty, Atlantic SD 19189
4	3	16	SOUNDS Quincy Jones, A&M SP 4685
5	5	10	PAT METHENY Pat Metheny, ECM 1-1114 (Warner Bros.)
6	4	6	SECRETS Gil Scott-Heron & Brian Jackson, Arista AB-4189
7	6	7	YOU SEND ME Roy Ayers, Polydor PD 16159 (Phonodisc)
8	8	8	FRIENDS Chick Corea, Polydor PD 1-6160 (Phonodisc)
9	9	51	FEELS SO GOOD Chuck Mangione, A&M SP 4658
10	14	3	WHAT ABOUT YOU Stanley Turrentine, Fantasy F-9563
11	10	10	IN THE NIGHT TIME Michael Henderson, Buddah BDS 5712 (Arista)
12	11	14	SUNLIGHT Herbie Hancock, Columbia JC 34907
13	13	7	LARRY CARLTON Larry Carlton, Warner Bros. BSK 3221
14	12	35	WEEKEND IN L.A. George Benson, Warner Bros. 2Wb-3139
15	32	2	BEFORE THE RAIN Lee Oskar, Elektra 6E-150
16	15	35	RAINBOW SEEKER Joe Sample, ABC AA 1050
17	17	11	TROPICO Gato Barbieri, A&M SP 4710
18	18	18	MAGIC IN YOUR EYES Earl Klugh, United Artists UA LA 877
19	NEW ENTRY		A SONG FOR YOU Ron Carter, Milestone M-9086 (Fantasy)
20	20	14	DON'T LET GO George Duke, Epic JE 35366 (CBS)
21	21	16	ARABESQUE John Klemmer, ABC AA-1068
22	22	4	NIGHT DANCING Joe Farrell, Warner Bros. BSK 3225
23	16	16	FREESTYLE Bobbi Humphrey, Epic JE 35338 (CBS)
24	23	18	ELECTRIC GUITARIST John McLaughlin, Columbia JC 35326
25	36	3	UPTOWN DANCE Stephane Grappelli, Columbia JC-35415
26	NEW ENTRY		REED SEED Grover Washington Jr., Motown M7-910
27	27	3	NEW WARRIOR Bobby Lyle, Capitol SW-11809
28	NEW ENTRY		DON'T STOP THE CARNIVAL Sonny Rollins, Milestone M-55005 (Fantasy)
29	26	16	THE CAPTAINS JOURNEY Lee Ritenour, Elektra 6E-136
30	37	3	GONNA GET THROUGH Cleo Laine, RCA AFL1-2926
31	25	8	THE BEST OF CHUCK MANGIONE Chuck Mangione, Mercury SRM 28601 (Phonodisc)
32	29	3	TIME AND CHANCE Caldera, Capitol SW-11810
33	NEW ENTRY		THE GREETING McCoy Tyner, Milestone M-9085 (Fantasy)
34	19	9	THIS IS YOUR LIFE Norman Connors, Arista AB 4177
35	33	15	BREEZIN' George Benson, Warner Bros. BS 2919
36	28	4	THE BLUE MAN Steve Kahn, Columbia JC-35539
37	24	10	MY SONG Keith Jarrett, ECM-1-1115 (Warner Bros.)
38	38	13	ALIVEMUTHERFORYA Various Artists, Columbia JC 35349
39	NEW ENTRY		SPLENDID Larry Coryell & Philip Catherine, Elektra 6E-153
40	45	2	THE BEST OF LONNIE LISTON SMITH Lonnie Liston Smith, RCA AFL1-2897
41	40	11	PHIL UPCHURCH Phil Upchurch, Marlin 2209 (T.K.)
42	35	22	MODERN MAN Stanley Clarke, Nempor JZ 35303 (CBS)
43	-31	22	LOVELAND Lonnie Liston Smith, Columbia JC 35332
44	NEW ENTRY		CARNIVAL Maynard Ferguson, Columbia JC-35480
45	30	14	SUPER BLUE Freddie Hubbard, Columbia JC 35386
46	NEW ENTRY		SIMPLICITY OF EXPRESSION DEPTH OF THOUGHT Billy Cobham, Columbia JC-35457
47	41	18	HEART TO HEART David Sanborn, Warner Bros. BSK 3189
48	34	27	SAY IT WITH SILENCE Hubert Laws, Columbia JC-35022
49	39	22	CASINO Al DiMeola, Columbia JC 35277
50	48	5	EASY Grant Green, Versatile MSG 6002

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Jazz

DISCO JAZZ New TK Division Concentrates On 3 Labels And Heavy Airplay

By JEAN WILLIAMS

LOS ANGELES—"Our jazz musicians are now concentrating on creating the type of music that will get them airplay," says Charlie Brown, head of TK Production's new jazz division.

"We're telling the musicians not to cut anything over six minutes because they won't get airplay on the product. We have researched the different markets and the trends and we're cutting product that will sell," he adds.

TK's jazz division is comprised of three custom labels, LRC, managed by Sonny Lester; Wolf, under the direction of Joel Dorn; and Marlin, owned by Henry Stone, also head of TK.

Artists under the Marlin banner include Eddie Daniels and Phil Upchurch; LRC has Joe Thomas, Jimmy Ponder, Lonnie Smith and Jimmy McGriff; and Wolf has Kenny Barron and others.

The direction of the labels is disco jazz. According to Brown, while the acts are basically traditional jazz artists, they are recording disco music but maintaining their jazz roots.

At the same time, he says the division will not neglect traditional jazz. "We're a jazz operation and will not call ourselves anything else. The thing is that we're for the most part recording music that's also geared to discos.

"We will accept traditional jazz because we realize that this music can go into a catalog and sell over a period of years and that's of great value to us. There are some jazz purists signed to the labels."

Brown notes that the three labels are using the same production tech-

niques used to record any disco record and TK will use the same marketing/promotion campaigns. TK has built a reputation as a major disco label.

"We'll first take these records to discos in an attempt to break them. Artists such as Joe Thomas and Jimmy McGriff plus Eddie Daniels are moving into discos.

"We're even releasing some of the product as 12-inch singles along with the edited regular 45 version for radio."

He makes it clear that TK's jazz is not fusion jazz. "It's absolutely disco jazz. There's a difference between jazz fusion and our music. Jazz fusion was initially a blend between jazz and rock'n'roll in basic form. Disco jazz is music that you can dance to like you would dance to any so-called standard disco record," says Brown.

Although most of TK's jazz acts have been tagged traditionalists, Brown explains that the label is looking for both the established traditional artists and the new contemporary musicians. Brown is talking to an L.A.-based group called South Villa. The group is the rhythm section for Herb Alpert and Hugh Masakela.

"One of the unusual things about this venture is that for jazz acts, singles are almost unheard of as a real selling item, but we're going to re-lease them.

"With singles we can get these acts onto jukeboxes in addition to getting airplay on different types of stations. We feel that our timing is right for this type of venture because of the number of programs springing up

across country playing jazz-oriented music.

"While there are not a lot of jazz stations in the U.S., there are many many stations including disco and jazz in their regular formats.

"In New York City there is only one jazz station but there are nine jazz shows. WCAU-FM in Philadelphia is the largest disco station in the city but it now has a jazz show because it fits into its disco format.

"The Univ. of Wisconsin in Milwaukee has wiped out its classical catalog in favor of jazz because it's now competing in the marketplace for the Milwaukee audience."

One of the key reasons for TK's success, says Brown, is its heavy concentration of secondary markets. "We treat these markets like they are major ones." For example, in New Haven, Conn., a small market, the number one station there is Yale Univ.'s station. It airs classical, r&b and jazz. We want to stay in contact with that station and other college stations across country because they are grabbing a sizable chunk of their markets.

In terms of the acts supporting their disco jazz product, Brown says they will tour, but the facilities they will play will range from discos to showcase nightclubs such as L.A.'s Roxy or New York's Bottom Line, to 3,000-seat auditoriums to the standard jazz clubs.

Jazz Beat

LOS ANGELES—"Jazz Album Countdown," the syndicated program, has cracked the L.A. market and is now heard on KBCA-FM, the all-jazz station Mondays from 9 p.m. to midnight. ... Fresno station FM89 is a hotbed of jazz programming with three shows: "Morning Drive" from 6-9 a.m. weekdays; "Speakeasy" Saturdays from 7 p.m.-1 a.m. and "Jazz Update" Monday through Wednesday from 11 p.m. to 1 a.m. and Thursdays from 9 p.m.-1 a.m. Sid Harriet hosts "Speakeasy," Tom Marsh "Jazz Update."

Storytowne in New York has begun concerts and art shows on Wednesday evenings. The Stan Gold quartet is the featured band. ... The Thaliens' 23d annual ball in L.A. will have a jazz theme this year. Performing Nov. 11 at the Century Plaza Hotel will be Count Basie, Sarah Vaughan and Joe Williams. All proceeds will go to support the Thaliens' mental health center at Cedars-Sinai Medical Center.

Sandy Berman's Jazz Revival club in Beverly, Mass., ran a salute to drummer Jo Jones Sept. 18 through Sunday (1) with the veteran drummer performing with a host of his friends, including Count Basie alumni, of which there are many. ... Ramsey Lewis played with Sammy Davis Jr. at Davis' recent Caesars Palace engagement, a first pairing for the two. Lewis had previously worked at the Tropicana in its Blue Room lounge.

The Wolverines Class Jazz Orchestra made its (Continued on page 79)

HONOLULU EVENT LOSES MONEY

Cool Boxoffice For Kool Music Fair

By DON WELLER

HONOLULU—Jazz and Hawaiian music came together Sept. 21-24 at the Waikiki Shell as the second annual Kool Pacific Music Fair brought more than 30 name jazz and island entertainers to three stages for four evenings.

Co-produced by local promoter John Leonard of JFL Productions in Hawaii and Quint Davis of Festival Productions from Cincinnati, the event drew more than 15,000 patrons and grossed \$75,000, according to Leonard.

Mainland acts performing at the festival included Herbie Hancock, Dizzy Gillespie, Ramsey Lewis, Muddy Waters, Larry Coryell, Dave Burrell and Al Jarreau. Local acts included Olomana, the Sons of Hawaii, Peter Moon, Jon and Randy, Ethel Azama, Trummy Young, Joanne Morgan, Jimmy Borges, Auntie Genoa Keawe, Jerry Byrd, Peter Moon and others.

The Brown and Williamson Co., makers of Kool cigarettes, were the underwriters of the event, which lost money. The loss, according to Leonard, was not as big this year as it was in 1977, when the event drew only 8,000.

"Actually, this is the kind of a function that couldn't be undertaken without someone underwriting it," notes Leonard.

As expected, there were numerous jams onstage—Ramsey Lewis playing with Gillespie, Coryell playing with Waters, and so on.

Leonard feels the attendance figures would have been higher had there not been a last-minute political rally featuring many local entertain-

ers Sunday evening at Aloha Stadium. That event was free to the public, and drew away many who might otherwise would have been at the Kool Pacific Music Fair that evening.

SINE QUA NON INTRODUCES NEW JAZZ LABEL

By JOHN SIPPEL

LOS ANGELES—Sine Qua Non Productions, long a classical line, is branching into jazz with its Bittersweet label which is releasing 30 titles this month recorded between 1972 and 1977 on cassette and 8-track.

Six of the titles will be released monthly on LPs, starting now, until all titles are available. Sam Attenberg, label president, is offering a special introductory \$1.99 each wholesale price on the entire jazz line through October.

Regular wholesale on Bittersweet thereafter will be \$2.99. The suggested list is \$5.98. Like its classical predecessor, Sine Qua Non, Bittersweet is sold direct.

Bittersweet is using TDK's premium bulk cassette hubs with a formulation equivalent to its "D" line, particularly suited to high speed reproduction at both its custom duplicators, Classical Cassette and Tapecom. Each tape has a head-cleaning leader and all are Dolbyized.

(Continued on page 62)

Progressive RECORDS

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OCTOBER 7, 1978, BILLBOARD

Manilow, Parton Off To Europe For Boosts

Stimulating Lagging Disk Sales Are Goals

By ADAM WHITE

NEW YORK—Two top American artists, whose disk sales in Europe are generally thought to be short of their potential, are seeking to rectify that situation with major fall concert tours there.

For one, Barry Manilow, this marks his first European live dates.

For the other, Dolly Parton, the shows will be the first since her career developed from country to pop crossover.

In prior treks to the region, the singer tended to play country-oriented dates, such as Mervyn Conn's Wembley Festival.

Sources say the tours are good news for overseas label executives at Arista (Manilow) and RCA (Parton).

Promotion without personal appearances has been difficult in the case of Manilow, as Arista U.K. executives, for example, will acknowledge. His track record of hits there over the past three years is considerably less impressive than in his U.S. homeland.

This is despite all-out efforts by the company, including product advertising on television (with sale-or-return facilities for retailers), different 45 releases to the U.S., and national press promotions involving consumer competitions.

Manilow's European debut, then, includes six shows at the London Palladium for Oct. 9-14—originally, only two days were set, but strong ticket sales encouraged the extra dates—and one-night concerts in Holland, Belgium, France, Denmark and Germany.

The Arista artist will also guest on Michael Parkinson's prime time BBC-TV show, and record a full-length concert for the network at London's Royal Albert Hall on Oct. 23.

The entire tour is promoted by Robert Patterson, though the Palladium date is a co-promotion with London's Capital Radio, which is expected to broadcast the show.

Manilow's absence from the European

scene so far is mainly the result of heavy, continuous concert and recording commitments in the U.S.

Dolly Parton's concert and tv tour of the Continent runs Oct. 30 to Nov. 20 through nine nations: England, Ireland, Norway, Sweden, Denmark, Germany, Belgium, Holland and France.

Her prior visits to Europe have given good promotion opportunities to RCA Records in some territories, particularly the U.K., where sales have been strong.

But Parton's fall roadshow can better build upon this constituency, label executives believe, and expand upon the crossover success of her "Here You Come Again" single and album, penetrating countries where sales have been sluggish.

The tour is promoted by Katz-Gallin Enterprises, in association with London-headquartered International Talent Booking.

Wilson Untired After 25 Years

'Fancy Miss Nancy' True To Herself And Her Music

By ELIOT TIEGEL

LOS ANGELES—After 25 years in show business and 30 albums for Capitol, Nancy Wilson still possesses the fire and emotional impact which heralded her entry into popular music.

She remains true to herself, a pristine interpreter of a lyric, choosing to remain on the high artistic level she has worked hard to attain, rather than diverting into some newly charted course—like becoming a crossover jazz vocalist or a disco damsel.

She cuts into a song with the same high powered drive on her 25th anniversary LP, "Music On My Mind," as she did when she started catching people's attention with a sensuous, cathartic style of vocalizing.

Once Capitol's hottest female vocalist in the mid-1960s, Nancy's career has had its rises and droops, usually tied to some personal reason for choosing to get off the road and spend more time at home.

Now in her silver anniversary year, she feels a security and comfort in her professional and personal life which guides her views of what she will do tomorrow.

"I've climbed all the mountains I've wanted to climb," she says confidently.

The anniversary LP contains all new works—no rehashes of past hits. "It's all today's music but done the way I like to do it," she explains. It took upwards of one month to select the tracks and two weeks in the studio under producer Clarence

McDonald's direction to complete.

She did the tracks live—a return to a concept she hadn't worked with when doing her last four LPs. There were 30 musicians on the date for "Music On My Mind." She says it's uncomfortable for her to have to put her voice onto a track after all the instrumental and background vocal parts have come first. Working with earphones to hear the already recorded performances of the supporting players is not the way Nancy likes to work—but she's done it in the past.



Nancy Wilson: After 25 years she's still true to her art.

When an LP requires doing it in segments she says she's always there at the sessions. The last time she recorded with a full orchestra was six years ago.

She owes Capitol two LPs. They are due within the next nine months, her long-time manager John Levy interjects. Nancy says she'd like to work with a small group situation on a future LP. She has had ample experience in this setting, working with George Shearing and Cannonball Adderley.

And her jazz affinity makes her one of the best and first truly crossover vocalists because "The Fancy Miss Nancy" as her sobriquet goes, knows how to improvise around a melody line.

John Levy and Capitol have remained two constants in her professional life.

She says she likes to have good jazzmen playing behind her—Ben Webster, Nat and Cannonball Adderley, for example—because they play pretty fills. But she also likes the sound of woodwinds. "I don't want to give them up—that's Nancy also."

Years ago she played the nightclub circuit and the hotel rooms. To-

day, as the mother of three children and the wife of a minister-religious merchandise distributor, she prefers playing concerts. "They take up less of my time and I can play to as many people one time as I can in the hotel rooms over an extended period of time." It also gives her more time for being a mother and wife.

This mother of 41 still finds total enjoyment she says in singing "Guess Who I Saw You With Yesterday?" a tune she has been associated with since the '60s.

She has three recorded versions and it is always a show stopper. The story of infidelity seems to have major meaning to many people in a crowd. Nancy's second marriage several years ago to a minister has affected the way she sings this tune, she admits.

The cutting monolog has been modified but the gutsiness still remains.

Being married to a minister (he does not have a church but is head of Burton Religious Productions) makes Nancy more aware of word pictures within songs. She speaks of the song "I've Never Been To Me" with lyrics by Ron Miller and music by Ken Hirsh as being a song which "frightened" her. "It is one of the most sensitive songs I've heard, brittle but harsh," she says, adding that there were lyrical portions which were disturbing.

"It used words like 'subtle whoring' and 'undressed by kings.'" Nancy likes the song because its theme explores being to paradise but does that person know who he or she really is?

As a believer in the power of lyrics, Nancy says times are difficult for finding impacting compositions. "The brilliant lyricists aren't around anymore," she laments.

She finds that her record producer plays a major role in unearthing the correct and proper songs. Fifteen of her first Capitol LPs were produced by Dave Cavanaugh, whom Nancy credits with being present from conception to hiring the musicians. She and Levy say they cannot say the same thing for several freelance producers who followed Cavanaugh.

In fact, they claim they actually produced eight LPs on which someone else got credit. But that's going back into time and Nancy wants to concentrate on upcoming ventures.

Like appearing in Columbus, Ohio, her hometown on Columbus Day, playing the Oktober Fest in Berlin on Oct. 25, getting involved in a dramatic role in the film "Blues (Continued on page 47)



JAM TIME—Donna Summer guests with Gena Ravan onstage at the Whisky during Ravan's gig in the Los Angeles club.

Garden State Arts Center Draws Record \$2.9 Million

HOLMDEL TOWNSHIP, N.J.—Although fewer people attended the pop and contemporary summer concert this season at the state-operated Garden State Arts Center here, preliminary figures indicate the box-office hit a record gross of \$2.9 million.

The New Jersey Highway Authority, which operates the summer concert hall, had been hoping to top the \$3 million mark this summer. However, the \$2.9 figure still represents an increase of about \$200,000 over the previous summer.

The dip in attendance was a drop of about 35,000 from last summer. F. Joseph Carragher, executive director of the Authority, attributes the drop of 370,000 patrons to the fact that there were four concerts fewer this summer. Another attendance factor was the rainy spell in August.

The increased record boxoffice figure of \$2.9 million is attributed to the fact that ticket prices this year were hiked \$1 across the board. The pricing for the 5,000-seat in-the-round hard-top music hall, with

some 3,000 additional lawn seats on the outside, ranged from \$5.50 to \$10.00, with some artists like Barry Manilow, Frank Sinatra and Bob Hope getting higher numbers.

The performers drawing the largest crowds were Manilow, Sinatra and Jackson Browne. Some 58,000 attended Manilow's six concerts (July 3-8) for a gross of \$320,000. The two Browne shows attracted 11,000 persons each night. Sinatra, whose appearance was dubbed a benefit, played to audiences of about 8,200 each of his two nights. Manilow's draw of 58,716 topped the house attendance record of 47,682 held by the Carpenters. Other previous attendance record holders are Andy Williams, Glenn Campbell and Burt Bacharach.

The summer also marked the first season in its 11-year history that the Authority did its own in-house booking. Until this year, bookings were handled by Nederlander Arts Associates, New York, at a yearly \$100,000 fee.

Name Acts For Ariz. Fest

PHOENIX—More than 25,000 are expected to attend the Arcosanti Festival 65 miles north of here Oct. 5-8 with a host of pop and jazz acts as lure.

Sponsored by the Arizona Commission On the Arts and Humanities, the Arizona Humanities Council, the National Endowment For the Arts and the Cosanti Foundation, it will be an outdoor event, the first of its kind ever held in this state.

Among the acts slated for performances are Todd Rundgren, Anthony Braxton, Richie Havens, Kenny Rankin, Sam Rivers, Stephen Stills, Oregon with Ralph Towner, Bernard Purdie, the Arizona State jazz orchestra from

Tempe, Dave Liebman, David Burge, John Stowell, Sea Cloud, the Gary Burton Quartet, Amalgam and Shawn Phillips.

Jazz panels also are scheduled with some of the guest performers participating.

Arcosanti is a small city now being constructed near Cordes Junction off Route 17. The city, designed by architect Paolo Soleri, is being built almost exclusively with volunteer labor. Food will be available at the festival at concessions and no beverages, drugs or dogs will be admitted. Festival patrons are being advised to bring a pad, a blanket and a flashlight because of the "natural" earth seating under the skies.

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Vegas' Golden Nugget Lounge Dark; Country Acts Cancelled

By HANFORD SEARL

LAS VEGAS—Casino renovation temporarily has closed the downtown Golden Nugget's lounge for a couple of months, resulting in cancellation of several country acts.

The 250-capacity Gold Strike lounge, home for such familiar country names as Kenny Rogers, Emmylou Harris and Johnny Tillotson, was darkened several weeks ago for the expansion project.

"We'll basically remain country after our current casino expansion," reports Don Fine, Nugget publicity director. "Our present lounge will be a bit smaller after construction's completed."

Under the direction of Steve Wynn, energetic Nugget president and entertainment chief, the new lounge is expected to carry the same two-drink minimum well below the Strip's high prices.

Fine gives no exact reason for the reduction in lounge seats except for the casino expansion and has no definite information whether the minimum would eventually be increased with the taking out of 50 chairs.

United Artists recording star Kenny Rogers teams with Wynn in booking country acts into the hotel's lounge, which has showcased other well-known names as Roger Miller, Willie Nelson and Buck Owens.

Roger Miller and Emmylou Harris were the last artists to appear in the popular, intimate room while Johnny Tillotson's upcoming dates, among others, were affected by the closing.

Wynn, who guided the \$15.5-mil-

lion refurbishing of the facility, was not immediately available for comment about the end-result ramifications on the hotel's entertainment policy.

That recent upgrading of The Golden Nugget included an all-new, 576-room 17-story high-rise tower construction and a \$20,000 sound

system in the old lounge facility, located in the southwest section of the casino-hotel.

In that major overhaul of the hotel, Wynn changed his entertainment policy from the signing of at least two different country acts into the lounge to that of one major name attraction.

SPECTRUM SEEKS GROUPS

Radio Spots Aimed To Control Crowds

By DICK NUSSER

NEW YORK—The management of Philadelphia's Spectrum arena is looking for pop groups to record radio spots aimed at reducing unruly behavior at rock concerts.

The public service messages would be made available to other facility operators for use on their local stations, according to Steve Greenberg, vice president in charge of production at the 19,800-seat arena.

"It's not a new idea," Greenberg points out. "We began a p.r. campaign against fireworks last year after Steven Tyler of Aerosmith was injured by a cherry bomb. Lynyrd Skynyrd, Kiss and Rick Wakeman cut spots for us after that and they were decent but rushed."

"We'd like to continue the spots with other artists, rent studio equipment and produce a more sophisticated spot this time."

Greenberg has also enlisted

the talents of several local DJs as well as acts appearing at the Spectrum to alert the audience before concerts to the dangers of fireworks and hurled objects.

"It goes beyond fireworks," he adds. "We also try to warn them about overcrowding in the aisles, jamming the area in front of the stage and other things."

"The artist is the key," he maintains. "They can relate to the crowd better than a representative of the Spectrum, for instance."

Greenberg admits that fireworks and unruly behavior in general have tapered off in the past year among rock patrons, but he doesn't want to see it flare up again.

"When Steve Miller was here recently someone tossed a firecracker and he stopped the set and told the crowd if it happens again he would walk off," Greenberg recalls. "And he got applause for it."

They're Off, They're Rocking At Hialeah

By SARA LANE

MIAMI—Hialeah Race Track opened its doors Sept. 16 for an all day and night music festival featuring Dave Mason, Atlanta Rhythm Section, Sea Level, Michael Stanley Band and Fandango.

The track is an ideal concert site, according to Mark Golob of Jethro Bodine Productions, a three-year-

old music production firm, and Zeta-4-FM which co-produced the music festival.

"After months of negotiation we were given a long-term exclusive agreement with the track to produce the concert," Golob says. "My partners, Jeff Marks and Robert Crowell, feel the track is an ideal location for outdoor concerts and we foresee many in the future."

With only two other facilities in South Florida able to accommodate large audiences, the race track outshines both of them.

"There are problems at both the Sportatorium and the Miami Baseball Stadium," explains Golob. "The Sportatorium has serious parking problems and bad access with only one two-lane highway as an entrance and exit. Traffic problems are horrendous when a superstar act appears."

"And the baseball stadium is situated in one of the biggest crime districts in the city."

The stage at the Cal-Jam II in California was brought in, sound and lighting firms were consulted, a 200-strong security force oversaw the audience, and Golob went so far as to purchase an eight-foot high, 1½ mile long fence to surround the racing oval.

Golob says there'll be a second (Continued on page 47)

Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Stadiums & Festivals (More Than 20,000)				
1	THE CAPITAL BOOGIE SHOWDOWN—MOTHER'S FINEST/HAMILTON BOHANON/CAМЕO/MASS PRODUCTIONS/QUASAR—Compared To What?, Inc./Tiger Flower & Co., Capital Center, Largo, Md., Sept. 22	20,474	\$6-\$7	\$136,187*
Arenas (6,000 To 20,000)				
1	BOSTON—Bill Graham Presents, Col., Oakland, Calif., Sept. 20 & 21 (2)	25,735	\$6.50-\$8.50	\$199,887*
2	BOB SEGER/TOBY BEAU—Don Law Co., Garden, Boston, Mass., Sept. 21 & 22 (2)	22,000	\$7-\$10	\$195,000*
3	BARRY MANILOW—Electric Factory Concerts, Riverfront Col., Cincinnati, Ohio, Sept. 22	12,105	\$7.75-\$12.75	\$136,666*
4	YES—Electric Factory Concerts, Riverfront Col., Cincinnati, Ohio, Sept. 20	11,521	\$6.75-\$8.75	\$98,541
5	ELECTRIC LIGHT ORCHESTRA/TRICKSTER—Whisper Concerts, Col., Hampton, Va., Sept. 22	11,080	\$8.50	\$93,364
6	FOREIGNER/MICHAEL STANLEY BAND—Concert Express, Vet. Mem. Col., Phoenix, Ariz., Sept. 20	10,522	\$7-\$8	\$79,118
7	TEDDY PENDERGRASS/DJ. ROGERS/CON FUNK SHUN—Dick Klotzman/William Garrison, Tarrant Co. Col., Ft. Worth, Tx., Sept. 23	9,422	\$7.50-\$8.50	\$78,303
8	FOREIGNER/MICHAEL STANLEY BAND—Concert Express, Co. Col., El Paso, Tx., Sept. 23	10,728	\$7-\$7.50	\$73,950*
9	TEDDY PENDERGRASS/LINDA CLIFFORD—Dick Klotzman/William Garrison, Hofheinz Pavilion, Houston, Tx., Sept. 24	8,756	\$7.50-\$8.50	\$72,901
10	WAYLON JENNINGS/HANK WILLIAMS JR./THE CRICKETS—Rocky Mountain Concerts, Gammage Aud., St. Univ., Phoenix, Ariz., Sept. 22	9,008	\$6.50-\$7.50	\$68,365
11	FOREIGNER/MICHAEL STANLEY BAND—Concert Express, U.N.M., Albuquerque, N.M., Sept. 22	8,944	\$6.50-\$7.50	\$64,496
12	FOREIGNER/MICHAEL STANLEY BAND—Rocky Mountain Concerts, Mun. Col., Lubbock, Tx., Sept. 24	8,303	\$7-\$8	\$59,794
13	WAYLON JENNINGS/HANK WILLIAMS JR./THE CRICKETS—Rocky Mountain Concerts, Tucson, Ariz., Sept. 23	8,297	\$6.50-\$7.50	\$58,824
14	TEDDY PENDERGRASS/CON FUNK SHUN/LINDA CLIFFORD—Dick Klotzman/William Garrison, Blackham Col., Lafayette, La., Sept. 22	8,022	\$7-\$8	\$58,004
15	DOOBIE BROTHERS/ALEX BEVAN—Brass Ring Productions, Miami Univ., Oxford, Ohio, Sept. 22	8,593	\$6-\$7	\$57,547
16	BLACK SABBATH/VAN HALEN—Avalon Attractions, Selland Aud., Fresno, Calif., Sept. 23	7,123	\$7.50-\$8.50	\$53,423
17	WAYLON JENNINGS/HANK WILLIAMS JR./THE CRICKETS—Rocky Mountain Concerts, N.A.U. Dome, Flagstaff, Ariz., Sept. 24	5,863	\$6.50-\$7.50	\$41,897
18	STATLER BROTHERS/BARBARA MANDRELL—Varnell Enterprises, Assembly Center, Tulsa, Okla., Sept. 22	6,100	\$5.50-\$7.50	\$40,000
Auditoriums (Under 6,000)				
1	BRUCE SPRINGSTEEN—Monarch Entertainment, Capital Theat., Passaic, N.J., Sept. 19-21 (3)	10,518	\$7.50-\$8.50	\$85,791*
2	GEORGE BENSON/GATO BARBERI—JAM Productions, Aud. Theat., Chicago, Ill., Sept. 22 & 23 (2)	7,964	\$7.50-\$9.50	\$71,307
3	SANTANA/EDDIE MONEY—Bill Graham Presents, Conference Center, Monterey, Calif., Sept. 22 (2)	4,900	\$8.50-\$9.50	\$41,827*
4	LITTLE FEAT—Whisper Concerts, William & Mary Hall, Williamsburg, Va., Sept. 19	4,354	\$7-\$8	\$35,889
5	MARSHALL TUCKER/JAY BOY ADAMS—Alex Colley, Inc., Fox Theat., Atlanta, Ga., Sept. 23	3,930	\$6.50-\$8.50	\$31,822*
6	MARSHALL TUCKER/JAY BOY ADAMS—Alex Colley, Inc., Fox Theat., Atlanta, Ga., Sept. 22	3,797	\$6.50-\$8.50	\$30,695
7	THIN LIZZY/AC/DC/DICTATORS—JAM Productions, Aragon Ballroom, Chicago, Ill., Sept. 22	4,263	\$6.50-\$7.50	\$29,291
8	CAPTAIN & TENNILLE—Sound 70 Productions, Coast Col., Biloxi, Miss., Sept. 23	3,718	\$6.50-\$7.50	\$28,665
9	LITTLE FEAT/FULLER-KAZ BAND—Monarch Entertainment, Capital Theat., Passaic, N.J., Sept. 22	3,506	\$7.50-\$8.50	\$28,597*
10	CAPTAIN & TENNILLE—Sound 70 Productions, Mem. Aud., Chattanooga, Tenn., Sept. 20	3,232	\$6.50-\$8.50	\$26,633
11	JOHN PRINE/LEON REDBONE—Music Sphere Productions, O'Shaughnessy Aud., St. Paul, Minn., Sept. 22 (2)	3,810	\$5.50-\$7.50	\$26,349*
12	FRANK ZAPPA—DiCesare-Engler Productions, Stanley Theat., Pittsburgh, Pa., Sept. 23	3,308	\$7.75	\$25,965*
13	MILESTONE JAZZ STARS FEATURING McCOY TYNER/SONNY ROLLINS/RON CARTER/AL FOSTER—Bill Graham Presents, Masonic Hall, San Francisco, Calif., Sept. 22	3,107	\$6.50-\$8.50	\$24,790*
14	CHEAP TRICK/CARS—Ron Delsener, Palladium, N.Y.C., N.Y., Sept. 22	3,386	\$6.50-\$7.50	\$24,000*
15	OUTLAWS/DAVID CHALMERS—JAM Productions, Lantz Building, E. Ill., Charleston, Ill., Sept. 23	3,545	\$6-\$7	\$22,899
16	FRANK ZAPPA—DiCesare-Engler Productions, Stanley Theat., Pittsburgh, Pa., Sept. 23	3,011	\$7.75	\$22,660
17	CHARLIE DANIELS BAND—Springfield Productions, Ltd., Max Hall Mem. Arena, Calgary, Alberta, Canada, Sept. 21	2,406	\$8.75-\$9.75	\$21,625
18	MILESTONE JAZZ STARS FEATURING McCOY TYNER/SONNY ROLLINS/RON CARTER/AL FOSTER—Bill Graham Presents, Civic Center, Santa Monica, Calif., Sept. 23	2,249	\$7.50-\$8.50	\$18,986

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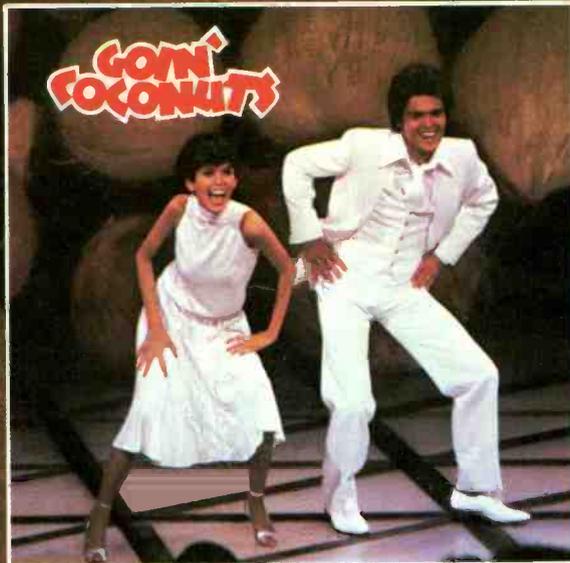
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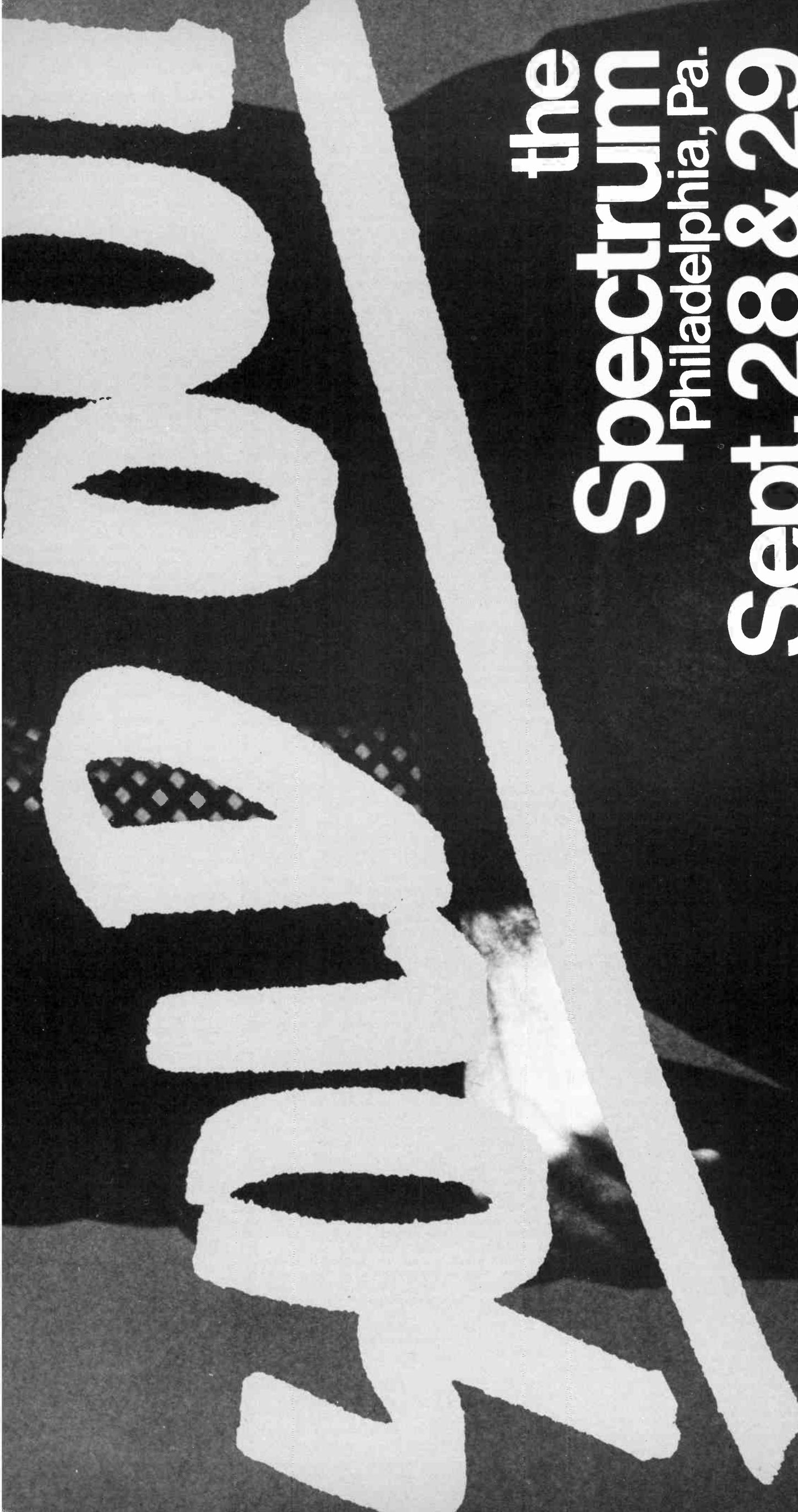
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Campus

A&M Revises College Arm; Cuts Staff

By ED HARRISON

LOS ANGELES—A&M's college department is redefining its responsibilities and concentrating on more specific collegiate areas, according to Bob Frymire, director of the college division.

"Last year we had more people covering gaps like tour support, coordinating advertising and merchandising. We've pulled back some of the staff and are getting more specific," says Frymire.

He states that his 12 college reps, strategically located in key markets, will put increased emphasis on radio, press and concert committees.

To enhance artist exposure, more live and telephone interviews will be set up. Frymire is looking at coordinating interviews in advance with more than one member of the band and later editing them with music from the album for an hour special.

College radio will also be tracked more closely to get a fix on which cuts are being played. "Feedback is the most beneficial part of it," he says. "College radio is usually onto a cut earlier than commercial stations."

A&M's college radio mailing list has been revised to include 490 stations. Working on a computerized basis, records will be mailed via United Parcel Service instead of regular mail. This system will enable records to arrive quicker and cheaper.

Frymire has set up a list of 125 collegiate newspapers cross-referenced with concert committees and NECAA files and agent lists.

Facilities, including everything from 250-seaters to stadiums have also been computerized for mass mailings. More bio's and deejay copies will be sent to entertainment editors while reps followup on reviews.

"People who can't get LTD can look at an Atlantic Starr. But no one will know about them unless they are exposed," Frymire says.

Last year, A&M had 23-27 reps, streamlined now to a dozen. But more importantly, instead of the reps being an extension of the merchandising department, spending as much as four hours a week setting up displays, the reps will utilize that time to do research in stores as to what's selling and what displays are being used.

The college reps are located in Boston, New York, Atlanta; Washington, D.C.; Columbus; Madison, Wis.; Lansing, Mich.; St. Louis; Austin, Tex.; Boulder, Colo., and Los Angeles. Four of the reps are new.

Frymire sees the college rep program as a solid training ground for people coming into the company. It also provides for exposure and feedback on collegé demographics.

"We look for people wanting to get involved since it is a training program," says Frymire. "We can't have people everywhere so we rely on phones, mailings and some traveling."

College reps report to Frymire a minimum of twice a week, with formal typed reports submitted every month.

While A&M attended four or five NECAA regional conventions last year, Frymire will key in on the NECAA national and some radio conventions like Loyola, IBS and the upcoming broadcasting convo in Boston.

BETTE MIDLER

Bette Midler, London Palladium

This was Midler's first U.K. concert appearance on Sept. 21 and the sheer impact of it had the critics groping for superlatives and for comparisons. One feeding most names into the pot claimed: "It is as if a young Mae West were combined with Manhattan Transfer, Janis Joplin and Ethel Merman and had come up with an ideally suited act for a New York gay Jewish convention."

Which is hard to top. But most certainly it is an act, a genuine, beautifully timed, aggressively performed, superbly varied act. Midler knows exactly how to switch moods from sensitive to raucous, from serious to comic. It has been said, by herself, that the act has little to do with singing, but when delivering the big romantic ballad she soars and swoops with total professionalism.

She creates an aura of all-embracing show-business schmaltz and then deliberately destroys it with vastly amusing shafts of sheer bad taste.

Midler's reputation for outrage mixed with sophistication preceded her and all shows here, and through other continental territories, were fast sold out. Extra shows have been arranged.

The fact is the girl is a complete original, despite the ease with which comparisons with other performers can be made. During her hour set, she rampaged through rock standards like "Da Doo Ron Ron" and "Leader Of The Pack," swung through "Boogie Woogie Bugle Boy" included "I Shall Be Released" and "Chapel Of Love" and spiced it all with rude crudities which had the audience gasping with laughter and surprise.

On her first visit to the U.K. "or as I call it, the yuk," she created quite sensational impact. She turned a normally staid audience into a mass exuding all the hysteria and enthusiasm of a revivalist meeting. Backed by the Harlettes and a nine-piece band which skillfully matched here every mood she proved to be something special.

PETER JONES

BOSTON NANTUCKET

Oakland Coliseum Arena, Oakland, Calif.

Boston delivered a pair of truly exciting concerts here Sept. 20-21, playing a dozen tunes in 80 minutes to capacity crowds of 14,000 each night.

The quintet opened with quick back-to-back versions of "Rock And Roll Band" and "Party,"

two of its more boogie-oriented—and thus uncharacteristic—tunes.

Next up was "Peace Of Mind" plus the current hit "Don't Look Back" where the highly enthusiastic crowd got its initial dose of "the sound"—the soaring, thickly textured sonic sheet that audio wiz and Boston mastermind Tom Scholz creates with his guitar and which for all its apparent simplicity seems beyond the reach of any other rock band.

This sound—both instantly identifiable and deeply thrilling—is the key to Boston's success. Important also is the clear impression that this is a unit, a band working up there; all the pieces fit right and there is no grandstanding.

This general physical restraint by the band is in keeping with Scholz's temperament and with the sound, which is both majestic and yet economical.

Scholz eschews excess in that he knows the secrets of the romantic and classical composers. He works within the major keys selecting instinctively those melodies which are satisfying and beautiful without being totally predictable, and he always keeps the tunes changing and moving forward while still always relating to the major theme. Thus he avoids the repetition that is part of so much blues-based rock.

Those qualities were most apparent in "More Than A Feeling" the band's first and still best-known hit, which concluded with a long orchestral-toned coda, and in the succeeding number, "A Man I'll Never Be," the grandest tune from the current Epic album. The song, however, was marred by an uncertain vocal from Brad Delp, who suffered his only weak spot of the evening, perhaps because he had to sing while seated at the electric piano. On all the other tunes Delp was free to stand and either roam the stage or work with his rhythm guitar.

The band then did another boogie tune "Smokin'," at the end of which a stage-prop pipe organ rose up at the rear of the stage, complete with a keyboard which Scholz used to get pipe organ sounds from somewhere, although it was unclear just where.

Opening act Nantucket cooked along with some nice playing in its eight-song, 45-minute set, although in general its musical concepts lacked originality and imagination.

JACK McDONOUGH

GIL SCOTT-HERON & BRIAN JACKSON TERRY COLLIER

Roxy, Los Angeles

It was an evening of topical and vital messages, as Scott-Heron and Jackson with the Mid-

Talent

Talent In Action

night Band provided words and music that exploded with energy and feeling.

Their 80-minute, eight-song set Sept. 14 was a mingling of old and new, with most of the material from their latest Arista release "Secrets."

Unfolding the set was a funky, uptempo shuffle, "Hello Sunday, Hello Road," a number with visual dance steps that brought screams of encouragement from the packed house. It was a well chosen selection to prime the audience in what was to be a good example of communicative sound to follow.

Then with no drop in intensity of dynamics, the group eased into "95 South," a flowing ballad dedicated to the late Fannie Lou Hammer.

By now the headlines had a totally receptive audience. With the next two tunes to follow, some eyes were surely opened with "Madison Avenue," exposing the shams of consumer fraud, and "Angel Dust," a sizzling, poetic tune focusing on a current drug menace.

To keep the communicative groove flowing, the group eased to "A Prayer For Everybody" with words and music by Brian Jackson, featuring the latter on multi-keyboards.

As the set wound down, the group let loose a satirical tribute of the dos and don'ts within the entertainment industry, aptly titled "Show Business."

Closing the set was "The Bottle," a tune which has become the band's trademark in live performance. Midway into the song, Scott-Heron introduced the players: Tony Green, drums; Sidney Dillard, bass; Earnest Mitchell, tenor sax and Fender Rhodes; C. C. Carfanel, percussion; the "doctor" and background vocalists Cheeka & Kay.

Electra/Asylum recording artist Terry Collier opened the show with a weak 40-minute, seven-song set. Performing selections from his latest release, "Fire On Ice," Collier was backed by his lone sideman, percussionist Penn McGee, and then almost lulled the audience to sleep with wandering melodies and lethargic ballads.

ED AGUIRRE

ENGELBERT HUMPERDINCK

Westbury Music Fair, N. Y.

If not the "Last Of The Romantics," as his latest Epic album title proclaims, Engelbert is still one of that rare species' longer lasting members.

The singer's amorous approach has cultivated a strong following since the days of his 1967 hit "Release Me," and the Sept. 24 evening performance, part of a 10-day soldout engagement reaffirmed the hold "Enge" has on his demonstrative fans.

The most ardent seem to be women of all ages, many who responded to his physical and vocal mannerisms by tossing flowers onstage and calling out to him in hopes of special attention. The husbands and boyfriends in the audience were more restrained, drawing the line at applause.

In a well-balanced 80-minute set, Engelbert offered more than a dozen polished songs, getting solid accompaniment from Dr. Lee Evans' orchestra and the Engelettes, a female vocal trio. He also injected a surprising amount of standup humor, the funniest bit featuring an hilarious impression of stage-striding Jerry Lewis in all his screwball glory. No wonder Engelbert has shed a few pounds.

Engelbert and his accompaniment zinged energetically through the uptempo romps, "Take Me In Your Arms (Rock Me)" and "From Me To You," both songs propelled by drummer Tony Savage. In contrast, the midtempo ballads such as "After The Lovin'" and a medley of earlier hits ("Les Bicyclettes De Belsize," "Spanish Eyes," "Winter Wonderland Of Love") were excellent vehicles for the singer's warm and inviting mid-range vocal style that takes frequent swoops into the earthier bass range.

It was his tribute to Elvis Presley, however, that provided the evening's most powerfully emotional moments on Presley's gospel hits "How Great Thou Art" and "You'll Never Walk Alone," Engelbert's impassioned vocal swelled and erupted with spiritual force, and brought the audience to a standing ovation.

BOB RIEDINGER JR.

SONNY ROLLINS MCCOY TYNER RON CARTER

Santa Monica Civic, Santa Monica, Calif.

This performance brought together the milestone jazzstars, a summit meeting involving a

collaboration of three giants of today's modern music.

Sonny Rollins is one of the greatest living masters of tenor saxophone. McCoy Tyner's long association with John Coltrane brought him national recognition in the early '60s and has propelled him as one of today's leading acoustic pianists. Ron Carter is one of the most sought-after bassists in the world. Supporting the quartet was Al Foster, one of Miles Davis' drummers.

The 20-city tour landed here Sept. 23 to disclose two 40-minute sets separated by a brief intermission. The near capacity audience looked on as the quartet opened the evening with a Rollins' composition "Cutting Edge," a straight-ahead piece kicked off by Sonny's melodic sax and leading the way into choruses by Tyner and Carter.

Changing pace a bit, the group offered a number out of the Ellington mode, a duet between Rollins and Tyner. Perhaps Tyner's most impressive solo of the night took place on this piece, "Sophisticated Lady."

The duet brought back Carter and Foster with Rollins departing and offered their own re-fashioned tribute to Antonio Carlos Jobim with his "Once I Loved."

Shifting combinations throughout the show, Carter exposed his great talent with a Theonious Monk number, "Blue Monk," a testimonial to the great pianist. Carter's tone is only part of the bassist's flexibility to present a melodic melody and counter with improvisational picks and strums of his bass.

The 10-tune sets showcased each individual member, with Tyner demonstrating one of the most identifiable techniques in jazz piano today along with Rollins pitting his style of awesome technique and his ability to construct solos over changes.

Other numbers included the title track off Sonny's new LP, "Don't Stop The Carnival," "Little Pianissimo," a solo piece of Tyner's; another duet featuring Tyner and Carter on "Alone Together" and a final solo spot with Rollins running through numerous works from past and present material.

The over-emotional crowd could not control its feelings. Fortunately the quartet's adequate sound reproduction through a well mixed sound system remedied the situation. **BRUCE BOGUCKI**

BROTHERS JOHNSON EMOTIONS

Greek Theatre, Los Angeles

Warmup acts often steal the show from the headliners and the Emotions did just that in a fiery performance Sept. 20.

From the start of the set to the end of the encore, these three ladies sang and danced their hearts out to a restless but respectful audience. The 60-minute set included songs of old and new, with hits like "I Don't Want To Lose Your Love," "Time Is Passing By" and ending with their double platinum single "Best Of My Love."

The highlight of the set came when the lights were subdued and the three girls appeared on mobile flowers, each exchanging vocal solos.

The supporting horn and rhythm sections helped create and generate the energy behind these three powerful performers.

Dealing with poor sound mixing and management complaints, the Johnson's music reflected somewhat of a negative vibe for the most part of the show, with bass player Louis Johnson, holding the show together with his hard driving, pace setting playing.

The 11-piece group opened with a disco beat tune titled "Ride O Rocket" and then into its hit "I'll Be Good To You." After stumbling through four more numbers, the group went into a watered down medley of successes.

The strongest tune of the night was "Get The Funk Outta My Face," a number that somehow managed to excite the crowd enough to bring a handful of dedicated followers to their feet, clapping with enthusiasm.

Utilizing the crowd as a jolt of inspiration, the group picked up the pace, and let go some pure funk, concentrating not so much on theatrics, but playing in the fashion that resembles its recordings. Surprisingly, the group was called back for an encore in which it played the title track from its latest release on A&M, "Blam."

ED AGUIRRE

Martin Dealing

LAS VEGAS—Steve Martin has an exclusive deal with the Riviera Hotel calling for two one-week engagements next year. Martin will reportedly collect one of the largest salaries ever paid a comedian here.

Signings

Circle O' Fire, a Memphis-based vocal/instrumental band, to Stax. Produced by David Porter, the album "Escape Hatch" has just been shipped and a single, "Have It Your Way," also has been released. . . . R.W. Blackwood to Scorpion Records. His first release was shipped last week. . . . Con Brio artist Don King to representation with United Talent, Inc. . . . George Kent to ASI Records. . . . Glenn Barber to Century 21 Records, Inc. . . . Columbia artist Janie Fricke to a booking agreement with Chardon, Inc. and management contract with Randy Jackson. . . . Mike Douglas to Spring Records. . . . ABC recording artist John Conlee to Buddy Lee Attractions, Inc. . . . Mercury recording artist Rayburn Anthony to writing contract with Colgems-EMI. . . . Debbie Peters to a writer agreement with BMI.

Frank Zappa to Phonogram for the U.S. and Canada as an artist. A separate agreement calls for Zappa to produce acts for his own label, with those acts distributed worldwide by Phonogram. . . . Composer, percussionist and producer Cerone signed with Cotillion Records for the U.S. and Canada. . . . Singer-songwriter Marcus Joseph to Big Tree Records worldwide, with an album and single due shortly. Joseph was half of the Deardorff & Joseph duo that has since split up. . . . 98.6, an r&b band that had been backing the Mannhattans, signed to H & L Records. . . . Warner Bros.' recording artist Jimmy Cliff and TK Records' T-Connection both signed to Don Taylor for personal management. . . . Barry Williams, television actor ("The Brady Bunch") to Private Stock Records with a single forthcoming. . . . RCA's T. Life to Bob Schwaids' Sight & Sound Management for personal management. Life is producer of Evelyn "Champagne" King, and he has his own LP coming soon from RCA. . . . Singer-songwriters Lon and Derek Van Eaton to Colgems-EMI Music for publishing. . . . Disco

artist Sammy Turner to Millennium Records with a single due shortly. . . . Sax player John Klemmer to Gary Borman for personal management. . . . Piranha and Sweetwater, rock groups, to Jeff Lane's Bigboro Records. . . . Singer-songwriter David "Finn" Finnerty to Mikes' Artist Management. He headed the group Road Apples for a while. . . . Composers Robert Topper and Madeleine Sunshine to CAM Productions for publishing.

Cheech & Chong to Warner Bros. Initial release by the comedy team will be the original soundtrack from "Up In Smoke." They were formerly on Ode. . . . The Three Degrees to Ariola with a soon-to-be completed LP. Giorgio Moroder is producing the trio. . . . Saxophonist John Klemmer to Gary Borman Management for exclusive representation in the area of personal management. . . . Rex Allen Jr. has re-signed with Warner Bros. Records with an exclusive long-term agreement. . . . UA Records takes on writer/performer Cindy Bullens. Her first single "High School History," has been released, with an LP "Desire Wire" set for this week. . . . Sof Touch to Fantasy Records with a recently released self-titled LP and a single "Be My Fortune Teller" set to be released. The product is produced by Hank Cosby. . . . Circle O' Fire to Stax Records with an LP "Escape Hatch" produced by label vice president David Porter.

Artist/writer Bobby David to 20th Century-Fox Records. . . . The Perfections to Milwaukee-based Calgar Records, with a single "Till I Get Home" already released. . . . TK recording group T-Connection and Jimmy Cliff to Don Taylor Artist Management for personal handling.

Hero to 20th Century-Fox with its debut LP "Boys Will Be Boys." . . . Jules & the Polar Bears to Columbia. It's debut LP is "Got No Breeding."

HENDRIX AND JOPLIN 'GIG' BOWS IN N.J.

NEW YORK—Jimi Hendrix and Janis Joplin live again—at least on-stage, with the premiere performance of "Jimi And Janus: Together Again," debuting at the Morris Stage in Morristown, N.J., Wednesday (27).

According to Barry Singer, partner with Dyke Spear in producing the show, the 2½-hour performance traces the lives and careers of Hendrix and Joplin through live performances, film clips, light shows and narration.

The role of Hendrix is played by Asim Gunde and Bill Perry, who alternate, and Janis is played by Nancy Dudan.

As in "Beatlemania" the music is performed live onstage, with other musicians assuming the roles of Hendrix's Experience, and Big Brother and the Holding Company.

The show is set to play two nights at the Morris Stage before going on the road, with the ultimate goal of playing on Broadway.

Talent Talk

Singer/songwriter Paul Anka begins his third tour of Japan Oct. 11. Nine concerts will be performed in five Japanese cities including Tokyo, Kyoto, Kanazawa, Fukuoka and Osaka. Anka, who is celebrating the 21st anniversary of his first major hit "Diana," has just released a new album on RCA, "Listen To Your Heart."

Meanwhile, Europe is catching Manilow fever. The first two shows of Barry Manilow's six-day engagement at the London Palladium sold out before any announcement had been made. The Arista artist is scheduled to perform in Paris, Copenhagen, Munich and Hamburg as well. . . . Jazz singer Etta James recently went through a period of bad luck. First, she was detained at the airport in Sao Paulo, Brazil, because her passport was missing. It took 1½ days to locate it and by that time the jazz festival at which she was to appear was well underway. She had to be transported by special military car directly to Festival Hall. Following this, she was hit with strep throat causing her to miss the Monterey Jazz Festival in California. . . . David La Flamme, lead singer, writer and violinist from the '60s group It's A Beautiful Day, was set to be reunited with his former group. The occasion was a "Sixties Revival Concert" in San Francisco Sunday (1) at the Hearst-Greek Theatre.

The truck carrying all the equipment for the Maynard Ferguson band, plus the leader's wardrobe, was stolen Tuesday morning (26) in San Francisco outside the Sutter Hotel. Lights and sound equipment were also on the van. A reward is being offered by Ferguson's manager, Kim Ferguson, for information leading to the return of the truck or the arrest of the person who stole the truck. More information at 805 646-8715.

Joe Cocker has obtained a new driver's license, and is shopping for a Jeep that will carry him back and forth from the house he is leasing from actress Jane Fonda. It's the big house on an estate, in the mountains near Santa Barbara, that Jane uses for political seminars and a children's summer camp. Appearing with Cocker on his 23-city tour is the American Standard Band, composed of young musicians from Worcester, Mass., and four horn players including Bobby Keyes.

Singer Tom Waits will carry his favorite atmosphere with him on his forthcoming tour with Leon Redbone. Onstage with Waits will be a one-third size 1964 Thunderbird named "Blue Valentine," two gas pumps with accompanying oil racks and trash drums, one lounge style portable bar with accessories, and one brick wall for leaning. . . . The Dirt Band is slated to appear with the Who and Steve Martin on NBC-TV's "Midnight Special" scheduled to air Saturday (7). . . . Tom Verlaine, formerly with the group Television, has begun work on his solo album. He is being assisted by ex-Television bass player Fred Smith. . . . Disk jockey and "Midnight Special" co-host Wolfman Jack is set for a series of personal appearance tours in Japan. The entertainer will start the tour in 1979, bringing with him a self-contained unit of dancers and sing-

Hialeah Rocks

• Continued from page 42

concert at the facility between November and January. He's also expecting to open the track on Sundays during the racing season.

"There are only two ways to get your foot in the door for concert promotions," says Golob. "One is you can outpay all the artists so ridiculously that you're going to lose your shirt or you can take over a facility that's better than any other facility in the area. Hopefully, a year from now when some of the big acts want to play Miami and have heard about the shows we've put on during the nine month off-season, we'll be able to attract some of them here."

Jethro Bodine Productions is no newcomer to concert production. A year ago, the company opened the Miami Marine Stadium after it had been closed for three years. The company also has done four or five shows at the Gusman Cultural Center in downtown Miami bringing in such jazz artists as Roy Buchanan, John McLaughlin, Herbie Mann, Stanley Turrentine and Kenny Rankin.

ers. The Wolfman also sings, dances and plays the piano. . . . Little Orphan Annie, Daddy Warbucks, Miss Hannigan, Sandy and the cast of the hit musical "Annie" begin benefit preview performances Tuesday (3) at the Shubert Theatre in Los Angeles. For two weeks, until the official opening Oct. 15, all proceeds will be donated to a host of charities.

Viewers of November's "Standing Room Only," aired over Home Box Office, will catch well-known personalities in out of the ordinary situations: Pat and Debby Boone in a "milk off"—racing to see who gets the most milk in the least time from assorted goats and cows; Seals & Crofts making music with local Minnesota fiddlers and banjo players; Lynn Anderson showing off her equestrian skills; Eddie Rabbitt singing with traditional country singers; and comedian Fred Travalena acting as a tour guide around the St. Paul Fairgrounds where the entire show was taped at the Minnesota State Fair. In between the aforementioned antics, the guest stars will perform their top hits.

Home Box Office has also announced that a new show featuring Hollywood names will debut on the pay-tv network Oct. 18. Titled "Upclose," the first show features John Travolta, Diane Keaton, Olivia Newton-John and Woody Allen.

Kamal, who is identified in a review last week of the new Billy Cobham LP as a "female," is actually a male. His manager sent a photo to prove it. . . . New York Shakespeare Festival, Public Theatre and Broadway producer Joe Papp, having tested the joys of singing publicly at recent benefits for Mayor Ed Koch and the Manhattan Theatre Club, has put his singing career into second gear with a week-long stint at the Ballroom cabaret in New York.

Wilson Untired

• Continued from page 40

For 100 Yards." And relaxing for the next six months.

Nancy chose to cutback her schedule from being on the road for 47 weeks to six months in 1968 for personal reasons. She held that low profile until 1974 when she started up in a more intense gear again.

Despite the lack of a major hit over the past several seasons, Nancy's recordings remain a true picture of an intense, deeply sensitive woman.

How can she retain the same driving levels and not change her style one iota? Simple. Explains Nancy: "I only sing when I sing. I don't live with the songs day in and day out. I can look at a song beautifully and come at it with a fresh approach."

"After 19 years of singing 'Guess Who' I'm not tired of it at all."

Studio Track

LOS ANGELES—George Duke is working at Westlake Audio doing overdubs for an upcoming LP with Kerry McNabb engineering and Dave Rideau assisting. Producer John Boylan is also doing overdubs at Westlake for Michael Murphy's forthcoming LP with Paul Grupp engineering and Erik Zabler assisting.

Donna Summer is helping to produce Sunshine, an act featuring her sister, at Music Grinder, Gary Skardina at the board.

Activity at Kendun: Producer Robbie Porter preparing a new Marcia Hines single for Wizard Records with John Golden; Jeff Knew supervising the soundtrack mix for the upcoming film "Natural Enemies" for Ellis Music Enterprises, Stillman Kelly and Jim Sintetos at the board; horn overdubs for Art Garfunkel with engineers Bob Bullock and Jim Sintetos; producer Jerry Peters preparing Syreeta's new Motown LP with John Golden; and Alice Cooper working on instrumental overdubs for Warner Bros. with producer David Foster and Humberto Gatica and Geoff Sykes engineering.

* * *

Glen Kolotkin and Matthew Kauffman producing Jonathan Richmond & the Modern Lovers at Filmways/Heider, San Francisco for Beserkley Records. . . . The Stylistics are working at New York's Media Sound for Phonogram, Alec Head doing the engineering. Jerry Thomas and Bill Curtis also there producing the Fatback Band for Spring Records with Mike Barbiero engineering.

Action at Criteria, Miami: The Bee Gees doing final mixes and overdubs for a new RSO album, Karl Richardson and Alby Galuten co-producing for Karlbby Productions, Dennis Hetzendorfer assisting; Howard and Ron Albert producing Henry Paul for Atlantic, Don Gehman engineering with Kevin Ryan assisting; and Jack Nuber finishing mixes on Bob Marley's live Island LP, Sheila Taylor assisting.

Eddie Drennon and Chris Towns finishing up albums at New York's C.I. Recording, New York, Pat Jacques at the controls. . . . Arista's Baby Grand wrapping up an LP at Soundmixers, New York, Rick Chertoff producing with Soundmixers engineers Bill Wittman and Tim Bomba.

At House Of Music, West Orange, N.J., John Tropea sweetening a new LP for TK, produced by Tropea, Stephen Galfas and Charlie Conrad; Sandy Linzer finishing up Odyssey for RCA; and Charlie Calello producing the American Standard Band for Island with Jeff Kawalek and Cliff Hodson at the controls.

Johnny Cash recording a new Columbia LP at Jack Clement Recording Studios, Nashville, Larry Butler producing. Charlie Rich also recording his second UA album at Jack Clement, Larry Butler producing with Billy Sherrill engineering.

Epic's Marshall Chapman performed a live radio broadcast over WEBN-FM from 5th Floor Recording Studios, Cincinnati, Ohio.

Joel Diamond producing Engelbert Humperdinck at New York's Media Sound.

Gene Martynek producing Dave McCluskey for GRT at Eastern Sound, Toronto, Canada, Ken Friesen at the board assisted by Peter Holcomb. Other activity there sees Eleanor Sniderman producing a comedy LP with Barbara Stewart for Aquitane Records as well as cellist Goisla Depkat for the same label; and Bernie Finkelstein producing Murray McLauchlan.

Otis Redding III and Dexter Redding of the newly formed Reddings are recording an LP at Sea Saint in New Orleans with Jackie Avery producing and Ty Blair engineering. Both are sons of the late Otis Redding.

Kansas mixing a new live LP at Atlanta's Axis Sound Studios. . . . John Sholle mixing an album for Rounder Records at West End Sound, New York, Steve Berg at the board. . . . Kenny Dale finishing up a Capitol LP at Houston's Sound Masters.

Ron and Howard Albert, for Fat Albert Productions, producing Firefall at Criteria Recording Studios, Miami, for Atlantic, Don Gehman engineering with Kevin Ryan assisting. Other activity there: the Dave Lewis Band laying tracks and overdubs for Polydor with Bruce Albertine producing and engineering; Promises overdubbing and mixing for Capitol, Steve Verroca producing with Don Gehman at the console; and Teri DeSario doing final mixes for Casablanca with Don Gehman and Jerry Masters engineering, Bruce Hensal and Kevin Ryan assisting.

LeBlanc and Carr Band working at Fame Studios, Muscle Shoals, Ala., with Peter Carr producing and Don Dailey working the board.

JIM McCULLAUGH

DISPELS MISCONCEPTIONS Uphill Battle For Orlando's Bee Jay

By GERRY WOOD

ORLANDO, Fla.—For Eric Schabacker at Bee Jay Recording Studios it's an uphill fight.

He's trying to dispel three not quite-exactly-true misconceptions while putting his impressive new studio onto the right track toward progress and prosperity.

Those misconceptions are that it's just a "gospel only" studio, that it's in a non-musical city and that there are no musicians in that orange-bedecked metropolis worthy of playing on an Orange Julius commercial.

Wrong, wrong and wrong again, says Schabacker, who claims Bee Jay was the first true automated 32-track studio in the country, segregating those facilities that had coupled two 16-tracks together for a 32 total.

A leading force in the burgeoning Orlando music business scene, Schabacker is bullish on the music future of this Florida city. He recently spearheaded the establishment of the Southern Recording Assn., an organization presently comprised of seven Orlando area studios, seeking to promote the area's recording business growth. The group recently held its first seminar to gain those goals (Billboard, Sept. 30, 1978).

Why the gospel tag? Simply because Bee Jay has become the home of some exceptional contemporary Christian LPs, and its gospel fame has spread. But the studio's capabilities, and plans, are also deeply thrust into the secular world.

"Three years ago we became involved in gospel rock and I'm into the heavy metal Jesus stuff," says Schabacker. "But we've been doing rock and secular music all during this period—and we'll continue. In the past, through Bee Jay Booking we were heavily involved in the promotion and booking of rock acts."

The thrust of Bee Jay in the future will be to develop a Southeastern headquarters for all types of music and music-related advertising needs so that "anybody with a production

need can come to one place and get it all done."

Thus, Bee Jay is developing the rock market, Christian rock music and industrial music, including audio/visual productions.

And it's doing it with one of the most imposing studio facilities in the country. It's located in the semi-suburban sprawl of Orlando, within easy reach of lakes and ocean for water sports, golf, tennis, motels and 24-hour restaurants that have become necessities for those involved in clockless travails of the recording scene.

A lake is only a minute away, and clients are given a CB radio to take to the beach so that relaxation can be halted should studio priorities demand it.

"We tried to combine the best of the city and the best of the country," (Continued on page 70)

Mixdown Room For L.A.'s Cherokee

LOS ANGELES—Cherokee Recording Studios here has added a new mixdown studio.

Located in an adjacent building which the complex recently took over, the mixdown suite, which can also be used for small overdub projects, features a Trident TSM Series board.

In addition to the mixdown studio, Cherokee maintains three 24-track recording studios.

Bachman Preparing Washington Studio

LOS ANGELES—Artist Randy Bachman is constructing a 24-track studio in the state of Washington.

The studio is being designed by John Philip Edwards with the board being designed by John Pritchett of Quantum Audio Labs and Howard Steele of Los Angeles.

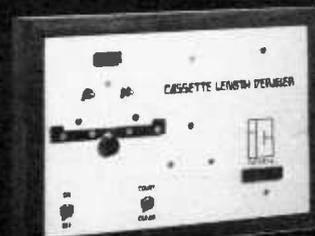
The studio is expected to be operational by Jan. 1, 1979.

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Power Input	117 VAC, 60 Hz
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Soul Sauce

Al Benson Dead; Noted Chicago DJ

By JEAN WILLIAMS

LOS ANGELES—Al Benson, said by many to have been the most powerful man in black radio, died a few weeks ago.

Benson, 70, had been in the business nearly 40 years at WGES and WVON-AM in Chicago for more than 30 years.

The industry "king" who reportedly brought into broadcasting such noted personalities as Lucky Cordell, Vivian Carter, who formed Vee Jay Records; the late Sam Evans, Sid McCoy, McKee Fitzhugh, the Magnificent Montague, Rick Ricardo and Richard Stams also headed a record company, Parrot. Ahmad Jamal recorded his original version of "But Not For Me" on Parrot.

Benson from his Chicago base is said to have influenced practically every black announcer in the country.

According to E. Rodney Jones, Benson was the major promoter of concerts in Chicago many years ago, booking practically every show into the then prestigious Regal Theatre. "And he was the major force in terms of exposing black product in this whole damn country," says Jones.

"At one time, he controlled 18 hours of radio time in Chicago. Every show was a Benson production. And he had the only outlet for what was then called 'race music,'" he adds. Benson was also one of the original founders of NATRA.

Prior to his death, Benson had been ailing for some time. He is survived by his widow, Norma, and three children.

★ ★ ★

Melba Moore, who recently joined Epic Records, had her first LP for the label, which is self-titled, released last week.

For the first time Melba is trying her hand at writing with her first tune "Together Forever" included in the LP.

Also included is a cut written by the Gibb brothers—Barry, Robin and Maurice titled "You Stepped Into My Life" which is also the first single.

Moore, now on a 60-city national tour, recorded the LP while starring, for seven months, in Broadway's "Timbuktu."

Her tour, which began in August, concluding in the spring next year, will be followed by another trek to Broadway in a one-woman show. According to Melba, she is presently developing the one-woman act for Broadway which will also include comedy routines.

"For the tour, we decided to start with nightclubs and move into regular concerts," she says. "I initially want to play clubs because being in 'Timbuktu' for so long had gotten me out of touch with what's happening in the field.

"The nightclub atmosphere is perfect for breaking back in and being close to the people again. We have timed the tour so that when the LP breaks I will be getting involved in the regular concert schedule."

★ ★ ★

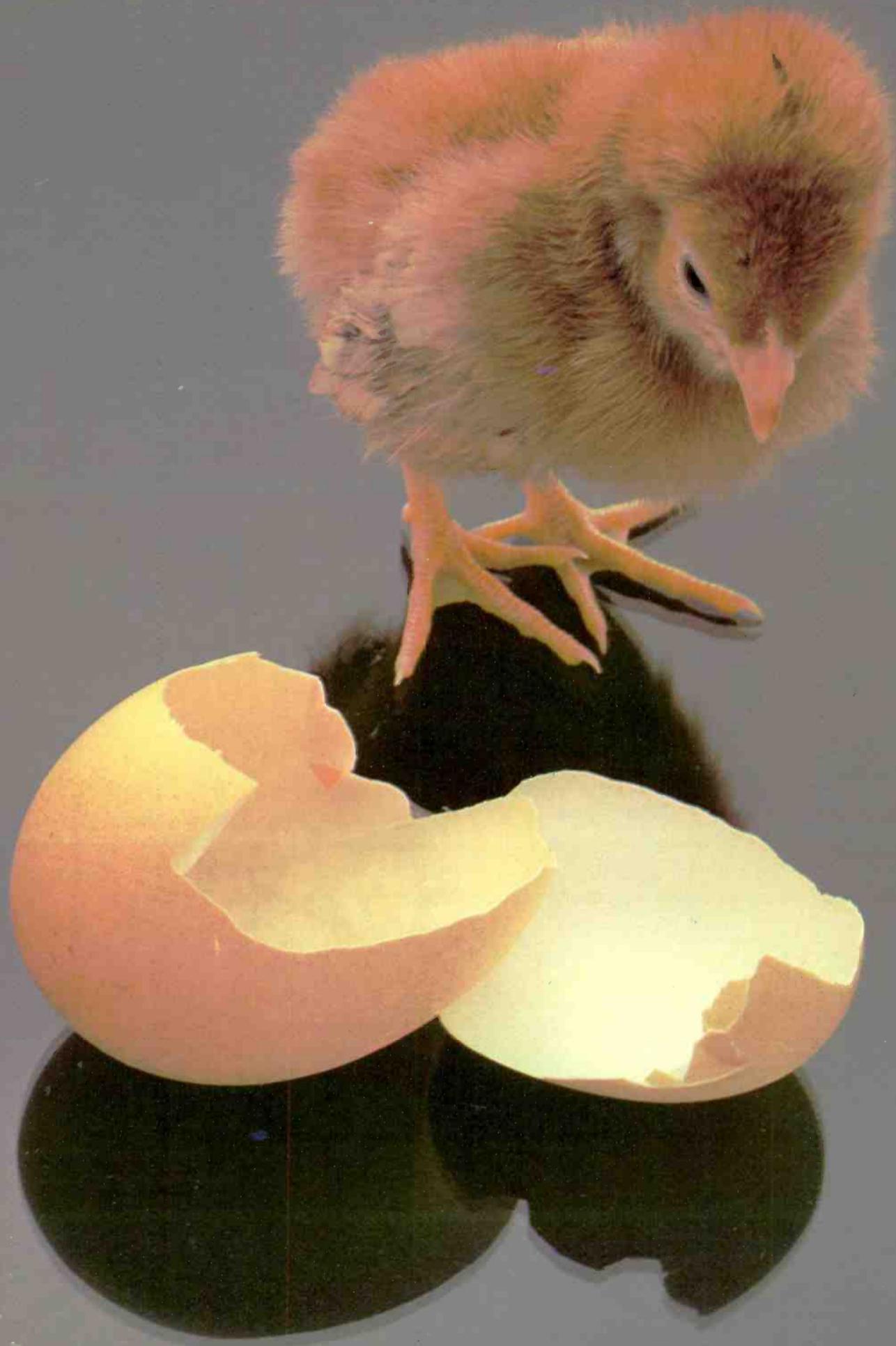
Fred Moore, program director at WTLC-FM in Indianapolis for the past three years, no longer holds that post. Moore, who has been with the station nine years, now hosts the 10

(Continued on page 53)

Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
★	1	8	ONE NATION UNDER A GROOVE—Funkadelic (G. Clinton, G. Shider, W. Morrison), Warner Bros. 8618 (Malbiz, BMI)	34	31	11	FUNK-O-NOTS—Ohio Players (W. Beck, J. Williams, J. Jones, M. Pierce, R. Middlebrooks, C. Satchell, L. Bonner), Mercury 74014 (Play One/Unichappell, BMI)	69	79	3	LOVE TO BURN—O.C. Smith (P. Harrison, C. Kelly), Shadybrook 1045 (Screen Gems/EMI, BMI/Bobby Goldsboro, ASCAP)
	2	11	GOT TO GET YOU INTO MY LIFE—Earth, Wind & Fire (J. Lennon, P. McCartney), Columbia 2310786 (MaClean, BMI)	★35	45	6	LOST AND TURNED OUT—Whispers (M. Anthony), Solar 11353 (RCA) (Spectrum VII, ASCAP)	70	59	16	NEVER MAKE A MOVE TOO SOON—B.B. King (S. Hooper, W. Jennings), ABC 12380 (Irving/Four Knights, BMI)
	3	13	HOLDING ON—L.T.D. (J. Osborne, J.L. McChee), A&M 2057 (Almo/McRouscod, ASCAP/Irving, McDonsnov, BMI)	★36	44	6	DANCING IN PARADISE—El Coco (W. Lewis, L. Rinder, M. Ross), AVI 203 (Equinox, BMI)	★71	81	4	I JUST WANNA STOP—Gino Vannelli (G. Vannelli, J. Vannelli, R. Vannelli), A&M 2072 (Ross Vannelli, ASCAP)
★	11	7	IT SEEMS TO HANG ON—Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 8651 (Nick-O-Val, ASCAP)	★37	47	4	EASE ON DOWN THE ROAD—Diana Ross & Michael Jackson (C. Smalls), MCA 40947 (Fox Fanfare, BMI)	★72	82	3	MOVIN' ON—George Duke (G. Duke), Epic 85093 (Mycena, ASCAP)
★	7	10	I'M IN LOVE—Rose Royce (N. Whitfield), Whitfield 8629 (Warner Bros.) (May Twelfth/Warner Tamerlane, BMI)	★38	33	17	VICTIM—Candi Staton (D. Crawford), Warner Bros. 8582 (Daann, ASCAP)	★73	83	2	LOVE, I NEVER HAD IT SO GOOD—Quincy Jones (Q. Jones, T. Bahler, P. Austin, R. Tee), A&M 2082 (Yellow Brick/Bloody, ASCAP)
★	8	12	DANCE—Sylvester (Robinson & Orsborn), Fantasy 827 (Jobete, ASCAP)	★39	50	4	YOUR SWEETNESS IS MY WEAKNESS—Barry White (B. White), 20th Century 2380 (Sa-Vette/January, BMI)	74	75	4	I WANNA MAKE LOVE TO YOU—Randy Brown (H. Banks, C. Hampton), Parachute 517 (Casablanca) (Irving, BMI)
★	10	6	BLAME IT ON THE BOOGIE—Jacksons (M. Jackson, D. Jackson, E. Krohn), Epic 850595 (CBS) (Global, ASCAP)	★40	27	21	YOU AND I—Rick James (R. James), Gordy 7156 (Motown) (Jobete, ASCAP)	★75	85	3	DON'T WANNA' COME BACK—Mother's Finest (J. Seay, J. Kennedy), Epic 8-50596 (Salsong, ASCAP)
	8	12	WHAT YOU WAITIN' FOR—Stargard (N. Whitfield), MCA 40932 (Warner-Tamerlane/May 12th, BMI)	★41	51	6	PARTY—Leon Haywood (L. Haywood), MCA 40941 (Jim-Edd, BMI)	76	77	9	PLATO'S RETREAT—Joe Thomas (J. Thomas, B. Baker), LRC 94 (TK) (Attagood, ASCAP)
	9	16	GET OFF—Foxy (C. Driggs, I. Ledesma), Dash 5046 (TK) (Sherlyn/Lindsay Anne, BMI)	★42	52	6	LOVE ATTACK—Shotgun (A. Casey, T. Steels, W. Talbert), ABC 12395 (ABC/Dunhill/Goblet/Funk Rock, BMI)	★76	87	2	RIDE A ROCKET—Brothers Johnson (N. Ashford, V. Simpson), A&M 2086 (Nick-O-Val, ASCAP)
	10	15	TAKE ME I'M YOURS—Michael Henderson (M. Henderson), Buddah 597 (Arista) (Electrocord, ASCAP)	★43	53	5	SAY A PRAYER FOR TWO—Crown Heights Affair (P. Thomas, B. Reid, H. Young, W. Anderson), DeLite 908 (Phonogram) (Delightful/Cabrin, BMI)	★77	87	2	TRUE LOVE—Betty Everett (E. Kaz), United Artists 1200 (United Artists/Glasco, ASCAP)
★	15	10	LET'S START THE DANCE—Hamilton Bohannon (H. Bohannon), Mercury 74105 (Phonodisc) (Bohannon Phase II, ASCAP)	★44	29	13	SATURDAY—Norma Jean Wright (B. Edward, N. Rodgers, B. Carter), Bearsville 0326 (Warner Bros.) (Chic, BMI)	★78	78	3	GET ON UP—Roundtree (K. Lehman, S. Boston, G. Covington), Island 8646 (Warner Bros.) (Darian, BMI)
	12	11	SOFT AND WET—Prince (Prince & Moon), Warner Bros. 8619 (Prince, BMI)	★45	48	9	GUESS WHO'S BACK IN TOWN—Heaven & Earth (L. Hanks, R. Massey), Mercury 74013 (Jahmilla, ASCAP)	★79	89	2	MARY JANE—Rick James (R. James), Gordy 7162 (Motown) (Stone Diamond, BMI)
	13	11	THERE'LL NEVER BE—Switch (B. Debarge), Gordy 7159 (Motown) (Jobete, ASCAP)	★46	56	5	SWEET MUSIC MAN—Millie Jackson (K. Rogers), Spring 185 (Polydor) (Jolly Rogers, ASCAP)	★80	90	2	ONLY YOU—Teddy Pendergrass (K. Gamble, L. Huff), Philadelphia International 460 (Mighty Three, BMI)
	14	11	SMILE—Emotions (M. White, A. McKay), Columbia 3-10791 (Sagittaire, BMI)	★47	41	11	YOU GOT ME RUNNING—Lenny Williams (C. Drayton, J. Wieder), ABC 12387 (Trac, BMI)	★81	NEW ENTRY		BARE BACK—Temptations (B. Holland, H. Beatty, E. Holland), Atlantic 3517 (Good Life, BMI)
★	19	8	ONLY YOU—Loleatta Holloway & Bunny Sigler (B. Sigler), Gold Mind 74012 (Lucky Three/Henry Suenway/Six Strings, BMI)	★48	36	9	THINK IT OVER—Cissy Houston (C. Houston, A. Fields, M. Zager), Private Stock 204 (Sumac, BMI)	★82	NEW ENTRY		I WISH YOU WELL—Maze (F. Beverly), Capitol 4629 (Pecle, BMI)
★	20	9	STANDUP—Atlantic Starr (W. Lewis), A&M 2065 (Almo/Newban/Audio, ASCAP)	★49	49	6	MIND BLOWING DECISIONS—Heatwave (Wilder/Geoff & Eddie/Blackwood, BMI), Epic 850586 (CBS) (Wilder, ASCAP)	★83	93	2	I'M EVERY WOMAN—Chaka Kahn (Ashford & Simpson), Warner Bros. 8683 (Nick-O-Val, ASCAP)
	17	16	YOU—McCrarys (S.L.A. McCrary), Portrait 670014 (CBS) (Island, BMI)	★50	68	3	MAC ARTHUR PARK—Donna Summer (J. Webb), Casablanca 939 (Canopy, ASCAP)	★84	NEW ENTRY		COME FLY WITH ME—Bobby Bland (L. Purifoy, P. Smith, A. Varnado), ABC 12405 (Capitol Dome, ASCAP)
	18	17	IT'S A BETTER THAN GOOD TIME—Gladys Knight & The Pips (T. MacAuley), Buddah 598 (Arista) (MacAuley/Alamo, ASCAP)	★51	46	9	HONEY I'M RICH—Raydio (R. Parker Jr., T. Johnson), Arista 0353 (Raydiola, ASCAP)	★85	NEW ENTRY		OUR LOVE WILL SURVIVE—Memphis Horns (J. Mitchell, E. Floyd, R. Kirk, S. Floyd), RCA 11309 (Memphis Five/Six Continents/Knock Wood, BMI)
★	25	6	DON'T STOP, GET OFF—Sylvers (L. Sylvester, J. Sylvester, J. Sylvester, E. Sylvester, F. Sylvester), Casablanca 938 (Rosy, ASCAP)	★52	37	13	SUPER WOMAN—Dells (N. Wilkes), ABC 12386 (Sassy Maude, BMI)	★86	57	11	IN THE BUSH—Musique (P. Adams, S. Cooper), Prelude 71110 (Pat/Leeds/Phylmar, ASCAP)
	20	9	YOU WERE MEANT FOR ME—Donny Hathaway (W. Peterkin), Atco 7092 (Atlantic) (Kuumba, ASCAP)	★53	55	5	LUCY IN THE SKY WITH DIAMONDS—Natalie Cole (J. Lennon, P. McCartney), Capitol 4623 (Maclen, BMI)	★87	NEW ENTRY		STICKS AND STONES—Finished Touch (B. Sulton, M. Sulton), Motown 1445 (Jobete, ASCAP)
	21	15	SHAKE AND DANCE—Con Funk Shun (M. Cooper), Mercury 74008 (Vallie-Joe, BMI)	★54	64	5	LOVIN' FEVER—High Energy (P. Sawyer, M. McLeod), Gordy 7161 (Motown) (Jobete, ASCAP)	★88	88	3	YOUNGBLOOD—War (A. Brown, Dickerson, Jordan, Miller, Oscar, Scott, Goldstein), United Artists 1213 (Far Out, ASCAP)
	22	22	BOOGIE OOGIE OOGIE—A Taste Of Honey (J. Johnson, P. Kibble), Capitol 4565 (Conducive/On Time, BMI)	★55	65	4	FUNK AND ROLL—Quazar (G. Goin, J. Brailey), Arista 349 (Jumpshoot, BMI)	★89	42	15	IT'S ALRIGHT—Vivian Reed (C. Jackson, M. Yancy), United Artists 1239 (Jays/Chappell, ASCAP)
	23	16	THREE TIMES A LADY—Commodores (L. Richie), Motown 7902-1 (Jobete/Commodores, ASCAP)	★56	54	7	DON'T LET IT GO TO YOUR HEAD—Jean Carn (K. Gamble, L. Huff), Philadelphia International 3654 (Mighty Three, BMI)	★90	NEW ENTRY		PLEASE DON'T SAY GOODBYE TO ME—Solomon Burke (J. Williams, Jr.), Amherst 736 (Harlem/Jerry Williams, BMI)
★	30	9	HOT SHOT—Karen Young (K. Borusiewicz, A. Kahn), West End 1211 (Scully, ASCAP)	★57	39	14	FIRST IMPRESSIONS—Stylistics (B. Weinstein, B. Hart), Mercury 74006 (Teddy Randazzo, BMI)	★91	91	3	SHE PUTS THE EASE BACK INTO EASY—Brothers By Choice (L. Lynum, J. O'Loughlin), ALA 103 (E.J. Gurren, April, O'Lyrical, Heath-Leavy, ASCAP)
	25	10	BRANDY—O'Jays (J. B. Jefferson, C.B. Simons), Philadelphia International 3652 (CBS) (Mighty Three, BMI)	★58	63	5	GOT TO BE REAL—Cheryl Lynn (C. Lynn, D. Paich, D. Foster), Columbia 3-10808 (Butterfly/Gong, BMI/Hudmar/Cotaba, ASCAP)	★92	92	5	BAYOU BOTTOMS—Crusaders (S. Hooper, W. Felder, J. Sample), ABC/Blue Thumb 278 (Four Knights, BMI)
	26	14	STELLAR FUNK—Slave (S. Washington, M. Adams, D. Webster, A. Arrington, M. Hicks), Cotillion 44238 (Atlantic) (Spartree/Cotillion, BMI)	★59	76	2	FLYING HIGH—Commodores (T. McClary, L. Richie), Motown 1452 (Jobete/Commodores, ASCAP)	★93	95	3	FREAK IN, FREAK OUT—Timmy Thomas (C. Reid, I.J. Kitts), TM 1749 (TK) (Sherlyn, BMI)
★	35	7	TAKE IT ON TOP—Pockets (K. Barnes, V. White, R. White, L. Satterfield), Columbia 3-10755 (Pockets/Verdangel, BMI)	★60	70	5	YOU FOOLED ME—Grey & Hanks (L. Hanks, Z. Grey), RCA 11346 (Irving/Medad, BMI)	★94	NEW ENTRY		I SECOND THAT EMOTION—Thelma Jones (W. Robinson, A. Cleveland), Columbia 310814 (Jobete/Stone Agate, BMI)
	28	13	LOVE BROUGHT ME BACK—D.J. Rogers (D.J. Rogers), Columbia 3-10754 (Circle R, ASCAP)	★61	71	3	DO WHAT YOU WANT TO DO—Dramatics (D. Hall, J. Oates), ABC 12400 (Unichappell/Hot-Cha, BMI)	★95	NEW ENTRY		DO IT ALL NIGHT—Curtis Mayfield (C. Mayfield, G. Askey), Curtom 0141 (Warner Bros.) (Andraek/Mayfield, BMI)
	29	21	I LIKE GIRLS—Fatback Band (B. Curtis), Spring 181 (Polydor) (Clita, BMI)	★62	72	3	UNLOCK YOUR MIND—Staples (G. Jackson, L. Chambers), Warner Bros. 8669 (Muscle Shoals, BMI)	★96	96	2	IF MY FRIENDS COULD SEE ME NOW—Linda Clifford (C. Coleman, D. Fields), Curtom 0140 (Notable, ASCAP)
★	38	7	SPECIAL OCCASION—Dorothy Moore (S. Dees), Malaco 1052 (TK) (Unichappell, BMI)	★63	66	4	MELLOW LOVIN'—Judy Cheeks (T. Monn, J. Cheeks, R. Williams), Salsoul 2063 (RCA) (AMRA)	★97	69	7	RHYTHM OF LIFE—Alto-Cuban Band (A. Fields, M. Zager), Arista 0355 (Sumac, BMI/Jack, ASCAP)
	31	8	I LOVE THE NIGHT LIFE—Alicia Bridges (A. Bridges, S. Hutcheon), Polydor 14483 (Lowery, BMI)	★64	74	3	DON'T HOLD BACK—Chanson (D. Williams, J. Jamerson, Jr.), Anola 7717 (Kichelle/Jamersonian/Cos-K, ASCAP)	★98	84	4	SHINE ON SILVER MOON—Marilyn McCoo & Billy Davis Jr. (G. Allan, G. Knight), Columbia 3-10806 (Kirshner, BMI/Kirshner, ASCAP)
★	40	6	YOU SHOULD DO IT—Peter Brown (T. Brown, R. Rans), Drive 6272 (TK) (Sherlyn/Decibel, BMI)	★65	58	10	THE BEST OF STRANGERS—Eddie Kendricks (T. Macaulay, K. Petger), Arista 346 (Almo/Macaulay, ASCAP)	★99	86	4	DO YOURSELF A FAVOR—Newcomers (J. Banks, H. Thigpen, D. Weatherspoon), Mercury 74011 (Barkay/Swelka, BMI)
★	43	6	TONIGHT'S THE NIGHT—Betty Wright (B. Wright, W. Clarke), Aiston 3740 (T.K.) (Sherlyn, BMI)	★66	60	9	YOU'RE GONNA NEED THIS LOVE—N' Cole (T. Life, J. Freeman), Millennium 617 (Casablanca) (Mills & Mills/Stone Diamond, BMI)	★100	98	8	
				★67	80	2	DISCO TO GO—Brides Of Funkenstein (G. Clinton, W. Collins), Atlantic 3498 (Rubber Band, BMI)				
				★68	67	8	LIGHTIN' A FIRE—Patti Hendrix (M. Stubbs), Hilltak 7801 (Atlantic) (Conjay, BMI)				



IT'S BEEN INCUBATING
A LONG TIME...



...BUT THE TIME HAS COME.

For centuries, Black Music has been a symphony of sounds with no conductor, no one to orchestrate its phenomenal growth. Still, the sound rooted in the beat of an African drum has become the most popular form of contemporary music in the world today. And now, for the first time, it has a singular unifying voice of its own.

The BLACK MUSIC ASSOCIATION.

If you are sincerely interested and involved in the advancement and enrichment of Black Music, you should join now.

Black Music today is Everybody's Music. But until recently, not everybody involved in Black Music was being heard. The dreams, hopes and needs of Black Music performers, composers, musicians and merchandisers have been lost in an industry so geographically vast, so philosophically splintered.

Now, after three years of organizational design, the BLACK MUSIC ASSOCIATION has been formed to unite this unharnessed energy, creativity and talented artistry known as Black

Music. Its goal is simple, but crucial: to Preserve, Protect and Perpetuate Black Music on an international level. Shouldn't you be part of this important movement?

A distinguished group of recording, merchandising and broadcasting executives—black and white alike—have come together to make the BMA not a dream, but a reality. People like Jules Malamud, who directed the National Association of Recording Merchandisers for 17 years, and is regarded as the recording industry's number one association executive; Kenneth Gamble, Co-Founder of Philadelphia International Records and the man credited with popularizing the "Sound of Philadelphia." Plus members of the Advisory Board, the Board of Directors and Executive Council whose names are truly a Who's Who of Music.



BMA: ONE OF THE MOST INFLUENTIAL VOICES IN THE ENTERTAINMENT ARTS

Dedicated to the Advancement, Enrichment, Encouragement, and Recognition of Black Music.



The BLACK MUSIC ASSOCIATION is not just for performers or record executives. It is for Everybody involved with Black Music.

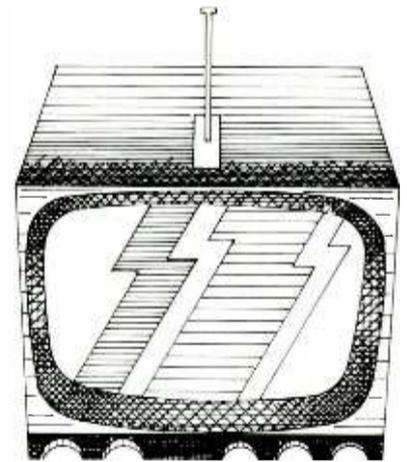
If you are among the thousands of musicians who play Black Music. If you are one of the voices who sing it or whose feet dance to it.

If you are a composer who writes it, a broadcast personality who plays it. If you publish, record, market, manage or represent Black Music talent. Or if you have any professional connection with Black Music, the BMA is your association. We got it together, but we need your membership now.

The BMA will protect your interests, provide a forum for your views, for exchanging thoughts on your ideas and problems. Locally, regionally, nationally and internationally, BMA will work to advance Black Music worldwide and to advance the people who are affiliated with it.

ANNUAL BLACK MUSIC AWARDS TV NETWORK SPECIAL

The BMA Awards TV Special will have more stars per second than any ever aired. A lavish program for prime time network TV is now being planned for telecast during each new broadcast season. At last, those involved in Black Music will get the additional recognition they deserve—and your membership in BMA will make it happen!



PROFESSIONAL INFORMATION PROGRAMS

Through periodic newsletters and membership directories, you'll be informed of what's happening in our industry. You'll be kept abreast of developments in every area of popular music through BMA's close working relationships with other music industry organizations. You'll be ad-

vised of proper money management, tax shelters, group insurance... and other benefits that are not currently available to you as an individual—and your membership in BMA will make it happen!

BLACK MUSIC HALL OF FAME AND MUSEUM

W. C. Handy, Scott Joplin, Louis Armstrong, Bessie Smith, The Count, The Duke, Mahalia Jackson, Ella Fitzgerald and so many others both

past and present, in every aspect of Black Music have gone without formal recognition for far too long. One of BMA's first priorities, therefore, is to establish the Black Music Hall of Fame and Museum. This will soon be a reality—and your membership in BMA will make it happen!



EDUCATIONAL, SCHOLARSHIP AND CAREER GUIDANCE

Of course, not all Black Music participants are stars. The qualified people in our business will get the break they deserve through educational and career guidance as well as financial assistance—and your membership in BMA will make it happen!

ANNUAL CONFERENCES AND SEMINARS

These will be working sessions devoted to adding new dimensions that will further the growth of Black Music. Informative panels and seminars will be open to give and take participation by all members, and will serve as a catalyst to improve industry-wide communications. At these conferences, individuals and companies will be honored for outstanding professional service to the entertainment industry—and your membership in BMA will make it happen!





AN ORGANIZATION WHOSE IMPACT WILL BE AS VAST AS BLACK MUSIC ITSELF...

KENNETH GAMBLE



Co-Founder and President of the **BLACK MUSIC ASSOCIATION**, distinguished as both a gifted artist and a successful executive. Widely recognized over a 19-year career as a talented lyricist, producer, arranger, composer and musician. At the same time, Gamble launched and built Philadelphia International Records into a premier label renowned for

its prowess in spotting and grooming top black pop artists. As a principal in Gamble-Huff and Bell, he's credited with gaining world acclaim for the "Philadelphia Sound."

A skillful manager, Gamble has guided careers for Teddy Pendergrass, Lou Rawls, Billy Paul and the O'Jays. Lining his walls are

Grammy's of gold and platinum records for singles and albums such as "Me and Mrs. Jones," "I Love Music," "Love Train," "The Jacksons" and "Family Reunion" plus citations from the State of Pennsylvania and the City of Philadelphia honoring his civic and professional contributions.

Through it all, Kenny Gamble's basic philosophy of Universal

Awareness remains unchanged. For nearly two decades he has striven for an organization where people of every color who are involved in Black Music can express their own needs, personal aspirations, professional goals and career objectives. The **BLACK MUSIC ASSOCIATION** is that unifying force.

EDWARD WINDSOR WRIGHT



Co-Founder and Executive Vice President of the **BLACK MUSIC ASSOCIATION**, a prominent broadcast and music industry senior executive for 25 years. Currently president of GEI Communications, record industry consulting organization and division of Global Entertainment Industries, Inc., Wright entered the broadcast field on the bottom rung with radio station WCIN in 1953 as a 13 year old part-time disc jockey for a teen program and worked in the sta-

tion's news and production department, later becoming its program director. He similarly rose swiftly at Cleveland's WABQ to the position of program director and went on to positions as general manager of Minit Records (Liberty, United Artists), president of NATRA and now chief executive of GEI Communications, coordinating

market research, public relations, personal management and record company consultation for U.S. and European clients.

JULES MALAMUD



Driving force behind the growth of NARM, is the Senior Vice President and Managing Director of the **BLACK MUSIC ASSOCIATION**. BMA probably could not find a better executive to guide its growth. During his 17 years with NARM, the world's top trade association for recording merchandisers, Malamud helped design federal and state laws against record and tape piracy and pushed for their enforcement. Malamud, with a trained eye for new talent and a flair for promotion and merchandising, discovered a then unknown named Paul Williams and changed his name to Billy Paul. He has held positions with Jubilee Records as promotion

director, Essex Records as sales manager and Somerset/Stereo Fidelity's marketing vice president. During those years, he forged solid relationships with rack jobbers, retailers and distributors. Jules was NARM's first executive director and orchestrated its spectacular growth: he increased NARM's membership from 20 original companies to well over 400 and expanded NARM's annual convention attendance from 200 to approximately 2000. Malamud is totally committed to the future growth and direction of the music industry and will guide the national and international development of the **BLACK MUSIC ASSOCIATION**

GLENDIA GRACIA



Was a Talent and Program Negotiator for the Entertainment Division of CBS Business Affairs before she was recruited to the post of Executive Director of the **BLACK MUSIC ASSOCIATION**. Gracia was also the first black woman to hold a business affairs executive position

in network television. While studying international business and finance law at Temple University's International Law Center, she worked as a business affairs consultant with Philadelphia International Records for two years where she met BMA Co-Founder, Kenneth Gamble.

ADVISORY BOARD

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O C White
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Jay Jacobs
Ernest James
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Jim Kelsey
Miller London

Walt Love
Van McCoy
John Marmaduke
Mary Mason
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Wanda Ramos-Charres
George Schifter
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Joe Simone
John Smith
Bill Speed
Hank Talbert
Ralph Thompson
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Buzz Willis

BMA STANDING PROJECT COMMITTEES

- Business Affairs
- Business Awards
- Broadcasting Affairs
- Cultural
- Educational & Scholarship
- Entertainment
- Government Affairs
- Hall of Fame & Museum
- International Banking & Finance

- Marketing & Research
- Meetings & Conferences
- Membership
- Motion Picture & Television
- Production Awards
- Personnel & Placement
- Professional Services
- Public Relations & Publicity
- Security, Information & Anti Piracy

The following is a list of BMA Founding Member Companies through whose significant financial, spiritual and professional support, the initial operations of the BMA were made possible.

We wish to sincerely thank:

ABC Records
A & M Records
Arista Records
Billboard
Black Radio Exclusive
Capitol Records
Cash Box
CBS Records Group
• CBS Associated Labels
• Columbia Records
• Epic Records
• Portrait Records
Ivy Hill Packaging Company
MCA Records
Motown Record Corporation
Music Retailer
Philadelphia International Records

PolyGram Corporation
• Casablanca Record & FilmWorks
• Phonogram/
Mercury Records
• Polydor Records
• PolyGram Distribution
RCA Records
Record World
RSO Records
20th Century Records
United Artists Records
Warner Communications, Inc.
• Atlantic Records
• Elektra/Asylum Records
• Warner Bros. Records

Thanks



BLACK MUSIC IS YOUR INDUSTRY...SUPPORT IT BY JOINING THE BLACK MUSIC ASSOCIATION NOW!

Membership in BMA is open to all individuals, companies and organizations involved in at least

one of the numerous and varied activities associated with the BMA's objectives. There will be two types of general memberships:

A. COMPANY MEMBERSHIP

Company membership is applicable to all companies or organizations involved in the music industry.

B. INDIVIDUAL MEMBERSHIP

Individual membership is applicable to all persons actively engaged in the music industry who would not become a member via a company and/or desire individual membership.

CHARTER MEMBERSHIP BONUS:

Membership dues paid anytime during calendar year 1978 will automatically be considered paid the remainder of 1978 and for the entire calendar year 1979, at no additional cost!

Prior to filling out an application please determine your correct membership category code from the following:

CATEGORY A: COMMUNICATIONS

- A-1: Advertising agencies
- A-2: Discotheques, cabarets and clubs
- A-3: Live theatre
- A-4: Motion picture companies and personnel; performers; independent producers and directors
- A-5: Press
- A-6: Professional organizations and associations
- A-7: Public relations firms
- A-8: Radio and television stations and personnel, including program and music directors, air personalities and independent programmers

CATEGORY B: MARKETING AND MERCHANDISING

- B-1: Distributors
- B-2: Importers and exporters
- B-3: One-stops
- B-4: Professional organizations and associations
- B-5: Promotion and marketing
- B-6: Rack jobbers
- B-7: Retailers
- B-8: Other

CATEGORY C: PERFORMING ARTS

- C-1: Attorneys
- C-2: Booking agents
- C-3: Managers
- C-4: Musicians
- C-5: Producers
- C-6: Professional organizations and associations
- C-7: Publishers
- C-8: Recording studios and personnel
- C-9: Songwriters
- C-10: Vocalists
- C-11: Other (e.g., dancers, dance companies, musical groups)

CATEGORY D: RECORDING, MANUFACTURING AND MUSIC INDUSTRY SERVICES

- D-1: Plating, processing and pressing plants
- D-2: Printers and lithographers
- D-3: Professional organizations and associations
- D-4: Recording companies or recording labels and personnel
- D-5: Tape duplicators
- D-6: Other



INDIVIDUAL MEMBERSHIP

If you are joining BMA as an INDIVIDUAL MEMBER in any of the 4 categories, please fill in this section only. Please print or type.

CHECK ONE:

- REGULAR MEMBERSHIP \$50.00 PER YEAR
- LIFETIME MEMBERSHIP \$1000.00

Insert your Category Code here: _____

Name _____

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State _____ Zip _____

Phone () _____

Occupation: _____

If you wish to be listed in the BMA Membership Directory, the following information is also necessary:

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Please send your check/money order (made out to BMA) to 1500 Locust Street, Suite 1905, Philadelphia, Pennsylvania 19102



COMPANY MEMBERSHIP

If you are joining BMA as a COMPANY in Category A, B, C or D (except if your Company is a Recording Company or Recording Label, i.e., D-4), please fill in this section only. Please type or print.

CHECK ONE:

- \$250.00 per year for up to 7 individual memberships for company employees (plus \$50.00 for each additional employee member).
- \$500.00 per year for 15 individual memberships for company employees (plus \$50.00 for each additional employee member).

COMPANY MEMBERSHIP: Communications/Marketing and Merchandising/Performing Arts/Recording, Manufacturing, Music Industry Services.

Insert your Category Code here: _____

Total Employees Enrolled _____

Total Remittance Enclosed \$ _____

Name of Company _____

Your Name _____

Title _____

Type of Business _____

Business Address _____

City _____

State _____ Zip _____

Phone () _____

List full name and titles (or areas of job responsibility) of all employees to be enrolled as BMA members on a separate sheet of paper. Please send your check/money order (made out to BMA) to 1500 Locust Street, Suite 1905, Philadelphia, Pennsylvania 19102



RECORDING COMPANY OR RECORDING LABEL MEMBERSHIP

If you are joining BMA as a RECORDING COMPANY OR RECORDING LABEL under Category D-4, please fill in this section only. Please type or print.

CHECK ONE:

- SMALL COMPANY (under \$2 Million dollars annual revenue): \$250.00 per year for up to 7 individual memberships for company employees (plus \$50.00 for each additional employee member).
- SMALL-MEDIUM COMPANY (\$2-10 Million dollars annual revenue): \$500.00 per year for up to 15 individual memberships for company employees (plus \$50.00 for each additional employee member).
- MEDIUM COMPANY (\$10-25 Million dollars annual revenue): \$2000.00 per year for up to 50 individual memberships for company employees (plus \$50.00 for each additional employee member).
- LARGE COMPANY (\$25-40 Million dollars annual revenue): \$5000.00 per year for unlimited individual memberships for company employees.
- MAJOR COMPANY (Over \$40 Million dollars annual revenue): \$10,000.00 per year for unlimited individual memberships for company employees.

Insert your Category Code here: _____

Name of Company _____

Your Name _____

Title _____

Type of Business _____

Business Address _____

City _____

State _____ Zip _____

Phone () _____

Total Employees Enrolled _____

Total Remittance Enclosed \$ _____

List full name and titles (or areas of job responsibility) of all employees to be enrolled as BMA members on a separate sheet of paper. Please send your check/money order (made out to BMA) to 1500 Locust Street, Suite 1905, Philadelphia, Pennsylvania 19102

New Promo, Marketing Alliance Will Work Same Product Nationally Simultaneously

Continued from page 4
the organization's president and head of Jimmy Bee & Associates is headquartered.

Stephanie McCoy, head of Step-Toe Productions, is vice president of the organization, and Rocky "G" Groce, chief of his self-named New York promotion company is the group's chairman of the board.

Some of the other members are Al Jefferson and Max Kidd of Al & The Kidd Productions, Washington, D.C.; Larry Hardgrove of Florida; Jackie Ward, New Orleans; Ernest Kelly of Inter Soul, Michigan; Al Dixon, of Al Dixon & Associates, Alabama; and Norman Thrasher, of Thrasher & Thrasher, Atlanta.

The group will be working in conjunction with other independent promotion representatives—Eddie Thomas, who covers parts of the Midwest based in Chicago, and Bobby Patterson, handling Texas.

The group of promotion and marketing representatives will now give up their individual clients although

they will hold onto their own companies.

All members will work on the same record at the same time, covering the entire country for maximum exposure of product.

Jackie Ward will handle Louisiana and Texas; Inter Soul will work the Michigan and Ohio markets; Al Dixon takes care of Alabama and Tennessee; Norman Thrasher has the Georgia market; Al & The Kidd, takes Baltimore/Washington and Virginia; Larry Hardgrove takes over the Florida market; Jimmy Bee handles the West Coast; Stephanie McCoy covers North and South Carolina; and Rocky "G" takes care of the New York market.

"Instead of everybody trying to work nationally, we will all join forces and everyone will work the

same product. By doing this we are almost assured of more sales with more records crossing over. This is good for the record company, the artist and our organization," says a group member.

All records will go to the Independent Promotion And Marketing Assn.'s headquarters. The records are sent from the home office to the individual companies.

All payments will also go to Berkeley and each group member will receive the same pay for working product, regardless of the size of his or her territory.

A set of bylaws has been drawn up for the organization. Included in the bylaws is a statement requiring all members to work their respective territories in the same manner. The group has also outlined its field operating methods.

Lothar Group Back, Into Video Shows

DENVER—Members of the band Lothar & the Hand People are re-

forming after eight years, but they are going into the audio/visual field in addition to working onstage as performers.

John Emelin, Paul Conly and Rusty Ford are three of the founding members of the group. Another director, and new member of the band, John Oliver, has his roots in the group Zephyr.

What the firm is looking for as far as producing video programs is "a quality called 'repeatability,'" Ford and Emelin says. "The idea is that most video programs are boring the second time around."

The group presents a videotape to explain what it means. Using a well known Top 40 hit for the basis of the tape, Fred Astaire and Gene Kelly, along with an assorted cast from old movies, are projected onto a big screen television.

The equipment they have at their disposal includes Sony, Panasonic and JVC tape recorders, Sony color and black and white cameras, Sony editors, Sony monitors, Panasonic mixer and special effects generator, an Advent 750 tv monitor and a Chromatron 1400 video synthesizer.

Emelin says the company will go on tour with a group. Estimated cost for this service would be \$1,000 per day.

For the Record

LOS ANGELES—The producer of Jaroslav's "Checkin In" LP on Columbia which appeared in last week's LP reviews was incorrectly identified. Esmond Edwards produced the album with one cut produced by Jim Fishel.

Soul Sauce

Continued from page 48
a.m.-2 p.m. program. Roger Hollo-way, 6-10 a.m. announcer takes over the duties of program and music director. He also carries on his morning air shift.

Dick "The Hawk" Hawkins is publishing a weekly newsletter from New York titled "Where The Truth Lives Permanently." ... The CBS Corp. has given a \$70,000 grant to the minority training program of the L.A. Philharmonic. The program is headed by Joe Westmoreland.

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

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	*STAR Performer—LP's registering greatest proportionate upward progress this week	This Week			TITLE Artist, Label & Number (Dist. Label)		
				This Week	Last Week	Weeks on Chart			
★ 1	9	31	25	7	★	31	25	7	WHO DO YA LOVE K.C. & the Sunshine Band, TK 607
2	2	17	★	40	7	★	40	7	LOVING IS LIVING McCary's, Portrait JB 34764 (CBS)
3	3	17		31	12		31	12	NATALIE COLE... LIVE Natalie Cole, Capitol SKBL 11709
★ 6	5	17		34	11		34	11	TOGETHERNESS L.T.D., A&M SP 4705
5	5	13		35	6		35	6	IS IT STILL GOOD FOR YA Ashford & Simpson, Warner Bros. BSK 3219
★ 7	5	13		36	8		36	8	IN THE NIGHT TIME Michael Henderson, Buddah BOS 5712 (Arista)
★ 7	5	13		37	11		37	11	STRIKES AGAIN Rose Royce, Whitfield WHK-3227 (Warner Bros.)
7	8	20		38	24		38	24	COME GET IT Rick James & the Stone City Band, Gordy G7-981
8	4	12		★	2		★	2	GET OFF Foxy, Dash 30005 (TK)
9	9	19		40	35		40	35	NATURAL HIGH Commodores, Motown M 790
10	11	12		41	26		41	26	STEP II Sylvestre, Fantasy F9556
11	10	16		42	28		42	28	LIFE IS A SONG WORTH SINGING Teddy Pendergrass, P.I.R. JZ 35095 (CBS)
★ 22	3	17		43	22		43	22	LIVE AND MORE Donna Summer, Casablanca NBLP 7119
13	12	17		44	4		44	4	BETTY WRIGHT LIVE Betty Wright, Alston ALST 4408 (T.K.)
14	13	8		45	21		45	21	SUNBEAM Emotions, Columbia JC 53385
15	14	20		46	24		46	24	SMOOTH TALK Evelyn "Champagne" King, RCA APL1-2466
16	18	6		47	37		47	37	SWITCH Switch, Gordy G-7980 (Motown)
17	15	17		★	NEW ENTRY		★	NEW ENTRY	LOVE SHINE Con Funk Shun, Mercury SRM-1-3725 (Phonodisc)
★ 18	23	16		★	NEW ENTRY		★	NEW ENTRY	SUMMERTIME GROOVE Hamilton Bohannon, Mercury SRM-1-3728 (Phonodisc)
19	16	8		★	NEW ENTRY		★	NEW ENTRY	YOU SEND ME Roy Ayers, Polydor PDI-6159 (Phonodisc)
20	19	15		51	3		51	3	FIRE UP 'N' KICKIN Fatback Band, Spring 1-6718 (Polydor)
21	20	16		52	2		52	2	SOUNDS Quincy Jones, A&M SP 4685
22	21	8		53	2		53	2	JASS-AY-LAY-DEE Ohio Players, Mercury SRM1-3730 (Phonogram)
23	17	12		54	19		54	19	SPARK OF LOVE Lenny Williams, ABC AA1073
★ 24	NEW ENTRY			55	22		55	22	ONE NATION UNDER A GROOVE Funkadelic, Warner Bros. BSK 3209
25	24	24		56	2		56	2	SO FULL OF LOVE O'Jays, P.I.R. JZ35355
26	28	5		57	18		57	18	SECRETS Gil Scott-Heron & Brian Jackson, Arista AB 4189
27	30	12		58	23		58	23	FOR YOU Prince, Warner Bros. BSK 3150
28	27	8		59	6		59	6	ATLANTIC STARR Atlantic Starr, A&M SP-4711
29	26	12		60	7		60	7	GET IT OUT'CHA SYSTEM Millie Jackson, Spring SP 16719 (Polydor)
30	29	11							HOUSE OF LOVE Candi Staton, Warner Bros. BSK 3207
									BEFORE THE RAIN Lee Oskar, Elektra 6E-150
									THE WIZARD OF OZ Meco, Millennium MNLP 8009 (Casablanca)
									GOODY GOODY Goody Goody, Atlantic SD 19197
									THE BEST OF DONNY HATHAWAY Donny Hathaway, Atco SD 38107 (Atlantic)
									ANY WAY YOU WANT IT Deborah Washington, Ariola SW-50040
									MOTHER FACTOR Mother's Finest, Epic JE 35546 (CBS)
									HEADLIGHTS Whispers, Solar BXL1 2274 (RCA)
									DO WHAT YOU WANNA DO Dramatics, ABC AA 1072
									WELCOME TO MY ROOM Randy Brown, Parachute RRLP 9005 (Casablanca)
									MY RADIO SURE SOUNDS GOOD TO ME Larry Graham & Graham Central Station, Warner Bros. BSK 3175
									IF MY FRIENDS COULD SEE ME NOW Linda Clifford, Curtom CUK 5021 (Warner Bros.)
									DO IT ALL NIGHT Curtis Mayfield, Curtom CUK 5022 (Warner Bros.)
									LOVE BROUGHT ME BACK D.J. Rogers, Columbia JC 3593

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KEBEKELETRIK
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Gospel

Publishing Lures British

NASHVILLE—A major British music complex has formed a new group of gospel music companies with its international headquarters based in Nashville.

Veteran gospel music executive Sylvia Mays has been appointed head of the organization, under which the new companies, owned by the Sparta-Florida Music Publishing division, the Ember Group of Companies of London, will operate.

The group includes publishing companies affiliated with BMI, ASCAP and SESAC, with names of the individual firms to be announced shortly. The parent company is Songs For Today, Inc.

"We believe there is a great opportunity for a major new gospel music publisher associated with recording and booking operations," explains Mays, "and we plan to fill that need.

"With the financial strength and the worldwide contacts of my associates, plus their international reputation in publishing, recording, concert promotion and related fields, we believe that we can have a major impact on the industry."

Submissions may be directed to 1300 Division St., Suite 300, Nashville, Tenn. 37203.

Major Promo By KYMS-FM

NASHVILLE — Southwestern Broadcaster's KYMS, a 3,000-watt FM Christian radio station located in Santa Ana, Calif., blitzed California's Orange County area during the month of September with a major promotional campaign.

Designed to increase the awareness of KYMS as a full-service, full-time, Christian radio station that has earned the reputation as one of the leaders in the surge of contemporary Christian music, the campaign was launched with a contest involving a trip for two to the Caribbean. Additionally, posters and T-shirts bearing KYMS' new logo were given away.

Christian recording artists also rallied in support of the station appearing at the county's four largest bookstores each Saturday during the month. Among the artists lending their time were Chris Christian, Bennie Hester and the Archers, who autographed albums and gave away T-shirts and posters.

Delamont Allies With Publisher

NASHVILLE—Gospel composer Del Delamont has signed an administration agreement with Frank & Nancy Music, Inc. for two new gospel music publishing companies.

The firms, Peace River Publishing, ASCAP, and Copper Kettle Music, Inc., BMI, will be represented by affiliated offices in Los Angeles and London with operations of the companies directed from the offices of Frank & Nancy Music, Inc. here.

According to Delamont, the new companies will be "projecting a bold, contemporary thrust into the rapidly expanding field of moral-message music, with specific direction toward the growing number of pop and country artists who are moving into this area of song material."

(Published Once A Month)

Billboard SPECIAL SURVEY For Week Ending 10/7/78

Billboard Best Selling Gospel LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	15	JAMES CLEVELAND & CHARLES FOLD SINGERS Volume 3, Savoy DBL 7020
2	2	39	SARA J POWELL When Jesus Comes, Savoy 14465
3	3	125	WALTER HAWKINS & THE LOVE CENTER CHOIR Love Alive, Light LS 5686 (Word/ABC)
4	4	48	JAMES CLEVELAND Live At Carnegie, Savoy 7014
5	8	23	DONALD VAILS CHORALEERS: Savoy 7019
6	5	44	GOSPEL KEYNOTES Tonight Is The Night, Nashboro 7187
7	6	160	JAMES CLEVELAND & CHARLES FOLD SINGERS Jesus Is The Best Thing That Ever Happened To Me, Savoy SGL 7005 (Arista)
8	7	48	ARETHA FRANKLIN Amazing Grace, Atlantic 2-906
9	17	6	MYRNA SUMMERS I'll Keep Holding On, Savoy 14483
10	10	74	WALTER HAWKINS Jesus Is The Way, Light LS 5705 (Word/ABC)
11	11	6	ANDRAE CROUCH Live In London, Light LSX 5717
12	12	66	SHIRLEY CAESAR First Lady, Roadshow RS-LA744-G (United Artists)
13	9	95	ANDRAE CROUCH & THE DISCIPLES This Is Another Day, Light 5683 (Word/ABC)
14	14	10	REV. MACAO WOODS & CHOIR I'm Blessed, Savoy 7011
15	13	39	WILLIAMS BROS. Mama Prayed For Me, Savoy 14462
16	16	102	GOSPEL KEYNOTES Ride The Ship To Zion, Nashboro 7172
17	15	35	REVEREND MACAO WOODS Happy In Jesus, Savoy 14463
18	19	98	EDWIN HAWKINS & THE EDWIN HAWKINS SINGERS Wonderful, Birthright BRS 4005 (Ranwood)
19	21	23	SENSATIONAL NIGHTINGALES: Jesus Is Coming, Peacock 59232
20	25	19	INEZ ANDREWS Chapter 5, ABC/Songbird SB-269
21	24	90	MYRNA SUMMERS & THE COMBINED CHOIR OF THE REFRESHING SPRINGS C.O.G.I.C. I Found Jesus And I'm Glad, Savoy SJL 14407 (Arista)
22	18	48	EDWIN HAWKINS & SINGERS The Comforter, Birthright 4020
23	23	15	GOSPEL KEYNOTES Reach Out, Nashboro 7147
24	29	35	REVEREND MACAO WOODS Christ Tabernacle Concert Choir, Savoy 7007
25	NEW ENTRY		MIGHTY CLOUDS OF JOY: Live & Direct, ABC 1038
26	20	31	INSTITUTIONAL RADIO CHOIR He's Standing By, Savoy 14458
27	NEW ENTRY		HILL, TESSIE: Face It With A Smile, ABC PY-59233
28	28	44	JAMES CLEVELAND/SO. CALIF. COMM. CHOIR Savoy 14412
29	22	23	JAMES CLEVELAND/RUTH SCHOFIELD EDITION: Savoy 14445
30	27	44	ANDRAE CROUCH Live At Carnegie Hall, Light 5602
31	31	142	ANDRAE CROUCH AND THE DISCIPLES The Best Of Andrae, Light LS 5678 (Word/ABC)
32	30	44	ERNEST FRANKLIN I'm Going To Sit Down, Jewel 0128
33	32	19	MIGHTY CLOUDS OF JOY Truth Is The Power, ABC 986
34	26	19	GOSPEL WORKSHOP MASS CHOIR Savoy 7006
35	34	15	MASS CHOIR Gospel Music Workshop Of America, Savoy DBL 7016

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Gospel Scene

By SALLY HINKLE

Messianic Records, Inc. has formed a new booking agency division to be located at 7516 City Line Ave. in Philadelphia and has taken on the Messianic Jewish group, Lamb, on an exclusive basis for bookings. Lamb's first LP release in two years, "Songs For The Flock," is set for release this season.

Good News recording artist Chuck Girard recently returned from a successful solo tour of Australia and Auckland, New Zealand. Girard is completing his fourth LP release and making arrangements for a five-week tour of Europe slated for mid-month. . . . Black gospel singer Jessy Dixon toured England, Wales, Scotland, Ireland and Holland in September, making television and concert appearances in each country.

Word Records comedian Cotton Ivy has been recording original comedy material of a different sort lately as the humorist has scripted, produced and performed in an advertising campaign for Co-Op Hunter's Pride Dog Food in Tennessee. The series of radio commercials aired for a six-week period in the state and were taped at WSM-AM in Nashville.

Teddy Huffam, Canaan recording artist and songwriter with First Monday Music, has signed a writer affiliation agreement with ASCAP's Nashville office. . . . Heirship, a new contempo-

rary Christian group from California, has released its first album on Rainbow Records, "Heirship Roadway To The Son." The group is touring the West Coast through mid-December.

Dan Peek, former composer and lead guitarist for the pop group America, has signed a contract with Lamb and Lion Records with his first solo album slated for release early next year. Peek was a recipient of a Grammy in 1972 as best new artist of the year. . . . Messenger, one of the hottest jazz/rock groups on the gospel music scene, recently appeared at Knott's Berry Farm for two double-night concerts representing KBRT-AM, Los Angeles' new contemporary Christian station. Following this mid-September appearance, the group returned to Knott's Berry Farm on Friday and Saturday (29-30) to perform in the annual gospel music production, "Jubilation."

Emily Bradshaw, a former executive director of NARAS and American representative for the International Festival of Country Music held in England, Sweden and Finland, is now devoting her time to gospel music. Her current album, "To The Glory Of God," has been released in the U.K. and Europe by the Kingsway Music Co. Bradshaw recently presented 23 concerts and appeared on radio in England.

Gospel Assn. Music Fest Expands; Begins Nov. 5

NASHVILLE—The Gospel Music Assn. has finalized plans for its first annual Gospel Music Week to be held at Nashville's Opryland Hotel Nov. 5-8.

Traditionally hosting a one-night affair with the Dove Awards, the association's expanded program will include four days of workshops, seminars and panel discussions, which will culminate with the 10th annual Dove Awards Nov. 8.

Among the topics to be explored by industry representatives at the meet are artist management, marketability and development of talent, songwriting, sound equipment, television, radio, music publishing and choral reading.

People," "Rise Again," "Sun's Coming Up" and "Your Love Broke Through."

Contemporary gospel record album of the year: "Fresh Surrender" by the Archers, "Grand Opening" by Andrus, Blackwood & Co., "Tell Them Again" by Dallas Holm and Praise, "The Lady Is A Child" by Reba Rambo Gardner and "Transformation" by the Cruse Family. Traditional gospel record album of the year: "In God's Sunshine" by the Hemphills, "Kingsmen Live In Chattanooga" by the Kingsmen, "Refreshing" by the Happy Goodman Family, "Sunshine And Roses" by the Cathedral Quartet and "The

of the year for soul gospel: "I Will Travel On" by the Soul Stirrers, "It's Alright Now" by Jessy Dixon, "Let Me Have A Dream" by Danniebelle, "Live In London" by Andrae Crouch & the Disciples and "Live-Souled Out" by Teddy Huffman and the Gems.

Male gospel vocalist: James Blackwood, Larnelle Harris, Dallas Holm, Rex Nelon and Doug Oldham; female gospel vocalist: Cynthia Clawson, Reba Rambo Gardner, Vestal Goodman, Janet Paschal and Evie Tornquist; gospel songwriter of the year: Chris Christian, Bill Gaither, Dallas Holm, Harold Lane, Gary S. Paxton and Dottie Rambo; gospel instrumentalist:



Gospel Committee: Members of the Gospel Music Week committee add the final touches to the agenda list for the first annual Gospel Music Week slated for Nov. 5-8 at Nashville's Opryland Hotel. Seated, left to right, are Joe Moscheo, Jim Myers, John T. Benson Jr. and Frances Preston. Standing, left to right, are Bob Benson, John Sturdivant, Don Cusio, Don Butler and J. Aaron Brown.

Speakers include Stan Moser, vice president marketing, Word, Inc.; Joe Moscheo, president, New Direction Artist Guild; Jerry Lucas, former pro basketball star; Sam Lovullo, producer of "Hee Haw"; Anne Orland, author; Tandy Rice, president and chief executive officer of Top Billing, Inc., Nashville; Irving Waugh, vice president of tv production, Tree International; Jerry Clower, tv and radio personality; Ed Benson, vice president of the Benson Publishing Co.; Phil Johnson, author and composer; Riff Markowitz, producer of "The Dinah Shore Show," and Bill and Gloria Gaither, writers, artists and performers.

In addition to these activities, special musical presentations will be sponsored, including a Jesus Music Festival, open to the public and slated for Nov. 7 at Nashville's McGavock High School.

Capping the week's events will be the announcement of this year's Dove Awards recipients in 17 categories and selection of two inductees, one living and one deceased, into the Gospel Music Hall of Fame.

Finalists for the male gospel group include the Cathedral Quartet, the Couriers, the Imperials, the Kingsmen and Teddy Huffam and the Gems. Mixed gospel group: the Cruse Family, Dallas Holm and Praise, the Happy Goodman Family, the Rex Nelon Singers and the Speers. Song of the year: "Born Again," "Free," "He's Alive," "I Believe He's Coming Back," "I'm Standing On The Solid Rock," "Learning To Lean," "Ordinary

Sun's Coming Up" by the Rex Nelon Singers.

Inspirational gospel record album of the year: "Expressions" by Walt Mills, "Free" by Larnelle Harris, "Have A Nice Day" by Lanny Wolfe, "Pilgrim's Progress" by the Bill Gaither Trio and "Somebody Like You" by Phil Johnson.

Gospel record album of the year by a non-gospel artist: "Behold" by Billy Preston, "First Class" by the Boones, "How Great Thou Art" by Ray Price, "Old & New Testament" by the Statler Brothers and "Precious Memories" by the Anita Kerr Singers. Gospel record album

Dino Kartsonakis, Little Roy Lewis, Dony McQuire, Henry Slaughter and Jimmy Swaggart.

Gospel deejay of the year: Ross Bagley, Sid Hughes, J. B. Mull, Benton White and J. G. Whitfield; gospel television program: "Gospel Singing Jubilee," Florida Boys host; "Hi Doug," Doug Oldham host; "Jimmy Swaggart Show," Jimmy Swaggart host; "P. T. L.," Jim Baker host, and "700 Club," Pat Robertson host. Backliner notes of a gospel record album: Bob Benson for "Pilgrim's Progress," Cynthia Clawson for "The Way I Feel," Joe and Nancy Cruse for "Transformation," Barbara Miller for "Jesus Let Me Write You A Song" and Lanny Wolfe for "Marietta."

Graphic layout and design of a gospel record album: Robert August for "Live In London," Dennis Hill for "Refreshing" and "Transformation," and Bob McConnell for "In God's Sunshine" and "Grand Opening."

Gospel record album cover photo or record album cover art: Robert August for "Live In London," Dill Beatty for "Lady Is A Child" and "Pilgrim's Progress," Jimmy Moore for "The Sun's Coming Up" and Roy Tremble for "Sunshine And Roses."

Nominees for induction into the Gospel Music Hall of Fame include, in the living category, Robert T. Benson Jr., Ralph Carmichael, Bill Gaither, Connor Hall and George Beverly Shea. In the deceased category, Mrs. J. R. Baxter Jr., Mahalia Jackson, Haldor Lillenas, B. B. McKinney and Ira D. Sankey.

OCTOBER
AND
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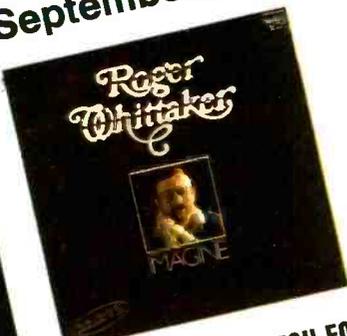


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RepRap



Billboard photos by Stephen Traiman

CAR-FI in-store display gets once over from Jandy Intl sales manager Nat Williams, right, and Bernie Tonn of Newhope Corp. metro area rep firm.



ALICE light controller is shown by Jim Loder of M.J. Loder & Son, right, to Dick Dunigan of Lewis Dunigan Co., Syracuse, N.Y., rep firm visitor.



BASF "Car Box" promo offering a 12-tape case with five Professional III cassettes is debuted by firm's Ed Raftery Jr., right, and Bill Kist of Audio Plus.



SONY and Paso pro audio lines are a topic of rep Gil Miller, left, and Marv Soloff of SDS Tape, custom-loaded Agfa-Gevaert line now in distribution.



JOYSEVEN top-line portable stereo cassette recorder is demonstrated by Sir Sales' Ron Singer and Laurie Berger.



ALLSOP 3 cassette head cleaner and in-store display gets once over from TMC Sales' Ken Messina, left, Mike Allsop.



PECOS I home computer is tried by Marty Bettan of Bettan Sales, right, as Neil Lipper, APF Electronics, looks on.



REPCON '78 committee of sponsoring N.Y. ERA chapter, from left, are Tom Marchiano (TMC Sales), Jack Brown, show chairman Phil Bettan, Miss REPCON '78 Jeri Tuttman, Stan Axelrod, Lou Keller, Gil Miller and A.D. Adams, p.r./promotion counsel.

AAL & PHASE LINEAR 'MERGER'

Giant Sound Sparks Ohio Expo

By ALAN PENCHANSKY

CHICAGO—The world's reportedly most powerful disco sound system was assembled at the recent "Sound Spectacular" consumer electronics show in Youngstown, Ohio.

Visitors to the retail sales exposition heard disco music played through 112 tweeters and 12 bass "blaster bins" made by American Acoustic Labs, with 16,000 watts of power by Phase Linear driving the speakers.

Phase Linear and American Acoustic who plan to construct even larger amplification systems, claim the stereo shoppers listened on the biggest playback unit ever designed expressly for disco. The equipment was paired by the manufacturers in a joint promotion expected to lead to bigger things.

"We turned it on once every half-hour for 30 seconds, just to wet their whistle," explains Larry Brown, president of Custom Sound Co., sponsors of the hi fi show. The re-

tailer drew 40 manufacturers to the four-day event which reportedly generated more than \$600,000 in sales.

Sparkling attendance were giveaways of car stereo speakers and stereo headphones, discount certificates in Ping-Pong balls dropped from a helicopter, Playboy Bunny appearances, and the like.

American Acoustic Labs and Phase Linear report the success of their "merger" has encouraged them to shoot for another world record: the largest sound system ever operated.

According to Bernie Fryman, American Acoustic's national sales manager, the two companies have begun mapping plans to unveil a 150,000-watt sound reinforcement system next summer. Fryman says the equipment possibly will be assembled here for the Chicagofest at Navy Pier.

"We're in contact with the Guinness Book Of Records to find out

how big it will have to be," details Fryman.

Reportedly, the California Jam II at the Ontario Motor Speedway required a sound system with approximately 100,000 watts of power. That's believed to be the current record. Fryman says the Who's touring system, using Phase Linear amplification, also is one of the largest.

Ron Bernard, national sales manager at Phase Linear, expects the companies to design a system that will exceed the current mark by a wide margin. "We want to make sure that what we're going into is large enough to hold the record for a while," he observes.

Bernard says the two manufacturers have discussed the ideas of labeling all the components of the world record system with special plaques. These units would then be broken down and placed on the market in a special commemorative edition.

N.Y. REPCON Showcase For Pro/Consumer Lines

By STEPHEN TRAIMAN

NEW YORK—Although REPCON '78 drew slightly fewer area retailers than last year, the pro and consumer audio showcase sponsored by the New York Chapter of Electronic Representatives Assn. had plenty of new products and info on coming lines for those who attended.

With 25 participating firms offering samples of more than 200 lines, the Sept. 18-19 event at the Statler Hilton drew about 760 dealer personnel, according to A.D. Adams, whose firm handled the event for the group.

Acknowledging that wet weather may have hurt, the fact that the event was promoted as "the greatest mini show on earth" for new products, new ideas and special promos may have missed the point.

With prices on virtually every audio and video line going up by year-end due to currency fluctuations, most dealers were looking for solid buys on existing inventory going into the big holiday selling season. Those rep firms who alertly promoted this part of their various product lines did much better than others who focused more on new items shown at the Summer CES in June.

There were some "first time" products seen in the metro area for the first time, with a debut of the Allsop 3 head/capstan/pinch roller all-in-one cassette deck cleaner among these.

Pro audio, highway hi fi, audio-

phile recording and blank tape also drew added attention, as well as a variety of lower-priced audio lines just now available for delivery.

• Pro Audio—Paso Sound Products of Pelham, N.Y., is prepping a disco line of speakers, amplifiers and mixers for early next year. Paul Maso notes, complementing the firm's commercial p.a. products, through Gilbert E. Miller Associates; Automated Lighting Concepts division of Malatchi Electronics had its ALICE model 1 4-channel lighting controller, designed for stage lighting but with solid disco applications at \$799 list, notes Jim Loder of M.J. Loder & Son; Sansui had three of its new "pro series" debuted quietly at CES on view at Reich & Bernstein's booth—the B-1 power amp, P-1 parametric equalizer and E-1 phono equalizer.

• Audiophile Records—Virtually every major line or distributor was represented, with Bi-State Marketers showing the Audio-Technica lines, noting the EMI-Toshiba albums in particular were taking off, with expanded distribution in the Sam Goody chain and recently into the Record World chain; Carduner Sales, handling Discwasher and its distributed labels, commented on the Denon PCM material and notes expansion into the Crazy Eddie's web; Audio Plus' Bill Kist reports the Crystal Clear N Orinda product into Sam Goody and Lafayette "A" stores, as well as noting the first page

(Continued on page 62)

AT&T & PBS—More Simulcasts; Stereo TV Later

• Continued from page 1

This can be either two hi fi channels or a pair of bilingual channels, for example, in addition to the single 15 kHz mono channel now available with the satellite hookup.

Live stereo tv is not "just around the corner" as some recent press reports might indicate. The FCC Broadcast Bureau, which must approve such use of expanded airwave spectrum space, just now is formulating a notice of proposed rulemaking to permit subsidiary communications authorizations for a variety of purposes—but stereo tv isn't one of them.

"We're leaving the door open and putting the industry on notice that stereo may come in the future," Stan Schmulewitz of the Broadcast Bureau notes. He points to comments against stereo tv filed earlier this year by the National Assn. of Broadcasters and the networks, as well as lukewarm interest from manufacturers for non-inclusion of this use at this time.

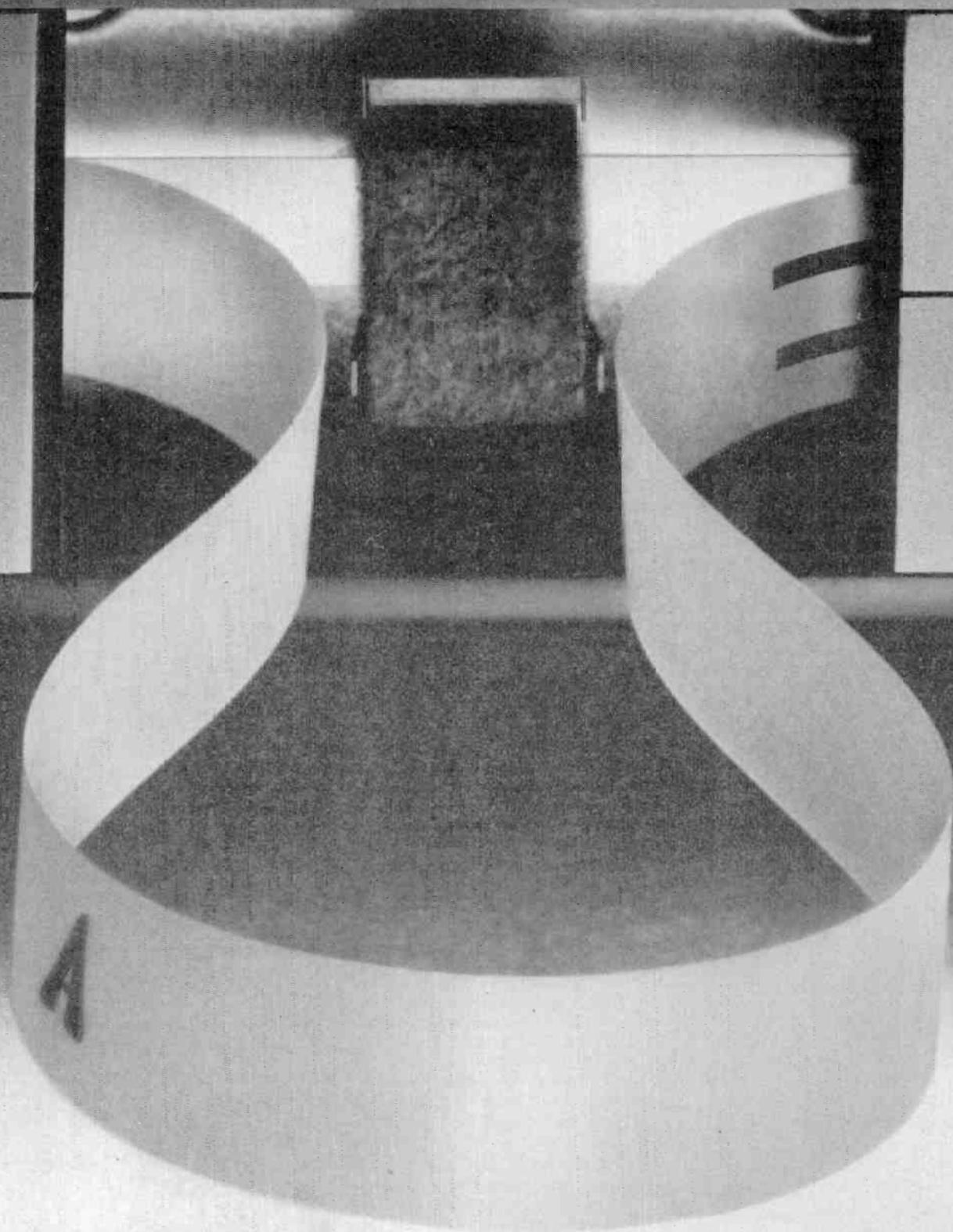
There is encouragement in recent months from major tv set manufacturers who are looking more closely at the upgrading of their tv sound—and the imminent arrival of the videodisk with its "super hi fi" capability is just one factor in the growing interest.

Some companies like JVC and Quasar already offer a limited num-

(Continued on page 60)

COPYRIGHT TAPE TAX?

LONDON—A royalty in the form of a levy on both recording equipment and blank audio and video tapes is the best way to compensate copyright owners for damage to their interests from home taping, recent UNESCO-sponsored meetings in Paris decided. Details on the sessions, also sponsored by the World Intellectual Property Organization and the International Labor Organization (ILO), are in the International section this week.



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Tape/Audio/Video

MORE SIMULCASTS

AT&T, PBS Closer To Stereo TV

• Continued from page 58

ber of "hi fi sound" portables in their tv lines, and commitments from other important suppliers including Zenith, Magnavox, GE, Sylvania and Panasonic, among others, indicate better tv sound in more 1979 models.

The AT&T moves to upgrade audio transmission are credited with providing some of this manufacturer impetus, and Jerry Cohan, long lines tv product manager, is a firm believer in the future of stereo tv and the potential for more—and better—music programming as a vital element.

AT&T's just-filed proposal is for authority to operate on the 6.4 MHz subcarrier to offer two separate

phase coherent (arriving simultaneously at the receiver) 15 kHz hi fi audio channels, diplexed or piggy-backed above the video signal. In January AT&T shifted to a diplexed 5.8 MHz subcarrier for a single 35 kHz audio channel, replacing the "low fi" 5 kHz land-line connection.

While AT&T absorbed the cost of installing the mono diplexers in all network affiliate stations and many major independents, all new tariff for stereo-ready service will be less than 10% of the typical cost now for a temporary two-channel loop, Cohan says.

Most important, PBS was a member of the group that agreed on specs for the AT&T system, and with each offering 15 khz transmission, the new AT&T diplexed two-channel

system is compatible with and will complement the multi-channel PBS DATE system.

As Dan Wells, PBS senior vice president, engineering and operations, points out, the initial shift to DATE next spring initially will provide a more efficient simulcast network for those stations with the decoder, and eventually all others in the network, and the 110 added stations on state webs.

The obvious next step is development of over-the-air standards in multi-channel sound, with both AT&T's Cohan and Wells of PBS sharing the concern of the Electronic Industries Assn. broadcast tv system committee and NAB on the need for such work to implement live stereo tv.

U.K. Audio Mart 'Soft'

LONDON—Sales in the depressed U.K. audio market remain soft, and there has so far been no sign of the trading recovery expected by many observers. So concludes the most recent report from BREMA, the British Audio Equipment Manufacturers' Assn.

Deliveries to U.K. distributors of British and imported goods do actually show substantial growth over 1977. In the category "Domestic Audio," which includes music centers, radio recorders, tuners, and clock radios, delivery figures for June and July 1977 were 173,000 and 175,000 respectively. This year, comparable totals were 296,000 and 303,000.

However, around 90% of units under this heading were imported. The import situation is prone to sizable fluctuations unrelated to consumer demand, and is therefore not a reliable guide. BREMA comments: "Although July deliveries were boosted by increased import volume, there is no doubt consumer demand remains generally rather flat."

Deliveries of tape recorders and decks were appreciably lower in July than for the same month last year. Indeed, figures for imported tape equipment have been consistently down on 1977 totals throughout this year. In July, 101,000 machines were delivered as against 127,000 in July 1977. A running total comparing the first seven months of both years' performance shows this year's 546,000 barely half way to 1977's 1,118,000.

BREMA summarizes: "The available market information on audio and video products does not so far reveal the uplift that was widely publicized and anticipated by general commentators."

New Thorn Distrib

BOSTON—Capron Lighting of suburban Needham Heights, a leading supplier of mobile sound and lighting equipment, has been appointed a stocking distributor of Thorn Lighting's line of studio, theatre and television lamps. It is the U.S. subsidiary of the U.K.'s giant Thorn Electrical Industries.

TDK Stackable

NEW YORK—TDK Electronics is offering dealers a free CP-15 stackable storage unit for 15 cassettes, with the purchase of four SA C-90 tapes, prior to the unit's introduction as an addition to the accessory line, at a suggested list of \$6.

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Audiophile Recordings

DVORAK: COMPLETE PIANO TRIOS, VOL. 1—Suk Trio. Denon QX7114, distributed by Discwasher, \$14 list.

This is one of the most breathtaking recordings of chamber music that has ever been released. The marriage of a superb contemporary recording effort with an interpretive achievement of definitive stature supports this weighty claim. Nowhere exists a group better suited to reveal the melodic richness and folkloristic warmth of Dvorak's music than this trio led by the great Czech violinist Joseph Suk. The interpretations glow with an extraordinary rightness and radiance, and the warmth is fully transmitted in this digital recording. Perspective and detailing are perfect. Two additional disks will complete this series that the Japanese are producing in conjunction with Supraphon.

* * *

THE ART OF THE OUD—John Bilezikjian, Trend Records TR513, distributed by Discover Records, \$15.95 list.

Hi fi buffs can admire the realistic attack

properties and absolute purity of harmonic tones in this solo recording of the oud, one of the guitar's ancestors from the Eastern World. Strummed chords and complex figurations emerge with a component clarity that often is

missing in reproduction, too. However, don't look here for the wide frequency or extended dynamic compass to challenge the reproduction medium. Above all, this direct-to-disk crafting is a sworn statement to Bilezikjian's proficiency on

the difficult 11-string instrument, played with a quill. His prismatic "Rondo For Oud" (side two, band three) conveys the greatest excitement, with the concluding side two selection also carrying a full head of steam.

Audiophile Recordings for review should be sent to Alan Penchansky, Chicago, and Stephen Traiman, New York. Earlier reviews appear in issues of April 8, 22; May 13, 27; June 10, 24; July 8, 29; Aug. 12, 26; Sept. 9, 23.

A/V Van Boosts Backstage Ltd. Music Activity

• Continued from page 32

lunian already are in the process of taping such acts as Atlantic's Peter Gabriel, U.K. and 10cc on Polydor, with a number of other top names under consideration.

While Fedco in Providence, R.I., and Starfleet Studios in Boston handle most of the professional audio taping work for Backstage, Griffith sees the new quarter-million-dollar custom audio/visual van offering prime video backup for the emerging home market, as well as expanding in-store promo activity. The video monitors also enable the producers to "see what's going on" at critical times.

The system was used for in-store promos by Sea Level earlier this year: A&M utilized it for an in-window display at Strawberries in Boston, and Atlantic rented it to play videotapes of Yes for a big promo bash when the group played Boston the end of August.

Incorporated in the modified 18-foot Ford van are two one-inch Ampex VPR-1 helical-scan VTRs in the new stereo C-format; three Ikegami HL-27 portable hand-held color cameras, two Sony BVU-400 3/4-inch U-Matic VTRs, a Scully 4-track and two Otari console-type 5050 2-track audio recorders, plus auxiliary microphones, lighting and other accessories.

"You can do a good in-store promo for under \$1,000 a day," Griffith points out. Backstage also has a companion 27-foot truck that is a full video switching studio on wheels, primarily used for the firm's industrial activities.

"The field production unit," as Kalunian describes it, "is sophisticated enough for television broadcasters yet simple enough for people just stepping into the field to understand."

Griffith sees the advent of such mobile units resulting in more professional, realistic productions, coupled with the bonus of lower overhead operating costs.

"There's a definite trend toward live and on-screen productions, rather than studio sessions," he observes. "And certainly our expanding work in the music industry will be enhanced by the availability of such a mobile studio."

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Harman-Kardon Gets Finnish Aid For New Amps

HELSINKI—Prof. Matti Ojala of Finland is joining Harman Inter-

national, a major U.S. supplier of stereo components, with his first de-

sign project at Harman-Kardon for a new series of high-end amplifiers which could signal the firm's entry into the professional audio market.

Ojala, currently director of the electrical lab at Oulu Univ. here, starts with Harman this month, based in the firm's Plainview, N.Y., headquarters. He is considered the leading Finnish researcher of sound reproduction, and recently became the youngest honorary member of the Audio Engineering Society.

His biggest achievements to date have been in the reduction of transient intermodulation distortion within amplifiers, and he's also studied interface intermodulation in commercial speakers and complex distortion in feedback. Dr. Ojala will present a paper at the upcoming 61st AES in New York.

Conjecture in Finland is that eventually some of the Harman-Kardon lines may be assembled in this country, which could utilize up to 150 local workers. About 40% of the company's product, with factories in both New York and Tokyo, is sold in Europe.

New Jazz Line Uses TDK Bulk Tape

• Continued from page 39

Bittersweet releases are from the Master Jazz line, produced by Bill Weilbacher, and available only by mail up to now. Weilbacher and others will produce new albums for Bittersweet, Attenberg says.

A packaging first for prerecorded tape is the nine by four-inch wrap around insert in every tape package. The underside of the wraparound

LESS DEALERS

REPCON Showcase OK

• Continued from page 58

in the Lafayette catalog devoted to audiophile disks. While most reps were exchanging one for one on damaged disks from dealers, few would comment on the record/tape outlet pressure for a better return policy on the premium disks, which now are sold basically on a "no return" deal.

• Blank Tape—Newest face in the crowd. SDS Tapes offering premium Agfa-Gevaert blank loaded product under the HE or store logo, will have a high-end chrome line by early next year, Marv Soloff notes; TDK had its new hologram display that dealers were eager for, Carduner Sales says, along with the current "Stackable" promo; Maxell's "Free For Four" 12-cassette storage case with sale of four LN C-90s was well received at TMC Sales; and the BASF "Car Box" was launched at the Audio Plus booth, offering a free 12-tape auto caddy with purchase of five Professional III ferri-chrome

cassettes that offer enhanced playback on most normal-bias car stereo decks.

• Highway Hi Fi—Taking over from the more familiar auto-sound tag, the evidence of step-up products was everywhere. Jandy Intl had its new Car-Fi display in the Newhope booth with the firm's Nat Williams noting the dynamite in-store Sound Chamber modular display getting much attention; and a new preamp/ equalizer with home hi fi specs in the works; Bettan Sales recently added the Jet Sounds/Car Tapes line, while component Marketers had the expanded Tenna Pro Series on display.

• Accessories—The Allsop 3 shown by partner Mike Allsop at the TMC Sales booth featured a peg-board rack with a well-designed demo unit that can be used on the counter or hung on the rack with product; LCA Sales had the first in-store display for the new GRT Design line previewed at the Atlanta IHF and CES; Bettan Sales had its first shipment of the new Vac-O-Rec deluxe model 11,000 with its cleanable filter; Gil Miller recently picked up the expanded Empire Audio Groome line, while Recoton showed its new Power Drive speaker line at Newhope.

• Video / Computers — The PECOS I personal computer from APF Electronics was demonstrated at Bettan Sales, touted as ideal for any small business with cassette deck interface for info storage and retrieval; the PTV Network projection television unit was recently added by TMC Sales Corp., which also has the Sports World Cinema line of prerecorded videocassettes.

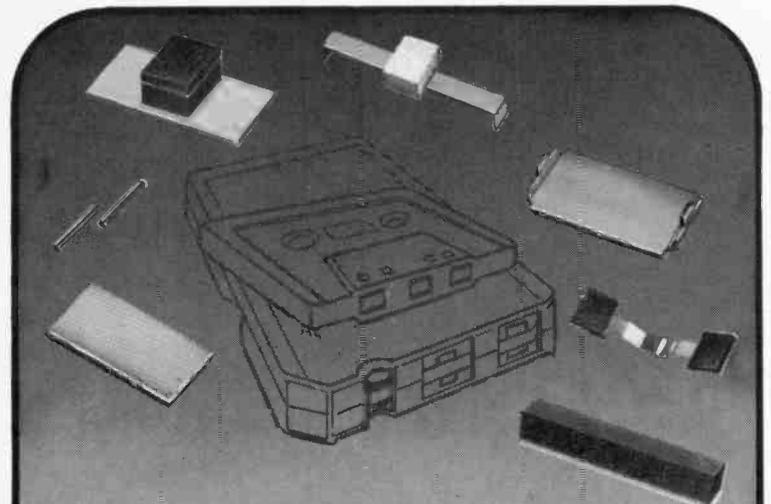
• Consumer Audio—Many lines were represented, but products were basically those shown at IHF or CES. Included were KLH and Ortofon at Audio Plus; Mura at Bettan Sales; Electro-Voice at Bi-State Marketers; Imperial/Superscope at Bressler & Baum; ADC, BSR, JVC, Koss and Soundcraftsmen at Component Marketers; Sennheiser at Gamin Sales; Sansui and Tannoy at Reich & Bernstein; Nagatronics at TMC Sales' Joyseven portable tape units and Parallax speakers at Sir Sales.

Sony 'Hot Line'

NEW YORK—Sony has a new 24-hour, seven-day phone Hot Line to provide broadcast equipment owners with quick parts and servicing info. Regional numbers are East/New York (212) 361-0014; Central/Chicago (312) 647-9596, and West/Los Angeles (213) 635-6322.

Pro Mikes For Aiwa

NEW YORK—Aiwa America Inc. will market its professional microphones for the broadcast and related fields here, with the arrival of K. Okazaki, mike department chief engineer from Aiwa Co. in Tokyo, in an advisory capacity.



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2d IHF Expo Set In St. Louis April 20-22

NEW YORK—Despite opposition on its board and within its membership, the Institute of High Fidelity announced plans for its second International Hi Fi convention and exposition, next April 20-22 at the St. Louis Convention Center and Sheraton St. Louis hotel across the street. Its success and future now depends on the extent of overall industry support.

This puts it six weeks away from the Summer CES, June 3-6 in Chicago, rather than the three-week gap this year that brought the most opposition to the initial show, which drew disappointing national dealer attendance.

The new format offers far less open exhibit space, and more demo room areas for the audio companies, in keeping with the shift to a more combination seminar/expo event. All training/management sessions will be in the mornings, with exhibits open the three afternoons.

Rep Rap

Newell-Hynes Assoc., Inc., is a new rep firm based at 1322 N.E. 4th Ave. Ft. Lauderdale, Fla., 33304, phone (305) 761-1113, president Lloyd Newell informs. A member of ERA with branches in Orlando and Miami, the firm has several lines in Florida including instrument cases, electronic controls and switches.

Five new rep firms for the Optonica hi fi products division of Sharp are announced by John Bermingham, national sales/marketing man-

ager. Included are Jerry Bauer Assoc., North Hollywood, Southern California, Arizona and Clark County, Nev.; Berlin Sales, Brookline Mass., New England.; Elmar Assoc., Atlanta, North and South Carolina, Georgia, Alabama, Mississippi, Tennessee; Professional Sales Group, Columbus, Ohio, West Virginia, Ohio, Western Pennsylvania, Boone, Kenton and Campbell Counties, Ky.; Resource Marketing Assoc., Minneapolis, Minnesota, North and South Dakota, Western Wisconsin.

Discos

Studio 54 Bows New Look Costing \$1/2 Mil

By ROBERT ROTH

NEW YORK—Studio 54 recently unveiled a mammoth redecoration encompassing virtually the entire club 1 1/2 years after its opening.

Co-owners Steve Rubell and Ian Schrager claim that \$500,000 was spent on the project in nine days of work.

Richard Long Associates, the original designers of the Studio's sound system, were called in to expand their previous creation.

Two amplifiers have been added to the original nine, bringing the total sound system power to 4,000 watts per channel to the main speaker system while a Crown D-60 amplifier feeds 30 watts per channel to the 24 JBL tweeters located throughout the dance floor.

Four Lavan extensions were added to the bass horns and two dbx "boom boxes" installed; one on sub-bass and one on regular bass. The bass response, Long says, is now down to a 20 Hz capability.

Long's firm custom manufactures equipment to suit the application and utilized two "Ultima" speakers, which it labels its "best" speaker, partly because of its frequency response rated at 25-30,000 Hz.

A third Thorens TD-125 turntable

supplements the two formerly in use, while the crossover is now the four-way electronic type, changed from the old two-way model.

"The system is capable of greater volume without distortion," claims Long, who adds that it puts out between 115 and 120 decibels of sound at the center of the dance floor.

The deejay booth is equipped with a custom designed sound pressure level meter to measure the sound level.

Jules Fisher and Paul Marantz, lighting designers for numerous Broadway stage productions, were commissioned to revamp the disco's illumination, while Tony Walton, set designer for "The Act" and Edward Gorey, set designer for "Dracula," collaborated on new backdrops.

The club's new lighting makes use of devices usually found in other environments.

Four General Electric landing lights normally fitted on Boeing 747 jets are mounted in the projection booth at the top of the theatre to provide a unique effect. With the dance floor darkened, the lights throw beams 100 feet down and swing in an arc. (Continued on page 65)



GETTIN' DOWN—The place may be Spartanburg, S.C., but the mood is definitely hip, New York style disco. Scene is the opening festivities at the new 17,000 square foot O'Sullivan's discotheque in Spartanburg. Club owner Jimmie Rodgers aims at bringing a touch of New York's disco excitement to this town.

Bit Of N.Y. At This Club In California

MERCED, Calif.—A new 11,000 square foot disco has opened its doors here, bringing a slice of Manhattan to this Northern California city.

Called Central Park Disco after New York's famous mid-city park, the interior of the club, which has a capacity of just under 1,000 is designed like a New York city street lined with real trees and a double decker bus which houses the deejay booth.

The two story club also features a soda bar and sidewalk-type cafes, according to Michael J. Lipomi, promotion director for the club.

The owner of the club, which was at one time a furniture store, is My Place, Inc. which includes principals Bob Campbell, Doug Campbell and Ed Steiger.

On the upstairs level, says Lipomi, is a lounge as well as a second dance floor. Also on that level is a record store called Park Avenue Records which will merchandise primarily disco product, to patrons.

The sound system features 24 speakers including four Cerwin-Vega "Earthquake" horns with the entire system capable of generating around 4,000 watts.

There are also 32,000 watts of lighting rounding out the nearly \$60,000 worth of equipment in the club.

The deejay booth incorporates new Technics SL150s with rosewood bases that eliminate acoustical and mechanical jarring.

Cover is \$3 on a weekday night, says Lipomi, with the charge \$5 on the weekends. Beer and wine are available to patrons.

Lipomi adds the club is drawing patrons from the San Francisco and Los Angeles areas as well as Central California.

An official opening night was held Thursday (28) featuring Gary and Gloria Poole, national disco dance champions.

Caprice Label Into Disco With Curry

NASHVILLE—Caprice Records makes its first foray into disco music with the inking of artist Clifford Curry.

Don Lewis, president of the local label, says plans are underway for an immediate disco-aimed release on the singer, produced by Joe Hunter and Roger LeBlanc.

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okos; Me and Myself, Ron-
nie Jones; Keep on Danc-
in', TC James; Movie
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net Manchester; dom—Do It,
Samba Soul; Four Play, Double
Exposure; Diana Ross; Backfire,
David Christie (2 new cuts); My
Claim to Fame, James Wells; 12"
imp—Visitors, Gino Soccio; Giv-
ing Up Giving In, Three Degrees
(red); Raes; dom—Shoot Me,
Tasha Thomas; You Stepped into
My Life, Melba Moore; Only You,
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National Disco Action Top 40

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This Week	Last Week	TITLE(S), ARTIST, LABEL
1	1	KEEP ON JUMPIN'-all cuts-Musique-Prelude (LP/12-inch)
2	2	INSTANT REPLAY-Dan Hartman-Blue Sky (12-inch)
3	4	BEAUTIFUL BEND-all cuts-Boris Midney-Marlin (TK) (LP)
4	10	MAC ARTHUR PARK SUITE-Donna Summer-Casablanca (LP)
5	3	YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)-Sylvester-Fantasy (12-inch)
6	5	VICTIM-Candi Staton-Warner Bros. (LP/12-inch)
7	8	I'M A MAN-Macho-Prelude (LP/12-inch)
8	7	STAR CRUISER-all cuts-Gregg Diamond-Marlin (TK) (LP)
9	6	SUPERSTAR/GO FOR THE MONEY-Bob McGilpin-Butterfly (12-inch) (Remix)
10	16	I LOVE THE NIGHTLIFE (DISCO ROUND)-Alicia Bridges-Polydor (LP/12-inch)
11	14	BURNIN'-Carol Douglas-Midsong (LP)
12	13	MR. DJ, YOU KNOW HOW TO MAKE ME DANCE-The Glass Family-JDC Records (LP)
13	9	THINK IT OVER/WARNING-DANGER/SOMEBODY SHOULD HAVE TOLD ME-Cissy Houston-Private Stock (LP/12-inch)
14	15	LET'S START THE DANCE-Bohannon-Mercury (12-inch)
15	11	HOT SHOT-Karen Young-West End (12-inch)
16	11	QUEEN OF THE NIGHT-all cuts-Loleatta Holloway-Gold Mind (LP)
17	26	KEEPING TIME-all cuts-Paul Jabara-Casablanca (LP)
18	12	#1 DEE JAY-Goody Goody-Atlantic (LP/12-inch)
19	22	STANDING IN THE SHADOWS OF LOVE/FIRE/THE LETTER-Deborah Washington-Ariola (LP/12-inch)
20	30	AIN'T THAT ENOUGH FOR YOU-John Davis & the Monster Orchestra-SAM (LP/12-inch)
21	31	BOOGIE OOGIE OOGIE-A Taste of Honey-Capitol (12-inch)
22	24	NO GOODBYES/YOU ARE, YOU ARE-Curtis Mayfield-Curtom (LP/12-inch)
23	23	NEED TO KNOW YOU BETTER-Finished Touch-Motown (LP/12-inch)
24	18	I DON'T KNOW WHAT I'D DO-Sweet Cream-Shadybrook (12-inch)
25	19	DOIN' THE BEST THAT I CAN-Bettye LaVette-West End (12-inch)
26	17	BOOGIE OOGIE OOGIE-A Taste of Honey-Capitol (12-inch)
27	29	NO GOODBYES/YOU ARE, YOU ARE-Curtis Mayfield-Curtom (LP/12-inch)
28	27	LAW & ORDER-Love Committee-Gold Mind (12-inch) (Remix)
29	28	LOVE WON'T BE DENIED-Len Boone-Chrysalis (12-inch)
30	-	YOUNGBLOOD (LIVIN' IN THE STREETS)-War-United Artists (LP/12-inch)
31	21	DANCING IN PARADISE/LOVE IN YOUR LIFE-El Coco-AVI (12-inch)
32	-	STAND UP-Atlantic Star-A&M (LP/12-inch)
33	33	PLATO'S RETREAT-Joe Thomas-TK (12-inch)
34	20	DO OR DIE/PRIDE/FAME-Grace Jones-Island (LP/12-inch)
35	37	JUNGLE DJ-Krikrokus-Polydor (Import) (LP)
36	-	OVER AND OVER-Charles Earland-Mercury (12-inch)
37	36	RHYTHM OF LIFE-Afro-Cuban Band-Arista (LP/12-inch)
38	38	KEEPING MY HEAD ABOVE WATER-Ted Taylor-MCA (LP/12-inch)
39	-	NEW YORK IS MY KIND OF TOWN/THE GREATEST SHOW ON EARTH-Metropolis-Salsoul (LP)
40	-	ANIKANA-O-Kongas-Salsoul (LP)

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

PITTSBURGH

- This Week
- KEEP ON JUMPIN'-all cuts-Musique-Prelude (LP/12-inch)
 - YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)-Sylvester-Fantasy (12-inch)
 - I'M A MAN-Macho-Prelude (LP/12-inch)
 - SUPERSTAR/GO FOR THE MONEY-Bob McGilpin-Butterfly (12-inch) (Remix)
 - MR. DJ, YOU KNOW HOW TO MAKE ME DANCE-The Glass Family-JDC Records (LP)
 - VICTIM-Candi Staton-Warner Bros. (LP/12-inch)
 - MAC ARTHUR PARK SUITE-Donna Summer-Casablanca (LP)
 - INSTANT REPLAY-Dan Hartman-Blue Sky (12-inch)
 - BEAUTIFUL BEND-all cuts-Boris Midney-Marlin (TK) (LP)
 - DOIN' THE BEST THAT I CAN-Bettye LaVette-West End (12-inch)
 - BURNIN'-Carol Douglas-Midsong (LP)
 - AIN'T THAT ENOUGH FOR YOU-John Davis & the Monster Orchestra-SAM (LP/12-inch)
 - THINK IT OVER/WARNING-DANGER/SOMEBODY SHOULD HAVE TOLD ME-Cissy Houston-Private Stock (LP/12-inch)
 - DANCING IN PARADISE/LOVE IN YOUR LIFE-El Coco-AVI (12-inch)
 - STANDING IN THE SHADOWS OF LOVE/FIRE/THE LETTER-Deborah Washington-Ariola (LP/12-inch)

SAN FRANCISCO

- This Week
- INSTANT REPLAY-Dan Hartman-Blue Sky (12-inch)
 - BEAUTIFUL BEND-all cuts-Boris Midney-Marlin (TK) (LP)
 - SUPERSTAR/GO FOR THE MONEY-Bob McGilpin-Butterfly (12-inch) (Remix)
 - YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)-Sylvester-Fantasy (12-inch)
 - MAC ARTHUR PARK SUITE-Donna Summer-Casablanca (LP)
 - STAR CRUISER-all cuts-Gregg Diamond-Marlin (TK) (LP)
 - I LOVE THE NIGHTLIFE (DISCO ROUND)-Alicia Bridges-Polydor (LP/12-inch)
 - I'M A MAN-Macho-Prelude (LP/12-inch)
 - BURNIN'-Carol Douglas-Midsong (LP)
 - VICTIM-Candi Staton-Warner Bros. (LP/12-inch)
 - BOOGIE FUND-Solar Flare-RCA (12-inch)
 - QUEEN OF THE NIGHT-all cuts-Loleatta Holloway-Gold Mind (LP)
 - KEEP ON JUMPIN'-all cuts-Musique-Prelude (LP/12-inch)
 - DANCING IN MY FEET-Laura Taylor-TK (12-inch)
 - MR. DJ, YOU KNOW HOW TO MAKE ME DANCE-The Glass Family-JDC Records (LP)

SEATTLE/PORTLAND

- This Week
- INSTANT REPLAY-Dan Hartman-Blue Sky (12-inch)
 - YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)-Sylvester-Fantasy (12-inch)
 - VICTIM-Candi Staton-Warner Bros. (LP/12-inch)
 - KEEP ON JUMPIN'-all cuts-Musique-Prelude (LP/12-inch)
 - MAC ARTHUR PARK SUITE-Donna Summer-Casablanca (LP)
 - SUPERSTAR/GO FOR THE MONEY-Bob McGilpin-Butterfly (12-inch) (Remix)
 - BEAUTIFUL BEND-all cuts-Boris Midney-Marlin (TK) (LP)
 - STAR CRUISER-all cuts-Gregg Diamond-Marlin (TK) (LP)
 - I'M A MAN-Macho-Prelude (LP/12-inch)
 - QUEEN OF THE NIGHT-all cuts-Loleatta Holloway-Gold Mind (LP)
 - THINK IT OVER/WARNING-DANGER/SOMEBODY SHOULD HAVE TOLD ME-Cissy Houston-Private Stock (LP/12-inch)
 - HOT SHOT-Karen Young-West End (12-inch)
 - I LOVE THE NIGHTLIFE (DISCO ROUND)-Alicia Bridges-Polydor (LP/12-inch)
 - BURNIN'-Carol Douglas-Midsong (LP)
 - BOOGIE OOGIE OOGIE-A Taste of Honey-Capitol (12-inch)

MONTREAL

- This Week
- #1 DEE JAY-Vince Montana Jr.-WEA (12-inch)
 - KEEP ON JUMPIN'-Musique-Quality (LP)
 - LOVE DISCO STYLE-Erotic Drum Band-Drive (LP)
 - THINK IT OVER-Cissy Houston-Quality (12-inch)
 - VICTIM-Candi Staton-WEA (LP)
 - MAKING LOVE IN PUBLIC PLACES-Love Symphony Orchestra-Quality (LP)
 - BOOGIE OOGIE OOGIE-A Taste of Honey-Capitol (12-inch)
 - HOT SHOT-Karen Young-London
 - I DON'T KNOW WHAT I'D DO-Sweet Cream-Shadybrook (12-inch)
 - SUPERSTAR-Bob McGilpin-RCA (12-inch)
 - QUEEN OF THE NIGHT-all cuts-Loleatta Holloway-RCA (LP)
 - PARIS CONNECTION-Alec Constandinos-RCA (LP)
 - LIVE AND MORE-Donna Summer-Polydor (LP)
 - RHYTHM OF LIFE-Afro-Cuban Band-Arista (LP)
 - THE WIZARD OF OZ-Meco-Quality (LP)

NEW ORLEANS

- This Week
- KEEP ON JUMPIN'-all cuts-Musique-Prelude (LP/12-inch)
 - I'M A MAN-Macho-Prelude (LP/12-inch)
 - BEAUTIFUL BEND-all cuts-Boris Midney-Marlin (TK) (LP)
 - INSTANT REPLAY-Dan Hartman-Blue Sky (12-inch)
 - VICTIM-Candi Staton-Warner Bros. (LP/12-inch)
 - MAC ARTHUR PARK SUITE-Donna Summer-Casablanca (LP)
 - MR. DJ, YOU KNOW HOW TO MAKE ME DANCE-The Glass Family-JDC Records (LP)
 - JUNGLE DJ-Krikrokus-Polydor (Import) (LP)
 - I LOVE THE NIGHTLIFE (DISCO ROUND)-Alicia Bridges-Polydor (LP/12-inch)
 - YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)-Sylvester-Fantasy (12-inch)
 - OVER AND OVER-Charles Earland-Mercury (12-inch)
 - YOUNGBLOOD (LIVIN' IN THE STREETS)-War-United Artists (LP/12-inch)
 - LOVE WON'T BE DENIED-Len Boone-Chrysalis (12-inch)
 - KEEPING TIME-Paul Jabara-Casablanca (LP)
 - #1 DEE JAY-Goody Goody-Atlantic (LP/12-inch)

NEW YORK

- This Week
- BEAUTIFUL BEND-all cuts-Boris Midney-Marlin (TK) (LP)
 - INSTANT REPLAY-Dan Hartman-Blue Sky (12-inch)
 - KEEP ON JUMPIN'-all cuts-Musique (LP/12-inch)
 - YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)-Sylvester-Fantasy (12-inch)
 - VICTIM-Candi Staton-Warner Bros. (LP/12-inch)
 - MAC ARTHUR PARK SUITE-Donna Summer-Casablanca (LP)
 - STAR CRUISER-all cuts-Gregg Diamond-Marlin (TK) (LP)
 - I'M A MAN-Macho-Prelude (LP/12-inch)
 - I LOVE THE NIGHTLIFE (DISCO ROUND)-Alicia Bridges-Polydor (LP/12-inch)
 - LET'S START THE DANCE-Bohannon-Mercury (12-inch)
 - THINK IT OVER/WARNING-DANGER/SOMEBODY SHOULD HAVE TOLD ME-Cissy Houston-Private Stock (LP/12-inch)
 - DANCING IN MY FEET-Laura Taylor-TK (12-inch)
 - AIN'T THAT ENOUGH FOR YOU-John Davis & the Monster Orchestra-SAM (LP/12-inch)
 - QUEEN OF THE NIGHT-all cuts-Loleatta Holloway-Gold Mind (LP)
 - MR. DJ, YOU KNOW HOW TO MAKE ME DANCE-The Glass Family-JDC Records

PHILADELPHIA

- This Week
- KEEP ON JUMPIN'-all cuts-Musique-Prelude (LP/12-inch)
 - INSTANT REPLAY-Dan Hartman-Blue Sky (12-inch)
 - SUPERSTAR/GO FOR THE MONEY-Bob McGilpin-Butterfly (12-inch) (Remix)
 - MAC ARTHUR PARK SUITE-Donna Summer-Casablanca (LP)
 - YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)-Sylvester-Fantasy (12-inch)
 - MR. DJ, YOU KNOW HOW TO MAKE ME DANCE-The Glass Family-JDC Records (LP)
 - STAR CRUISER-all cuts-Gregg Diamond-Marlin (TK) (LP)
 - #1 DEE JAY-Goody Goody-Atlantic (LP/12-inch)
 - VICTIM-Candi Staton-Warner Bros. (LP/12-inch)
 - LAW & ORDER-Love Committee-Gold Mind (12-inch) (Remix)
 - NEED TO KNOW YOU BETTER-Finished Touch-Motown (LP)
 - BEAUTIFUL BEND-all cuts-Boris Midney-Marlin (TK) (LP)
 - HOT SHOT-Karen Young-West End (12-inch)
 - I LOVE THE NIGHTLIFE (DISCO ROUND)-Alicia Bridges-Polydor (LP/12-inch)
 - AIN'T THAT ENOUGH FOR YOU-John Davis & the Monster Orchestra-SAM (LP/12-inch)

PHOENIX

- This Week
- SUPERSTAR/GO FOR THE MONEY-Bob McGilpin-Butterfly (12-inch) (Remix)
 - BEAUTIFUL BEND-all cuts-Boris Midney-Marlin (TK) (LP)
 - INSTANT REPLAY-Dan Hartman-Blue Sky (12-inch)
 - KEEP ON JUMPIN'-all cuts-Musique-Prelude (LP/12-inch)
 - NEED TO KNOW YOU BETTER-Finished Touch-Motown (LP/12-inch)
 - BURNIN'-Carol Douglas-Midsong (LP)
 - MR. DJ, YOU KNOW HOW TO MAKE ME DANCE-The Glass Family-JDC Records (LP)
 - STANDING IN THE SHADOWS OF LOVE/FIRE/THE LETTER-Deborah Washington-Ariola (LP/12-inch)
 - STAR CRUISER-all cuts-Gregg Diamond-Marlin (TK) (LP)
 - MAC ARTHUR PARK SUITE-Donna Summer-Casablanca (LP)
 - QUEEN OF THE NIGHT-all cuts-Loleatta Holloway-Gold Mind (LP)
 - KEEPING TIME-all cuts-Paul Jabara-Casablanca (LP)
 - I'M A MAN-Macho-Prelude (LP/12-inch)
 - NEW YORK IS MY KIND OF TOWN/THE GREATEST SHOW ON EARTH-Metropolis
 - DANCING IN PARADISE/LOVE IN YOUR LIFE-El Coco-AVI (12-inch)

DALLAS/HOUSTON

- This Week
- KEEP ON JUMPIN'-all cuts-Musique-Prelude (LP/12-inch)
 - BEAUTIFUL BEND-all cuts-Boris Midney-Marlin (TK) (LP)
 - INSTANT REPLAY-Dan Hartman-Blue Sky (12-inch)
 - YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)-Sylvester-Fantasy (12-inch)
 - MAC ARTHUR PARK SUITE-Donna Summer-Casablanca (LP)
 - I'M A MAN-Macho-Prelude (LP/12-inch)
 - VICTIM-Candi Staton-Warner Bros. (LP/12-inch)
 - LOVE WON'T BE DENIED-Len Boone-Chrysalis (12-inch)
 - STAR CRUISER-all cuts-Gregg Diamond-Marlin (TK) (LP)
 - HOT SHOT-Karen Young-West End (12-inch)
 - PLATO'S RETREAT-Joe Thomas-TK (12-inch)
 - BURNIN'-Carol Douglas-Midsong (LP)
 - YOUNGBLOOD (LIVIN' IN THE STREETS)-War-United Artists (LP/12-inch)
 - I DON'T KNOW WHAT I'D DO-Sweet Cream-Shadybrook (12-inch)
 - THINK IT OVER/WARNING-DANGER/SOMEBODY SHOULD HAVE TOLD ME-Cissy Houston-Private Stock (LP/12-inch)

DETROIT

- This Week
- STAR CRUISER-all cuts-Gregg Diamond-Marlin (TK) (LP)
 - VICTIM-Candi Staton-Warner Bros. (LP/12-inch)
 - BEAUTIFUL BEND-all cuts-Boris Midney-Marlin (TK) (LP)
 - BOOGIE FUND-Solar Flare-RCA (12-inch)
 - KEEP ON JUMPIN'-all cuts-Musique-Prelude (LP/12-inch)
 - INSTANT REPLAY-Dan Hartman-Blue Sky (12-inch)
 - QUEEN OF THE NIGHT-all cuts-Loleatta Holloway-Gold Mind (LP)
 - I LOVE THE NIGHTLIFE (DISCO ROUND)-Alicia Bridges-Polydor (LP/12-inch)
 - YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)-Sylvester-Fantasy (12-inch)
 - AIN'T THAT ENOUGH FOR YOU-John Davis & the Monster Orchestra-SAM (LP/12-inch)
 - MAC ARTHUR PARK SUITE-Donna Summer-Casablanca (LP)
 - DANCING IN MY FEET-Laura Taylor-TK (12-inch)
 - YOUNGBLOOD (LIVIN' IN THE STREETS)-War-United Artists (LP/12-inch)
 - THINK IT OVER/WARNING-DANGER/SOMEBODY SHOULD HAVE TOLD ME-Cissy Houston-Private Stock (LP/12-inch)
 - LET'S START THE DANCE-Bohannon-Mercury (12-inch)

LOS ANGELES

- This Week
- KEEP ON JUMPIN'-all cuts-Musique-Prelude (LP/12-inch)
 - INSTANT REPLAY-Dan Hartman-Blue Sky (12-inch)
 - YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)-Sylvester-Fantasy (12-inch)
 - MAC ARTHUR PARK SUITE-Donna Summer-Casablanca (LP)
 - BEAUTIFUL BEND-all cuts-Boris Midney-Marlin (TK) (LP)
 - VICTIM-Candi Staton-Warner Bros. (LP/12-inch)
 - I'M A MAN-Macho-Prelude (LP/12-inch)
 - I LOVE THE NIGHTLIFE (DISCO ROUND)-Alicia Bridges-Polydor (LP/12-inch)
 - SUPERSTAR/GO FOR THE MONEY-Bob McGilpin-Butterfly (12-inch) (Remix)
 - THINK IT OVER/WARNING-DANGER/SOMEBODY SHOULD HAVE TOLD ME-Cissy Houston-Private Stock (LP/12-inch)
 - MR. DJ, YOU KNOW HOW TO MAKE ME DANCE-The Glass Family-JDC Records (LP)
 - STAR CRUISER-all cuts-Gregg Diamond-Marlin (TK) (LP)
 - STANDING IN THE SHADOWS OF LOVE/FIRE/THE LETTER-Deborah Washington-Ariola (LP/12-inch)
 - BURNIN'-Carol Douglas-Midsong (LP)
 - STAND UP-Atlantic Star-A&M (LP/12-inch)

MIAMI

- This Week
- BEAUTIFUL BEND-all cuts-Boris Midney-Marlin (TK) (LP)
 - KEEP ON JUMPIN'-all cuts-Musique-Prelude (LP/12-inch)
 - YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)-Sylvester-Fantasy (12-inch)
 - MAC ARTHUR PARK SUITE-Donna Summer-Casablanca (LP)
 - STAR CRUISER-all cuts-Gregg Diamond-Marlin (TK) (LP)
 - INSTANT REPLAY-Dan Hartman-Blue Sky (12-inch)
 - I'M A MAN-Macho-Prelude (LP/12-inch)
 - VICTIM-Candi Staton-Warner Bros. (LP/12-inch)
 - KEEPING TIME-all cuts-Paul Jabara-Casablanca (LP)
 - #1 DEE JAY-Goody Goody-Atlantic (LP/12-inch)
 - BURNIN'-Carol Douglas-Midsong (LP)
 - MR. DJ, YOU KNOW HOW TO MAKE ME DANCE-The Glass Family-JDC Records (LP)
 - I LOVE THE NIGHTLIFE (DISCO ROUND)-Alicia Bridges-Polydor (LP/12-inch)
 - ANIKANA-O-Kongas-Salsoul (LP)
 - HOT SHOT-Karen Young-West End (12-inch)

ATLANTA

- This Week
- INSTANT REPLAY-Dan Hartman-Blue Sky (12-inch)
 - VICTIM-Candi Staton-Warner Bros. (LP/12-inch)
 - YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)-Sylvester-Fantasy (12-inch)
 - KEEP ON JUMPIN'-all cuts-Musique-Prelude (LP/12-inch)
 - MAC ARTHUR PARK SUITE-Donna Summer-Casablanca (LP)
 - SUPERSTAR/GO FOR THE MONEY-Bob McGilpin-Butterfly (12-inch) (Remix)
 - STAR CRUISER-all cuts-Gregg Diamond-Marlin (TK) (LP)
 - LET'S START THE DANCE-Bohannon-Mercury (12-inch)
 - BOOGIE OOGIE OOGIE-A Taste of Honey-Capitol (12-inch)
 - I DON'T KNOW WHAT I'D DO-Sweet Cream-Shadybrook (12-inch)
 - #1 DEE JAY-Goody Goody-Atlantic (LP/12-inch)
 - I LOVE THE NIGHTLIFE (DISCO ROUND)-Alicia Bridges-Polydor (LP/12-inch)
 - BEAUTIFUL BEND-all cuts-Boris Midney-Marlin (TK) (LP)
 - HOT SHOT-Karen Young-West End (12-inch)
 - DANCING IN MY FEET-Laura Taylor-TK (12-inch)

BALT./WASHINGTON

- This Week
- BEAUTIFUL BEND-all cuts-Boris Midney-Marlin (TK) (LP)
 - VICTIM-Candi Staton-Warner Bros. (LP/12-inch)
 - INSTANT REPLAY-Dan Hartman-Blue Sky (12-inch)
 - KEEP ON JUMPIN'-all cuts-Musique-Prelude (LP/12-inch)
 - STAR CRUISER-all cuts-Gregg Diamond-Marlin (TK) (LP)
 - THINK IT OVER/WARNING-DANGER/SOMEBODY SHOULD HAVE TOLD ME-Cissy Houston-Private Stock (LP/12-inch)
 - YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)-Sylvester-Fantasy (12-inch)
 - BURNIN'-Carol Douglas-Midsong (LP)
 - I'M A MAN-Macho-Prelude (LP/12-inch)
 - MAC ARTHUR PARK SUITE-Donna Summer-Casablanca (LP)
 - SUPERSTAR/GO FOR THE MONEY-Bob McGilpin-Butterfly (12-inch) (Remix)
 - I LOVE THE NIGHTLIFE (DISCO ROUND)-Alicia Bridges-Polydor (LP/12-inch)
 - HOT SHOT-Karen Young-West End (12-inch)
 - DANCING IN MY FEET-Laura Taylor-TK (12-inch)
 - KEEPIN' MY HEAD ABOVE WATER-Ted Taylor-MCA (LP/12-inch)

BOSTON

- This Week
- KEEP ON JUMPIN'-all cuts-Musique-Prelude (LP/12-inch)
 - INSTANT REPLAY-Dan Hartman-Blue Sky (12-inch)
 - VICTIM-Candi Staton-Warner Bros. (LP/12-inch)
 - YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)-Sylvester-Fantasy (12-inch)
 - BEAUTIFUL BEND-all cuts-Boris Midney-Marlin (TK) (LP)
 - I LOVE THE NIGHTLIFE (DISCO ROUND)-Alicia Bridges-Polydor (LP/12-inch)
 - NO GOODBYES/YOU ARE, YOU ARE-Curtis Mayfield-Curtom (LP/12-inch)
 - I'M A MAN-Macho-Prelude (LP/12-inch)
 - SUPERSTAR/GO FOR THE MONEY-Bob McGilpin-Butterfly (12-inch) (Remix)
 - MAC ARTHUR PARK SUITE-Donna Summer-Casablanca (LP)
 - STAR CRUISER-all cuts-Gregg Diamond-Marlin (TK) (LP)
 - LET'S START THE DANCE-Bohannon-Mercury (12-inch)
 - DANCING IN MY FEET-Laura Taylor-TK (12-inch)
 - PLATO'S RETREAT-Joe Thomas-TK (12-inch)
 - HOT SHOT-Karen Young-West End (12-inch)

CHICAGO

- This Week
- YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)-Sylvester-Fantasy (12-inch)
 - KEEP ON JUMPIN'-all cuts-Musique-Prelude (LP/12-inch)
 - INSTANT REPLAY-Dan Hartman-Blue Sky (12-inch)
 - BEAUTIFUL BEND-all cuts-Boris Midney-Marlin (TK) (LP)
 - MAC ARTHUR PARK SUITE-Donna Summer-Casablanca (LP)
 - BURNIN'-Carol Douglas-Midsong (LP)
 - I DON'T KNOW WHAT I'D DO-Sweet Cream-Shadybrook (12-inch)
 - KEEPING TIME-all cuts-Paul Jabara-Casablanca (LP)
 - I'M A MAN-Macho-Prelude (LP/12-inch)
 - SUPERSTAR/GO FOR THE MONEY-Bob McGilpin-Butterfly (12-inch)
 - HOT SHOT-Karen Young-West End (12-inch)
 - I LOVE THE NIGHTLIFE (DISCO ROUND)-Alicia Bridges-Polydor (LP/12-inch)
 - STAR CRUISER-all cuts-Gregg Diamond-Marlin (TK) (LP)
 - #1 DEE JAY-Goody Goody-Atlantic (LP/12-inch)
 - DANCING IN MY FEET-Laura Taylor-TK (12-inch)

March Disco Forum

• Continued from page 1

clude an in-depth probe of the independent disco record promotion firms.

As Wardlow explains, this session is especially significant in the light of the growing sophistication of the promotional aspects of the industry.

There will also be detailed sessions on the marketing of disco product. These will be designed for record labels not now involved with disco product.

Other early features of the agenda will include:

- Positioning in the marketplace: Teen discos versus the 25-35-year-old. Where is the greatest profit potential?

- Disco profitability: How to maximize it in a competitive marketplace.

- Computerized lighting systems: Are they worth the investment, or are they a waste of money?

Pocono Pool Moves To Philadelphia

NEW YORK—The 100-member Pocono Record Pool has shifted its base of operations from Dunmore, Pa., to Philadelphia "in an effort to faster and more effectively accomplish the goals of the organization," according to pool president, Frank Lembo.

According to Lembo, the more central location will permit pool administrators to work more closely with members, record companies, clubs, sound and lighting manufacturers, "and anyone sincerely interested in the development and promotion of the disco industry."

To celebrate the move, a grand opening party is planned. It will be held in conjunction with the pool's quarterly awards program set at Some Place Else Disco in Cherry Hill, N.J.

Preceding the party will be a general membership meeting with spinners from Philadelphia, Scranton, Allentown, Harrisburg and Paterson in attendance.

The disco promotion departments of several record companies, Casablanca, Westend, and Sam among them, will also be there.

A key topic of discussion at the meeting will be feedback, and according to Lembo, it will be stressed

that the opinion of all members is vital to the record which receive their statistics.

Also to be covered is the importance of careful listening and evaluation of records and the reaction of dancers to the product.

Florida Finds A 'Macho Man'

By SARA LANE

MIAMI—Torrential tropical rains over the Labor Day weekend forced the promoters of the California Club's "Macho Man" contest to move the event indoors, but failed to dampen the spirits of either the contestants or the audience.

More than 5,000 attended the disco jamboree of which the "Macho Man" contest was the featured attraction. Winner was Chaz Rice, 26, of Ft. Lauderdale.

Rice won an all-expense paid trip to Hollywood, plus a guest appearance on a syndicated television special, a screen test with Columbia Pictures, a date with a Hollywood starlet and an escorted limousine tour of the facilities of Columbia Pictures and Casablanca Records, sponsors of the contest.

Disco Mix

By BARRY LEDERER

momentum created by producers James R. Glaser and Peter Rugile.

Two imports picked up by Tom n' Jerry Records are now commercially available here. The David Christie LP, produced and arranged by the artist who also plays drums and keyboard, is titled "Rock Fire."

Five of the eight cuts are disco-oriented and should get good club reactions. The most refreshing aspect of this artist is the uptempo spirit created on all cuts. "Don't Stop Me I Like It" at 7:19 is high gear disco. Christie wails out, and has spicy female vocalists to back him.

The orchestration is lush and continually moving till it blends into the driving instrumental break of guitar, bongos and congas. "Come and Get It" at 6:17 is carefree, happy-go-lucky in feeling and contains gutsy bursts of vitality.

"Back Fire" is moderate in tempo. The other recommended cuts, "That's Why I Dance," and "It's The Real Thing," are both pleasant in feeling and spirit, though the latter gets somewhat repetitive. The album was mixed by Tom Moulton.

"On The Road Again," the title of Tom n' Jerry's Rocket LP was produced by Claude Lemoine. Moulton has mixed the title cut and "Space Rock," both of which are available on a 12-inch 33 1/3 r.p.m. disk. These two cuts are more disco-oriented than the others, which are heavier in electronic momentum and should find favor with those DJs whose clubs can handle this intense type of sound.

Patti Brooks has proven her versatility in her latest album from Casablanca Records. Smooth sailing is the key word as "Our Miss Brooks," the LP title, cushions each cut with her first-rate singing ability.

Grant Scholarships

LOS ANGELES—The Vikki Carr Scholarship Foundation has awarded its 1978 grants totalling \$3,825 to nine California students of Mexican-American descent. Since the foundation was established in 1970 it has issued 92 scholarships totalling more than \$100,000.

Top winner this year, selected from more than 800 entrants, is 17-year-old Carmen Jara of San Francisco. Applications for the 1979 awards will be available in January.

NEW YORK—Many disk jockeys are anticipating the release of Dan Hartman's new album, "Love Is A Natural," on Kirshner Records. Hartman, a former rock musician, plays many of the instruments on this LP which contains several disco cuts including one sizzling 14-minute medley titled "Countdown/This Is It."

First Choice's LP is due from the Goldmind label, distributed by Salsoul. Alan Dodd, the spinner at 12 West disco here in New York, is already receiving response from one of the two tunes, "Hold Your Horses," on his advance pressing copy. The excitement created by the test pressings is pushing the label into an early release of the product.

The "Sinner Man" cut from the new Sara Dash LP, mentioned in last week's column, was mixed by Tom Moulton.

A&M Records has two potential disco hits on 7-inch 45 r.p.m. records. The Bell and James single is called "Living It Up (Friday Night)." It was written and produced by Leroy Bell and Casey James, former writers for the O'Jays and LTD. The record part of an upcoming album shows promise with its midtempo, funky beat and tight male harmonies. Although running 3:20, interest in the group is such that a 12-inch longer version might be released shortly.

From A&M Canada come the Raes singing "A Little Lovin' (Keeps the Doctor Away)." This female group has a sound reminiscent of the Three Degrees.

The record contains a sweet melody and easy flowing vocalizations that thrive with a bouncy beat. John Luongo, of Boston's Night Fall Magazine, is remixing the record to an extended 12-inch version which hopefully will be released from Canada to this market.

Orbit Records, a local label based in Centerport, N.Y., is introducing Tasha Thomas and a new release, "Shoot Me (With Your Love)," in the metropolitan clubs.

The DJs should have little difficulty finding a place for this 12-inch on their turntable, for the 7:14 cut is laced with excitement throughout. Thomas' background includes work as backup singer for major r&b artists, as well as the Aunt Em role in the Broadway play "The Wiz."

On "Shoot Me," Thomas' sexy and enticing voice is interwoven with strong orchestration utilizing timpanes, drums and brass as part of a heavy bass guitar back beat.

The flip side is an instrumental version of the song with a fiery sax solo that intensifies the

Studio 54 Job

• Continued from page 63

Additionally, the number of spotlights has been doubled and extra multiple color chase boards added to the 85-foot high lighting grid.

A "mirror billboard" effect incorporates neon lights and about 20 rotating oval mirrors. Spotlights of different colors are reflected through varying patterns onto the dancers.

"Infinity" mirror effects are seen in many discos today but rarely in the size of the one at Studio 54. The glass panes rise 24 feet and are 44 feet wide. A distance of 18 feet separates them and dancers can boogie amidst the seemingly endless lights.

Eight air cannons are located in strategic places in the disco's ceiling and filled with foam rubber "Nerf" balls. At an appropriate moment, the deejay can activate the devices and shoot orange and yellow foam cubes onto the dancers.

Gorey and Walton have designed four backdrops depicting a variety of environments designed to complement different lighting.

In the physical plant, one wall has been replaced for the use of the backdrops, and 300 seats have been added to the balcony.

An additional bar is fitted adjacent to the dance floor with two new ones on the balcony and lounge. Several more banquettes and sofas provide more relaxing space on the dance floors and lounge.

Gorey has also been commissioned to design special sets for the disco's Halloween celebration.

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STRIKE KILLS 1ST WEEK

National Symphony Season Snafu

By BORIS WEINTRAUB

WASHINGTON—The first week of the National Symphony Orchestra's 1978-79 season was cancelled in the wake of the inability of the symphony and its union musicians to come to terms on a new contract.

The musicians, members of local 161-710 of the AFM, set up a picket line in front of the John F. Kennedy Center for the Performing Arts on Sunday (24), two days before the scheduled start of the new season.

In a startling and perhaps unprecedented occurrence, conductor and music director Mstislav Rostropovich walked the picket line with members of the orchestra. The great cellist, who has been stripped of his citizenship by the Soviet Union, said he was marching to demonstrate his solidarity with his musicians.

At the heart of the dispute is a

sudden shift by orchestra negotiators away from a three-year contract. Orchestra officials say they offered a one-year pact instead, because they are trying to get federal funds to help expand the orchestra and improve it so that it is considered among America's best.

Since they don't have such funding yet, they want only a one-year contract "to make certain necessary funds are raised."

In 1976-77, the last year for which figures are available, the symphony lost \$549,000. The estimated loss for last year is nearly \$1 million. A deficit of \$1.5 million is projected for next year if no federal funds are available, the symphony says.

Union negotiators say they were stunned by the management's shift in course to a one-year proposal. A

three-year contract was expected to replace the three-year pact that expired at the start of the season.

Management has offered a 10% salary increase and a 3% increase in fringe benefits. The minimum salary for an orchestra member now is \$20,800 a year.

In addition to the cancellation of the first week's symphony programs a scheduled performance by a quarter of the symphony's string musicians, playing with Rostropovich, also was called off, and a planned visit by the orchestra to Mexico City for a week of concerts has been thrown into doubt.

Negotiations, which halted for three days, resumed Tuesday (27) under the aegis of the Federal Mediation Service.

The last strike against the National Symphony took place in 1969, and interrupted plans for the start of that season. It lasted six weeks. In 1972, a contract negotiation agreement was reached only hours before a strike deadline that would have postponed the opening.

Classical Notes

Look for a new Argo Records spoken word production themed to the popular King Tut Treasures exhibition. An actor's portrayal of the child king and performances on ancient Egyptian instruments are heard in the set, while one peruses color photos of the artifacts in a deluxe booklet.

ALAN PENCHANSKY



FIRST CEREMONY—Karl Bohm receives the first copy of the new DG "live" recording of the Salzburg Festival production of "Don Giovanni" from Han Hirsch, head of classical a&r for Polydor International. The presentation was made just days prior to the conductor's 84th birthday.

REHEARSING IN LOS ANGELES

New U.S. Music Now Has Orchestra To Perform It

By DAVE DEXTER JR.

LOS ANGELES—Most Americans will not consider it classical music, but the 85 to 100 musicians who comprise The Orchestra in rehearsal here are adamant that the music they are performing unarguably is classical in scope.

Organized by Allyn Ferguson Jr. and Jack Elliott, The Orchestra will debut in early 1979 performing repertoire composed by strictly American musicians, most of them long identified with motion pictures and television.

"We will be making records," says Ferguson, who earned a Ph.D. and taught music at Stanford Univ. "Contracts are not yet signed, but it is no problem. Already we've had two offers.

"We also will tour, playing purely contemporary American music. Not pop tunes. Not Gershwin. Our book will be comprised of serious works by men like David "Laura" Raksin, Billy May, Jerry Fielding, Johnny Mandel, Dave Grusin, Greg McRitchie, Lynn Murray, Pat Williams and, of course, things Elliott and I are now composing," Ferguson notes.

He points to one of his own works, "Statements For Orchestra," which will feature Bill Watrous on solo trombone, Bud Shank's alto saxophone and, in one movement, passages scored for six saxophones. "It typifies what we are striving for," he says. "It's so purely American compositionally it is truly classical. An orchestra like this couldn't be organized in any other nation in the world."

Because Ferguson must spend most of the autumn in England scoring a motion picture, rehearsals of The Orchestra will be sporadic.

Ferguson and Elliott met many years ago when they were music students at Tanglewood, near Springfield, Mass. Both have worked as teachers. In recent years, both achieved prominence in Los Angeles studios working for tv and film factories.

Ferguson says management will be in the hands of Jerry Perenchio, associated with Norman Lear's tv activities, subscription tv and other entertainment operations in Los Angeles. "But we are not yet ready to consider firm bookings," he adds. "They must wait until we perfect the repertoire now being composed and until we woodshed the ensemble into the shape we want it to be."

Rehearsals are held at the TTG

Studios in Hollywood. Support from national music foundations is being sought. The basic idea behind The Orchestra is somewhat similar to what Stan Kenton attempted 30 years ago with his "Innovations" ensemble, a costly experiment which, despite records and touring, failed.

"We are aware of the pitfalls," says Ferguson, "but we are equally convinced that true American music is not restricted to jazz and country sounds. We are for real in being determined to create and perpetuate a new literature of contemporary U.S. music."

Philadelphia Musicians OK New Contract

By MAURIE ORODENKER

PHILADELPHIA—After marathon negotiations, during which it was reported the musicians accepted the terms by a mere seven-vote margin, 54-47, members of the Philadelphia Orchestra have accepted a new three-year contract that included improved wage and pension conditions.

The new pact was signed Sept. 19 and just 20 minutes before the season's first rehearsal was called by music director Eugene Ormandy. The new season opened Sept. 22 with the annual gala with Rudolf Serkin as piano soloist and Ormandy beginning his 43rd year as conductor of the Philadelphians.

The old contract, also a three-year affair, ended Aug. 26. While the new binder represented a \$140 raise, there was heavy opposition against it because of working conditions, particularly for touring and for having consecutive days off.

New contract calls for a raise of \$60 to boost the base pay to \$430 a week, up to \$510 the second year and \$560 in the third year of the contract.

Pension "fringes" were liberalized, allowing a player with 36 years' service to retire at \$13,500 a year; an eighth week of vacation was added after three years of service; and changes were made in per diem payment during tours, health insurance, life insurance, the dental plan and pay schedules for musicians

(Continued on page 78)

Pianist Martins Playing Again

NEW YORK—More than 2,000 tickets at \$1 each were sold for the comeback recital of pianist Joao Carlos Martins at Carnegie Hall last Sunday (24).

But manager Jay K. Hoffman views the additional \$8,000 it cost to mount the concert well spent, a form of pump priming to rekindle interest in the 37-year old artist whose career was abruptly halted in 1969 after an arm injury in a soccer game.

Three more recitals are now to be presented here by Martins next

spring at regular prices, says Hoffman.

Martins had recorded in the past for Connoisseur Society and RCA Records. His version of Bach's "Well-Tempered Klavier" on the former label won considerable attention and was a featured direct-mail offering by the Book of the Month Club.

Martins, who began rehabilitation exercises shortly after the accident, was able to resume serious practice only a year ago.

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Country

SESAC Arm In Nashville Expands With Pop Division

• Continued from page 3

working to put the songs on the charts and have hits in all areas, not just country and gospel," says Black. "We've tripled the number of writers and publishers over the past four years."

New SESAC thrusts also include disco, jazz and soul. Don Love, former personal manager of James Brown, is another SESAC acquisition on the national level. He has been named director of black music.

While initiating a Nashville pop movement and maintaining the gospel operation, SESAC plans to increase its country market action under McCuen's direction.

A deal is being finalized for a Willie Nelson publishing company. Tri-Chappell, with Charlie Black as a writer, has become active. And Tree International plans to open a SESAC country branch.

Heading for its 13th annual Nashville awards ceremony, Oct. 19, SESAC has claimed one of the top country songs—"Heaven's Just A Sin Away" by the Kendalls. The song has already won a Grammy and has been nominated for CMA single of the year.

Peggy Forman has penned a No. 1 song, out of Hello Darlin' Music, for Loretta Lynn—"Out Of My Head And Back In My Bed." Ronnie McDowell's "The King Is Gone" reached platinum status and paved the way for further chart success with "I Love You, I Love You, I Love You."

Bolstering McCuen and Black in the Nashville office are Sheila Tybur, administrative assistant, and Allison Brockman, secretary.

SESAC established a Nashville office in 1964, headed by Roy

Drusky. Joe Talbot and Bob Thompson directed the SESAC Nashville activities before McCuen.

MCA Nashville Parley Success, Says Crutchfield

NASHVILLE—MCA Music executives gathered in Nashville Sept. 11-13 for the company's first Nashville-hosted national staff meeting.

Tagged "highly successful" by Jerry Crutchfield, vice president in charge of MCA Music's Nashville operations, the three-day conference marked the first meetings since MCA recently expanded its national staff.

In attendance were Sal Chiantia, president of MCA Music and former president of the National Music Publishers Assn.; Mark Koren, vice president of creative services, New York; Warren Brown, vice president in charge of Los Angeles operations; and their respective staffs.

At the meetings, Chiantia officially announced the appointment of Leeds Levy as his administrative assistant and vice president of MCA Music.

Highlights of the Nashville conference included a company-sponsored barbecue and songwriter's showcase. Featured on the showcase were MCA writers Dave Loggins, Jan Crutchfield, Gerry House, Deborah Allen, Diane Pfeifer, Pam Miller, Owen Davis, Mary Fielder and Nashville staffer Ted Barton.

As a result of these meetings, Crutchfield says, "new and exciting dimensions were developed regarding the overall professional activities of MCA Music."

Ray Price Playing Reno For 1st Time

NASHVILLE—Ray Price opened his new show at John Ascuaga's Nugget in Sparks, Nev. Thursday-Sunday (7-10), marking his first appearance in the Reno area.

His performance featured new material as well as selections from his 10 gold records, including "Release Me," "City Lights," "Heartaches By The Numbers" and "Danny Boy."

Managed exclusively by the Tulsa-based Jim Halsey Co.; Price is on the western swing of a 15-state tour.



STATLER BOULEVARD—Harold Reid, center, of the Statler Brothers waves a street sign proclaiming the inner loop area of the group's home town, Staunton, Va., as Statler Blvd. Mayor Kivlighan, left, made the presentation highlighting the ninth annual Happy Birthday USA celebration, hosted by the Mercury Records group, that assists in raising funds for several local charities.

Statler Brothers Tour Hits \$1 Mil

NASHVILLE—The Statler Brothers have just completed one of their most successful country music tours in history with a reported gross of more than \$1,152,000.

The Mercury recording artists, along with special guest, ABC recording act Barbara Mandrell, drew more than 202,000 in attendance in 32 concert appearances ending in the first half of 1978 and established building records in Augusta, Ga.; Charleston, S.C.; Louisville, Ky.; Wichita Falls, Tex.; Madison, Wis.; Minneapolis, Minn.; Roanoke, Va.; Charlotte, N.C., and Evansville, Ind.

Following its concert tour, the group launched a tour of fairs and theme parks which has included, to date, 10 straight sellouts.

In Springfield, Mo., and Des Moines, Iowa, reported crowds of 85,000 and 90,000 appeared, with the Des Moines gross exceeding that of other country and rock acts.

In Wichita Falls, the group drew the largest crowd the fair had seen in 51 years. In Milledgeville, Iowa, they pulled the largest number ever to attend a fair, and in Monticello, Iowa, the largest crowd ever reported.

Future tour dates loom equally successful. In Green Bay Wis., for a Friday (15) appearance, they sold more than 50% of the house in one day. At the Marion, Ill. Corn Festival, the Statlers sold out in one day, and in Lincoln, Neb., they are leading ticket sales of all other acts by two to one.

Nominate 7 DJs For Fame Kudos

NASHVILLE—Oct. 19 has been set as the date for the fourth annual Country Music Disk Jockey Hall of Fame presentation.

Slated for the Hyatt Regency/Nashville, the event will be held in conjunction with the annual banquet of the Federation of International Country Air Personalities.

Nominees are chosen by secret ballot of the organization's board of directors. Those selected as nominees in the posthumous category are Grady Cole, Pappy Hal Horton and Texas Bill Strength. Nominees in the living category are Cliffie Stone, Biff Collie, T. Tommy Cutrer and Paul Kallinger.

Past award winners include Eddie Hill, Grant Turner, Joe Allison, Hugh Cherry, Randy Blake, Lowell Blanchard and Nelson King.

Colorado Music Foundation Fights Muscular Dystrophy

NASHVILLE—The Country Music Foundation of Colorado has moved into high gear with several major projects underway.

The Denver-based organization held a fund-raising show in conjunction with the Muscular Dystrophy Assn. Sunday (3).

The 12-hour show, running from noon to midnight, was held at the Continental Denver Motel. Patty Gallagher served as talent coordinator; emcees were under the direction of Jim Peters.

The Muscular Dystrophy Assn.

DJs Appreciated

NASHVILLE—Bonnie Nelson will stage her first "Deejay Appreciation Night" at the Hyatt Regency/Nashville, Oct. 20. Held during country music week activities, the event features performances by Nelson, Charlie McCoy, Stonewall Jackson, David Rogers, Dotsy, and Susan and Randy O'Dandy. Some 400 deejays are scheduled to attend the event co-hosted by Charlie Douglas of WWL-AM, New Orleans, and Bill Max, WBAT-AM, Ft. Worth.

printed Country Music Foundation T-shirts with the slogan, "Put Your Heart In Country Music—We Support Jerry's Kids," a reference to the Muscular Dystrophy drive headed by Jerry Lewis.

Preparing for the show and other matters, the Country Music Foundation held a meeting Monday (28) at the Continental Denver.

Meanwhile, the organization has set its annual out-of-state meeting for Oct. 27-28 in Casper, Wyo. Helen Ullery will be in charge of promotions for the event timed to coordinate with Country Music Month.

"The purpose of the Wyoming affair is to get an insight into the Wyoming country music scene by bringing together all members of the industry," comments Gladys Hart, president of the Colorado Country Music Foundation.

The headquarters for the meeting will be the Ramada Inn of Casper.

In other activities, Mark Springer coordinated shows under the group's banner in Longmont, Colo., Friday and Saturday (1-2), while Dick Woods is producing a similar show in cooperation with the Volunteer Firefighters of Thornton, Colo.

FROM THE WHITE HOUSE

President Lauds CMA

NASHVILLE — President Jimmy Carter has commended the Country Music Assn. for its efforts in establishing October as national Country Music Month.

Carter's congratulatory statement, sent from the White House to the CMA in Nashville, emphasized country music's natural affiliation with the American people as a whole, reflecting that "As modern American society becomes more and more hectic and complex, there is a desire in all of us to return to the simple things in life."

Expanding upon this theme, the President said, "This perhaps in part explains the growing popularity—even in our busiest metropolitan areas—of country music. And designated as 'Country Music Month,' October invites us all to return, at least vicariously, to the hills and farms of America and to retrace the everyday emotions and experiences of country life.

"Country music is part of the

soul and conscience of our democracy. It unfolds the inherent goodness of our people and of our way of life. It captures our indomitable spirit and pulsates with the sorrows, joys and unflinching perseverance of ordinary men and women who sustain our national vitality and strength."

Concluding, Carter stated, "I welcome the opportunity to applaud the Country Music Assn. on its sponsorship of this annual observance and I encourage more Americans to share in the enjoyment and cultural enrichment that country music can bring."

CMA executive director Jo Walker says the CMA was "extremely pleased" with Carter's interest in country music, adding, "The President's background enables him to know firsthand how country music can be a part of one's life. Like so many Americans, he grew up with country music and retains those strong ties with heartland America."

R&B Label To Country

By KIP KIRBY

NASHVILLE—How does a record label best known for its r&b product end up in the country market, signing a tv star in the process?

Almost by accident, according to Spring Records vice president Roy Rifkind. It all started when the label, whose other acts include Millie Jackson, Joe Simon and the Fatback Band, released a single called "Hello, This Is Joannie" in May on new artist Paul Evans with plans to promote the record on pop stations around the country. Instead, the record charted country (reaching No. 57 on the Billboard Hot Country Singles chart in a nine-week period) and Spring had to re-focus its promotional strategy.

"We'd never had any experience in the country market," said Rifkind, "but when we put our promotion people to work on the record, we found that promoting a country record is basically no different from promoting an r&b record. So we're trying it again."

Spring has announced the signing of longtime tv entertainer Mike Douglas, who scored big a few years back with "The Men In My Little Girl's Life." Douglas' first single, a narrative ballad titled "Alone at the End of A Rainbow," was written by Alan Bernstein and Ritchie Adams and produced by Joel Diamond, the team responsible for Engelbert Humperdinck's "After the Lovin'." Douglas will debut the song on the season premiere of his new CBS television show Monday (2).

According to Rifkind, the label is planning a concentrated marketing campaign on Douglas' release designed to penetrate both pop and country markets.

This has been Spring Records' top sales year to date. Millie Jackson's "Feelin' Bitchy" album turned platinum, and her latest LP, "Get It Out 'Cha System" recently went gold. "Fired Up 'N Kickin'," the Fatback Band's current album, has reached a top 20 position on the Billboard Soul album chart and is approaching gold.

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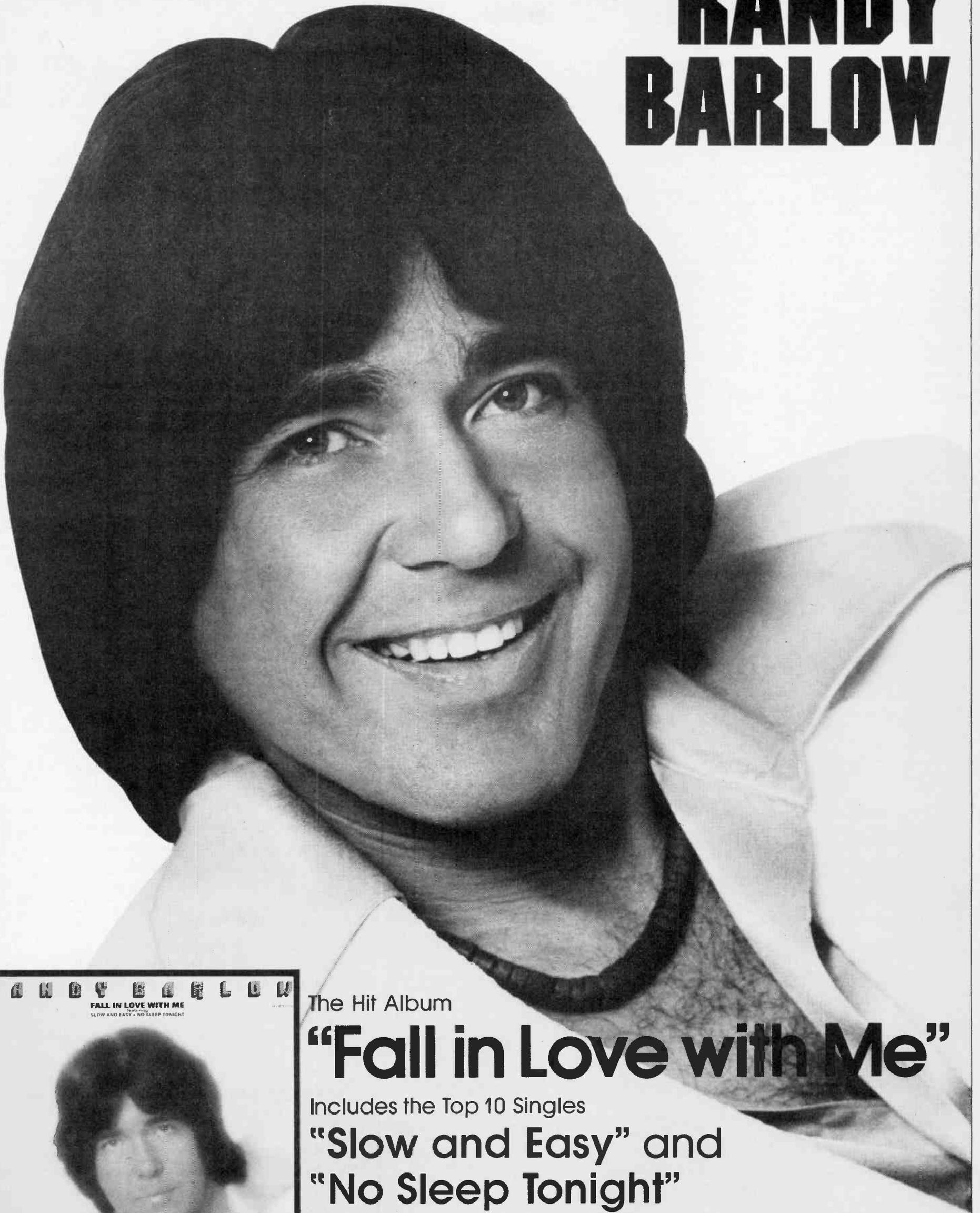
Billboard

Hot Country Singles

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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))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))		
1	8	8	HEARTBREAKER —Dolly Parton (D. Wolfert, C. Sager), RCA 11296 (Songs Of Manhattan Island/Unichappell/Begonia, BMI)	35	4	11	I'VE ALWAYS BEEN CRAZY —Waylon Jennings (W. Jennings), RCA 11344 (Waylon Jennings, BMI)	68	78	2	WHAT CHA DOIN' AFTER MIDNIGHT —Helen Cornelius (B. Mevis, M. Garvin), RCA 11375 (ABC/Dunhill, BMI)	69	62	14	LET'S SHAKE HANDS AND COME OUT LOVIN' —Kenny O'Dell (K. O'Dell), Capricorn 0301 (Phonodisc) (Hungry Mountain, BMI)		
2	9	2	IT'S BEEN A GREAT AFTERNOON/ LOVE ME WHEN YOU CAN —Merle Haggard (M. Haggard/M. Haggard), MCA 40936 (Shadetree, BMI/Shadetree, BMI)	36	39	5	WHEN A WOMAN CRIES —David Rogers (B. Duke, S. Lyons), Republic 029 (Door Knob, BMI/Kenwall, ASCAP)	70	68	15	RAKE AND RAMBLIN' MAN —Don Williams (B. McDill), ABC 12373 (Hall-Clement, BMI)	71	81	3	SECRETLY —Jimmie Rodgers (Hoffman, Manning, Markwell), Scrimshaw 1318 (Planetary, ASCAP)		
3	10	3	WHO AM I TO SAY —Statler Brothers (K. Reid), Mercury 55037 (Cowboy, BMI)	37	45	4	HUBBA HUBBA —Billy "Crash" Craddock (L. Martine, Jr.), Capitol 4624 (Ray Stevens, BMI)	72	65	16	OLD FLAMES (Can't Hold A Candle To You) —Joe Sun (P. Sebert, H. Moffatt), Ovation 1107 (Belinda, BMI)	73	73	4	THE LITTLE MAN'S GOT THE BIGGEST SMILE IN TOWN —Arthur Blanch (J. Styner, P. Jordan), MC 5015 (Caseyem, BMI)		
4	9	5	TEAR TIME —Dave And Sugar (J. Crutchfield), RCA 11322 (Forrest Hills, BMI)	38	58	2	FADIN' IN, FADIN' OUT —Tommy Overstreet (B. Braddock, S. Throckmorton), ABC 12408, (Tree, BMI)	74	NEW ENTRY	NEW ENTRY	JULIET AND ROMEO —Ronnie Sessions (T. Krekel), MCA 40952 (Combine, BMI)	75	NEW ENTRY	NEW ENTRY	THIS IS A HOLDUP —Ronnie McDowell (D. Wence, B. Wence), Scorpion 560 (Cristy Lane, ASCAP)		
5	6	9	LET'S TAKE THE LONG WAY AROUND THE WORLD —Ronnie Milsap (A. Jordan, N. Martin), RCA 11369 (Chess, ASCAP/Pi-Gem, BMI)	39	43	6	LOVIN' YOU OFF MY MIND —Cates Sisters (D. Lewis), Caprice 2051 (Sound Corp., ASCAP)	76	NEW ENTRY	NEW ENTRY	OH, SUCH A STRANGER/I LOVE YOU BECAUSE —Don Gibson (D. Gibson/L. Payne), ABC/Hickory 54036 (Acuff-Rose, BMI/Fred Rose, BMI)	77	NEW ENTRY	NEW ENTRY	SOMEDAY YOU WILL —John Wesley Ryles (J. Foster, B. Rice), ABC 12410 (Hall-Clement, BMI)		
6	11	8	IF THE WORLD RAN OUT OF LOVE TONIGHT —Jim Ed Brown/Helen Cornelius (B. Mevis, M. Garin, S. Wilson, K. Wilson), RCA 11304 (ABC/Dunhill, BMI/American Broadcasting, ASCAP)	40	18	10	EASY FROM NOW ON —Emmylou Harris (S. Clark, C. Carter), Warner Bros. 8623 (Song Of Cash, ASCAP)	78	NEW ENTRY	NEW ENTRY	KISS AWAY —Jody Miller (B. Sherrill, G. Sutton), Epic 8-50612 (Al Gallico/Wren, BMI)	79	83	3	STRAWBERRY FIELDS FOREVER —Terri Hollowell (Lennon, McCartney), Con Brio 139 (Maclen, BMI)		
7	15	6	ANYONE WHO ISN'T ME TONIGHT —Kenny Rogers & Dottie West (C. Kelley, J. Didier), United Artists 1234 (Bobby Goldsboro, ASCAP)	41	41	6	BACK IN THE U.S.A. —Linda Ronstadt (C. Berry), Asylum 45519 (Arc, BMI)	80	82	5	I OWE IT ALL TO YOU —Jerry Abbott (J. Abbott), Churchill 7715 (Valence/Churchill, BMI)	81	NEW ENTRY	NEW ENTRY	MY SIDE OF TOWN —Billy Larkin (B. Morrison, D. Hupp), Mercury 55040 (Music City, ASCAP)		
8	11	6	CRYIN' AGAIN —Oak Ridge Boys (R. Van Hoy, D. Cook), ABC 12397 (Tree/Cross Keys, BMI)	42	49	6	LAST NIGHT, EV'RY NIGHT —Reba McEntire (B. Morrison, J. Zerface, B. Zerface), Mercury 55036 (Phonogram) (Combine, BMI/Music City, ASCAP)	82	NEW ENTRY	NEW ENTRY	SAVE THE LAST DANCE FOR ME —Ron Shaw (Pomus, Shuman), Pacific Challenger 1631 (Rumbalero Progressive, BMI)	83	93	2	SHARE YOUR LOVE TONIGHT —Ann J. Morton (J. Foster, B. Rice), Prairie Dust 7627 (NSD) (April, ASCAP)		
9	10	11	HERE COMES THE HURT AGAIN —Mickey Gilley (J. Foster, B. Rice), Epic 8-50580 (Jack & Bill, ASCAP)	43	47	6	LAST LOVE OF MY LIFE —Lynn Anderson (J. Christopher, P. Bunch), Columbia 3-10809 (Easy Nine/Baby Chick, BMI)	84	NEW ENTRY	NEW ENTRY	SHARING THE NIGHT TOGETHER —Dr. Hook (E. Struzick, A. Aldridge), Capitol 4621 (Music Mill, ASCAP/Alan Cartee, BMI)	85	85	4	THE PRICE OF BORROWED LOVE IS JUST TOO HIGH —Charlotte Hult (S. Johnson), Compass 0020 (Play Pub, ASCAP)		
10	12	9	NO SLEEP TONIGHT —Randy Barlow (R. Barlow, F. Kelly), Republic 024 (Frebar, BMI)	44	46	7	STAY WITH ME —Nick Noble (N. Noble, L. Douglas), Churchill 7713 (United Artists/Zoobe, ASCAP)	86	87	2	IF THAT'S NOT LOVING YOU (You Can't Say I Didn't Try) —Ruby Falls (Falls, Riss, Rainsford), 50 States 63 (NSD) (Amberways, ASCAP/Blue Max, BMI)	87	92	2	TURN ON THE BRIGHT LIGHTS —Lenny Gault (Ray Pennington), MRC 1020 (NSD) (Almarie, BMI)		
11	14	5	AIN'T NO CALIFORNIA —Mel Tillis (S. Whipple), MCA 40946 (Tree, BMI)	45	53	5	GONE GIRL —Johnny Cash (J. Clement), Columbia 3-10817 (Jack, BMI)	88	NEW ENTRY	NEW ENTRY	I'M A WOMAN IN LOVE —LaWanda Lindsey (T. Skinner/J. Wallace), Mercury 55041 (Hall-Clement, BMI)	89	NEW ENTRY	NEW ENTRY	THE MAN THAT TURNED MY MAMA ON —Ed Bruce (E. Bruce), Epic 8-50613 (Tree, BMI)		
12	22	5	SLEEPING SINGLE IN A DOUBLE BED —Barbara Mandrell (K. Fleming, D. Morgan), ABC 12403 (Pi-Gem, BMI)	46	6	13	WOMANHOOD —Tammy Wynette (B. Braddock), Epic 8-50574 (Tree, BMI)	90	NEW ENTRY	NEW ENTRY	DON'T YOU FEEL IT NOW —Betty Martin (R. Neims), Door Knob 8-071 (WIG) (Door Knob, BMI)	91	97	2	SO GOOD —Jewel Blanch (B. Morrison), RCA 11329 (Music City, ASCAP)		
13	20	7	ONE SIDED CONVERSATION —Gene Watson (J. Allen), Capitol 4616 (Joe Allen, BMI)	47	48	5	IF THIS IS JUST A GAME —David Allan Coe (D. Coe), Columbia 3-10816 (Warner-Tamerlane, BMI)	92	86	3	TASTE OF LOVE —Jenny Lynn (D. Heavener), Colonial 102 (Superior) (K.Sol/ISP, ASCAP)	93	84	4	ALL I WANT TO DO IN LIFE —Jack Clement (A. Reynolds, S. Theoret), Elektra 45518 (Good, ASCAP/Aunt Polly's, BMI)		
14	23	5	LITTLE THINGS MEAN A LOT —Margo Smith (C. Stutz, E. Lindeman), Warner Bros. 8653 (Leo Feist, ASCAP)	48	52	5	DEVOTED TO YOU —Carly Simon (B. Bryant), Elektra 45506 (House Of Bryant, BMI)	94	NEW ENTRY	NEW ENTRY	SOMETHING TO BELIEVE IN —Don Drumm (B. Milsap), Churchill 7717 (Ironside, ASCAP)	95	63	10	LOVE, LOVE, LOVE/CHAPEL OF LOVE —Sandy Posey (T. McCrae, S. Wyche, D. Sunny/P. Spector, J. Barry, E. Greenwich), Warner Bros. 8610 (Unichappell, BMI/Trio/Mother Bertha, BMI)		
15	16	9	I FOUGHT THE LAW —Hank Williams Jr. (S. Curtis), Warner/Curb 8641 (Acuff-Rose, BMI)	49	26	10	THE FEELING'S SO RIGHT TONIGHT —Don King (D. King, J. Walker), Con Brio 137 (Wiljex, ASCAP)	96	60	12	CARIBBEAN —Sonny James (M. Torack), Columbia 3-10764 (Belinda/Elvis Presley, BMI)	97	NEW ENTRY	NEW ENTRY	RAMBLIN' ROSE —Hank Snow (N. Sherman, J. Sherman), RCA 11377 (Sweco, BMI)		
16	17	9	57 CHEVROLET —Billie Jo Spears (R. Bowling), United Artists 1229 (ATV, BMI)	50	30	9	FAIR AND TENDER LADIES —Charlie McCoy (M. Carter), Monument 45-258 (Phonogram) (Acuff-Rose, BMI)	98	100	2	HEAVEN IS BEING GOOD TO ME —Dick Moebakken (Bednarchuk, Jensen), ASI 1016 (Tektra, BMI)	99	70	20	ROSE COLORED GLASSES —John Conlee (J. Conlee, G. Baber), ABC 12356 (House Of Gold/Pommard, BMI)		
17	19	7	ANOTHER GOODBYE —Donna Fargo (C. Weil, S. English), Warner Bros. 8643 (ATV/Mann & Weil/Frascotti, BMI)	51	44	11	WITH LOVE —Rex Allen Jr. (R. Allen Jr.), Warner Bros. 8608 (Boxer, BMI)	100	90	4	A LOSER'S JUST A LEARNER —Roger Bowling (R. Bowling, S. Tutise), Louisiana Hayride 784 (WIG) (ATV, BMI/Weilbeck, ASCAP)						
18	24	9	WHAT TIME DO YOU HAVE TO BE BACK TO HEAVEN —Razzy Bailey (S. Pippin, J. Slate), RCA 11338 (House Of Gold, BMI)	52	36	9	BE YOUR OWN BEST FRIEND —Ray Stevens (R. Stevens), Warner Bros. 8603 (Ray Stevens, BMI)										
19	33	3	SWEET DESIRE/OLD FASHIONED LOVE —The Kendalls (J. Kendall/M. Martin, M. Johnson), Ovation 1112 (Terrace, ASCAP/Dawnbreaker, BMI)	53	51	13	IF YOU GOT TEN MINUTES (Let's Fall In Love) —Joe Stampley (M. Dukes, J. Penrod), Epic 8-50575 (Galleon, ASCAP)										
20	21	9	SWEET FANTASY —Bobby Borchers (R. Bourke), Epic 8-50585 (Chappell, ASCAP)	54	50	7	UNTIL THE NEXT TIME —Billy Parker (D. Solomon), SCR 160 (Paukie, BMI)										
21	25	8	TOE TO TOE —Freddie Hart (J. Fuller), Capitol 4609 (Blackwood/Fullness, BMI)	55	54	12	HOPELESSLY DEVOTED TO YOU —Olivia Newton-John (Not Available), RSO 903 (Stigwood/Unichappell/John Farrar/Ensign, BMI)										
22	28	4	WHAT HAVE YOU GOT TO LOSE —Tom T. Hall (T. Hall), RCA 11376 (Hallnote, BMI)	56	55	13	HELLO MEXICO (And Adios Baby To You) —Johnny Duncan (B. Sherrill, S. Davis, G. Sutton), Columbia 3-10783 (Algee/Flagship, BMI)										
23	27	7	DANGER HEARTBREAK AHEAD —Zella Lehr (D. Allen, D. Cook), RCA 11359 (Duchess/Tree/Posey, BMI)	57	77	3	CAN YOU FOOL —Glen Campbell (M. Smotherman), Capitol 4584 (Royal Oak/Windstar, ASCAP)										
24	31	6	TWO HEARTS TANGLED IN LOVE —Kenny Dale (W. Wimberly), Capitol 4619 (Publicare, ASCAP)	58	56	10	I WANT TO BE IN LOVE —Jacky Ward (L. Martine, Jr.), Mercury 55038 (Ray Stevens, BMI)										
25	35	3	DAYLIGHT —T.G. Shepard (R. Jones, M. Kasser), Warner/Curb 8678 (Blue Lake, BMI/Terrace, ASCAP)	59	57	13	BOOGIE GRASS BAND —Conway Twitty (R. Reno), MCA 40929 (Bucksnot, BMI)										
26	38	2	I JUST WANT TO LOVE YOU —Eddie Rabbitt (E. Rabbitt, E. Stevens, D. Malloy), Elektra 45531, (Briarpatch/DeeDee, BMI)	60	NEW ENTRY	NEW ENTRY	ON MY KNEES —Charlie Rich with Janie Fricke (C. Rich), Epic 8-50616 (Hi Lo, BMI)										
27	29	8	BORDERTOWN WOMAN —Mel McDaniel (M. Barnes), Capitol 4597 (Screen Gems-EMI, BMI)	61	59	13	BLUE SKIES —Willie Nelson (I. Berlin), Columbia 3-10784 (Irving Berlin, ASCAP)										
28	32	8	NIGHTS ARE FOREVER WITHOUT YOU —Buck Owens (P. McGee), Warner Bros. 8614 (Dawnbreaker, BMI)	62	74	4	I WISH YOU COULD HAVE TURNED MY HEAD (And Left My Heart Alone) —Sonny Throckmorton (S. Throckmorton), Mercury 55039 (Tree, BMI)										
29	37	4	TWO LONELY PEOPLE —Moe Bandy (T. Benjamin, E. Penney), Columbia 3-10820 (Milene, ASCAP)	63	NEW ENTRY	NEW ENTRY	BREAK MY MIND —Vern Gosdin (J. Loudermilk), Elektra 45532 (Acuff-Rose, BMI)										
30	34	6	THINGS I'D DO FOR YOU —Mundo Earwood (M. Earwood), GMC 104 (Music West Of The Pecos, BMI)	64	75	2	WHAT'S THE NAME OF THAT SONG —Glenn Barber (G. Barber, B. Barber), Century 21 100, (Glenn TO Glenn, BMI/Merilark, ASCAP)										
31	40	4	THAT'S WHAT YOU DO TO ME —Charly McClain (B. Morrison, J. MacRae), Epic 8-50598 (Music City, ASCAP)	65	61	13	THREE TIMES A LADY —Nate Harvell (L. Richie), Republic 025 (Jobete/Commodore, ASCAP)										
32	13	9	DO IT AGAIN TONIGHT —Larry Gatlin (L. Gatlin), Monument 45-259 (Generation, BMI)	66	NEW ENTRY	NEW ENTRY	YOU'VE STILL GOT A PLACE IN MY HEART —Con Hunley (L. Payne), Warner Bros. 8671 (Fred Rose, BMI)										
33	42	4	HANDCUFFED TO A HEARTACHE —Mary K. Miller (J. Rushing, B. David), Inergi 310 (NSD) (Kickerillo, ASCAP/Frank & Nancy, BMI)	67	69	4	BLUER THAN BLUE —Beverly Heckerl (R. Goodrum), RCA 11360 (Let There Be/Springcreek, ASCAP)										
34	7	12	PENNY ARCADE —Cristy Lane (B. Bryant, F. Bryant), LS 167 (GRT) (House of Bryant, BMI)														

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DISPELS MISCONCEPTIONS

Orlando's Bee Jay Blossoming

• Continued from page 47

explains Schabacker, pointing to a spacious backyard, a haven for sun worshipers and frisbee tossers.

Bee Jay has just closed a deal acquiring an adjacent 150-foot by 300-foot piece of wooded property to be developed into a media production center that will mix music with audio production facilities, radio, photography and an office building.

Another nearby parcel has been secured with plans calling for a home to be constructed for out of town clients and guests, bolstering the guest house already on the grounds.

Warmly and tastefully decorated by Schabacker's wife, Judy, the studio building reflects both Victorian splendor and Florida funk. Mood lighting, exquisite furnishings, stained glass, tiffany shades, wood walls, and oriental rugs convey a creative feeling before the first note of music beams from the studio.

There's a Victorian waiting room, conference room, television lounge, plant lounge, offices, and two studios and control rooms. There's also a visiting producer's office.

Bob Todrank of Valley Audio Services, Nashville, was responsible for the audio consultation and installation. The smaller studio is 16-tracks and will be upgraded to 24 when needed. It's presently an Electrodyne with 16 in and 16 out.

The 32-track studio features a new generation Sphere "Super Eclipse C" 34/in, 32/out console, with

graphic equalization on every input module, using an Allison 65K programmer for a computerized mix.

The 34 input modules are expandable to 40 if necessary in the future.

The Stephens machine uses a two-inch tape. "That seems to be the way the business is headed in terms of analog recording," believes Schabacker, who wants to keep one step ahead of competitors. "When everyone else goes 32-track, we'll probably go 40."

Studio B uses Electro-Voice Sentry V, JBL 4311 and Auratone 5C monitors while studio A uses the latter two combined with a modified Westlake TM-1 tri-amped. "We use one for bottom, mid and high ranges to give us that much more clarity," explains Schabacker.

The main studio is 35-feet by 45-feet, and includes a string room that can hold 10 string players. Slate floors, glass and mirrors make the string room exceptionally hot as an audio chamber. The vocal room allows the vocalist to look either into the studio or control room.

The drum configuration is unusual at Bee Jay. The bass drum fires through a grill cloth into a bass drum trap and prevents the regular drum beat from being saturated with excessive kick drum noise.

Besides the Stephens, other tape recorders in the complex include an MCI 16, 8-track; Ampex 4-track; Ampex 2-track; Studer 2-track; and Electrosonic 2-track. Both dbx and

Dolby noise reduction systems are available.

For those who might ask, "What are your musicians like in Orlando?" Schabacker answers, "Because of Walt Disney World, the largest single employer of entertainment in the U.S., there's more talent here than in any other area. We're building an exceptional rhythm section and pickers down here."

Bee Jay's operation as a booking agency for 15 years put the firm in touch with rhythm sections throughout Florida.

He also cites the Florida Symphony as "a good supply to draw on."

The executives are in Orlando, too, states Schabacker, who praises the firm's vice president/general manager, Jim Katt.

To showcase the Orlando musical potentialities, Bee Jay is putting together "Opus 79," a showpiece composition, 12 minutes long, featuring Florida musicians performing all types of music—from disco to jazz, country to classical. It was written and arranged by Bee Jay's in-house producer George Atwell.

Bee Jay's biggest problem thus far is a lack of confidence by those who haven't tried it, says Schabacker. "It's new, they haven't tried it, they're afraid. The people who have been here and checked it out have been delighted."

In the latter category, Schabacker points to Chris Christian, mixing a Debby Boone LP, Ronnie Milsap, Gary Paxton and Kyle Leehing.

The talent firm has been sold to John Bird in De Land, Fla., as Schabacker concentrates on the studio. He started the talent operation after moving from Buffalo, N.Y. to Orlando in 1962, forming a rock band and working his way through college as a musician.

In 1967, as an offshoot of the agency, he put in a demo studio with a mastering machine and a 4-track Crown 1/4-inch unit. The operation grew to 16-tracks as a studio for demos and a tool for the agency.

The studio was soon outgrowing its building and it was time to make a move. "We were too big to be small in a small town, and too small to make it on the big scene, so I took everything I could beg, borrow or steal and worked for during the last 15 years in building this new studio," explains Schabacker.

"I went out on the limb. And that's where I am today. I'm comfortable on that limb because I feel there's a strong and developing market here in Orlando."

Nashville Scene

By SALLY HINKLE

Roy Acuff, "the king of country music," marked his 75th birthday Sept. 15 with friends and fans joining to help him celebrate the occasion. Acuff was the guest of honor at a small birthday luncheon hosted by Acuff-Rose Publications, following which he was flown by WSM-AM and the "Grand Ole Opry," to the Spinks-Ali world heavyweight championship fight in New Orleans. Appearing the next evening on the Opry, Acuff received a standing ovation from an enthusiastic crowd of well-wishers who unfurled a banner reading "Happy Birthday, Roy."

Nat Stuckey and Del Reeves are among those set for parts in the movie filming of "Disk Jockey" in Nashville. ... Barbara Fairchild entertains the Shriners at Meramac Caverns in Stanton, Mo., Oct. 14.

Billboard Hot Country LPs

Billboard SPECIAL SURVEY
For Week Ending 10/7/78

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	9	HEARTBREAKER—Dolly Parton, RCA AFL 1-2797
★2	5	34	LET'S KEEP IT THAT WAY—Anne Murray, Capitol ST 11743
3	4	22	STARDUST—Willie Nelson, Columbia JC 35305
4	3	11	LOVE OR SOMETHING LIKE IT—Kenny Rogers, United Artists UA-LA 903 H
5	2	15	WHEN I DREAM—Crystal Gayle, United Artists UALA 858 H
6	6	9	ELVIS SINGS FOR CHILDREN AND GROWNUPS TOO—Elvis Presley, RCA CPL 1-2901
7	8	36	WAYLON & WILLIE—Waylon Jennings & Willie Nelson, RCA AFL 12686
8	7	17	ONLY ONE LOVE IN MY LIFE—Ronnie Milsap, RCA AFL1-2780
9	9	26	VARIATIONS—Eddie Rabbitt, Elektra 6E 127
★10	11	24	ENTERTAINERS ... ON AND OFF THE RECORD—The Statler Brothers, Mercury SRM15007 (Phonogram)
★11	17	3	EXPRESSIONS—Don Williams, ABC AY 1069
★12	16	3	TEAR TIME—Dave And Sugar, RCA APL 1-2861
13	13	17	ROOM SERVICE—The Oak Ridge Boys, ABC 1065
14	15	38	THE BEST OF THE STATLER BROTHERS, Mercury SRM 1-1037 (Phonogram)
15	12	37	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA-LA 835-H
★16	22	10	WOMANHOOD—Tammy Wynette, Epic KE 35442
17	14	17	OH! BROTHER—Larry Gatlin, Monument MG 7626
18	18	11	I'M ALWAYS ON A MOUNTAIN WHEN I FALL—Merle Haggard, MCA 2375
19	10	12	HONKY TONK HEROES—Conway Twitty/Loretta Lynn, MCA 2372
★20	27	3	20 GOLDEN GREATS—Buddy Holly, MCA 3040
21	19	26	EVERYTIME TWO FOOLS COLLIDE—Kenny Rogers & Dottie West, United Artists UALA864H
22	23	24	REDHEADED STRANGER—Willie Nelson, Columbia KC 33482
23	21	14	I BELIEVE IN YOU—Mel Tillis, MCA 2364
24	24	6	RED WINE AND BLUE MEMORIES—Joe Stampley, Epic KE 35443
25	20	36	QUARTER MOON IN A TEN CENT TOWN—Emmylou Harris, Warner Bros. BSK 3141
26	30	50	HERE YOU COME AGAIN—Dolly Parton, RCA APL12544
★27	36	6	WANTED! THE OUTLAWS—Waylon Jennings, RCA AFL1-1312
28	31	25	OLD FASHIONED LOVE—The Kendalls, Ovation OV1733
29	32	52	Y'ALL COME BACK SALOON—Oak Ridge Boys, ABC/Dot DO2093
30	34	56	HEAVEN'S JUST A SIN AWAY—The Kendalls, Ovation OV 1719
31	33	64	WE MUST BELIEVE IN MAGIC—Crystal Gayle, United Artists UA LA 771 G
32	26	19	IT'S A HEARTACHE—Bonnie Tyler, RCA AFL12821
33	25	52	SIMPLE DREAMS—Linda Ronstadt, Asylum 6E104
★34	41	52	COUNTRY BOY—Don Williams, ABC/Dot DO 2098
35	38	10	CLASSIC RICH—Charlie Rich, Epic JE 35394
36	37	92	GREATEST HITS—Linda Ronstadt, Asylum 7E-1092
37	29	45	TAKE THIS JOB AND SHOVE IT—Johnny Paycheck, Epic KE 35045
★38	48	3	REFLECTIONS—Gene Watson, Capitol ST-11805
39	28	19	THE VERY BEST OF CONWAY TWITTY— MCA 3043
★40	50	4	DON'T BREAK THE HEART THAT LOVES YOU—Margo Smith, Warner Bros. BSK 3173
41	43	8	THE KILLER KEEPS ROCKIN'—Jerry Lee Lewis, Mercury SRM-1-5010
42	35	12	LOVE ME WITH ALL YOUR HEART—Johnny Rodriguez, Mercury SRM-1-5011
43	42	32	SOMEONE LOVES YOU HONEY—Charley Pride, RCA APL1-2478
44	39	57	IT WAS ALMOST LIKE A SONG—Ronnie Milsap, RCA APL1-2439
45	NEW ENTRY		BANJO BANDITS—Roy Clark & Buck Trent, ABC A41084
46	44	58	LOVE IS JUST A GAME—Larry Gatlin, Monument MG 7616 (Phonogram)
47	49	2	THE BEST OF GENE WATSON, Capitol ST-11782
48	NEW ENTRY		FACE OF A FIGHTER—Willie Nelson, Lone Star LS 4602
49	45	9	THE BEST IS YET TO COME—Johnny Duncan, Columbia KC 35451
50	NEW ENTRY		TURNING UP AND TURNING ON—Billy "Crash" Craddock, Capitol SW-11853

RCA Grabs 4 Of Top 6 Singles

NASHVILLE—On a hot streak, RCA Records claims four out of the top six records on Billboard's Hot Country Singles chart this week.

Led by Dolly Parton's "Heartbreaker" at number one with a star, the label also scores with "Tear

Time" by Dave & Sugar at a starred four, Ronnie Milsap's "Let's Take The Long Way Around The World" at number five with a star and, at a starred six, "If The World Ran Out Of Love Tonight" by Jim Ed Brown and Helen Cornelius.

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HOME DUBBING PROBED AT INTL PARLEY

UNESCO Verdict: C'right Owners Should Share 'Royalty' On Equipment, Blank Tape

• Continued from page 1

understood to apply not only to the audio/visual field but also to sound recordings.

"This means that their recommendations to remedy the alarming problem of home sound recording on cassettes with blank tape will be included in the final version of their report to be submitted next year to the sessions of the Berne Union and the Intergovernmental Copyright Committee."

On private in-home recording, the subcommittees found that while certain recordings could be made for personal use in good faith, and such activity was not to be compared with offering illicitly made copies for sale, nevertheless the owners of the rights suffered a loss in each case, and that it should be mitigated as it could not be avoided.

It was impossible to prevent enormous numbers of such uncontrolled recordings and also respect individual privacy. So the subcommittees recommend a system consisting of a single standard compensatory royalty on the sale price of recording equipment and on blank supporting materials.

Such a system would not deprive the copyright owners of the normal exercise of their prerogatives as recognized by the international conventions, national laws or contracts, in the case of unlawfully made recordings being put on the market under the pretext of private use.

At the meetings, detailed via IFPI in London, terminology was considered, where a videogram was defined as "both videodisk, videocassette or other analogous material support for any sequence of images, with or without sounds and the actual fixation of the sequence."

In areas of public use, it was felt the provision of the Multilateral

Copyright Convention dealing with rights of reproduction and public performance were already adequate to serve as a basis for national legislations. Contracts negotiated between parties concerned would insure legal security when using videocopies and videographic works made for public use.

Use of videograms for teaching purposes cropped up, to distinguish those cases where recording activities give rise to the exercise of exclusive rights or are incompatible.

It was noted that the use of material for teaching could be checked more easily than in the case of in-home reproduction, so solutions applied should differ from those for private use.

But it was recommended that if legislators considered they should have recourse to exceptions for teaching purposes, they should be accompanied by a compulsory license and in all cases provide fair remuneration.

The subcommittees felt the introduction of new dissemination techniques would not require a revision of the Berne Convention or the Universal Copyright Convention, because there was already enough scope for lawmakers to cope in the light of individual territory socio-economic contexts. No new international instrument was needed to cope with new problems.

Because of "considerable harm" already suffered by various copyright holders, the delegates stressed the need to identify practical measures to deal with the endless multiplication of recording capacity involved with the fast increasing number of cassettes and audio/visual tapes and disks "available to users at constantly declining cost."

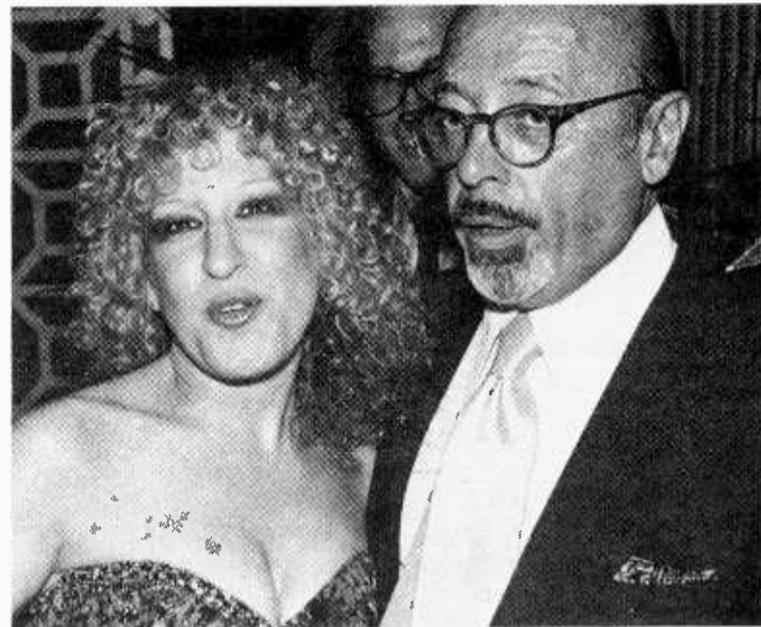
It was pointed out that these practices were likely to affect the activities of the record and film industries, as well as television, whose markets would suffer "and even disappear through decreased sales and the difficulty of assorting products."

IFPI here says, "The use of videograms to supply programs for cable distribution systems or closed circuit television to hotels, hospitals, ships, planes and so on is likely to accelerate this process, while the reduction

of outlets for those industries disseminating works of the mind would jeopardize the legitimate income of the creators of such material and consequently intellectual creation itself.

"We at IFPI are waging a series of worldwide campaigns to reduce the

growing menace of piracy, counterfeiting and bootlegging. And we continue to stress to legislators the essential value of recordings as artistic cultural materials, so that they should be treated for tax and duty purposes on the same footing as books and films."



MIDLER TRIUMPH—Bette Midler and Ahmet Ertegun, chairman of Atlantic Records, at a WEA party at London's Waldorf Hotel, honoring her triumphant U.K. debut at the London Palladium.

CHARISMA'S OWN LABEL VIA POLYDOR IN U.S.

LONDON—With sales running in excess of one million LPs annually in the U.S., U.K. independent Charisma Records has set their own label deal with Polydor Records for representation there.

The pact, set by Polydor's president Freddy Haayen with Charisma chief executive Tony Stratton Smith, will be launched in November. The first album being rush-released then is "Patrick Moraz." (Moraz, the keyboard player, is stepping in to Mike Pinder's spot with the Moody Blues for the band's first world concert in five years. See separate story.)

The deal calls for seven albums to be put out in the first seven months and runs initially for one year. After that, it is hoped it will be replaced by a full pressing and distribution long-term contract.

Though certain Charisma artists, including Peter Gabriel, once of Genesis, will still go through Atlantic in the U.S., most other Charisma product will be under its own label.

Charisma, accepted as one of the most adventurous of U.K. organizations, has scored heavily here with left-field items such as Monty Python's Flying Circus, the Bonzo Dog Doo Dah Band and now looks to generate U.S. campus interest in recordings of John Betjeman, the poet laureate, and author R.D. Laing.

Stratton Smith has jazz-rock represented on the label through Pacific Eardrum and Brand X. Though he has, as yet, no plans to develop an a&r division in the U.S., he has appointed Nancy Lewis to head up his marketing division there. She will concentrate marketing the British acts involved.

His company also has a fast-growing film division, with a near one million dollar budget, largely from music business investors, for its first feature film "Odd Job" and a further production to be shot on location in Brazil.

TAPE GROWTH ALSO SLOWS

Japanese Disk Production Loses Momentum In July

TOKYO—The July output of disks lost momentum and declined and even tapes found it hard to continue their rapid upswing, according to figures released by the Japan Phonograph Record Assn.

This performance contrasts with the relatively upbeat results of the first-half of the year for both product categories.

July disk production sank 12% over the same month of last year to 12,788,000 units. The value decline was 14% to \$52,940,000. Singles fell 8% and LPs 13% on a value basis.

The sudden turndown of disks after a buoyant first half-year is attributed to the slow business pace during the traditional summer sales season.

The July results brought the cumulative total for the first seven months of the year to 106.3 million disks, up 4% over the same period of last year, worth \$424.2 million, up 6%.

Galway Goes Silver

LONDON—James Galway's album "Songs For Annie" has gone silver after only three weeks on release here, making it the U.K.'s fastest-selling classical album.

CBS France Outlines Changes

By HENRY KAHN

PARIS—Jacques Ferrari, who replaced Jacques Souplet earlier this year as head of CBS France, has outlined far-reaching changes he is to introduce here.

CBS is to leave its present offices in Paris for new headquarters in 1979. Ferrari says this move will enable the company to have better marketing along with the expansion of the artistic side of company activi-

MIDEM Travel Agency

NEW YORK — Executives International Travel, 1345 Avenue of the Americas, New York, N.Y. 10019, (212) 397-2312 has been appointed official U.S. travel agent for MIDEM '79. They will make available special group air fares from New York and Los Angeles for MIDEM participants.

ties, its commercial development and promotion.

New services are to be created, including the appointment of a production chief for French pop, and others covering international product, classical, jazz and children's records.

Regional directors are to be set up, heading operations which will fol-

(Continued on page 75)

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OCT 10	LIEGE	OCT 29	ARRAS
OCT 11	AACHEN	OCT 30	LILLE
OCT 13	OSTEND	OCT 31	LUXEMBOURG
OCT 14	BRUSSELS	NOV 1	DARMSTADT
OCT 15	AMSTERDAM	NOV 2	INNSBRUCK
OCT 16	ROTTERDAM	NOV 4	AUGSBURG
OCT 17	STAVANGER	NOV 5	GRAZ
OCT 18	DRAMEN	NOV 6	SALZBURG
OCT 19	SANDE FJORD	NOV 7	VIENNA
OCT 20	OSLO	NOV 8	LINZ
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BENELUX & SCANDINAVIA NAMED

RCA Will Establish New Subsidiaries During 1979

• Continued from page 3

mented by funds to support these artists with international tours, promotion and merchandising. The foreign companies will be called on to give each artist the most comprehensive promotional buildup possible in each territory.

In order to give teeth to this plan, the international office in New York will be expanded to provide maximum support and services to the foreign affiliates.

A&R meetings, at which product from each of the subsidiary companies was highlighted along with product from the U.S., were also attended by U.S. executives Jerry Bradley, vice president of RCA's

Nashville operation; Warren Schatz, division vice president a&r; Neil Portnow, division vice president pop a&r, West Coast; and Tom Shepard, vice president, Red Seal.

Ross noted that in the past year RCA acts from various countries had spread internationally. Among those artists are Bonnie Tyler, U.K.; Lucio Battisti, Italy; Baccara, the Spanish act signed to RCA's German company, and Laurent Voulzy, France.

A business session for managing directors of the 10 existing subsidiaries was chaired by Bob Summer, U.S. company president. It reviewed where the company is and where it's headed, and was also attended by

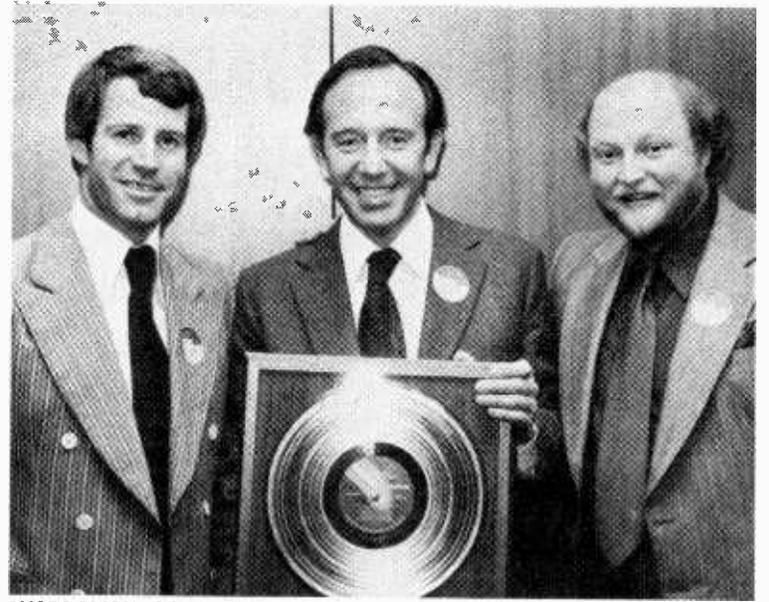
U.S. executives Mel Ilberman, vice president business affairs and associated labels and Dave Heneberry, head of the record and tape club.

Marketing sessions saw the hot issues being compilations and television sales. Videotaping was also discussed in great depth. It is perhaps the most important tool available to the international music community today.

Martinez, who chaired the overall convention, reported that RCA has never been in finer shape globally. The international subsidiaries and licensees contribute 50% of the company's overall business. He went on to say that RCA's share of the world market was growing steadily, helped by the breaking of such new U.S. acts as Toby Beau and Evelyn "Champagne" King.

A gala showcase, starring Toby Beau, Bonnie Tyler and the Average White Band, climaxed the meet attended by representatives from Australia, Austria, Belgium, Brazil, Canada, Denmark, Finland, France, Germany, the Netherlands, Israel, Italy, Mexico, Norway, Portugal, South Africa, Spain, Sweden, Switzerland, the U.K., Yugoslavia and the U.S.

Publishers were represented from France, Germany, Italy, Spain, the U.K. and the U.S.



AUSTRALIAN GOLD—John Wilkes, center, MCA international manager, while visiting Melbourne, receives a gold disk for "Buddy Holly's 20 Greatest Hits" LP from Rex Barry, left, general manager and Frank Monck, national promotion manager of Australia's Astor Records.

'Love Songs' By Cartland In Nov.

LONDON — State Records, headed by songwriting duo Wayne Bickerton and Tony Waddington, has completed first sessions under a worldwide recording deal with famed novelist Barbara Cartland.

The author, with international book sales in excess of 80 million units, is produced by Norman Newell on her first album of romantic ballads, "Barbara Cartland: Love Songs," will be released in November.

Bickerton says, "We feel that Barbara's millions of readers round the world will want to hear her portray on record the kind of romance for which her books have become famous."

State Records is also launching a new label, Prima, which Bickerton says, "will give breadth and depth to the catalog. We want it to become synonymous with top-quality recordings."

From The Music Capitals Of The World

LONDON

Dealer demand has led to an Arista Records re-arrangement of prices and release policy here, with cassettes regularly priced parallel with albums and frequently cheaper than albums of the same title.

For the Christmas market, Pye re-packaging several albums into box-sets of four albums, product coming from Gladys Knight And The Pips, Lena Martell and the Ronnie Scott "Collection," featuring the Scott quintet, Carmen McRae, Sarah Vaughan and George Melly.

Moraz Will Tour With Moody Blues

LONDON — Patrick Moraz, Swiss-born keyboards player formerly with Yes, will join the Moody Blues for the Band's first world concert tour in more than five years.

Moraz was approached after founder-member Mike Pinder had declined to tour with the Moodies. Pinder is currently living the life of a recluse, devoting himself to study of the Hopi culture, and his future with the band must be uncertain.

In Britain there has been speculation that Pinder means to take legal action, but as drummer Graeme Edge points out, "We are not closing the door on Mike, it is rather a case that by his refusal to tour he has walked out through it."

The tour opens Oct. 19 with five concerts in Germany, before embarking on a massive 30-date program of live appearances in America, commencing Nov. 3 in Minneapolis and running till mid-December.

The band will go into the studio in the new year, but it is not yet known whether or not Moraz will record with them.

Reggae leader Peter Tosh signed worldwide deal (excluding North America and the Caribbean) with EMI, with album and tour lined up, plus a single "You Gotta Walk Don't Look Back" featuring vocal support from Mick Jagger. ... Second Record Industry Ball to be held here Nov. 2 at the Hilton Hotel, with international-name cabaret arranged by Louis Benjamin, Pye chairman who heads up the organizing committee.

Art Garfunkel and Leo Sayer among guests at an Anchor Records party to welcome Los Angeles singer-writer Stephen Bishop. ... And Anchor working on a big fall sales boost via the Crusaders, visiting the U.K. for the first time since July 1976. ... Reprise for the Apollo Center, in Glasgow, Scotland's leading rock venue, with a three-year lease to promoting company Maximum Investments.

Ray Charles in for concerts Oct. 11-13 and

the London (Decca) label linking up with his new album "Love And Peace" ... Party of U.K. journalists flown to the U.S. to meet Ariola acts Prism, the Heaters, Gene Cotton and Riot. ... Quote from Pete Townshend of the Who about Keith Moon: "I've always complained that when I meet people, someone always nudges me and asks: 'What's he really like?' For the first time I'll know what to answer—and I wish I didn't."

Crown Heights Affair touring here until mid-October and pulling business. ... Only U.K. appearance of legendary Mississippi bluesman Johnny Shines is at the 100 Club Nov. 12. ... Maddy Prior's second Chrysalis album "Changing Winds" out, recorded in London and mostly Prior compositions. ... Denise Nolan, who left the Nolan Sisters, now signed to the Bron Agency here, and she tours U.K. with Gene Pitney, including a London Palladium gig, while the

(Continued on page 74)

WILL BE DIVIDED INTO SEVEN ORGANIZATIONS

Discos Melody Restructuring & Expanding

By MARV FISHER

a technical executive with Musart for more than two decades.

Morales holds minor shares in Pren, currently with a capacity of 10 pressing machines.

The other basic entities controlled by Morales are: Surco Melody, S.A., the cutting and editing wing; Discomatrices, S.A., the galvanizing operation; Ediciones, Musicales Rimo, the setup for publishing; I.M. Editorial, the printing plant which also includes the publishing of magazines; and Duplicaset, S.A., the cassette and 8-track company.

A major move on the part of Melody will be the construction of a new building on 1,500 square meters of property adjacent to the existing site of the principal company. Actual work on the project begins in November, according to vice president

and general manager Enrique De Noriega.

In its seven years of existence, the last three for Melody has seen a tremendous rise in growth, principally on the strength of one of the top sellers of the nation—Rigo Tovar Y Su Costa Azul. Another consistent entry is Angelica Maria.

"It was time that we had more centralization and control over the various phases of business," continues De Noriega, explaining the major changes on behalf of the constantly travelling Morales. Other officers of the new setup include Victor Marquez and Antonio Maza.

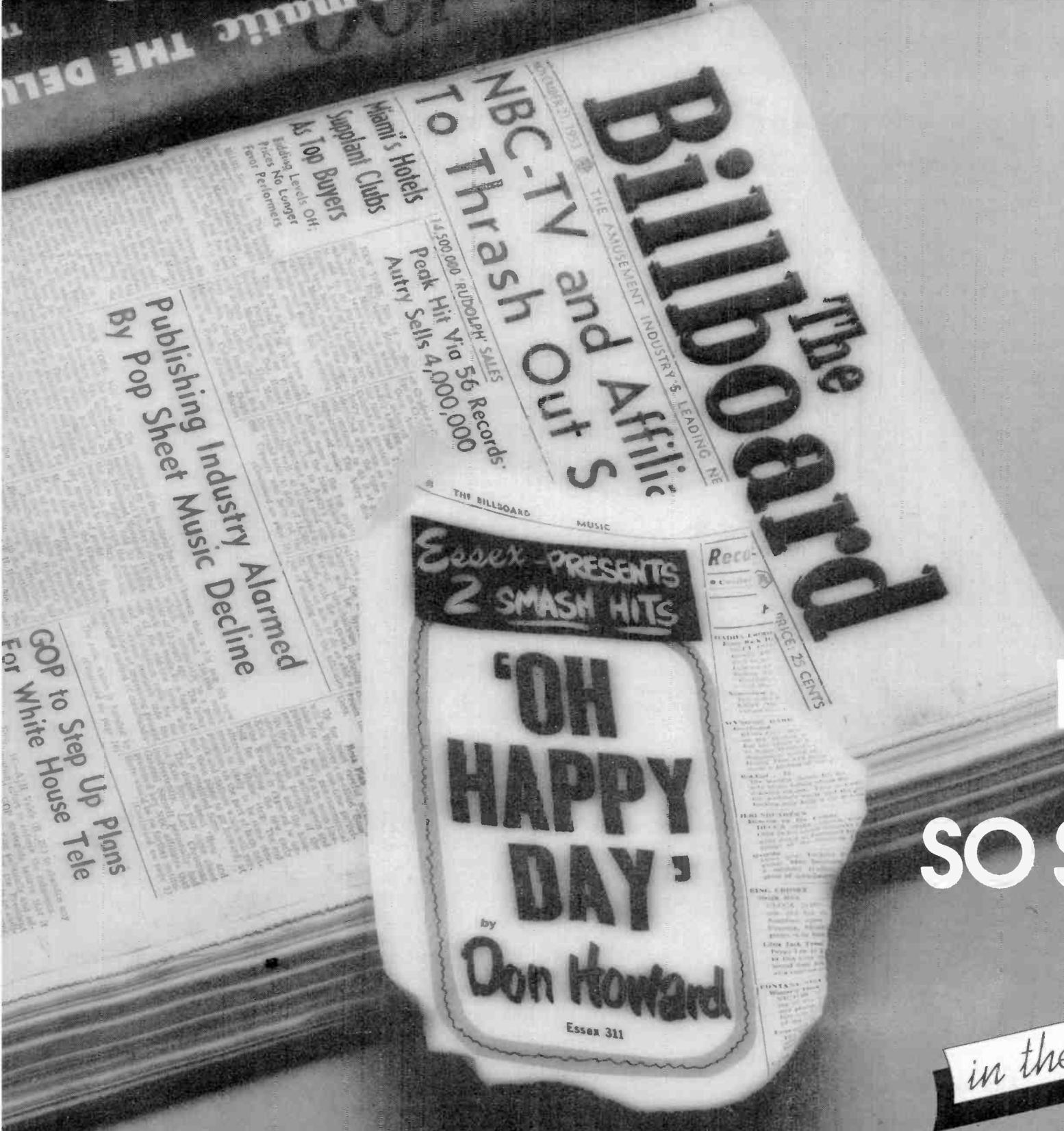
A solidification of the entire catalog also is in the works. Among the current licensee arrangements are: Movie Play (Spain), Microfon and Music Hall (Argentina), INS (Colombia), Famose (Ecuador) and Vanguard (USA). Latter has helped

to contribute to the tremendous increase in classical sales, up to an approximate 6% overall.

Additional recently appointed key executives of Melody are: Genero Alvarez as artistic director (he formerly handled promotion), Carlos Bautista, in charge of promos for the mammoth Federal District area, and Victor Humaran, to oversee all international promotions. Morales also will supervise a good portion of a&r.

Discos Chapultepec, formerly within the Melody operation, has moved out as a total new independent under the aegis of Edgardo Obregon.

De Noriega concludes distribution of local product for foreign consumption still continues in Spain, Central America, Argentina, Italy and the U.S.



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Billboard

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Abba To Concentrate On Major Break In Japan

By LEIF SCHULMAN

STOCKHOLM—Now established in the U.S., following a big summer campaign, Swedish group Abba is concentrating on a major breakthrough in Japan.

Stig Anderson, president of Polar Music International and chief influence behind the quartet, says, "This summer, Japanese television showed three different shows with Abba, including the Olivia Newton-John special. As a result, three of the Abba albums have entered the top 20 there and the group has been invited to Tokyo.

"The act leaves in mid-November but I will be there a month earlier to finalize details. We plan to launch the group in Tokyo with a big party at the Swedish embassy for media people."

Then Abba will film a one-hour television special for the Tokyo Broadcasting System and make guest appearances in other top-rated series. On the way to Japan, Abba will probably fit in a short visit for tv and press promotion in the U.S.

Anderson is negotiating with a

major Japanese company in the electronics business to give rights to use the Abba name and photographic material in Japan.

He says, "Warner Bros. is to distribute the film 'Abba—The Movie' in the U.S. and Canada, but it won't open there until next year. A tv special for the U.S. is being negotiated and will be made around January-February next year.

"But after Japan, the group is recording a tv special co-produced by Swedish TV I and the BBC to be shown here this Christmas.

There are to be no live shows for the group in the immediate future but a prospect is for a tour of the Far East.

Anderson says, "As for the Eastern Europe sphere, Abba records are now available in all territories, including the Soviet Union where an initial 200,000 albums are being manufactured on license. In other countries, the group has sold some 1.5 million album units in Poland, 400,000 in Czechoslovakia, 400,000 in East Germany, and 200,000 each in Bulgaria and Hungary.

MARKETING DIVISION MOST IMPORTANT

CBS Mexico Bolsters Operation For 10% Share Of \$ Billion Goal

By MARV FISHER

MEXICO CITY—In an apparent effort to reach or better by 10% its share of the projected half-billion dollar goal recently set by CBS Records International president Dick Asher, one of the largest CRI branches, CBS Mexico, is bolstering its staff for a massive coverage of the Mexican market.

"Not only are we shooting for such a mark within the next year," states the local vice president and general director Armando De Llano, "but we are out to extend ourselves for what we feel is a realistic five-year plan." Longer range sights would be set, except "nobody" knows what the inflationary or devaluation levels will be just a few years hence.

"Because of the speed in which this market is growing," De Llano continued, "one of our biggest steps in reinforcing staff is in the marketing division. Although the Federal District area comprises some 50% of the market, the other states (there are 32 in Mexico) are catching up fast in buying power."

Even though statistics are unconfirmed, CBS' estimated factory sales in this country at present are between \$25 million and \$30 million.

"We have been the leader in this market for some years now," emphasizes De Llano, "and we fully intend to stay in such a position. We intend to do this with the most sophisticated tools and personnel available."

One firm prediction made by the longtime label executive is that within the next 15 months or so LP sales in the nation should start hitting at around 500,000. "Why shouldn't we be able to attain such averages?" he asks. "And I am not talking about my company alone. Most labels here have the potential of breaking such a barrier."

In his estimates of how the country is thriving, De Llano simply points to key indicators of packed air, train and bus terminals and people rushing to stores to buy. "As the economy keeps rising, the industry will get its share. We'll certainly maintain our pace—and hopefully stay in the number one position in the market," he predicts.

De Llano forewarns that CBS is not about to stand pat. More and more new artists are being groomed to take their places alongside such potent standard sellers as Vicente Fernandez, Manoella Torres and Sonora Santanera. He also points up the catalog strength of such a group

as Los Panchos, on top of the national and international scene for the past three decades.

Among the artists being groomed for greater stardom in Mexico by CBS are Yoshio, Sonia Rivas, Juanello and about three or four more. The label recently set up a heavy promotion for Celi-Bee ("Superman") here in the Federal District.

The biggest step to be taken by the company is the hiring of qualified people to handle what is necessary in the marketing division. De Llano regards this as the key for "tomor-

row's sales—not yesterday's nor today's."

One of the ways it will work will be more people handling more different lines of music. As an example, De Llano pointed out: "We'll have someone strictly scanning the market of folklore, another on top of ranchera, still somebody else on the ballads—and so forth. The whole idea is more specialization."

Right now CBS De Mexico has an entire complement of slightly more than 1,000. They are sure to be much bigger by the time the 1980's roll around.



BRENDEL GOLD—Classical pianist Alfred Brendel, right, receives a gold record commemorating the sale of the one millionth Brendel disk on the Philips label by Dr. Ernst van der Vossen, vice president of Phonogram International before Brendel's recent performance at the Salzburg Festival.

FUTURE DEALINGS SEEM BRIGHT

China Hosts Members Of Japanese Music Industry

By HARUHIKO FUKUHARA

TOKYO—The recent signing of the peace and friendship treaty between China and Japan is already being viewed here as an event of special significance for music.

In the wake of the celebrations in both countries the Central Broadcasting Station of mainland China rolled out the welcome mat to representatives of Japan's music industry including Saburo Watanabe, president of Victor Musical Industries.

The executives spent two weeks in China building the foundation for future exchanges in music, disk recording and production technology. During their stay they visited Peking, Shanghai and Nanking where they met with leaders of China's budding disk industry.

On his return to Japan Watanabe told reporters that only monaural

disks are available but that the Chinese are keen on importing technology for stereo recording and disk production. He also mentioned that they are extremely interested in video disks, VHS video tape recorders, and other top-level products.

"There's certainly a great need to establish a cultural bridge between China and Japan. Introducing Chinese music to Japan and countries which do not have diplomatic relations with China and introducing foreign music to China are highly significant steps forward," Watanabe says.

Watanabe came away with the impression that the Chinese realize they must do something to raise the level of their technology to a more globally acceptable level, and he thinks the Chinese will adopt stereo within the next couple of years.

Banned Record Doing Well

LONDON — Industry talking point is the vaguely indecent novelty song put out two months ago with the title "The Winker's Song (Misprint)" by Beggars Banquet Records.

The artist is credited as Ivor Biggun, and despite a total airplay ban from both BBC and independent commercial radio stations, the single has slowly improved its chart position by word of mouth. There has been no advertising or promotion by Beggars Banquet other than limited in-store material, and the label has been forced to go to independent pressers since EMI has refused to handle the record.

This has caused considerable stock problems, only recently solved, but Beggars Banquet director Nick Austin now expects to quickly double present sales totals of

15,000, and describes orders as phenomenally high.

Spice has been added to the story by the circumstance that the Ivor Biggun pseudonym hides the identity of a BBC-TV employee. Considerable space in the national press has been devoted to this angle and to the possibility of disciplinary action by the corporation if and when they unmask Biggun.

At the moment there are no plans to release the record in America, though Biggun, currently in New York, has noted the possibility of a new release specially aimed at the U.S. market, with the suggested title "I'm a Jerker." In the meantime, Beggars Banquet is in negotiation with Crash Records for Australian release and hopes to have a Biggun album recorded in time for Christmas.

From The Music Capitals Of The World

• Continued from page 72

"20 Giant Hits" album, made with her four sisters, is high in the charts.

Bobby Willis, husband and manager of Cilla Black, set up management organization Hindworth Management along with former Mews executive John Ashby, artists including Cilla Black, Los Amigos Paraguyos, Malcolm Roberts and Julie Rogers. . . . Developed by Electric Record Co. and sleeve-makers Garrod and Loft-house, a new sleeve for Gordon Giltrap's album "Fear Of The Dark" in the form of foil embossing, usually used in paperback book jackets, with a central point a pair of light-reflective mirror lens spectacles.

Magnet Records press officer Lesley Waterman leaving to work for a firm of interior design experts. . . . Gail Colson, formerly head of Charisma Records, now managing director of Hit & Run Music Management, which means a continued link with Charisma artists Genesis and Peter Gabriel. . . . Charity football match series

launched by the Thames Valley Disk Jockeys' Assn.

Wren Orchestra, backed by Capital Radio here, is conducted by Howard Snell, former principal trumpet with the London Symphony Orchestra, and now records for State's new Prima label. . . . One-off gig by Johnny Thunders All-stars at the Lyceum here Oct. 12 includes members of the Sex Pistols, the Only Ones, the Hot Rods and Snatch.

Musicians Union won its battle with the Marquee Club here to get a flat-rate minimum for each member of support bands playing there, the agreement coming days before an all-out strike of Marquee-booked bands started. . . . Richard and Linda Thompson back on the road with a new band.

Boney M visiting for six concert gigs from Nov. 30 and demand is expected to be so great for seats that extra gigs may be added, for the group is certainly the most consistent singles sellers here over the past two years. . . . Long

tour in progress for Jenny Darren, surely destined to become a big name in rock circles here.

New album by Alan Price is "England My England," with a Jet single "I Can Love You Too" linked with it. . . . Santana in for late October season, including gigs at the Empire Pool, Wembley. . . . One-time leader of the Bonzo Dog Doo-Dah Band Vivian Stanshall out with a solo album on Charisma, "Sir Henry At Rawlinson End" . . . Chappell International signed three-year administration deal with Handle Music, for the world outside the U.K., Handle being started a year ago by Cathi Gibson. PETER JONES

PARIS

Formed in 1969, the Magma group is the first French band to be the subject of a book, published by Albin Michel and written by Antoine de Caunes and tracing the history of a love-or-hate team. . . . Talks going on to produce the Broadway/London stage show "Bubbling Brown Sugar" in Paris at the Theater de Paris.

Francis Dreyfus Music to represent Parachute in France, the label already distributed here by Vogue. . . . Disque Motors to handle U.K. label Aura here, best known artists being Annette Peacock, Big Star and the Beaver Brothers.

Pathe Marconi to release "Rock 'n' Roll Legends" including product from Warren Smith, Buddy Knox, Charlie Feathers and Jack Scott. . . . Scottish-born Ian Cussick, who plays what he calls "autobiographical" music, and which leans on classical influences, has cut his first album for Eurodisk.

Manu Dibango, creator of "Soul Makossa," made a personal appearance at Olympia here. Owner of an African music revue "Afro Music," he claims that "Soul Makossa" has been much copied by disk/tape pirates. The Cameroons-born music man has been awarded the Gold Trophy by the French government.

Francis Day here has signed seven U.S. catalogs, including Kamakazi, Cookhouse, which in-

cludes the Crystal Gayle hit "Talking In Your Sleep;" Kipahulu; Tree, with mostly country music; Al Gallico; Owepar; and Zargon. Newly-signed U.K. deals include Cam-Al. And writers now linked with the company include Francois Wertheimer, Bruno Lorenzi, Jean-Luc Morel, Philippe Lacoste, Sebastien Balasko and Eric Quemere.

The Open label here has released through Pathe Marconi EMI "Boite A Musique" by Patrice Caratini (bass) and Marc Fosset (guitar), calling it "European jazz" and claiming it has a most sophisticated approach than most U.S. jazz. HENRY KAHN

MEXICO CITY

Polydor De Mexico held its 15th annual luncheon for all employees of the company. The celebration marks a new era for the label "inasmuch as we will be inaugurating a new recording studio and tape duplicating plant within the (Continued on page 75)

From The Music Capitals Of The World

• Continued from page 74

near future," according to general director Luis Baston. . . . Sonido Y Ritmo, originally founded here in the mid-1970's as a distributor of basically salsa product from the U.S. (Fania), is now diversifying with disco product. "It was a great surprise to us, but Phil Trim's 'Give Me Your Love' on the APA label has come along fast on the heels of 'Lipstique,'" reports owner and president Jorge Iglesias.

Jose Jose back from a promotional tour throughout Central America, Colombia and Venezuela, his first ever in those territories. "He'll be going back there next February for a regular personal appearance trip," says Ariola executive Sergio Blanchet. . . . Spanish artist Jaime Morey, living in Mexico at present, has signed an exclusive contract with Discos Orfeon.

Juan Mendoza (El Tariacuri), 68, died of a heart attack Aug. 22. Survivors of the artist, who also performed all over Latin America plus in many U.S. Latin venues for 51 years, are his wife, three children and singer Amalia Mendoza.

Dallas symphony conductor and native born Mexican Eduardo Mata, also an exclusive RCA worldwide artist, batonned the initial concerts of the Israeli symphony orchestra at the Bellas Artes. Guest soloist was Alicia De La Rocha. . . . CBS doing heavy promotion for Argentine Daniel Magal on radio, tv, newspapers and magazines. His "Cada De Cantarra" is number one in the Spanish charts—and in the top five here.

Irene Rivas continues as Musart's hottest Spanish-language seller with "Vida Mia." Single has gone way over 100,000. Biggest English-language platter is "You Light My Fire" by Sheila B. Devotion. Latter is via Carrere of France, while the Rivas entry is from the Grever International label. . . . Mocedades returns here Nov. 13 for a series of personal appearances booked via promoter Bob Lerner. Dates will coincide with the visit to this country of Spain's King Juan Carlos.

A memorial celebration commemorating the 1st anniversary of the death of Elvis Presley was held in front of the U.S. Embassy on Aug. 23, actually one week after the fact in order to obtain proper permits from the city government. Organizer Gabriel Pardo, manager of Los Loud Jets (Discos Rex), proclaimed such an event ". . . as our way of paying respect to one of the great innovators of American (and worldwide music) in this century." U.S. government coordinator was Roy Fleming of the Embassy's visual arts division. . . . Among Mexican talent attending the ceremonies, which included a "one minute" moment of prayer, were: Cesar Acosta, Alberto Vasquez, Julissa, Evonne Gobia, Maria Elena Orendine, Los Rebeldes Del Rock, Javier Batiz, Los Belmont, Manolo Munoz and Pardo's Loud Jets.

Musart international executive Frank Segura to New York mid-September to acquire another licensee, pushing the label's tally for such arrangements in this country to over 40. . . . Studio engineer Roberto Figueroa of Peerless (formerly with EMI-Capitol) at home for six weeks recuperating from a hip fracture sustained in a fall at the company's headquarters Aug. 28. . . . Same label's stellar performers, Los Baby's, back from a triumphant tour of Venezuela in late August, their first such junket to a South American country in a highly successful 15-year career. . . . New Peerless general manager Peter Ulrich reports that there will be more such junkets for them ". . . and other local artists."

The seventh annual CTI song festival in Mexico, under the production guidance of Raul Velasco, got underway Sept. 15. The contest, leading into the finals, will last until late October, with the international grand finale taking place sometime in November. . . . Two of the top chart sellers in Mexico today are Argentinians Palito

CBS France

• Continued from page 71

low more closely local media and generally cover specifics of each region. Greater attention is to be given to public performances of artists.

Ferrari intends setting up a special "study service," adding, "While we know what records are sold and where, we do not know enough about the people who buy our records. We believe a new analysis system on both market and consumer is very important."

He will also set up an artistic coordination service, to cope with the career developments of CBS roster artists. New sales services will develop closer contact with dealers.

Ortega (Orfeon) and Daniel Magal (CBS). . . . Alberto Vasquez, getting strong airplay for "No Quiero Tener Amores," follows Alberto Cortez into the Del Prado's Salon Versailles Sept. 14. Latter Gamma artist then went on tour through-

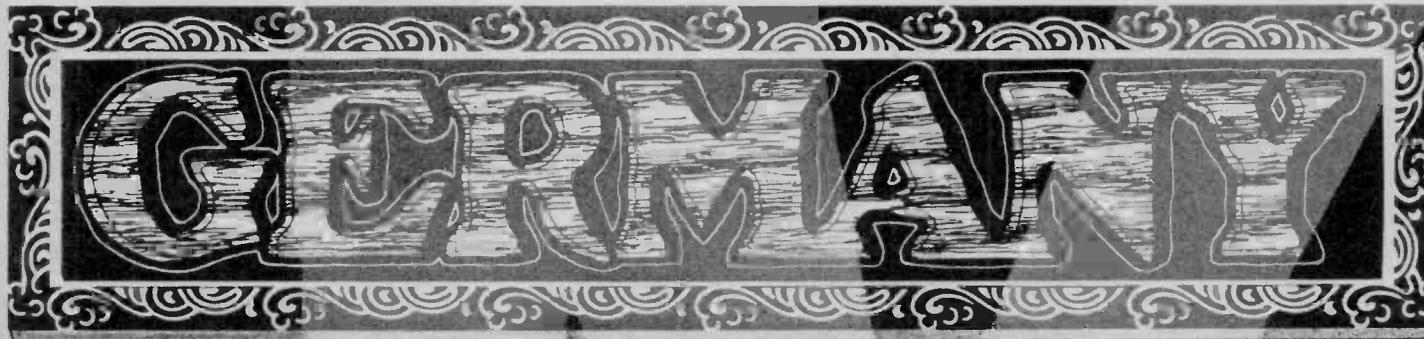
out the provinces via impresarios Juan Valencia, Rene Leon and Raul Quiroga. . . . Two other leading promoters, Antonio Basurto and Hugo Lopez, back from respective booking trips to New York and Buenos Aires. **MARV FISHER**

OSLO

Norway about to claim the "official" world record for non-stop pop playing after a group in Trondheim kept going for 315 hours, the "per-

formance" viewed by a jury of five. Previous record officially ratified was by Rocking Ricky and the Velvet Collars who played for 144 hours in New York two years ago.

(Continued on page 76)



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GOLDEN GEORGE—George Benson, right, receives a gold award for his double album "Weekend In L.A." from Ross Reynolds, executive vice president of WEA Canada during his stay in Toronto for concert appearances at the O'Keefe Center.

REGIONAL HITS POSSIBLE

Canadian Disks' Success Tied To U.S. Chart Spots

By DAVID FARRELL

TORONTO—Canadian produced disks aren't getting a fair shake in this country, unless supported by U.S. trade chart figures. At least this appears to be the case in analyzing a new radio survey sheet being published in Canada.

The Beaver Bin, published bi-weekly by the producers of the radio show "90 Minutes With A Bullet," lists 57 records qualifying as Canadian content in its most recent report. Of the 57 listed, only five can be considered true national hit records with top 10 chart figures to back them up, and only one, Burton Cummings with "Break It To Them Gently," does so without the aid of U.S. chart figures to support its coast-to-coast success.

Independent radio consultant Dave Charles acknowledges that there is a reluctance by Canadian AM stations to "take chances on new records," and he suggests that the root of the problem is "a lack of competitive radio here . . . and secondary stations unwilling to take chances on untried disks, trying to come off with a big market image."

Tom Williams, vice president and national promotions director for Attic Records, notes that "it's very difficult to get chart numbers at radio stations here for Canadian productions unless one has U.S. figures to back the disk up with."

Williams also notes that there is a growing trend toward regional hits, pointing to the success groups such as Trooper, Doucette and Chilliwack have had in the Western part of the country, where the acts are based.

The theory on regional hits bears out when scanning the Beaver Bin listings, with the Cooper Brothers exemplifying the case by nabbing playlist status at two major AM stations in Southern Ontario and a chart figure at CHUM in Toronto, but missing out in most other markets across the country. The Cooper Brothers are from Ottawa.

Thirty five of the Canadian content recordings listed in the Beaver Bin are exclusively on playlist, while other records by acts such as Anne Murray and Gordon Lightfoot show more playlist credits than chart positions at the 15 stations surveyed in the report. In watching movement on this playlist material, invariably as U.S. trade figures start pushing past the top 50 mark, Canadian stations start pushing the disks with a vengeance.

A case of a Canadian record accelerating on the U.S. charts and thus moving from playlist status to chart numbers at Canadian stations is Dan Hill's current hit, "All I See Is Your Face." A previous 45 release, unique to Canada, "Dark Side Of Atlanta," virtually stifled nationally, however the "All I See Is Your Face" disk jumped from playlist status to chart status at seven major market AM stations here as the disk jumped six points to 41 on the Hot 100 in Billboard.

Says Lee Silversides, national promotions director for GRT, which is working the record, "Once we had those U.S. figures we had the ammunition to combat the Canadian programming mentality. Look at Prism," he continues, pointing to the regional drift here, "within a year the band has sold 200,000 albums in Canada and just because the single bottoms out in the U.S., it stays on playlist in Canada. And mostly in the West," he adds.

Motown Finally Seeing Evidence That Black Music Can Sell Well In Canada

TORONTO—After a long, hard haul of trying to establish Motown Records, the label is finally beginning to see some hard and fast evidence that black music sells in Canada.

This is what national promotion man Gerry Hochberg says about the label. The double success of The Commodores and Rick James in Canada has him confident that the label's acceptance is finally here.

Running down chart positions for "Three Times A Lady" (six weeks number one at CHUM-AM in Toronto), and "You And I" (17 at competing station, CFTR), Hochberg says that the old adage that "black music won't sell in Canada" is beginning to crumble.

"The problem has been that radio stations haven't given the records a chance. Now they are beginning to see the kind of success they can have with some of our artists when they play the records and give the public a chance to decide for themselves.

"The Commodores album has sold 150,000 units in Canada and Rick James we can't even keep stock on long enough to satisfy everyone," he says.

The Rick James single, "You And

NOV. CHANGE FOR IMPORT CUTOUT DUTY

OTTAWA—The Canadian government has announced a new customs valuation policy applying to imported deletes, effective Nov. 13.

According to Revenue Canada, the importation of these disks has been undermining sales for Canadian manufacturers. Under the new policy, deletes will be valued at current line prices in the exporting country, less maximum discount of 20%.

Since application of the new rate structure has not been put into practice, the cost increase to import wholesalers in Canada has not yet been determined. One company, Beeches Records, figures the increase will add \$1.20 to each disk brought in. A company spokesman claimed the new ruling to be "unfair," and the company is considering fighting it.

Changes in the ruling have been under discussion between Revenue Canada and the Canadian Recording Industry Assn. for close to two years. The CRIA's position paper argued that schlock merchandise should be brought into Canada in limited amounts and that Canadian copyright material should be protected from foreign dumping.

First Major Canadian Tour For Quebec Group

MONTREAL—Maneige becomes the first Quebecois group to undertake a major tour of Canada that is being co-supported by its record label, Polygram Canada and the touring office of the Canada Government.

Between Monday (9) and Nov. 26, the sextet, Maneige, will play 31 centers across the country, a major undertaking considering the low profile the band has had nationally until now.

Government assistance covers tour support areas, including a limited amount of pre-promotion before dates, and amounts to \$20,000.

I," has become a chart hit nationally in Canada, buoyed by top 20 success in the U.S. and the fact that the disk is two points Canadian content, useful as a programming aid for AM stations here which must play 30% Canadian content daily between 6 a.m. and 12 p.m.

Hochberg claims Stevie Wonder's album, "Songs In The Key Of Life," is now double platinum in Canada (200,000 units) and that other acts such as Diana Ross and Marvin Gaye are selling considerable numbers of albums, "despite any real radio support up here."

Talent Meet Set

CALGARY—The First Annual Western Talent Buyer Conference will meet here with 12 sets scheduled to showcase on Oct. 15-16.

Organized by Keith Sharp, publisher of the Alberta/British Columbia tabloid music paper, Music Express, the conference will host a number of symposiums as well as introducing non-recording acts to delegates drawn from record companies and booking agencies.

From The Music Capitals Of The World

• Continued from page 75

Fine concert from **Horace Silver** in the Oslo Club 7 and he was followed in by a top-form **Archie Shepp**, with **Siegfried Kessler** and **Clifford Marvis**, with bassist **Ray Taylor**. . . . The **Sandvika Big Band** in (22) for a gala performance with the **Yusef Lateef Quartet** as special guests.

"A Rock Star Is Born" was the banner for a Chateau Neuf concert here by **Jahn Teigen**, soon to be featured in a new musical and already topping the album charts in Norway with "This Year's Loser." . . . **Tania Maria**, Brazilian singer and pianist, enjoyed huge success at the Molde Festival and plays clubs in Oslo through November and December.

Anniversary of **Elvis Presley's** death celebrated at a festival here when "Change Of Habit" was shown, plus a rock show featuring different local acts. . . . The Mai record company has spent a week recording a double album in the Club 7, featuring many local musicians.

The **Preservation Hall Jazz Band** toured here, a feature being a party hosted by the U.S. Ambassador for the world's oldest jazz group, attended by nearly 150 Norwegian musicians and wives. . . . One guest, **Rigmor Kramer**, has painted a picture of **Louis Armstrong** which he handed to the band for display at Preservation Hall in New Orleans.

New Norwegian jazz releases include product from the **Appaloosa Mainstream Ensemble**, the **Christiania Jazz Band** and the **Royal Garden Jazz Band**. . . . Swedish singer **Bjorn Skifs** drew 13,000 people to the annual Momarked charity event, with **Julie Andrews** handling the opening ceremony, piped direct to Swedish television. **Bing Crosby** was on the show last year, which produced a 45-minute tv program.

RANDI HULTIN

MOSCOW

Each year the Gosconcert agency books more than 4,000 foreign artists to perform in the Soviet Union. Last year some 60 pop and rock acts from abroad made extended concert visits here. . . . "Melodies of Summer," the annual variety series devoted this year to the International Youth Festival in Havana, included Latin-American acts **Leonora Samora** and **Raul Gomez** (Cuba) and **Mario Gensolen** (Peru).

Japan's **Royal Knights** male vocal group and girl singer **Mitsuki Taki** toured here. . . . U.K. singer-dancer **Peter Gordino** in Leningrad for several shows with the local group **Disco**, led by veteran jazz player **Igor Petrenko**.

Other international pop acts featured here recently include **Milva**, East German **Roland Noieder**'s rock group featuring Romanian girl singer **Mirabela Dauer**, Czech singer **Petra Cernocka** and **Zdenek Merta's** group, and, from Poland, **Jerzy Polomski** and the **Ptachi** group, and **Krystyna Pronko** and the **Koman** band.

VAAP, the Russian copyright society, has opened an office in Vienna with **Yuri Zharov**, deputy chairman, attending the opening ceremony. VAAP has agreements with several companies in Austria, including **Universel Edizion** in the field of music.

David Goloshchekin's Jazz Ensemble is scheduled to participate in the 11th International Youth and Students' Festival in Cuba this year, the band's first tour abroad. Earlier this year it was a big success at the national jazz festival in Tbilisi. **VADIM YURCHENKOV**

ATHENS

Composer **Iannis Xenakis** presenting the premiere of his ambitious electronic work "Polytopo No. 8" in the ruins of the ancient city of Mycenae in Peloponnesus, South Greece, performed by a group of the **Loraine Philharmonic** under **Michel Tabasnic**, a chorus from the Paris Opera under **Sylvio Galda** and the choir of the University of Aix-en-Provence.

Minos Records here doing well with disco releases, recent product out including "I Love America" by **Patric Juvet**, "Let Me Party With You" by **Bunny Sigler** and "Moving Like A Superstar" by **Amadeo**. . . . Some 2,500 Greek and international singers taking part in the Third Athens Choir Festival here in October.

Singer **Soula Markisi**, who starred in the **Michel Legrand** musical "Monte Christo" in Paris, currently working in an Athens cabaret club. . . . Following the success of two albums by D.D. Sound, Phonogram has released on the Baby label a double 'A' linking of "Amanda Mio Amore Mio" and "Non Stop" by **El Pasador**.

Still best-selling albums for Lyra here are "Hotel California" by the **Eagles** and "Rumours" by **Fleetwood Mac**. . . . Motown has renewed its

deal with Emial for a further three years here. . . . Soviet pianist **Sviatoslav Richter** gave concerts in Athens, Thessaloniki and Volos over a four-day season, all sold out within hours and receiving great critical acclaim.

Singer **Maria Douraki**, for the past year touring in South Africa, Australia and West Germany, to make her first appearances in China and is also set to record a new album with composer-instrumentalist-producer **Vangelis Papatathanasiou** in London.

Composer **Stavros Ksarhacos** presented **Vivaldi** works in the Lycabettus Theater here, a tribute to the 300th anniversary of the death of the composer and included his own compositions from 1963 to now, performers including **Nikos Kylouris**, **Manolis Mitsias**, **Dimitra Galani**, **Sotiria Belou**, **Antonis Kaloyiannis** and **Nikos Dimitratos**.

After a gap of three years, former **Poll** group members **Stavros Logaridis** now recording a solo album. . . . New albums from Emial include "The Psychomodo" by **Cockney Rebel**; "The Kick Inside" by **Kate Bush**; "What A Night" by **Tom Jones**; "Bo And Ruth"; "Simple Things" from **Carole King**; "Musical Chairs" by **Sammy Hagar**; and **Nova's** "Wings Of Love."

"First Symphonia," a work by **Mikis Theodorakis**, to be performed in New York's Carnegie Hall (Dec. 15) under **Leonard Bernstein**. The work was composed from 1948-52. . . . After 12 years, singer **Gregoris Bithikotsis** to record tunes composed by Theodorakis, with an October release for the album "Politia No. 3."

Three of the biggest-selling albums for CBS here are in the disco idiom: "I Am A Photograph" by **Amanda Lear**; "Back To Music" by **Theo Vanness**; and "Rough Diamond" by **Madleen Kane**. . . . "The Song In Greek Motion Pictures," successful tv show by **Yiorgos Papastefanou** and covering clips of songs from Greek productions over the past four decades, shown twice by ERT-TV because of huge public demand.

"Pare Me Mazi Sou," a song by **George Kyvelos**, new CBS international product manager, is among 20 compositions picked for the Greek Song Festival in Thessaloniki late this month, performed by **Jovanna**. . . . Gold disks awarded to singer **Marinella** and composer **Y. Hadjinasios** by Phonogram for the "Marinella Of Today," selling more than 60,000 copies, all songs being by Hadjinasios, who represented Greece at the Eurovision Song Contest last year.

Emial comedian and mimic **Harry Klin** to have a new record, produced by **George Petsilas**, following the success of his first album "Yia Desimo." . . . Big promotion effort by international product manager **Theo Sarantis** has made **Wings'** "London Town" biggest seller for Emial. . . . CBS releases include "Feels So Good" (**Chuck Mangione**); "I Love My Music" (**Wild Cherry**); "Street Legal" (**Bob Dylan**).

LEFTY KONGALIDES

MADRID

Spanish discotheques are making a big hit of **Rod McKuen's** Hispavox single "Amor, Amor." . . . Discos Columbia moved to a residential zone outside Madrid, with all departments set in a modern building, having previously been housed in seven different centers. New address: Avenida de los Madronos, 7 (Parque del Conde Orgaz), Madrid 33.

Argentinian singer **Daniel Magal** (Epic) took over number one spot in the chart from the **Bee Gees'** "Night Fever" with his "Cara de Gitana." . . . **Bonnie Tyler's** "It's A Heartache" (RCA) huge sales success here mainly because it has been the most programmed disk on radio over the past two months.

Another symphonic rock group **Coto-En-Pel** (Dial) touring here to promote a debut album "Holocaust." . . . "De Ahora En Adelante" is the new LP of **Rocio Jurado** (RCA) and for it the Spanish folk singer uses for the first time modern songs written by **Manuel Alejandro**, who also produced the package. It represents a complete change of style and image.

Iggy Pop in for controversial performances in Barcelona and Madrid. . . . **Oscar Janot**, now signed to Hispavox, has dropped his surname and as just Oscar is focal point of a big and intelligent promotion campaign for his record "Pajarillo Volador." . . . Sales of the album tribute by **Paco De Lucia** (Fonogram) for **Manuel De Falla** suggest it will be successful over several years.

Good sales results for the Spanish version of "A-Ba-Ni-Bi," winning entry in the 1978 Eurovision (Continued on page 77)

Billboard Hits Of The World

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BRITAIN

(Courtesy Music Week)
SINGLES

This Week	Last Week	Title	Artist
1	11	SUMMER NIGHTS	John Travolta/Olivia Newton-John (RSO 006)
2	1	DREADLOCK HOLIDAY	10cc (Mercury 6008 035)
3	9	GREASE	Frankie Valli (RSO 12)
4	17	LOVE DON'T LIVE HERE ANYMORE	Rose Royce (Whitfield K 17236)
5	2	THREE TIMES A LADY	Commodores (Motown TMG 1113)
6	3	OH WHAT A CIRCUS	David Essex (Mercury 6007 185)
7	6	KISS YOU ALL OVER	Exile (RAK 279)
8	7	SUMMER NIGHT CITY	Abba (Epic EPC 6595)
9	4	JULIED JOHN	Jilted John (EMI Int. INT 567)
10	5	RIVERS OF BABYLON/BROWN GIRL IN THE RING	Boney M (Atlantic/Hansa 11120)
11	10	HONG KONG GARDEN	Siouxie & The Banshees (Polydor 2059 052)
12	12	PICTURE THIS	Blondie (Chrysalis CHS 2242)
13	27	A ROSE HAS TO DIE	Dooleys (GTO GT 229)
14	13	AGAIN AND AGAIN	Status Quo (Vertigo QUO 1)
15	14	BRITISH HUSTLE/PEACE ON EARTH	Hi Tension (Island WIP 6446)
16	20	YOU MAKE ME FEEL (MIGHTY REAL)	Sylvester (Fantasy FTC 160)
17	8	IT'S RAINING	Darts (Magnet MAG 126)
18	15	FORGET ABOUT YOU	Motors (Virgin VS 222)
19	29	CAN'T STOP LOVING YOU	Leo Sayer (Chrysalis CHS 2240)
20	16	AN EVERLASTING LOVE	Andy Gibb (RSO 015)
21	19	I THOUGHT IT WAS YOU	Herbie Hancock (CBS 6530)
22	23	YOU'RE THE ONE THAT I WANT	Hylda Baker/Arthur Mullard (Pye 7N 46121)
23	26	LUCKY STARS	Dean Friedman (Lifesong LS 402)
24	22	TOP OF THE POPS	Rezillos (Sire SIR 4001)
25	31	WINKER'S SONG	Ivor Biggun (Beggars Banquet BOP 1)
26	25	DAVID WATTS/A BOMB IN WARDOUR STREET	Jam (Polydor 2059 054)
27	41	NOW THAT WE'VE FOUND LOVE	Third World (Island WIP 6457)
28	52	BLAME IT ON THE BOOGIE	The Jacksons (Epic EPC 6683)
29	28	TALKING IN YOUR SLEEP	Crystal Gayle (United Artists UP 36422)
30	18	YOU'RE THE ONE THAT I WANT	John Travolta/Olivia Newton-John (RSO 006)
31	26	GALAXY OF LOVE	Crown Heights Affair (Phillips 6168 801)
32	21	SUPERNATURE	Cerrone (Atlantic K 11089)
33	49	HAVE YOU EVERN FALLEN IN LOVE	Buzzcocks (United Artists UP 36455)
34	24	IT'S ONLY MAKE BELIEVE	Child (Ariola Hansa AHA 522)
35	64	BAMA BOOGIE WOOGIE	Cleveland Eton (Gull GULS 63)
36	42	EVE OF THE WAR	Jeff Wayne's War Of The Worlds (CBS 6496)
37	35	GOT A FEELING	Patrick Juvet (Casablanca CAN 127)
38	New	BLAME IT ON THE BOOGIE	Mick Jackson (Atlantic K 11102)
39	New	RESPECTABLE	Rolling Stones (EMI 2861)
40	30	WHO ARE YOU	The Who (Polydor WHO 1)
41	61	DAYLIGHT KATY	Gordon Lightfoot (Warner Bros. K 17214)
42	32	BABY STOP CRYING	Bob Dylan (CBS 6499)
43	40	WHERE DID OUR LOVE GO/JE VOULAIS TE DIRE	Manhattan Transfer (Atlantic K 1182)
44	39	WHAT YOU WAITING FOR	Stargard (MCA 382)
45	New	LA CONNECTION	Rainbow (Not Available)
46	34	TWO OUT OF THREE AIN'T BAD	Meat Loaf (Epic/Cleveland EPC 6281)
47	72	HEADS DOWN NO NONSENSE MINDLESS BOOGIE	Alberto Y Lost Trios (Logo GO 323)
48	53	SHAME	Evelyn "Champagne" King (RCA PC 1122)
49	45	AIN'T WE FUNKING NOW	Brothers Johnson (A&M AMS 7379)
50	New	I GO TO PIECES (EVERY TIME)	Gerri Granger (CC3)
51	New	DIPPETY DAY	Father Abraham (Decca F 13798)
53	43	SHE'S GONNA WIN	Bilbo (Lighting LIG 548)
54	68	MEXICAN GIRL	Smokie (RAK 283)
55	69	AND THE BAND PLAYED ON	Flash & The Pan (Ensign ENY 15)

56	47	HOT SHOT	Karen Young (Atlantic K 11180)
57	33	FOREVER AUTUMN	Justin Hayward (CBS 6368)
58	44	DON'T KILL THE WHALE	Yes (Atlantic K 11184)
59	New	DON'T COME CLOSE	Ramones (Sire SRE 1031)
60	New	IT'S A BETTER THAN GOOD TIME	Gladys Knight & The Pips (Buddah BDS 478)
61	55	AIN'T NOTHING GONNA KEEP ME FROM YOU	Terry De Sario (Casablanca CAN 128)
62	New	ROLLIN' ON	Circus (Jet 123)
63	New	BRANDY	O'Jays (Philadelphia PTR 6658)
64	New	MIDDLE OF THE NIGHT	Brotherhood Of Man (Pye 7N 46117)
65	New	MONTEGO BAY	Sugar Cane (Ariola/Hansa AHA 524)
66	New	HOLLYWOOD NIGHTS	Bob Seger (Capitol CL 16004)
67	58	DANCE GET DOWN/HOW DO YOU DO	Al Hudson (ABC 4229)
68	New	LOUIE LOUIE	Motorhead (Bronze 60)
69	66	SOMEWHERE IN THE NIGHT/COPACOBANA	Barry Manilow (Arista 196)
70	New	DOWN AT THE DOCTORS	Doctor Feelgood (United Artists UP 36446)
71	54	RAINING THROUGH MY SUNSHINE	Real Thing (Pye 7N 46113)
72	48	METEOR MAN	Dee D. Jackson (Mercury 6007 182)
73	60	LONDON TOWN	Wings (Parlophone R6021)
74	67	YOU GOT ME RUNNING	Lenny Williams (ABC 4228)
75	63	WALK ON BY	Stranglers (United Artists UP 36429)

This Week	Last Week	Title	Artist
1	1	NIGHTFLIGHT TO VENUS	Boney M (Frank Farian) Atlantic/Hansa K 50498 (W)
2	2	IMAGES	Don Williams (Don Williams/Galph Fundes) K-Tel NE 1033 (K)
3	5	GREASE	Original Soundtrack, RSO RSD 2001 (F)
4	4	SATURDAY NIGHT FEVER	Various, RSO 2658 123 (F)
5	3	CLASSIC ROCK	London Symphony Orchestra (Jeff Jarratt/Don Reedman) K-Tel ONE 1009 (K)
6	8	WHO ARE YOU	The Who (Glyn Johns/Jon Astley) Polydor WHOD 5004 (F)
7	6	WAR OF THE WORLDS	Jeff Wayne's Musical Version, CBS 96000 (C)
8	New	BLOODY TOURISTS	10cc (Eric Stewart/Graham Gouldman) Mercury 9102 503 (F)
9	13	PARALLEL LINES	Blondie (Michael Chapman) Chrysalis CDL 1192 (F)
10	7	JAMES GALWAY PLAYS SONGS FOR ANNIE	James Galway (Ralph Mace) Red Seal RL 25163 (R)
11	10	NATURAL HIGH	Commodores (James Carmichael/Commodores) Motown STML 12087 (E)
12	9	DON'T LOOK BACK	Boston (Tom Scholz) Epic EPC 86057 (C)
13	14	STREET LEGAL	Bob Dylan (Don DeVito) CBS 86067 (C)
14	15	LIVE AND DANGEROUS	Thin Lizzy (Thin Lizzy/Tony Visconti) Vertigo 6641 807 (F)
15	12	ARE WE NOT MEN? NO WE ARE DEVO	Devo (Brain Eno) Virgin V 2106 (C)
16	24	RUMOURS	Fleetwood Mac (Fleetwood Mac/Dashut/Callat) Warner Bros. K 56344 (W)
17	26	AND THEN THERE WERE THREE	Genesis (David Hentschel) Charisma CDS 4010 (F)
18	23	20 GOLDEN GREATS	The Hollies, EMI EMTV 11 (F)
19	19	BAT OUT OF HELL	Meat Loaf (Todd Rundgren) Epic/Cleveland Int. EPC 82419 (C)
20	37	LEO SAYER	Leo Sayer (Richard Perry) Chrysalis CDL 1198 (F)
21	11	STAR PARTY	Various, K-Tel NE 1034 (K)
22	30	THE ALBUM	Abba (B. Andersson/B. Ulvaeus) Epic EPC 86052 (C)
23	New	STRIKES AGAIN	Rose Royce (Norman Whitfield) Whitfield K 56527 (W)
24	22	WHO PAYS THE FERRYMAN	Yannis Markopoulos, BBC REB 315 (A)
25	16	NEW BOOTS AND PANTIES	Ian Dury (Peter Jenner/Lauria Latham/Rick Walton) Stiff SEEZ 4 (E)
26	30	OUT OF THE BLUE	Electric Light Orchestra (Jeff Lynne) Jet JETDP 400 (C)
27	28	SUNLIGHT	Herbie Hancock (Herbie Hancock/David Robinson & Friends, Inc.) CBS 82240 (C)
28	27	OCTAVE	Moody Blues (Tony Clarke) Decca TXS 129 (S)

29	32	THE KICK INSIDE	Kate Bush (Andrew Powell) EMI EMC 3223 (E)
30	35	SHADOW DANCING	Andy Gibb (Alby Galuten/Karl Richardson) RSO RSS 0001 (F)
31	31	LENA MARTELL COLLECTION	Lena Martell, Ronco RTL 2028 (B)
32	34	SOME GIRLS	Rolling Stones (Glimmer Twins) EMI CUN 39108 (E)
33	18	B FOR BROTHERHOOD	Brotherhood Of Man (Tony Hiller) Pye NSPL 18567 (A)
34	29	CAN'T STAND THE REZILLOS	The Rezillos (Bob Clearmountain/Tony Bongiovi) Sire K 56530 (K)
35	46	GREATEST HITS	Abba (B. Andersson/B. Ulvaeus) Epic EPC 69218 (C)
36	25	THAT'S WHAT FRIENDS ARE FOR	Johnny Mathis/Deniece Williams (Jack Gold) CBS 86068 (C)
37	21	EVERYONE PLAYS DARTS	Darts (Tommy Boyce/Richard Hartley) Magnet MAG 5022 (E)
38	New	THE BRIDE STRIPPED BARE	Bryan Ferry (Various) Polydor POLD 5003 (F)
39	17	20 GIANT HITS	Nolan Sisters (Roger Greenaway) Target TGS 502 (W)
40	13	WHEN I DREAM	Crystal Gayle (Allen Reynolds) United Artists UAG 30169 (E)
41	49	PASTICHE	Manhattan Transfer (Tim Hauser) Atlantic K 50444 (W)
42	38	TONIC FOR THE TROOPS	Boomtown Rats (Robert John Lange) Ensign ENY 3 (F)
43	48	HANDSWORTH REVOLUTION	Steel Pulse (K. Pitterson/P. King) Island ILPS 9502 (E)
44	45	LONDON TOWN	Wings (Paul McCartney) Parlophone PAS 10012 (E)
45	33	EVITA	Various, MCA MCX 503 (E)
46	-	20 GOLDEN GREATS	Nat King Cole, Capitol EMTV 9 (E)
47	36	DARK SIDE OF THE MOON	Pink Floyd (Pink Floyd) Harvest SHVL 804 (E)
48	39	A SONG FOR ALL SEASONS	Renaissance (David Hentschel) Warner Bros. K 56460 (W)
49	44	DOUBLE VISION	Foreigner (Keith Olsen/Mick Jones/Ian McDonald) Atlantic K 50476 (W)
50	40	DREAM WORLD	Crown Heights Affair (Nerangis/Britton) Philips 6372 754 (F)
51	50	THEIR GREATEST HITS 71-75	Eagles, Asylum K 53017 (W)
52	47	BUT SERIOUSLY FOLKS	Joe Walsh (Bill Szymczyk) Asylum K 53081 (W)
53	52	ARRIVAL	Abba (B. Andersson/B. Ulvaeus) Epic EPC 86018 (C)
54	-	DIRE STRAITS	Dire Straits (Muff Winwood) Vertigo 9102 021 (F)
54	59	SOLID SENDERS	Solid Senders (David Batchelor) Virgin V 2105 (C)
56	55	BLAM	Brothers Johnson (Quincy Jones/Brothers Johnson) A&M AMLH 64714 (C)
57	54	THE SOUND OF BREAD	Bread (David Gates) Elektra K 52062 (W)
58	-	L-KEVIN & LOI	Kevin Godley/Lol Creme Mercury 9109 611 (F)
59	41	EVEN NOW	Barry Manilow (Ron Dante/Barry Manilow) Arista SPART 1047 (F)
60	New	SUPERNATURE	Cerrone (Cerrone) Atlantic K 50431 (W)

This Week	Last Week	Title	Artist
1	1	YOU'RE THE ONE THAT I WANT	John Travolta/Olivia Newton-John (RSO/DGG)
2	2	RASPUTIN	Boney M (Hansa Int/Ariola)
3	3	DANCING IN THE CITY	Marshall Hain (Harvest/EMI Electrola)
4	4	LOVE MACHINE	Supermax (Atlantic)
5	5	ONE FOR YOU ONE FOR ME	La Bionda (Ariola)
6	6	SUBSTITUTE	Clout (Carrere/Polydor)
7	7	GIMME GIMME GIMME	The Teens (Hansa Int/Ariola)
8	8	HIROSHIMA	Wishful Thinking (Global/WEA)
9	9	MEXICAN GIRL	Smokie (RAK/EMI Electrola)
10	10	AUTOMATIC LOVER	Dee Dee Jackson (Jupiter/Ariola)

WEST GERMANY

(Courtesy of Bundesverband der Phonographischen Eirtschaft E.V. Musikmarkt Charts Evaluated By Media Control)
SINGLES

This Week	Last Week	Title	Artist
1	1	NIGHT FLIGHT TO VENUS	Boney M (Hansa Int/Ariola)
2	2	SATURDAY NIGHT FEVER	Soundtrack (RSO/DGG)
3	3	THEN THERE WERE THREE	Genesis (Charisma/Phonogram)
4	4	GREASE	Soundtrack (RSO/DGG)

5	5	PYRAMID	Alan Parsons Project (Arista/EMI Electrola)
6	6	WATCH	Manfred Mann Earth Band (Bronze/Ariola)
7	7	CITY TO CITY	Gerry Rafferty (United Artists/Ariola)
8	8	WISH YOU WERE HERE	Pink Floyd (Harvest/EMI Electrola)
9	9	WORLD OF TODAY	Supermax (Atlantic)
10	10	DON'T LOOK BACK	Boston (Epic/CBS)

JAPAN

(Courtesy of Music Labo, Inc.)
As of 9/25/78
*Denotes local origin
SINGLES

This Week	Last Week	Title	Artist
1	1	KIMONO HOTOMIWA 10000 VOLT	Takao Horiuchi (Express/Toshiba-EMI)—Noel Music, On Associates
2	2	TOUMEININGEN	Pink Lady (Victor)—NTVM, T&C Music
3	3	HIKIGANE	Masanori Sera & Twist (Aadvark)—Yamaha
4	4	KATTENI SINBAD	Southern All-Stars (Invitation)—Burning, PMP
5	5	ZETTAIZETSUMEI	Momoe Yamaguchi (CBS/Sony)—Top
6	6	LOVE-DAKISHIMETAI	Kenji Sawada (Polydor)—Watanabe
7	7	JOHNNY-NO KOMORIUTA	Alice (Express/Toshiba-EMI)—JCM
8	8	GOOD LUCK	Goro Noguchi (Polydor)—Fuji, NP
9	9	BLUE SKY BLUE	Hideki Saijo (RCA)—Geiei
10	10	MONTE CARLO DE KAMPAI	Mayo Shono (BLOW-UP)—Columbia
11	11	"YAMATO" YORI AIO KOMETE	Kenji Sawada (Polydor)—Watanabe
12	12	BLUE	Machiko Watanabe (CBS/Sony)—PMP
13	13	THE STRANGER	Billy Joel (CBS/Sony)—April
14	14	HATACHINI NAREBA	Junko Sakurada (Victor)—Sun, Yamaha
15	15	TASOGARE MY LOVE	Junko Ohashi (Philips)—Nichion
16	16	AOBAJO-KOIUTA	Muneyuki Sato (King)—Shinko
17	17	MADO-GLASS	Naoko Ken (Canyon)—Yamaha, Tanabe
18	18	MONSTER	Pink Lady (Victor)—NTVM, T&C Music
19	19	HELLO MR. MONKEY	Arabesque (Victor)—Shinko
20	20	NIGHT FEVER	Bee Gees (RSO)—Intersong

ITALY

(Courtesy of Germano Ruscitto)
As of 9/18/78
SINGLES

This Week	Last Week	Title	Artist
1	1	TU	Umberto Tozzi (CGDMM)
2	2	WUTHERING HEIGHTS	Kate Bush (RCA)
3	3	LIU'	Alunni Dei Sole (Ricordi)
4	4	ANCORA, ANCORA/CITTA' VUOTA	Mina (PDU-EMI)
5	5	ENIGMA	Amanda Lear (Polydor/Phonogram)
6	6	CERCAMI	I Pooh (CGDMM)
7	7	YOU'RE THE ONE	Travolta & Newton-John (RSO-Phonogram)
8	8	CANTARE, GRIDARE, SENTIRSI	Leano Morelli (Philips/Phonogram)
9	9	TI AVRO'	Adriano Celentano (CLAN/CGDMM)
10	10	MORE THAN A WOMAN	Bee Gees (RSO-Phonogram)
11	11	TRIANGOLO	Renato Zero (RCA)
12	12	LOVE IS IN THE AIR	John Paul Young (Derby/CGDMM)
13	13	AUTOMATIC LOVER	Dee D. Jackson (Durium)
14	14	SOTTO IL SEGNO DEI PESCI	Antonello Venditti (Philips/Phonogram)
15	15	UNA DONNA, UNA STORIA	Lando Fiorini (Polydor/Phonogram)

AUSTRALIA

(Courtesy of Radio 1270 2SM)
As of 9/23/78

This Week	Last Week	Title	Artist
1	1	GREASE (Album)	Soundtrack (RSO)
2	2	WAR OF THE WORLDS (Album)	Various (CBS)
3	3	PYRAMID (Album)	Alan Parsons Project (Arista Spart)
4	4	BAT OUT OF HELL (Album)	Meat Loaf (Epic ELPS)
5	5	BLACK IS BLACK (Single)	La Belle Epoque (Carrere)
6	6	DANCING IN THE CITY (Single)	Marshall, Hain (Harvest)
7	7	CITY TO CITY (Album)	Gerry Rafferty (U/A)
8	8	YOU'RE THE ONE THAT I WANT (Single)	Travolta & Newton-John (RSO)
9	9	OH! CAROL (Single)	Smokie (RAK)
10	10	FACE TO FACE (Album)	Angels (Albert)
11	11	CAN WE STILL BE FRIENDS (Single)	Todd Rundgren (Bearsville)
12	12	SOME GIRLS (Album)	Rolling Stones (EMI)
13	13	ARE YOU OLD ENOUGH (Single)	Dragon (Portrait)
14	14	GREASE (Single)	Frankie Valli (RSO)
15	15	HOPELESSLY DEVOTED TO YOU (Single)	Olivia Newton-John (RSO)

16	16	DOWN AMONG THE DEAD MEN	(Single)—Flash & The Pan (Albert)
17	17	WARM RIDE (Single)	Graham Bonnett (Mercury)
18	18	COLD FACT (Album)	Rodriguez (Blue Goose)
19	19	STREET LEGAL (Album)	Bob Dylan (CBS)
20	20	(YOU'RE SUCH A) FABULOUS DANCER (Single)	Wha Koo (ABC)

HOLLAND

(Courtesy Stichting Nederlandse Top 40)
SINGLES

This Week	Last Week	Title	Artist
1	1	GREASE	Frankie Valli (RSO)
2	2	YOU'RE THE GREATEST LOVER	Luv (Philips)
3	3	THE EVE OF THE WAR	Jeff Wayne (CBS)
4	4	HOPELESSLY DEVOTED TO YOU	Olivia Newton-John (RSO)
5	5	THREE TIMES A LADY	Commodores (Tamla Motown)
6	6	FOLLOW ME	Amanda Lear (Ariola)
7	7	I'M GONNA LOVE YOU TOO	Blondie (Ariola)
8	8	RASPUTIN/PAINTER MAN	Boney M (Hansa)
9	9	SUMMER NIGHT CITY	Abba (Polydor)
10	10	SUMMER NIGHTS	John Travolta/Olivia Newton-John (RSO) LPs

This Week	Last Week	Title	Artist
1	1	GREASE	Original Soundtrack (RSO)
2	2	WAR OF THE WORLDS	Various Artists (CBS)
3	3	DIRE STRAITS	Dire Straits (Vertigo)
4	4	SWEET REVENGE	Amanda Lear (Ariola)
5	5	SATURDAY NIGHT FEVER	Soundtrack (RSO)
6	6	WITH LUV	Luv (Philips)
7	7	PARALLEL LINES	Blondie (Ariola)
8	8	SHPRITZ	Herman Brood and Wild Romance (Ariola)
9	9	NIGHT FLIGHT TO VENUS	Boney M (Hansa)
10	10	DON'T LOOK BACK	Boston (CBS)

NEW ZEALAND

(Courtesy of Record Publications Ltd.)
As of 9/24/78
SINGLES

This Week	Last Week	Title	Artist
1	1	RIVERS OF BABYLON	Boney M (WEA)
2	2	GREASE	Frankie Valli (Phon)
3	3	THREE TIMES A LADY	Commodores (EMI)
4			

Ga. Counts Off 1st Music Week

NASHVILLE—The state of Georgia will host the first Georgia Music Week Monday through Sunday (9-15) with a statewide series of promotions, advertising campaigns and public events designed to spotlight the theme of Georgia's expanding involvement in the music and recording industries.

Promotional program throughout the week-long affair will include special airings over the state's radio and television stations, articles in various newspapers and magazines, spots during the Atlanta Falcons, Hawks and Flames games, and promos on all incoming flights on Delta Airlines.

Macon-based Capricorn Records is tagging its national trade and local media advertising with specific mentions of Georgia Music Week.

In conjunction with the festivities, WSB-AM-FM in Atlanta is co-sponsoring the fourth annual Creative Festival of Music, a statewide talent search for new artists.

Along with the organized promotions, many area music and business retailers are planning individual sales and merchandising campaigns saluting Georgia's growth in the fields of recording and entertainment.

Leading off the celebration Mon-

day (9) will be an outdoor evening bluegrass concert at the Fairfield Plantation in Villa Rica, Ga. The open-admission program will feature guest artists from throughout the state.

On Thursday (12), invited guests and honorees will attend a Georgia Music Week reception and dance in Atlanta hosted by the governor and members of the state's political corps, the Atlanta chapter of NARAS and the Senate Music Recording Industry Advisory Committee. Highlighting the evening will be the pres-

Golf, Tennis Event For Palm Springs

LOS ANGELES—The 19th annual Music Industry Golf and Tennis Tournament has been set to take place the weekend of Oct. 27-29 at the Canyon Hotel in Palm Springs.

The yearly event, initiated nearly two decades ago, will attract between 300 and 400 participants from all ends of the industry.

Inquiries pertaining to this non-profit tournament should be addressed to Music Industry Golf/Tennis Tournament, P.O. Box 2456, Hollywood, Calif. 90028.

entation of the Ampex Golden Reel awards.

A seminar on music publishing is open to the public Saturday (14), followed that night by the first Golden Peach Awards presentation, a special tribute to Georgia's entertainers and music industry.

Among those Georgians receiving the honorary Golden Peach award for outstanding contributions to various categories of the music business will be the Marshall Tucker Band, Gregg Allman, Atlanta Rhythm Section, James Brown, Mylon LeFevre, Brenda Lee, Jerry Reed, Little Richard, Bill Lowery, Phil Walden, Alex Cooley and the late Otis Redding.

On Sunday (15), the Atlanta Pops will perform in a free concert at Stone Mountain Park, with special guest artists and tributes to Georgia's contributions in music entertainment.

Philadelphia

• Continued from page 66

playing more than one instrument in a program.

The players are guaranteed \$1,500 annually from recordings. Any income from televised performance, radio or the sale of performance tapes will be partly shared by the players under the new plan.

Performance tapes now produce \$60,000 annually for the orchestra's pension fund. Any future tape sales will continue to aid the pensions, but the players hope that they will begin to produce salary income as well. An issue that drew a detailed debate in the final negotiating session is an experimental plan for rotating the seating of the string players.

Negotiations began in March and players noted that the new contract now puts them on par with symphony orchestras in Chicago and Boston.

It was also reported that the American Telephone and Telegraph Co. will sponsor a forthcoming tour of the Philadelphia Orchestra, either a Southern tour in 1979 or a Western tour in 1980.

Jazz Beat

• Continued from page 39

West Coast bow Wednesday and Thursday (27, 28) at the Variety Arts Center Theatre in L.A. and then played the Queen Mary in Long Beach, Calif., the following night. Band plays music from the '20s and '30s and works out of Minneapolis. . . . *Diviva*, the national women's label, has cut an LP by pianist Mary Warkins, "Something Moving," due for a mid-fall release. LP is only the ninth for the label. Distribution is through 100 female representatives.

Pianist Kenny Drew is scheduled for an L.A. record date for Xanadu. He is flying here from Copenhagen, where he lives. Label president Don Schlitten will produce the date which also includes trumpeter Sam Noto from Toronto plus Angelinos Dolo Coker, Frank Butler and Charles McPherson. Schlitten will also cut Noto's next LP which will have as sidemen Sam Most, Coker and Butler. Cream Records distributes Xanadu. . . . Musician Magazine out of Boulder, Colo., is a jazz slanted publication coming out every six weeks. Its October issue has a report on jazz radio in the U.S.

Items for Jazz Beat should be sent to Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

Mass. FBI Raid

FITCHBURG, Mass.—An FBI raid on Carlson's Aquarium here resulted in the seizure of more than 3,000 allegedly pirated tapes. Carlson's is allegedly one of the leading retailers of pirated 8-track tapes in Central Massachusetts.

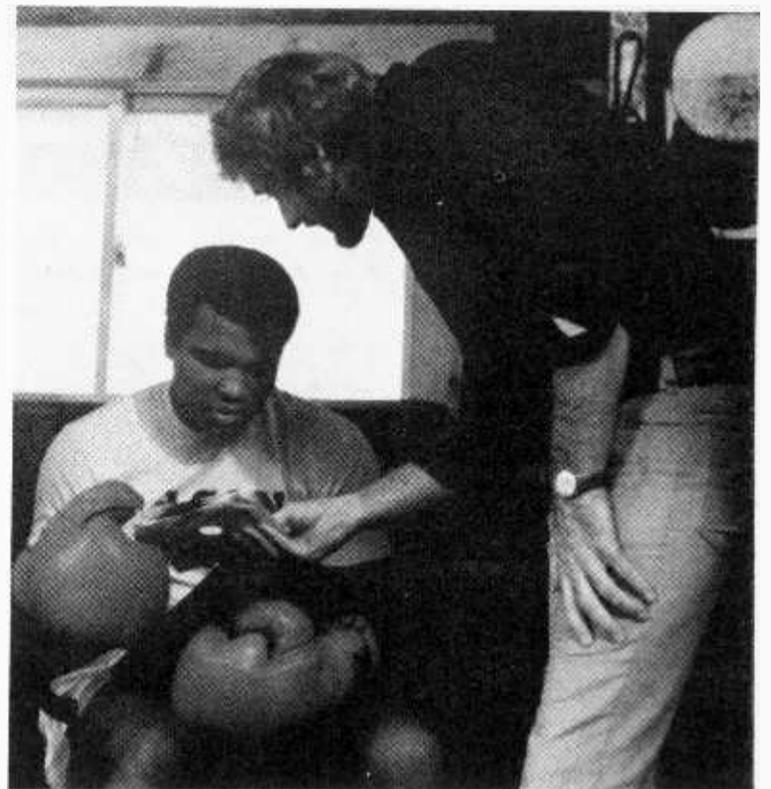


Photo by Suzanne Bauman

CHAMP SONG—Songwriter Jim Burroughs presents heavyweight champ Muhammad Ali with copies of "Hit Man," a song written and sung by Burroughs that traces Ali's career from his first bout to his most recent victory. The disk, released on Life Style Records, was aired on ABC-TV Sept. 15, the night of the championship fight.

N.Y.'s Record Exchange

• Continued from page 10

where there's a possibility of making a deal, we'll buy from a collector, but you have to be discriminating or the store would be full of junk."

A glance around the stacks reveals a fascinating assortment of blasts from the past, titles long forgotten, artists whose names are less than familiar, and well-known artists who still record, but are past their prime.

"A collector wants the original pressing," Le Mire points out. "You see in this store we deal with the very knowledgeable, the cognoscenti of the trade."

There are old 78s of Caruso's and John McCormick's, original 45 r.p.m. pressings of the soundtracks from "Giant," "Oklahoma," and other shows from the 1940s and 1950s. There are rare recordings of Sidney Bechet's work, spoken word recordings of Shakespearean actors, original pressings of Judy Garland, Elvis Presley, Frank Sinatra and the Beatles.

During a recent visit to the shop customers asked for Allen ("My Son The Folksinger") Sherman's LPs, a classical set of Feuermann's recording of Bloch's "Schelomo," and a copy of Judy Garland's "The Letter," an album suite composed by Gordon Jenkins. All were in stock.

Garrett 1st LP By Scotti Brothers

LOS ANGELES—Scotti Brothers Records, the Atlantic-distributed label owned by promotion veterans Ben and Tony Scotti, has its first album release Monday (11), Leif Garrett's "Feel The Need" and an LP by John Paul Young, whose "Love Is In The Air" single is number eight with a star this week.

Garrett's first album, which spawned two top 20 hits, was issued on Atlantic last year. He is being shifted to the custom label for his second release. Garrett is being managed by Scotti Brothers Management, along with Eddie Rabbitt and Ronnie Milsap.

The first single from the set, "I Was Made For Dancin'," will be shipped Thursday (5) in seven-inch and 12-inch disco disk configurations.

"If we don't have it, chances are you can't get it," Le Mire says proudly.

The store, located three blocks away from Carnegie Hall, has attracted customers such as Toscanini, Jan Peerce, Victoria de los Angeles and Leonard Bernstein.

"Barry Manilow's been in, and Ruth Ellington, Duke's sister, came in and bought a load of Duke's old recordings," Le Mire notes.

The store does considerable mail-order business, mainly through a network of steady customers and an advertisement that runs regularly in Stereo Review.

There is no one catalog to consult. Le Mire keeps several notebooks full of serial numbers and titles written in her careful hand. She also maintains a library of old catalogs from various labels that enable her to track a particular customer's request.

"Some of these disks bombed when they first came out," Sherrick notes. "But for every bomb on these shelves there's a potential customer. You'd be amazed at the things people want to buy."

"We had a television producer call recently for Knute Rockne's famous locker room speech," he adds.

Was it in stock? "Of course," he replies.

Garrett's album will be produced by Michael Lloyd for Mike Curb Productions. Lloyd also handled his last album, as well as Shaun Cassidy's first three albums for Warner-Curb, which were promoted by the Scottis.

The Scotti Brothers record label presently has a staff of just one: Johnny Musso, general manager, who serves as liaison with Atlantic. Garrett and Young are the only artists signed to date.

Summer In Tribute

LOS ANGELES—Donna Summer is set as the headline performer at the United Jewish Appeal Federation fund raising tribute to record and motion pictures executive Neil Bogart. The event take place in New York on Oct. 28 at the Imperial Ballroom of the Americana Hotel.

Billboard SPECIAL SURVEY For Week Ending 10/7/78

Billboard Special Survey Hot Latin LPs

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MIAMI (Pop)		LOS ANGELES (salsa)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	DANIEL MAGAL Cara de Gitana, Caytronics 1516	1	CELIA CRUZ/W. COLON Only They Could Have Made This Album, Vaya 66
2	LISSETTE Sola, Coco 148	2	FANIA ALL STARS Spanish Fever, CA 35336
3	JULIO IGLESIAS A Mis 33 Años, Alhambra 38	3	JOHNNY PACHECO/MELON Llego Melon, Vaya 70
4	NELSON NED Voz y Corazon, WEST SIDE LATINO	4	ORCHESTRA HARLOW La Raza Latina, Fania 516
5	ROBERTO CARLOS Amigo, Caytronics 1505	5	HECTOR LAVOE La Comedia, Fania 522
6	JOSE—JOSE Volcan, Pronto 1035	6	W. COLON/R. BLADES Metiendo Mano, Fania 500
7	ALVAREZ GUEDES Vol. 7, Gema 5058	7	ROBERTO ROENA No. 9, International 924
8	LOLITA Mi Carta, Caytronics 1506	8	ORQUESTA BROADWAY Pasaporte, Coco 126
9	CELIA CRUZ/WILLIE COLON Only They Could Have Made This Album, Vaya 66	9	CHEO FELICIANO Mi Tierra y Yo, Vaya 69
10	LOLITA DE LA COLINA Arcano 3416	10	BOBBY RODRIGUEZ Y LA CIA. Latin From Manhattan, Vaya 72
11	SOPHY En Concierto, Velvet	11	SAOCO Macho Mumba, Salsoul 4117
12	BASILIO Demasiado Amor, Zafiro 513	12	ISMAEL RIVERA De Todas Maneras Rosas, Tico 1415
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14	CHUCHO AVELLANET WSL 4062	14	LA SONORA PONCENA El Gigante del Sur, Inca 1054
15	MARCO ANTONIO MUNIZ Salsa a la Manera de Marco Antonio Muniz, Arcano 3415	15	TIPICA 73 The 2 Sides of Tipica 73, Inca 1053
16	CAMILO SESTO Entre Amigos, Pronto 1034	16	EL GRAN COMBO Mejor Que Nunca, EGC 013
17	NELSON NED El Romantico de America, WS L. 4114	17	LA DIMENSION LATINA 780 Kilos de Salsa, Top Hits 2025
18	JULIO IGLESIAS America, Alhambra 27	18	C. CRUZ/J. PACHECO Celia y Johnny, Vaya 31
19	RAY CONNIFF Exitos Latinos, Caytronics 1502	19	LA DIMENSION LATINA Presentando a Andy Montanes, TH 2018
20	ALMA Alma, Alhambra 148	20	OSCAR D'LEON Eloscar de la Salsa, Top Hits 2026
21	ALMA Unlimited, Alhambra 152	21	THE FANIA ALL STARS Greatest Hits, Fania 511
22	JOSE LUIS Tu, Top Hits 2021	22	HECTOR LAVOE De Ti Dependes, Fania 492
23	HUGO BLANCO Si Te Vas, Te Vas, WEST SIDE LATINO	23	JOHNNY PACHECO The Artist, Fania 503
24	DANNY DANIEL Nunca Supe La Verdad, Borinquen 1327	24	ISMAEL RIVERA R. Cortijo—Llaves de Tradicion, Tico 1419
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LPs—8-Tracks—Cassettes & some great imports at cutout prices
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Two or three years experience in the field a plus. Excellent benefits.

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IN STOCK INSTANT SHIPMENT

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Jazz Journal International



CHARLES MINGUS
A hug from President Carter. See Page 30.

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OCTOBER 7, 1978, BILLBOARD

Pop

PETER, PAUL & MARY—Reunion, Warner Bros. BSK3231. Produced by David Rubinson, Peter Yarrow. This is a fine reunion experience from this major vocal group of the '60s which has gone its separate ways but not with the same impacting success it attained as a trio. The soft harmonic blendings of Mary Travers, Noel Paul Stookey and Peter Yarrow, emerge in a clear cut fashion on this studio date, with a rhythmic backing provided by an uptempo small band which lends its own contemporary licks to the trio's interpretations of some new works. Thank heavens this is not a rehashing of old works. The songs are cogent comments on the human experience with each singer given his own platform for expression.

Best cuts: "Best Of Friends," "Sweet Survivor," "I Need Me To Be For Me," "By Surprise," "Forever Young."

Dealers: Trio's reunion LP has been promoted by its recent cross country tour, so fans are aware of its arrival.

THE BEACH BOYS—M.I.U. Album. Brother/Reprise MSK2268 (WB). Produced by Alan Jardine, Ron ARbach. Brian Wilson wrote two of the songs here and collaborated in writing six other with Michael Love. Following the concept of "15 Big Ones," the group's 1976 comeback to the top 10, two songs are rock oldies: Buddy Holly's "Peggy Sue" and the Dell-Vikings' "Come Go With Me." The group's trademarked smooth, effervescent harmonies and fun, youthful spirit are intact here. With a hit single, and there are numerous candidates, this should top the mediocre sales of last Year's "Beach Boys Love You." Vocals are arranged and produced by Wilson, while excellent string and horn arrangements also highlight the album.

Best cuts: "Come Go With Me," "Kona Coast," "She's Got Rhythm," "Sweet Sunday Kinda Love," "Winds Of Change."

Dealers: Group has two decades of fans.

VILLAGE PEOPLE—Cruisin'. Casablanca NBLP7118. Produced by Jacques Morali. For those who like to chuckle while they dance, the Marx Brothers of disco come through once more with a package of rhythmic bars aimed primarily at traditional male roles. Despite the predictable and inescapable bass drum, cascading strings, horns and synthesizer, it's hard to hate a group that can dress up like cowboys, Indians, cops and construction workers and sing "It's fun to stay/At the Y.M.C.A." Deadpan vocal arrangements are effectively used to maximize Victor Willis's tongue-in-cheek lyrics.

Best cuts: "Y.M.C.A.," "The Women/I'm a Cruiser," "Ups and Downs."

Dealers: Count on immediate response from the growing cult of Village People people, not to mention curiosity purchases inspired by the cover photo.

SEA LEVEL—On The Edge, Capricorn CPN0212. Produced by Stuart Levine. Sea Level has developed into a premier band capable of playing a spirited synthesis of rock, jazz and boogie. Ex-Wings drummer Joe English has become a member-joining R. Bramblett on horns and keyboards, D. Causey on guitar, C. Leavelle on keyboards, J. Nalls on guitar, and L. Williams on bass. The cuts here really swing and have an infectious and spontaneous feel. Most cuts are instrumentals but there are a few vocal tracks.

Best cuts: "Fifty-four," "King Grand," "A Lotta Colada," "This Could Be The Worst," "Uptown Downtown," "On The Wing."

Dealers: The group's last two LPs charted high.

AL JARREAU—All Fly Home, Warner Bros. BSK3229. Produced by Al Schmitt. Stylist vocalist who has played with esoteric material on his previous WB LPs, gets right into the commercial groove on this outing—a major musical switch for this man whose ability as a one-man band places him in a unique category. There are more familiar tunes and more disco influences in the rhythms. Jarreau wrote six of the 10 tunes (with Tom Canning) and turns in newly fashioned arrangements on such well worn works as "(Sittin' On) The Dock Of The Bay," "Wait A Little While" and "She's Leaving Home." There is a de-emphasis on Jarreau's creative instincts to produce instrumental sounds, but he still does lots of choral slides and scat singing. The seven-piece band includes Freddie Hubbard and Lee Ritenour and there is a warm, jazzy feeling which comes through.

Best cuts: "Thinkin' About It Too," "All," "I Do," "Brite 'n' Sunny Babe," "Fly."

Dealers: Jarreau is a distinct performer with a growing band of followers, the majority young people.

FRANK ZAPPA—Studio Tan, Warner Bros. DSK2291. Produced by Frank Zappa. The characteristic bopping of synthesizers, guitar and rhythm section accompanies Zappa's zany lyrics and interludes of avant-garde rock orchestration. Hardcore Zappa fans may want to add this LP to their collected works. However, the four selections offer nothing new in the way of direction or distinction from rock's witty experimental composer.

Best cuts: "Gregory Peccary," "Let Me Take You To The Beach."

Dealers: Zappa has a huge cult following.

BRYAN FERRY—The Bride Stripped Bare, Atlantic SD19205. Produced by Wachtel/Marotta/Puxley/Nye/Ferry. Bryan Ferry, the cool and mannered iceman of English rock, took some personal and professional lumps in the last year, and has, as a result, come up with perhaps his finest solo effort to date. The lyrics and the presentation show a depth of feeling that previously seemed out of his reach. At the same time, Ferry has not abandoned those facets of his music that

Spotlight



CHICAGO—Hot Streets, Columbia FC35512. Produced by Phil Ramone, Chicago. Chicago's first album with a title and a photo of the band on the cover is also its first produced without the aid of long-time mentor James William Guercio. Phil Ramone, who has produced top-charted hits in recent years with Paul Simon, Barbra Streisand and Billy Joel, shared production chores here with the nine-man group. This is also the first Chicago LP since the late Terry Kath was replaced in the lineup by guitarist Donnie Dacus, who sings lead on two of the cuts. Robert Lamm, Peter Cetera and James Pankow all contributed songs here, but half of the numbers are collaborations between two or three members, a new development for the group. Musically the album balances midtempo ballads with driving horn-dominated rockers. Chicago's 12th album should continue the broad commercial acceptance it achieved with its first 11 LPs, and also restore the group's critical acceptance, which has been sagging in recent years.

Best cuts: "Hot Streets," "Ain't It Time," "Show Me The Way," "Alive Again."

Dealers: Chicago's last 10 albums have been instant top 10 hits.

have brought him worldwide fame. The music is still highly stylized; the Ferry voice is still right up there; and Ferry still includes rock standards in his solo efforts along with his own compositions.

Best cuts: "Sign Of The Times," "Can't Let Go," "When She Walks In The Rooms," "Take Me To The River."

Dealers: With this LP, and news of a Roxy Music reunion, Ferry's career may have picked up new steam.

GOLDEN EARRING—Grab It For A Second, MCA MCA3057. Produced by Jimmy Iovine. Golden Earring, the five-man hard rock band from Holland, has had a tough time duplicating the excitement of "Radar Love," but seems to be back on track with its newest. A strong melody line trademarks each cut, while the earthy synthesized instrumentals and textured harmonies injects life into each of the eight rockers. Tasty use of sax on "Against The Grain." Jimmy Iovine, who produced Patti Smith's "Because The Night," has done wonders again here with a commercialized effort that should certainly turn the band around.

Best cuts: "Movin' Down The Line," "Against The Grain," "Roxanne," "Leather."

Dealers: Play in-store.



BARRY WHITE—The Man, 20th Century-Fox Records, T571. Produced by Barry White. White is the sole writer of only two of the songs here, with the emphasis on outside tunes, including Billy Joel's song-of-the-year candidate, "Just The Way You Are." The move from all original material on this LP was a wise one, as White is more a distinctive interpreter of songs and an erotic stylist than a compelling writer. His orchestral arrangements and the backup vocals of Love Unlimited lend sweetness to the tunes. This is White's followup to his comeback LP, "Songs For Someone You Love," which contained a top 10 hit in "It's Ecstasy When You Lay Down Next To Me." The continuance of White's patented formula of gruff spoken introductions, sweeping orchestrations and love-themed material, could easily duplicate that success.

Best cuts: "Look At Her," "Sha La La Means I Love You," "Just The Way You Are," "Early Years."

Dealers: Expect soul and disco play.

CRACKIN'—Special Touch, Warner Bros. BSK3235. Produced by Michael Omartian. The third album by this seven-piece unit is a tight and rather funky set of r&b rock. The versatile vocals of the two vocalists drains emotion from the ballads while handling the rockers with the same enthusiasm and energy. All seven musicians, handling percussion, guitar, keyboards and base are first rate. Ernie Watts supplies some sizzling sax solos while Omartian's stellar production (he also plays keyboards) ties it together.

Best cuts: "Don't Cha Love Me," "Double Love," "Too Young," "Heavenly Day."

Dealers: Group will be touring in fall.



WEATHER REPORT—Mr. Gone, Columbia JC35358. Produced by Josef Zawinul, Jaco Pastorius. Group has steadily enlarged its following on vinyl and this program of eight origi-

nals will almost certainly add to it. Zawinul is the spark. He plays everything from thumbeki drums and sleigh bells to Oberheim bass. But Wayne Shorter's alto and tenor saxes also register well. Deniece Williams sings a surprise vocal on "And Then."

Best cuts: "Pinocchio," "The Elders," "Mr. Gone."

Dealers: Some customers may deny that this music is jazz, but whatever it is, it is eminently saleable as past LPs have proven.



TOTO—Columbia JC35317. Produced by Toto. This sextet features an unusual rock lineup in that two keyboard players are featured, along with the more standard guitar, bass and drum battery, plus a vocalist (Bobby Kimball). However, he yields the lead on three of the 10 exceptional pop rock cuts to three other members. Harmonies and instrumental work shine in this debut LP, which offers another rock twist in that the opening cut is an instrumental ("Child's Anthem").

Best cuts: "I'll Supply The Love," "You Are The Flower," "Girl Goodbye," "Hold The Line."

Dealers: The group is comprised of six top notch session players with music to match. Play in-store, especially the single "Hold The Line."

DEVO—Q: Are We Not Men? A: We Are Devo!, Warner Bros. BSK3239. Produced by Brian Eno. Possibly the first new sound of the '70s, this young, five-man group from Akron, Ohio, gives a demented twist to the conventional rock instrumentation of guitar, bass, drums and synthesizer. In presenting its concept of De-evolution, the first reaction is to call Devo new wave, but it goes deeper than that. Sensitive and serious, Devo's sound, song structure and themes add a new dimension to the rock medium without being gimmicky. So far, the group, with its raw and unspoiled urgency, has gathered a large underground following.

Best cuts: "Satisfaction," "Mongoloid," "Jocko Homo," "Shrivel-Up."

Dealers: Hailed as the next phenomenon by many artists and industry figures.

JULES AND THE POLAR BEARS—Got No Breeding, Columbia JC35601. Produced by Larry Hirsch, Stephen Hague, Jules Shear. An uneven but promising debut that presents some original exploratory rock featuring a basic youthfully aggressive approach without indulging in simple primitivism. Jules Shear's dramatized, sometimes half-spoken vocals and quirky lyrics work best when balanced by uncluttered guitar, harmony, acoustic piano arrangements. A firmer production hand could do a lot here.

Best cuts: "You Just Don't Wanna Know," "Black Fever Sleep," "Driftwood From Disaster," "Home Somewhere."

Dealers: The cover, a tough but artsy pastel, is a good barometer. Pitch to Tom Petty, Elvis Costello fans.

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks**—predicted for the top half of the chart in the opinion of the reviewer; **recommended**—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; reviewers: Eliot Tiegel, Gerry Wood, Allen Penchansky, Jean Williams, Dave Dexter Jr., Sally Hinkle, Roman Kozak, Dick Nusser, Jim McCullough, Paul Grein, Adam White and Ray Herbeck Jr.

Billboard's Recommended LPs

pop

ELVIS—A Canadian Tribute, RCA KKL17065. Compilation produced by Wayne R. Jordan. This latest album exploiting Elvis contains Elvis songs from 1957, the year he toured Canada. In addition to hits like "Jailhouse Rock," also included are songs by Canada's most famous writers and performers like Gordon Lightfoot, Buffy Ste-Marie, Hank Snow, Paul Anka and others. Album is pressed on gold vinyl. **Best cuts:** Pick and choose.

PHOEBE SNOW—Against The Grain, Columbia JC35456. Produced by Phil Ramone, Barry Beckett. Snow's crystalline vocals weave their usual hypnotic trance through 10 well-produced cuts of exceptional quality. Her efforts are supported by a 10-piece horn section which adds punch at the right moments, augmenting her standard guitar-oriented arrangements. **Best cuts:** "Every Night," "In My Life," "You Have Not Won," "Keep A Watch On The Shoreline."

RICHARD WRIGHT—Wet Dream, Columbia JC35559. Produced by Richard Wright. Pink Floyd's keyboard/synthesizer wizard is predictably at his best on this solo effort, yielding 10 highly-polished cuts of mind massaging musical images. Wright's vocals are tastily straightforward, backed additionally with guitar, bass, drums and sax. **Best cuts:** "Mediterranean C," "Waves," "Holiday," "Funky Deux."

IAN MATTHEWS—Stealin' Home, Mushroom MRS5012. Produced by Sandy Robertson, Ian Matthews. Mushroom expands its roster with this gifted former member of Matthew's Southern Comfort, best known for its beguiling rendition of "Woodstock" several years ago. The material here ranges from originals to tunes by Rodgers & Hammerstein, Terence Boylan and Robert Palmer, which suggests the range of this LP. The tasty instrumental support features mandolin, blues harp and sax. **Best cuts:** "Gimme An Inch," "King Of The Night," "Let There Be Blues," "Carefully Taught," "Shake It."

TINA TURNER—Rough, Roadshow UALA919H (United Artists). Produced by Bob Monaco. A genuinely legendary performer, Turner takes the long awaited solo plunge with an adventurous variety of old and new material which she seeks to make her own in her inimitable pull out the stops fashion. Her delivery has lost none of its snap and crackle, and solid backup support includes Airtio Moreira on percussion, the L.A. Horns, Mary Russell joining a group of fine and funky vocalists and a touch of discolored synthesizer. **Best cuts:** "Fruits Of The Night," "The Bitch Is Back," "Funny How Time Slips Away," "Root Toot Undisputable Rock 'N' Roller," "Fire Down Below."

DAVID CLAYTON-THOMAS—Clayton, ABC AA1104. Produced by Jack Richardson. Clayton-Thomas has always been identified with a jazz-rock style to go with his deep, soulful vocals. Here he continues in that vein with 10 spirited and funky numbers. Outstanding are the horn parts with the likes of the Brecker Brothers and David Sanborn playing on various cuts. **Best cuts:** "Laying Down Rock And Roll," "Homeward Bound," "Liberated Girls Don't Cry," "Sugar Comes From Arkansas."

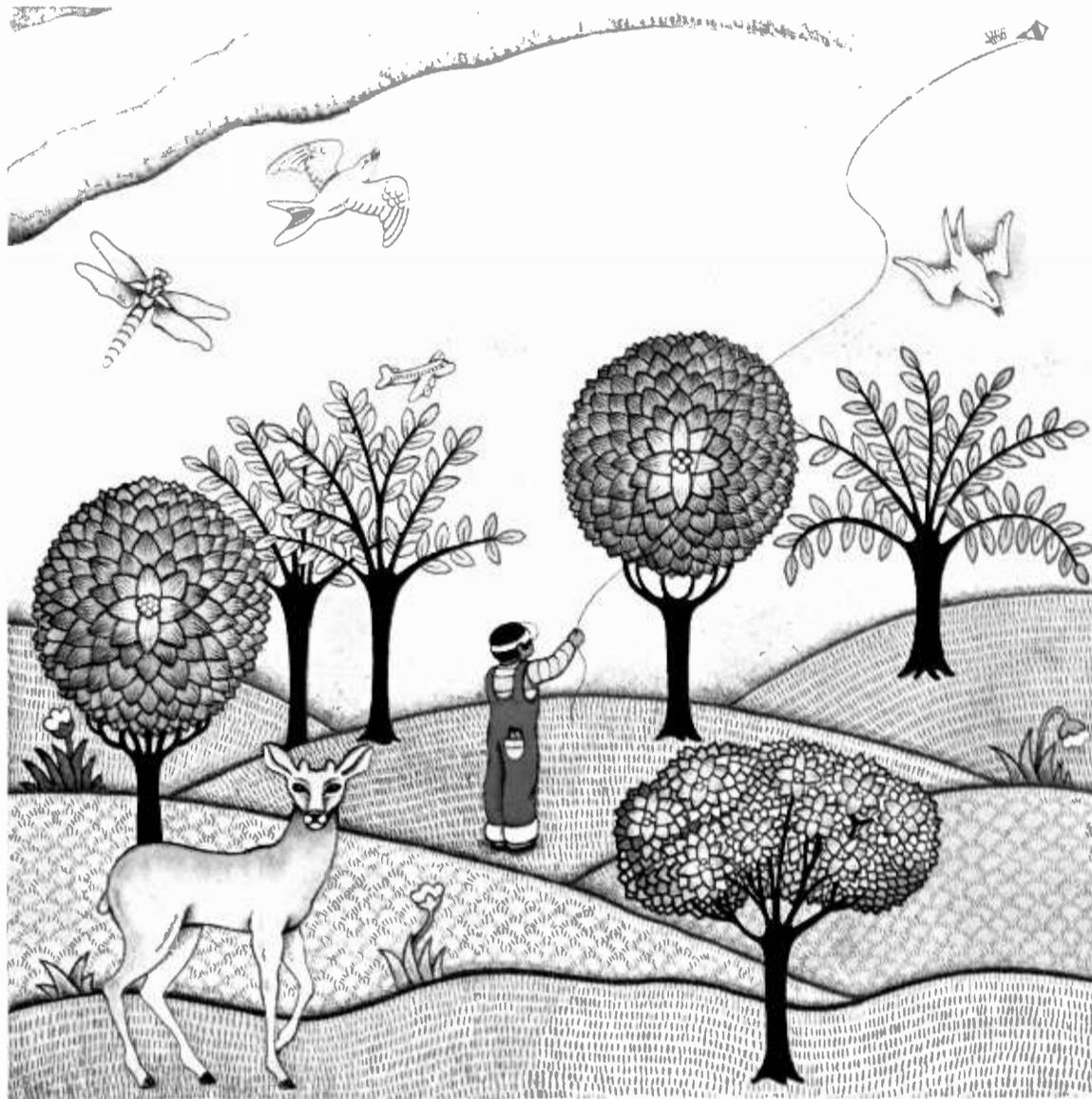
LEVON HELM—ABC AA1089. Produced by Donald "Duck" Dunn. Ex-Band drummer and vocalist Helm still retains a Band-like sound in this his second solo LP. The mostly upbeat arrangements have a rock jazz feel to them with a little r&b flavoring. There's a sizable horn contribution and musicians such as Steve Cropper add percussion while Barry Beckett is a keyboard contributor. Background vocalists help the singing soulful and full. **Best cuts:** "Ain't No Way To Forget You," "Driving At Night," "Sweet Johanna," "Take Me To The River," "Audience For My Pain."

JIM RAFFERTY—London PS722. Produced by Gerry Rafferty. The millions who have become familiar with Gerry Rafferty's creamy, melodic pop this year through the No. 1 "City To City" album will welcome this effort he produced for his brother Jim. The arrangements feature the same orchestral sophistication and complexity, though this Rafferty has his own unique style. He also wrote all of the songs himself, one in collaboration with Frank Bogie. **Best cuts:** "Bad Bad Mover," "Tomorrow Is Another Day," "Brown Eyed Lady," "Don't Let Another Good Day Go By," "Bishop's Mountain."

VALERIE CARTER—Wild Child ARC/Columbia JC 35084. Produced by James Newton Howard. This is Carter's followup LP to "Just A Stone's Throw Away," her excellent debut album of a year ago. Top notch studio players, a new producer, and some fine r&b grooves by her rhythm section complement the singer's smooth and effortless vocal delivery. Additional backup vocals, strong bass and drum tracks, and overdubbed horns and strings make this a polished effort that fully illustrates Carter's talents as a songwriter and artist. **Best cuts:** "Crazy," "Da Doo Rendezvous," "What's Become Of Us," "Taking The Long Way Home."

JACK TEMPCHIN, Arista AB4193. Produced by Pete Carr. Tempchin's music is contemporary in execution but its heart is still in the country. In addition to doing the vocals and writing most of the songs here, Tempchin is upfront with his acoustic and electric guitars and his mandolin. Among the guest musicians who help out on this record are Jackson Browne, Jennifer Warnes, and Glenn Frey. The LP is an effective mixture of uptempo rockers and sensitive ballads. **Best cuts:** "Fifteen Days Under The Hood," "Peaceful Easy Feeling," "Tijuana." (Continued on page 84)

AL JARREAU/ALL FLY HOME



All-singing, all-captivating **All Fly Home**. Where Al Jarreau finds still more places for the human voice to go.

All Fly Home. (BSK 3229)
Produced by Al Schmitt.
Features the single "Thinkin'
About It Too" (WBS 8677)
On Warner Bros. records
and tapes.



Home Box Office Uses Top Pop Talent Films

• Continued from page 1

that each home receiving the service buys an average of 16 albums annually.

The latest music film material is appearing in the intermissions between the movies, usually in groups of three under the tag "Video Juke Box: Three For A Dime."

One of the first, for example, featured Chuck Mangione performing "Feels So Good," Carole Bayer Sager singing "It's The Falling In Love" and Rita Coolidge offering "You."

The programming began in September, and continues through October with new films. English reports that each clip generally airs 10-12 times per month.

Yet sources say "Video Juke Box" may raise some problems for the participants. Home Box is not asking for payment from the labels to

screen the films, just requesting the free supply of footage, which it transfers to two-inch high-band videotape for broadcast.

As the disk companies regard the films as promotion material, no royalty is paid to the artists, though approval is sought from each act's management.

But industry observers may ask that, as the firm is receiving subscription fees for program materials that now includes recorded music, is it liable to pay the musicians who played on the date, or pay mechanicals?

Jim English believes that it lies with the disk firms which supply the video clips, and he presumes that they attend to it.

Claire Baren, director of audio/visual production at A&M, believes that Home Box is responsible, as the label makes the films non-commercial.

At Elektra/Asylum, Sherry Goldsher, national coordinator of artist development, holds that no payments are involved, while Jo Bergman, director of special projects at Warner Bros., says the company is currently in touch with unions over the issue.

WB is also supplying the same films to other pay-tv systems, including Hollywood Home Theatre, Beatvision and Marquee TV. A&M has previously provided material to the Los Angeles pay outfit, Z channel.

Spokesman for the American Federation of Musicians comments that the labels may be obligated for special payments, though the firms point out that the films are made only for promotion purposes. The AFM, he continues, is following up on the affair.

The Harry Fox Agency's Alan Finell, director of radio and tv operations, says negotiations are in progress with Home Box Office over licenses, but that this is not connected with the promotional shorts. He declined to comment on their use.

"Video Juke Box" has been in gestation for several months, according to English, with Iris Dugow, director of the firm's programming, much involved. She was previously with Warner's Qube pay-cable tv pilot operation.

The concept is to enliven the intermissions between feature movies, continues English, which have tended to feature rural scenic footage with a bland music track.

"The bottom line is that our budget for this is small," he says hence the no-fee arrangement with the labels.

He agrees that it is on an informal basis, and hopes that it can remain that way. "We assume they don't send anything they haven't cleared with the act's management."

"The companies have got this video material already made. It's just a matter of finding a new format for its use."

The footage needs to be compatible with the Home Box Office subscriber audience and generally features well-known names of a musical style which English describes as "slightly more upbeat than MOR."

There is room for more rock-ori-

ented acts late at night, and there is the possibility that country music will fit the format, too, if labels offer such shorts. "We're ready to see everything they offer, and use everything we can. The great goal, for example, would be for Stigwood to give us the Bee Gees."

Executives from all three labels involved agree that the program offers valuable added exposure for footage already made.

They are equally anxious to gauge consumer reaction. A&M's Baren observes that it's hard to estimate exactly how well the shorts are received, while Warner's Bergman speaks of preparing a questionnaire for Home Box Office to complete on this.

Home Box's own research is conducted monthly along Arbitron and Nielsen lines, and English reports

that response is usually "pretty good."

"It's free programming," concludes Baren. "It doesn't hurt us, as we have control over who appears, and there's no commitment, long-term or otherwise, that we have to go on supplying this material."

Her only concern is that the payable market is growing so fast that adequate protection of artists' and labels' rights is vital.

A&M is considering sending footage of Pablo Cruise for Home Box Office's intermission broadcast next month, while Warner Bros. will probably put together a new package of films for the network in about six weeks.

Elektra/Asylum's Goldsher says that future use of Home Box Office airtime is now under considerable at the label.

FM Car Radios' Prices

• Continued from page 3

the market. There's a number of things on a car we can't mark up. No one wants to buy a catalytic converter. We can't add the full cost of that, but people do want FM and we will keep the price up so long as it is in demand and sells."

And in demand it is. AM-FM stereo radios have shot from a 25% penetration in new cars three years ago to a current 50%. In addition, mono AM-FM holds a steady 15% of

the market which means 65% of the cars being built today have FM radios included.

Many FM broadcasters have long felt they would be able to surpass AM listenership in drive time if only AM-FM radios were installed in all new cars. There have been congressional hearings on this subject and bills introduced which would mandate that all new radios including car radios be built as AM-FM sets.

Estes said he understands this to be a basic broadcasting goal, but he reasoned that it would not be competitively advantageous for the car manufacturers to do this. "We put a radio in just about every car we now build," he noted, implying that broadcasters should be happy with that.

Everest, Solomon Face Declon Suit

LOS ANGELES—Declon Records is suing Everest Records and Bernie Solomon in Superior Court here, alleging the defendants sold albums from leased Declon masters after the termination of a contract.

Declon contends that the defendants continued to manufacture tape and record albums after the Aug. 31 termination of their leasing agreement.

The suit seeks a permanent injunction to halt the alleged illicit manufacture and sale, asks the court to ascertain general damages and seeks \$1 million in punitive or exemplary damages.

'Oddball Jazz'

• Continued from page 10

tising on one of Los Angeles' leading jazz stations, KBCA-FM. Mostly, advertising will be concentrated in college newspapers.

The new store is open from 12 p.m. to 6 p.m., Monday through Saturday. When the new employees are hired, the Inglewood Jazzland will expand its hours to 11 a.m.-10 p.m.



Billboard photo by Richard Aaron

EAGLE LANDS—Saxophonist Paul Winter is joined by Briscoe, a golden eagle at his Washington Square mini-concert in New York. Winter's new A&M album "Common Ground" contains the recorded sounds of a timber wolf, whales and eagles. Holding Briscoe is Shawn Ogburn of the Raptor Preservation Funds.

10-LP Reissue Raids Old Stax Catalog

BERKELEY—Ten of the best-known and most popular titles from the old Stax Records catalog are being reissued this month for distribution by Fantasy/Prestige/Milestone/Stax.

The releases include "So I Can Love You" and "Untouched" by the

Emotions; "Hot Buttered Soul" and "Shaft" by Isaac Hayes; "Whatcha See Is Whatcha Get" by the Dramatics; "Soul Limbo" by Booker T. & The MGs; "Waiting For Little Milton" by Little Milton; "Respect Yourself" by the Staple Singers and Mavis Staples' "Mavis Staples."

Billboard's Recommended LPs

• Continued from page 82

JIMMY CLIFF—Give Thankx, Warner Bros. BSK3240. Produced by Bob Johnston, Jimmy Cliff. Cliff is one of the supreme interpreters of reggae and here he turns in one of his best mixes to date. The musicians are plentiful with a great rhythm section as well as guest musicians who add keyboards and percussion. Cliff's voice is soulfully intact and he wails on each cut with gut feeling. **Best cuts:** "Bongo Man," "Stand Up And Fight Back," "Meeting In Afrika," "Wanted Man," "Lonely Streets," "Universal Love."

ARLYN GALE—Back To The Midwest Night, ABCAA1096. Produced by Mike Appel, Louis Lahav. Gale's vocal style, with its gritty and soulful inflections, is reminiscent of Bruce Springsteen as is a rawness and energy in the arrangements. Like a Bob Seger or a Springsteen, he's capable of injecting drama into his music and backed by capable session men who add guitar, keyboards, bass, synthesizer and percussion, this first time rock'n'roll outing is a pleasing one. **Best cuts:** "Back To The Midwest Night," "Take The Night Flight," "Ronee," "Suspicious Fires," "She's Alright."

RICHARD T. BEAR—Red Hot & Blue, Bear RCA AFL12927. Produced by Jack Richardson. Bear is a gruff-voiced blue-eyed blues singer, whose vocal talents are well showcased on this LP by some tasty and restrained instrumental work. The power here is in the voice and the delivery. Bear plays the piano on this as well as sings, while some of the musicians helping out include Les Dudek, the Brecker Brothers, Elliott Randall and Mike Finnegan. **Best cuts:** "Sunshine Hotel," "The Heart's A Lonely Hunter," "Speed On."

DEEP PURPLE—When We Rock, We Rock And When We Roll, We Roll, Warner Bros. BRK3223. No Producer Listed. This greatest hits package includes eight heavy metal cuts from

the quintessential English hard rock act. Included are live versions of "Highway Star" and "Woman From Tokyo." With former members Ritchie Blackmore and David Coverdale gaining a large FM following, this collection will appeal to new fans as well as older Purple followers. **Best cuts:** "Hush," "Smoke On The Water," "Woman From Tokyo," "Burn."

THE PIRATES—Skull Wars, Warner Bros. BSK3224. Produced by Vic Maile. For those who like their rock'n'roll hot and intense, this second Pirates LP since it regrouped after a 12-year absence, should satisfy. The fiery trio of lead vocalist/bassist Johnny Spence, drummer Frank Farley and guitarist Mick Green plays overpowering rock on each cut with vengeance. The British trio includes an invigorating version of "Johnny B. Goode," along with live versions of two other cuts. **Best cuts:** "Long Journey Home," "Johnny B. Goode," "Shakin' All Over," "Saturday Night Shoot Out."

THE BRECKER BROTHERS—Heavy Metal Be-Bop, Arista AB4185. Produced by the Brecker Brothers. Brother Randy takes trumpet and keyboards, Michael takes tenor sax and they lead a diverse crew of musicians through some updated bebop mixed with funk. The result is jazz-flavored rock and several of the cuts provide enough mystery for an evening's listening. Some cuts were recorded live, and that gives the jazzy side an edge, insofar as audience rapport is concerned. **Best cuts:** "East River," "Inside Out."

THE REGGIE KNIGHTON BAND, Arc/Columbia JC35286. Produced by Roy Thomas Baker. Vocalist/guitarist Knighton paces this hard rocking quartet that boasts some heavy handed guitar licks along with hard edged and biting backing. Roy Thomas Baker of Queen fame handled production and does much to raise the quality of Knighton's music over his debut LP a year ago. **Best cuts:** "Breakin' Up Inside," "Highway Patrol," "Lear Jet," "UFO."

DANE DONOHUE, Columbia JC34278. Produced by Terence Boylan. Donohue is a newcomer to the Southern California mellow rock scene whose music is both sensitive yet tame. A writer of melodic, lyrically moving songs, Donohue delivers them in a smooth, easy going vocal. He gets impressive help from Don Henley, Tim Schmit, J.D. Souther, Stevie Nicks, Steve Gadd, Larry Carlton, Victor Feldman and Bill Champlin. **Best cuts:** "Casablanca," "What Am I Supposed To Do," "Freedom," "Tracey," "Woman."

AXIS—It's A Circus World, Hologram AFL12950 (RCA). Produced by Andy Johns. Axis is a power trio consisting of Jay Davis on bass guitar and vocals, Vinny Appice on drums and background vocals, and Danny Johnson on guitar and vocals. The music is from the Black Sabbath school of power sludge, that, though somewhat dated, still has its supporters. The production on this is clean, with Appice's punchy drumming especially well presented. **Best cuts:** "Armageddon," "Bandits Of Rock," "Train."

JERRY CORBETTA, Warner Bros. BSK3230. Produced by Steve Barri. The combination of Corbetta, of Sugarloaf fame, and Barri, who has produced No. 1 singles by the likes of Tommy Roe, Bo Donaldson & the Heywoods and Alan O'Day is predictably commercial, with a sassy, punchy pop sound dominating here. Excellent string and horn arrangements by Jay Graydon highlight several of the cuts, which range from new material to a remake of Sugarloaf's 1970 smash "Green Eyed Lady." **Best cuts:** "Green Eyed Lady," "Sensitive Soul," "Caribbean Lady," "Between A Rock And A Hard Place."

FATS WALLER—A Legendary Performer, RCA CPL12904. Produced by Ethel Gabriel. After the success of "Ain't Misbehavin'" on Broadway, there's a chance that Fats Waller's original work may gain in stature. If so, this collection of 13 tunes recorded from 1929 to 1942 provide us with as definitive a

musical autobiography as possible, although compared to Waller's output, this is but a brief moment in his career. An eight page booklet, handsomely prepared, accompanies the album. **Best cuts:** "The Joint Is Jumpin'," "I'm Gonna Sit Right Down And Write Myself A Letter," "Your Feet's Too Big."

soul

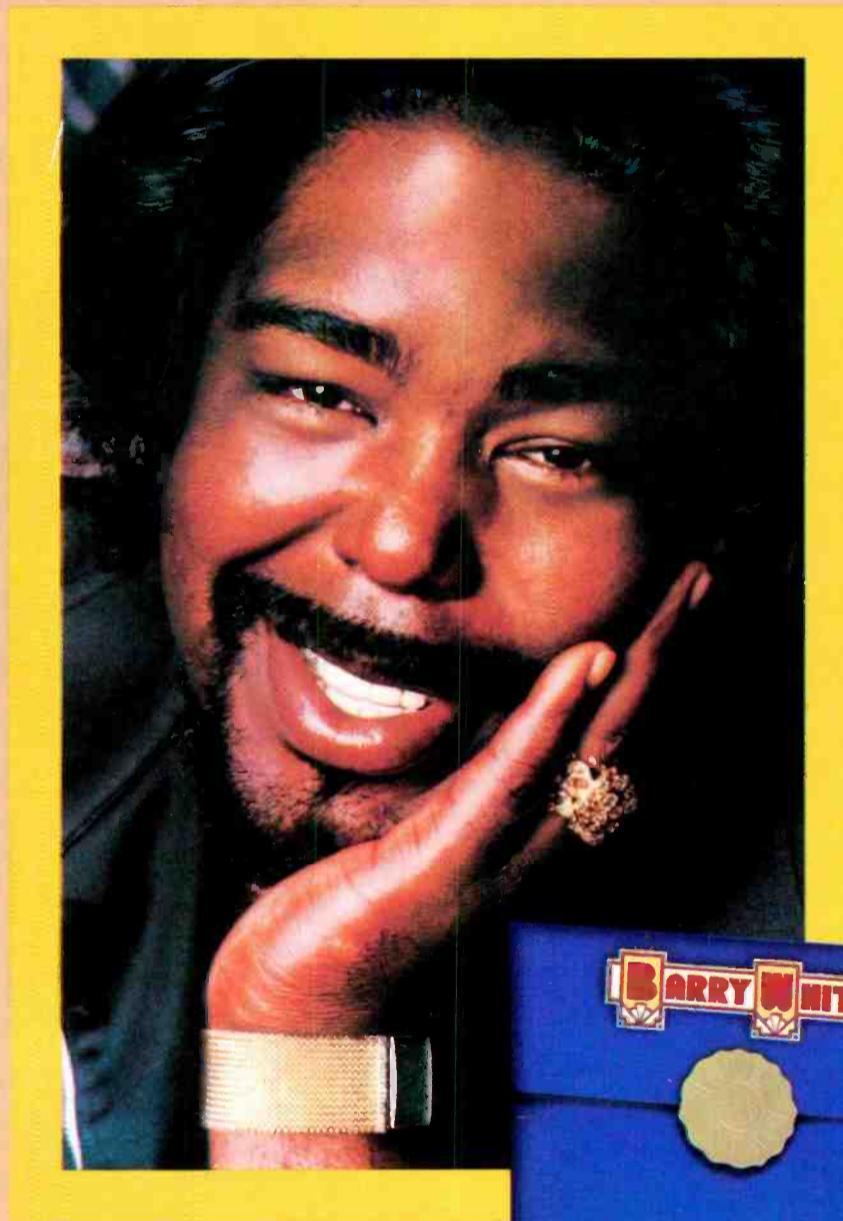
THE TEMPTATIONS—Bare Back, Atlantic SD19188. Produced by Edward Holland. Second album for the label from the quintet breaks down into hard-driving funk, powered by brass and percussion, and more mellow, harmonious outings, sweetened by strings. Former include the title track, "Mystic Woman" and "I Just Don't Know How To Let You Go;" latter include "Wake Up To Me," "Ever Ready Love" and "That's When You Need Love." Group has lost its vocal distinction in recent years, but performs efficiently enough. **Best cuts:** Those cited.

THELMA JONES, Columbia JC35485. Produced by Bert deCoteaux. Versatility is the name of the game with this exciting new vocalist. Whether handling an emotional ballad like "Lonely Enough To Try Anything" or the pop flavored "Angel Of The Morning" or the classic Smokey & the Miracles' "I Second That Emotion," Jones reveals a sensitivity that is both touching and uplifting. Tight rhythms, percussion, keyboards and the deCoteaux touch aid in this impressive debut. **Best cuts:** "I Second That Emotion," "Angel Of The Morning," "I Can Dream," "How Long."

THE BRIDES OF FUNKENSTEIN—Funk Or Walk, Atlantic SD19201. Produced by George Clinton, William Collins. Latest distaff spin-off from the P-Funk crew is this twosome, Lynn Mabry and Dawn Silva. Their idiosyncratic vocalizing—

(Continued on page 86)

**You've Danced To The Man.
You've Loved To The Man.
Now Listen To "THE MAN"
BARRY WHITE.**



His new album is for dancing,
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Billboard SPECIAL SURVEY For Week Ending 10/7/78

Number of singles reviewed
this week 78 Last week 83

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ERIC CLAPTON AND HIS BAND—Promises (3:00); producer: Glyn Johns; writers: Richard Feldman, Roger Linn; publisher: Narwhal, BMI. RSO RS910. This is a swaying, melodic rocker from Clapton that is reminiscent at times of "Lay Down Sally." Female background singing provides a tasty touch.

AL STEWART—Time Passages (4:29); producer: Alan Parsons; writers: Al Stewart, Peter White; publishers: D.J.M./Frabjous/Approximate Arista AS0362. The first single from Stewart's album of the same name is an intricate story telling ballad, the singer/songwriter's trademark. It's full of pleasing melodies and hooks.

DAN FOGELBERG/TIM WEISBERG—The Power Of Gold (4:34); writer: D. Fogelberg; publisher: Hickory Grove, ASCAP. Full Moon 850606 (Epic). Timed perfectly to coincide with the entry of the duo's "Twin Sons Of Different Mothers" album into the national top 10, this melodic, midtempo rocker features bold guitar strokes and soft, layered vocals.

STARZ—So Young, So Bad (3:25); producer: Jack Richardson; writer: M.L. Smith; publishers: Maximum Warp/Rock Steady, ASCAP. Starz 4637 (Capitol). Initial single from the five-man group's upcoming "Coliseum Rock" LP is a hard driving rocker featuring biting lyrics, layered harmonies and tight orchestration.

GLEN CAMPBELL—Can You Fool (3:08); producers: Glen Campbell, Tom Thacker; writer: Michael Smotherman; publishers: Royal Oak/Windstar, ASCAP. Capitol P4638. A preview from a forthcoming studio LP, this is catchy acoustic flavored ballad with a solid lyric and music hooks. Campbell also injects much feeling into the tune with one of the most evocative vocals he's done in some time.

D & M—On The Shelf (3:38); producers: Mike Curb, Michael Lloyd; writers: Steve Voice, Peter Yellowstone; publisher: ATV, BMI. Polydor PD14510. Polydor is going all out to bring this new Donny & Marie record home. Cutled from the "Goin' Coconuts" LP, the tune is highlighted by interplay of vocals and a catchy sound that is full of hooks. One of the duo's more sophisticated efforts.

recommended

PRISM—See Forever Eyes (3:30); producer: Bruce Fairbairn; writers: L. Mitchell, J. Hall; publishers: Squamish/Corinth, BMI. Ariola 7724.

NEIL SEDAKA—Ah You Need Is The Music (3:22); producers: Neil Sedaka, Artie Butler; writers: Neil Sedaka, Howard Greenfield; publishers: Kiddio/Don Kirshner, BMI. Elektra E45525C.

ALLAN CLARKE—I'm Betting My Life On You (3:35); producer: Spencer Proffer; writers: Allan Clarke, Gary Benson; publishers: Intersong, Timtobe, Midsong International, ASCAP. Atlantic 3522.

CARILLO—What'd You Light My Fire With (3:38); producer: Chris Kimsley; writers: Frank Carillo, Luke Spagnuolo; publishers: Kynos Cantos/Vindaloo, ASCAP. Atlantic 3520.

MICHAEL STANLEY BAND—Baby If You Wanna Dance (3:29); producer: Robert John Lange; writer: Michael Stanley; publishers: Bema/Michael Stanley, ASCAP. Arista AS0368.

STONEGROUND—Prove It (3:35); producer: Bob Gaudio; writers: Jo Baker, Sammy Piazza; publishers: Scott-Tone/All Seasons, ASCAP. Warner Bros. WBS8676.

JERRY CORBETTA—Sensitive Soul (3:23); producer: Steve Barri; writers: J. Corbetta, B. Crews; publishers: Corbetta, ASCAP. Heart's Delight, BMI. Warner Bros. WBS8672.

SAIL—You're So Beautiful (3:40); producers: Charlie Green, John Gomez; writer: V.C. Esposito; publisher: Bounty, ASCAP. United Artists UAX1249Y.



JOHNNY MATHIS/DENIECE WILLIAMS—I Just Can't Get Over You (3:11); producer: Jack Gold; writers: N. Kipner, W. Sela; publisher: Homewood House/Geoff & Eddie, BMI. Columbia 310826. Columbia has decided to let radio decide which side of this duo's new single will get the nod. "That's What Friends Are For" was a pick in last week's issue and this pleasant midtempo ballad should also draw airplay interest. It was co-written by Nat Kipner, who co-wrote "Too Much, Too Little, Too Late."

recommended

SHO-NUFF—I Live Across The Street (3:40); producers: Mike Daniels, Vernon Weakley; writer: Lyn Chambers; publishers: Bentel/Renee Singer, BMI. Stax STX3212AS (Fantasy).

THE MEMPHIS HORNS—Party Line (3:28); producers: Alan V. Abrahams, Reginald "Sonny" Burke; writers: Burke, Ragin, Abrahams; publishers: Free Deliver, ASCAP, Wah Watson, BMI. RCA JH11393.

B.B. KING—I Just Can't Leave Your Love Alone (3:20); producer: Stewart Levine; writers: Joe Sample, Will Jennings; publishers: Irving/Four Knights, BMI. ABC AB12412.

T. LIFE—Shortchanged (3:22); producer: Al Garrison; writers: T. Life, Bill Green, John Carter, Ray Gordon; publisher: Mills & Mills, BMI. RCA JH11397.

DOROTHY MOORE—Special Occasion (3:49); producers: James Stroud, Wolf Stephenson, Tommy Couch; writer: Sam Dees; publisher: Unichappell, BMI. Malaco 1052 (T.K.).

BETTYE LAVETTE—Don't The Best That I Can (3:10); producers: Eric Matthew, Cory Robbins; writers: Mark Sameth; publishers: Leeds/Sugan N' Soul, ASCAP. West End WESDJ1213A.



DICKEY LEE—It's Not Easy (2:57); producers: Roy Dea and Dickey Lee; writers: Barry Mann-Cynthia Weil; publisher: Screen Gems-EMI, BMI. RCA JH11389. Lee vocally reaches for an emotional intensity with this ballad that builds toward the chorus and gently eases back down. Piano and steel introduce this smooth tune with the addition of strings and guitar for climaxing effects.

MEL STREET—Just Hangin' On (2:57); producer: Jim Vienneau; writer: Wayland Holyfield; publishers: Maplehill/Vogue, BMI. Mercury 55043. Predominant strings and sporadic sax highlights color this down and out ballad. Street's vocals are clean and true providing a good balance in production.

recommended

GAYLE HARDING—Sexy Eyes (2:50); producer: Robert Jenkins; writer: Robert Jenkins; publisher: Robchris, BMI. Robchris R1008A.

CARL SMITH—Silver Tongued Cowboy (2:47); producer: Ronnie Gant; writers: Glen E. Ashworth, Dana Sigmon; publisher: Acuff-Rose, BMI. ABC/Hickory AH54037.

REBECCA LYNN—Minstrel Man (2:35); producer: Mike Borchetta; writer: Neil Levenson; publisher: Fiddleback, BMI. Scorpion SC0559.

PAL RAKES—Till Then (2:43); producer: Narrow Wilson; writers: Sol Marcus, Guy Wood, Eddie Seiler; publishers: MCA/Warlock, ASCAP. Warner Bros. WBS8656.

LEO SAYER—Raining In My Heart (3:16); producer: Richard Perry; writers: Bouleaux Bryant, Felice Bryant; publisher: House Of Bryant, BMI. Warner Bros. WBS8682.

RAY SANDERS—Loving You (3:16); producer: Dave Franer; writers: P. Mitchell, P. Bunch; publishers: Lively, BMI/High Bluff, ASCAP. Hillside HS7606A.

DALE MCBRIDE—Let's Be Lonely Together (2:58); producer: Bill Walker; writer: Scott Summer; publisher: Con Brio, BMI. Con Brio GBK140A.

KEITH BRADFORD—Now And Then (2:37); producer: Porter Wagoner; writer: Jimmie Crane; publishers: Teardrop/Debi, ASCAP. Nu-Sound 424A.

CHARLIE LOUVIN—When I Was Your Man (2:41); producers: Jimmy Capps, Ralph Davis; writer: Troy Seals; publisher: Danor, BMI. Hilltop HTS138.

CORKY CORSON—Last Minute Lovin' (2:42); producers: D.A. Snider, Gene Breedon; writers: D. Wilson, S. Whipple; publisher: Tree, BMI. UEC UEC169.



CHIC—Le Freak (3:30); producers: Bernard Edwards, Nile Rodgers; writers: Nile Rodgers, Bernard Edwards; publisher: Chic, BMI. Atlantic 3519. The group that scored with "Dance, Dance, Dance (Yowsah, Yowsah, Yowsah)" comes up with another pulsating dance song that features the strong vocals of Norma Jean. The percussive base and hot rhythms propel the track.

recommended

NORMA JEAN—Having A Party (3:30); producers: Nile Rodgers, Bernard Edwards; writer: Sam Cooke; publisher: Kags, BMI. Bearsville BSS0331 (WB).

CELI BEE AND THE BUZZY BUNCH—Together (3:45); producer: Pepe Luis Soto; writer: Pepe Luis Soto; publisher: Peer International, BMI. APA 17006 (T.K.).

FAMILY PLANN—Shake It Up (8:00); producers: Kim Ross And The Family Plann; writers: Kim Ross, Kenyon Ross, Kevin Ross, Bill Ross, Herb Moon; publisher: Lowery, BMI. AVI AVI12168D.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.



PAUL ANKA—This Is Love (3:35); producer: David Wolfert; writers: R. Tepper, M. Sunshine; publisher: Camerica, ASCAP. RCA JH11395. Rather than chase "Brought Up In New York (Brought Down In L.A.)," RCA switches its efforts to this romantic ballad featured in Anka's recent tv special. A simple instrumental backdrop keeps the focus on the lyrics.

Billboard's Recommended LPs

• Continued from page 84

mixing moments of Bette Middler with more mainstream r&b—works well with the unusual material and sparse rhythms, all underpinned by solid bass and percussion work. Spacey sounds abound, and all with a sense of humor. **Best cuts:** "Nappy," "War Ship Touchante," "Just Like You."

VERNON BURCH—Love-A-Then, Chocolate City CCLP2005 (Casablanca). Produced by Vernon Burch, Tony Sobel. Burch handles guitars, percussion and keyboards in addition to vocals on this pleasing set of r&b and disco fare. Burch also displays ability as a songwriter as most of the lyrics are above average. Synthesizers, strings and horns support the funky rhythm section. **Best cuts:** "Brighter Days," "Caught Wild, Tamed Sexy Sweet," "Love Is."

DOUBLE EXPOSURE—Fourplay, Salsoul SA8501 (RCA). Produced by the Harris Machine. Four-man group turns in some sterling, soulfully delivered ballads and midtempo fare. The large orchestral backing, consisting of a punchy rhythm section, percussion and the Don Renaldo Strings and Horns supports the vocalists with driving accompaniment. **Best cuts:** "I Declare War," "Newsy Neighbors," "Why Do You Have To Leave," "Perfect Love."

ZULEMA—Z-licious, Le Joint, LEJ17000 (London). Produced by Zulema Cusseau. First release on London's new r&b label features the exciting vocals of Zulema Cusseau. The singer gives each of the 11 cuts a fiery workout. She gets a boost from Van McCoy who plays keyboards and sings on "I'm Not Dreaming." Zulema is backed by a hot rhythm section, strings, horns and a host of backing vocalists. **Best cuts:** "Change," "I'm Not Dreaming," "Hanging On To A Memory."

MEL BROWN—Actor Of Music, ABC AA1103. Produced by James Gadsen. Brown turns in a varied collection of r&b and pop flavored tunes that are highlighted by his smooth flowing vocals. The arrangements are perky and the horn and string arrangements complement the rhythm section well. **Best cuts:** "Actor Of Music," "Reality," "Restless Moments," "Martha's Place."

WILLIE HUTCH—In Tune, Whitfield WHK3226 (W.B.). Produced by Norman Whitfield. Writer/producer/arranger Hutch spans the progressive r&b spectrum here. Contained are soft romantic ballads, funky orchestral compositions and some highly commercial radio songs. Hutch is assisted by the likes of Rose Royce, Stargard, Wah Wah Watson and others. **Best cuts:** "All American Funkathon," "Easy Does It," "And All Hell Broke Loose."

country

BARBARA FAIRCHILD—This Is Me! Columbia KC35536. Produced by Billy Sherrill. Fairchild's smooth delivery adds a personal touch to every number. The mood throughout is low-key and comfortable, though there aren't many upbeat songs contained in this package. Fairchild co-wrote seven of the 10 tunes with her husband Randy Reinhard, who also ably assists with steel and piano tracks. **Best cuts:** "Life's Ocean," "You," "Midnight Man."

MOE BANDY—Love Is What Life Is All About, Columbia KC35534. Produced by Ray Baker. Bandy presents a well balanced collection that offers a variety of new and standard material, including "Jambalaya" and a Lefty Frizzell dedication entitled "Mom And Dad's Waltz." Baker's production is clean with added instrumental highlights provided by piano and harmonica while Bandy's pure country vocalization takes precedence. **Best cuts:** "Love Is What Life Is All About," "Bic* Flicking Baby," "Two Lonely People," "Mom And Dad's Waltz."

jazz

SONNY ROLLINS—There Will Never Be Another You, Impulse IA9349 (ABC). Produced by Bob Thiele, Michael Cuscana. Five old tracks from 1965 reappear with attractive new graphics. Rollins and his tenor sax receive strong backup from Tommy Flanagan, piano, and Mickey Roker's drums in a satisfying program of standards. **Best cuts:** "Three Little Words," "To A Wild Rose." From Pickwick LP, "Blue Room," "Three Little Words."

BURTON SWALLOW-HAYNES OKOSHI—Times Square, ECM11111 (Warner Bros.). Produced by Manfred Eicher. Quartet comprised of vibes, trumpet, bass guitar and drums



MOON MARTIN—Hot Nite In Dallas (2:59); producer: Craig Leon; writer: John Moon Martin; publisher: Rockslam, BMI. Capitol P4639. Writer/guitarist Martin, better known as the writer of Mink DeVille's "Cadillac Walk" and others debuts with a hot guitar-oriented rocker. Martin's vocals are forceful, calling attention to the haunting nature of the song. Backing chorus and strong percussive base give the tune an extra kick.

offers eight melodies, all composed by Steve Swallow and Keith Jarrett, in a short run-through of modern sounds. It won't shake up listeners, yet it's thoroughly ingratiating chamber jazz. **Best cuts:** "True Or False," "Coral."

SWEET BOTTOM—Angels Of The Deep, Elektra GE156. Produced by Sweet Bottom. With a release earlier this year, this unit has been picked up by a major label. The group hails from Lake Geneva, Wis., and shades over to the jazz-rock area of today's young music. The four-piece includes Warren Wiegratz on keyboards, reeds and vocal; Martin Appel on guitar; Mark Torroli, drums; and Duane Stuermer, bass guitar and vocals. Selections from earlier LPs included with four new ones. **Best cuts:** "Veena Deva," "Shrapnel In My Ankle," "Electro-Strut," "Her."

OREGON—Out Of The Woods, Elektra GE154. Produced by Oregon. This group's identity lies behind collective ideas channeled through Ralph Towner's guitar and piano; Glen Moore's bass; Paul McCandless assorted wind instruments; and Collin Walcott's tasteful percussion. Their earthy sound mixes powerful expressions of slight classical roots along with acoustic jazz. Along with their label change, this package is remarkable as an example of self-determination in today's improvisational ideas. **Best cuts:** "Yellow Bell," "Fall 77," "Cane Fields," "Waterwheel," "Witchi-Tai-To."

JAN GARBAREK—Places, ECM11118 (Warner Bros.). Produced by Manfred Eicher. There are only four tracks on this album, recorded in Oslo last December, but they allow ample time for Garbarek's saxophone to run a gamut of emotions accompanied by Jack DeJohnette's drums, John Taylor's piano and organ and Bill Connors' guitar. An entry of importance only to Garbarek's growing number of devotees. **Best cuts:** "Entering."

JACK DEJOHNETTE—New Directions, ECM11128 (Warner Bros.). Produced by Manfred Eicher. Celebrated drummer works with John Abercrombie, Lester Bowie and Eddie Gomez on five tracks, tracks which might have been more appealing were they not all conceived by the leader. It's contemporary jazz, pleasing and unexciting. Taped last June in Norway. **Best cuts:** "Silver Hollow," "Dream Stalker."

PETE CHRISTLIEB-WARNE MARSH—Quintet, Warner Bros. BSK3236. Produced by Walter Becker, Donald Fagen. Steely Dan duo has a winner here with Los Angeles tenor stylist Christlieb and the veteran Marsh romping through six lengthy instrumentals reflecting the bebop period of the '40s. Credit is due Lou Levy, Nick Ceroli and Jim Hughart for effective, swinging backup. A worthy LP; both tenor men have something to say. **Best cuts:** "Donna Lee," "Rapunzel."

MIKE WOFFORD—Afterthoughts, Discovery DS784. Produced by Dennis Smith, Albert Marx. It isn't often that a relatively unknown pianist emerges with an LP as satisfying as this. Wofford, at the Mason & Hamlin grand, performs 13 celebrated songs with unusual sensitivity and enviable technique. Unarguably it's one of the most impressive performances of this early autumn. **Best cuts:** "I'll See You Again" and "Our Waltz" medley, "What Is There To Say," "Afterthoughts."

TOMMY TEDESCO—When Do We Start, Discovery DS789. Produced by Dennis Smith, Albert Marx. Long a prominent guitarist in the Los Angeles studios, Tedesco's two sides total up to nine cuts and he's backed by drums, bass and another guitar. Tedesco is impressive on both acoustic and electric; not so impressive is his singing. And his notes add to this attractive LP's value. **Best cuts:** "Night," "Leann."

BUTCH MILES & BUCKY PIZZARELLI—Lady Be Good, Dreamstreet DR102. Produced by Howard Kenyon. Skilled Basie drummer Miles and versatile guitarist Pizzarelli are backed by Tony Monte's piano and Ron Naspo's bass in an eight-tune frolic in which the instrumental fare is more satisfying than Miles' singing. Tag this as an unconventional, generally entertaining LP from a new label in New Jersey. **Best cuts:** "Lady Luck," "Sophisticated Lady."

CHARLES OWENS—The Two Quartets, Discovery Records DS787. Produced by Dennis Smith, Albert Marx. Owens' first LP as a leader, with the exception of a set several years ago, makes a precision return to vinyl. Born in Arizona, Owens credits include Buddy Rich, Mongo Santamaria, Gerald Wilson, and a short stint with Frank Zappa. The tenor saxophonist takes two directions with side one closer to mainstream and side two is more progressive. **Best cuts:** "Night Cry," "Eric's Tune," "Hittin' It," "Big Mike."

EXTRA

Front Line News

EXTRA

AVI '78 INVASION GAINS MOMENTUM

**American
Variety
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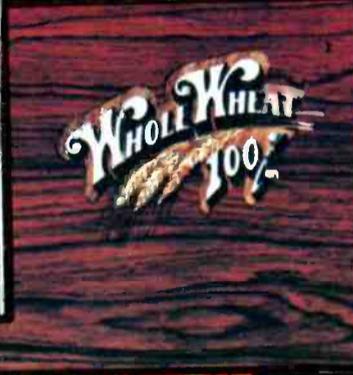
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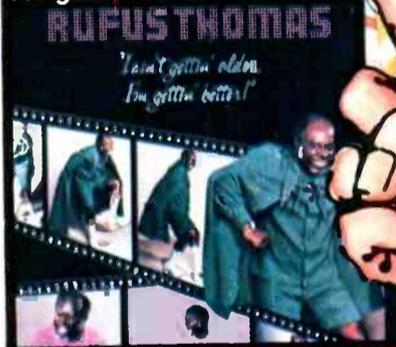
CAPTAIN SKY
The Adventures of
Captain Sky AVI-6042



**JEANETTE
"BABY" WASHINGTON**
I Wanna Dance AVI-6038



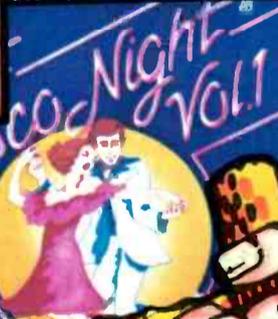
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Closeup

LINDA RONSTADT—Living In The U.S.A., Asylum 6E155. Produced by Peter Asher.

Ronstadt's followup to her triple platinum "Simple Dreams" is a tedious, unimaginative work that breaks no new ground. Unlike "Simple Dreams" which had a charming and sophisticated boldness, "Living In The U.S.A." is a tired sounding, formularized extension of her last album right down to the LP's graphics.

Ronstadt simply has to break away from her trademarked rehash of oldies. Unlike writer/performers, where lyrical and musical growth can be judged, Ronstadt's growth is harder to gauge.

As an interpreter of other writers' material, she does an admirable job, perhaps better than anyone else. But there is just so much that one can take.

What has made Ronstadt so successful in interpretations is the choice of material she chooses. Her most popular songs were remakes of more obscure tunes and songs which enjoyed initial popularity long enough ago so that new versions are welcome and fresh sounding.

On this LP she chooses more contemporary songs like Elvis Costello's "Alison," Warren Zevon's "Mohammed's Radio" and Eric Kaz's "Blowing Away."

Unfortunately, her versions are bogged down in forged emotions with none really hitting the mark with the same conviction as the original.

Yet despite the lethargic monotony of the album, Ronstadt's vocals are again first-rate. "When I Grow Too Old To Dream" is a marvelous showcase for her vocals as she is accompanied by the simple piano and vibes orchestration that allows her to project her full range.

Chuck Berry's "Back In The U.S.A." is the worst track on the album. Despite its authentic '50s rock'n'roll feel, it is wrapped up in monotony and grows more and more irritating with each listen.

"Just One Look" and Elvis' "Love Me Tender" comes across as filler. No matter how sweet Ronstadt's vocals are, they are delivered without passion and with no purpose to them.

Despite an admirable vocal interpretation of Elvis Costello's "Alison," Ronstadt's version pales in comparison to the original. Costello was bitter over losing Alison. Ronstadt gives the love song a sweet and syrupy view that lacks much of the intended passion. David Sanborn's sax part at the end saves the song as does the reliable play of her outstanding band.

One of the best cuts is J.D. Souther's "White Rhythm & Blues." While the lyrics are on the banal side, Ronstadt gives them a dramatic working over, squeezing emotion and setting a light, bluesy mood with her well paced vocals.

Waddy Wachtel's searing guitar and Dan Dugmore's pedal steel work well with Kenny Edwards' bass, Russ Kunkel's drums and Don Grolnick's piano.

Little Feats' "All That You Dream" is the one song that surpasses the original. Boasting some tasty guitar licks, Ronstadt's inter-

pretation machine churns out a winner.

Also first-rate is her version of Smokey Robinson's "Ooh Baby Baby," in which Ronstadt drains every ounce of the song's emotion. Sanborn's sax is at it again, giving the tune a bluesy feel and complemented by Grolnick's tingling piano.

Warren Zevon's "Mohammed's Radio" is reduced to just another



Linda Ronstadt

song. The anthem-like feel of the original is erased and therefore becomes a plain song. Ronstadt reaches back with a gutsy vocal in attempt to save it at the end.

And the most counterfeit song is Eric Kaz's "Blowing Away," which really pales next to Bonnie Raitt's superb version.

Ronstadt has reached a critical stage in her career and she must come up with something to show career development and growth. Producer Peter Asher must lead her in a new direction and stop relying on overly melodramatic recitals and flashy studio techniques.

There is nothing on this album that excels and that's a shame because the lady can really sing. Too bad she can't write. **ED HARRISON**

Infringing Costs Olympic \$180,000

NEW YORK—Damages of almost \$180,000, believed to be the largest ever awarded in a copyright infringement suit involving records, were upheld here last week by the U.S. Court of Appeals.

At issue were a number of Scott Joplin works released in a five-record Joplin album produced by Olympic Records and marketed by Olympic and Crown Publishers.

Valid mechanical licenses were not secured for three selections from the Joplin opera "Treemonisha" the court held in endorsing the award granted plaintiffs Mary L. Wormley and the Joplin estate.

Defendants were held liable for half the profits they realized on the sale of the album, or \$15,426.78 in the case of Olympic and its proprietor Joseph Abend, and \$77,225.17 in the case of Crown. Statutory "in lieu" damages amounted to \$57,815.68 for Abend and Olympic, \$27,513 for Crown.

In addition, interest of 6% from the commencement of the action on April 23, 1975 is due, said the court, as well as "statutory costs according to law."

Ironically, they point out that the Van Deerlin bill gives commercial radio programming total freedom, but could seriously hamper the growth of public radio broadcasting.

General News

Labels Waffle On \$8.98 LP Field

• Continued from page 3

The possibility that the lowballers would sell \$8.98 product for \$4.99 scares Rich Bullock of the Odyssey stores, Capitola, Calif. Bullock hopes that the industry will take a greater markup. Bullock has found the problem of price is most pertinent on the West Coast. Customers are more price conscious, he's found. He cautions about the effect it could have on multi-unit purchases. It could possibly cause store growth to tail off.

Dave Marker of Music Plus here warns labels that if they go up a buck, they must not continually hike wholesale prices after the boost the way it happened after the \$7.98 list was introduced.

"It started at \$3.88, then went to \$3.95 and now it's \$4.08, but we have had to keep our price to the customer about the same. If the manufacturer takes more, who needs it?"

Ben Karol of King Karol, New York City, doesn't mind the price raise if labels hold the rise to established acts.

"If we don't know the act, they better take it easy on the price," Karol notes. John Cohen of Disc, the Record & Tape store, Cleveland, agrees with Karol. "We can price ourselves right out of the market," he says.

"And they don't cut us into the windfall if we get the same percentage of profit. Goddard Lieberman once said, 'Records aren't beans.' Shouldn't there be more variable pricing? A new act's album could be \$4.98.

Jack Schlee Jr., Merit One-Stop, Detroit, sees each price increase as

confusing the consumer. "Each time the industry goes up \$1, it happens gradually. I feel the customer becomes more conscious of different prices for even albums by the same acts. He must sense a rip-off," Schlee concludes.

Continual price raises could be the killing of the golden goose, Jack Kirby of United Distributing, Houston, observes. Though he found no slowdown in sales volume for his rackjobbing/one-stop, which is closely aligned with the Evolution retail chain which he serves, Kirby remembers that in the past three years albums have gone up more than they did in the prior 30 years.

Outstanding product such as "Grease" and "Saturday Night Fever" indicated that premium quality albums can carry a hefty stipend, but he warns about raising prices on run-of-the-mill acts.

Oldtimer Mike Spector of the Spec's chain, Miami, has no feelings about a price elevation. "I have no control. It's up to the customer. I know my unit sales are up. I know we have some tremendous product coming."

Russ Solomon of Tower Records, Sacramento, mirrors Spector. "A pox on all their houses! If the public decides to buy it, okay. The public is the final arbiter. The industry might get away with it. I think the \$1 more for 'Star Is Born' was pivotal," Solomon states.

Max Tuchten of Hear Here, Chicago, likes the \$1 more for Steve Martin. "But when it becomes \$1 more for Heart, the Eagles and more, it's bound to cut into my multiple sales. On the other hand, I don't blame the labels. They got little re-

sistance when they went to 7.98 early this year. Is there some way to pre-test a price rise?"

Steve Cook of Pipe Dreams, Green Bay, Wis., was the only interviewee who showed overt displeasure. "I cut my order for the four stores on the Steve Martin from 200 to 25. It's our way of showing that we disapprove of the price jump."

Dave Siebert of Siebert's, the Little Rock rack/retailer, cautions that the public might rebel.

"I don't think the manufacturers need it. What will they attribute it to this time? Last time it was increased publisher song royalties. They are taking advantage of the inflation spiral."

"It's the beginning," Jay Jacobs of Knox Rack, Knoxville, feels. "Boston, Heart and now Chicago with a new prefix. I've become a believer. Look at sales on the \$12.98 Donna Summer. And there could be wage and price controls. But let's be careful of what albums we raise price on."

"It won't make a damn bit of difference," says Bill Norman of Bib Distributing, Charlotte. "It's been proven that when it's in the groove, people buy it. It's going to happen. Unit sales won't fall off a bit."

"It's counterproductive," Stu Schwartz of Schwartz Bros., Washington, D.C., holds. "It appears that catalog purchases have been curtailed by price rises over the past year."

"Secondary purchases are affected. That MOR buyer who occasionally bought albums isn't coming in as often. But, it doesn't affect hot new product that much."

Mike Terlecky of Grapevine, Flint, Mich., predicts a falloff in album sales if the \$1 is added to the price generally. "We sell a lot of concert tickets. When the price went up \$1 this year, I noticed that fewer ticket buyers would go into the store and buy albums at the same time as tickets. Concert prices are going up even faster. Young record buyers only have so much money to spend."

"When is the price rise on albums going to stop?" Stan Jaffe of Round-up Music, Seattle, asks. "I don't see rising cost factors to back up the increase. Somebody's got to call for a screeching halt," the rackjobbing executive states.

Dave Glowaski of Head Shed, Toledo, Ohio, hopes dealer prices don't dip too much if list price advances \$1. He likes to stay near the bottom for his two headshop operations. He's found his volume rising steadily this year.

Broadway No Lure

• Continued from page 22

He is also collaborating with Lee Adams on "A Broadway Musical." On "King of Hearts," music is by Peter Link, with lyrics by Jacob Brackman. Gary William Friedman and Will Holt are doing the music and lyrics on "Platinum."

"Ballroom" is a Michael Bennett musical with music by Billy Gold-enberg, and lyrics by Marilyn and Alan Bergman. Sheldon Harnick and Michel Legrand are teamed on "Umbrellas Of Cherbourg."

Jerry Herman has done both music and lyrics on "Grand Tour." Stephen Sondheim, is the composer and lyricist on "Sweeney Todd;" Elizabeth Swados, currently hot on Broadway with "Runaways," is doing the music and staging on "Alice In Wonderland;" and Alan Jay Lerner is doing the book and lyrics for "Signora." Burton Lane is the composer here.

In addition to attracting top directors, composers, lyricists, and other key personnel, the new Broadway musicals have also lured some name performers. For instance, "A Broadway Musical" has attracted Julius LaRosa, Helen Gallagher and Larry Marshall.

"King of Hearts," has Millicent Martin, Don Scardino and Pamela

Blair. "Platinum" has Alexis Smith and Damita Jo Freeman. Celeste Holm will be seen in "The Utter Glory Of Morrissey Hall."

For "Ballroom," the cast of 40 is headed by Dorothy Loudon, Vincent Gardena, and Barbara Erwin. Charles Repole and Virginia Seidel are in "Whoopie." Angela Lansbury is the marquee grabber in "Sweeney Todd." Lena Horne, Clifton Davis and Josephine Perlice are teamed in "Pal Joey '78"; and "Jane Powell and Howard Keel will re-create their original film roles in "Seven Brides For Seven Brothers."

Further down the line Paul Sorvino and Claudia Cardinale are being tapped for "Signora."

Pickwick's Chi Superstore

• Continued from page 1

concepts under a big store setting to see what issues arise and what the problems are.

"We haven't firmed what the name will be," Smith says, adding that one suggestion is the First National Record Co. Smith adds that no firm decision has been made as to the percentage of product mix, i.e., records, electronics and accessories.

Smith further says the March opening "might slip a month or more."

Among Pickwick's current 315 stores, the largest retail outlet measures 5,500 square feet and is a Musicland on Staten Island, N.Y. Several large stores are part of the recently acquired Sam Goody chain. However, none compare in dimension with the planned "merchandising lab."

"This is not a prototype of a store to be cookie-cut across the country," comments Smith at his Minneapolis

headquarters. "We're trying in one 1,800 square foot store to see what we can do with it," he says.

A former London Records salesman here, familiar with the Korvettes negotiations for the site, calls the location a "dynamite area," adding "youth traffic is phenomenal."

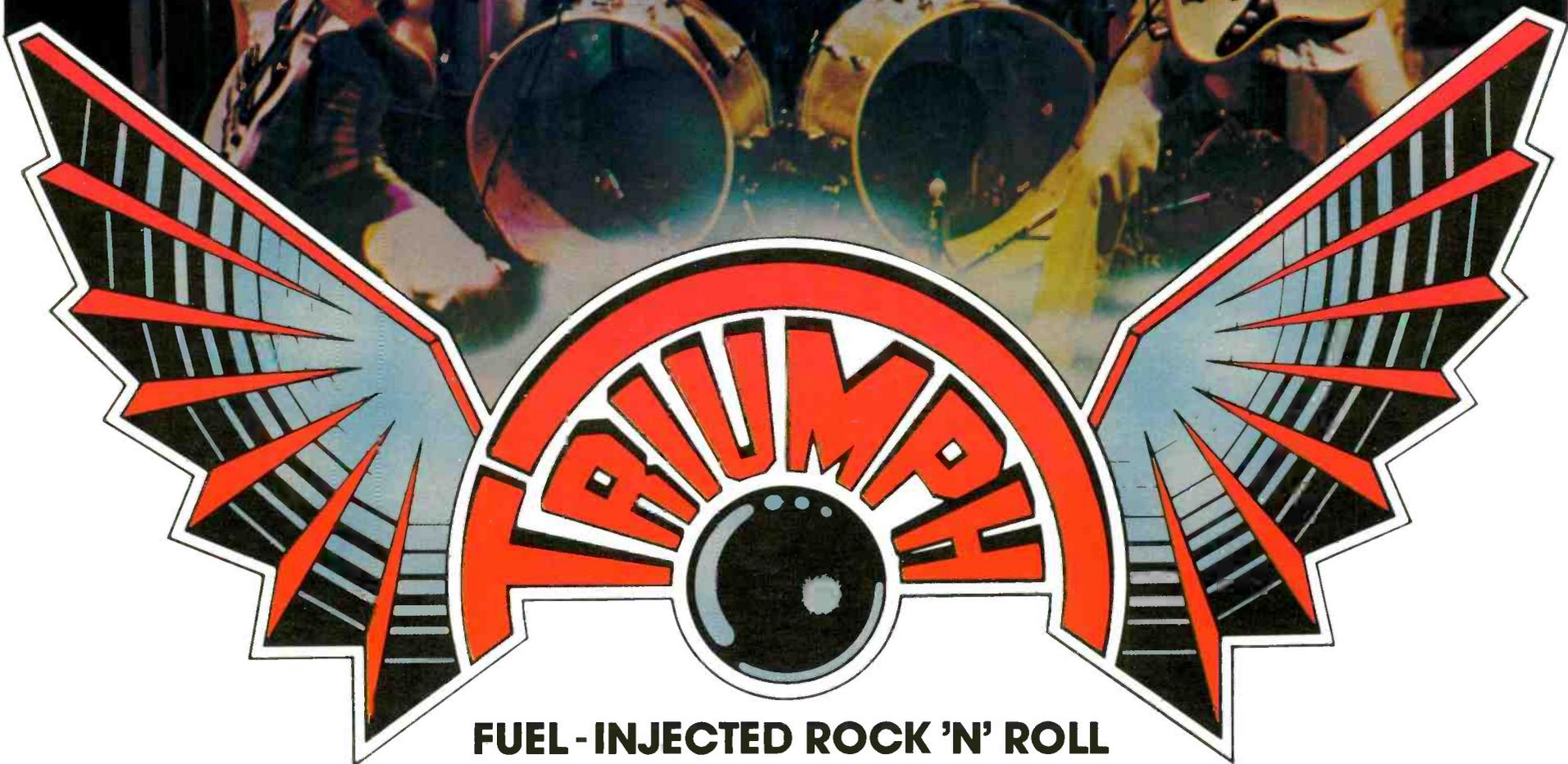
Rolling Stone Records, the only other outlet in the vicinity, has had huge success with its near superstore size operation, wholesalers claim. It's estimated the outlet produces \$2 million volume yearly.

At the recent Pickwick national convention, a schedule for 20 to 25 new store openings in 1978 was revealed. Retail chief Scott Young said 45-50 more new stores were envisioned in the following year, most of these mall locations.

Musicland, Discount Records and Aura Sounde stores are operated by the retail division, in addition to a declining number of leased record departments.

NPR Sees Threat In Deregulation

• Continued from page 4
working, and some 16 regional sources for NPR program origination, plus programming provided by affiliate stations.



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AND ABOVE ALL, COMPELLING MUSIC,
DOES PAY OFF.



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PRODUCED BY LOWELL GEORGE.
ON WARNER BROS. RECORDS AND TAPES.



Lifelines

Births

Son, David Gates, to Gil Markle and Nancy Wilcox Sept. 21 in Worcester, Mass. Father owns and operates Long View Farm recording studio.

★ ★ ★

Son to Mr. and Mrs. David Dodson-Yarnell Sept. 11 in Port Chester, N.Y. Mother is a former antipiracy investigator for the RIAA and daughter of Jules Yarnell of the RIAA's special counsel on piracy.

★ ★ ★

Son, Devin Lamont, to Marlon McClain, lead guitarist with Pleasure, Sept. 15 in Los Angeles. Mother is Lois Parsons.

★ ★ ★

Daughter, Juri, to Hugh and Erika Nishikawa Sept. 20 in Tokyo. Father is with Billboard's Tokyo bureau.

Deaths

Harry Meyerson, 68, for more than 40 years prominent in the record industry as a producer and label executive, Sept. 7 in Los Angeles. He started in 1927 with the old Victor Co. Later, he a&rd many of RCA's most celebrated artists and continued as a skilled creative man with Decca Records and MGM Records before he retired almost a decade ago. Burial was in Mt. Sinai Cemetery. Meyerson is survived by his widow, mother, daughter and son, Mark Meyerson, a&r chief at ABC Records, Los Angeles.

★ ★ ★

Maro Ajemian, concert pianist, Sept. 18 in Houston of a heart attack. She was noted for her introduction of contemporary classical works and made numerous records. A memorial scholarship in her name will be established at New York's Juilliard to be awarded annually to Armenian students.

★ ★ ★

Kihei Brown, 53, Hawaiian singer, Sept. 10 in Honolulu. He was renowned for his falsetto singing.

★ ★ ★

Ruth Etting, 81, in Colorado Springs Sept. 17. She was the most popular female singer in the nation in the late 1920s and early '30s, a prolific artist on records and long featured on commercial radio shows. She was the star of the 1928 "Ziegfeld Follies" and other Broadway musicals, and she appeared in several motion pictures including "Roman Scandals." In 1955, the film story of her life, "Love Me Or Leave Me," starring Doris Day, was one of the year's most successful. The singer had been ill several years. Services were in Colorado Springs.

★ ★ ★

Irving Drutman, 68, songwriter, journalist, author and publicist, in New York Sept. 20. Some of his songs were featured in motion pictures and he was a long-time member of ASCAP. He is survived by two brothers and a sister.

★ ★ ★

Alan Courtney, 65, for three decades a prominent disk jockey in New York and Miami, in Miami Sept. 16. His "11:30 Club" on Manhattan's WOV in the 1940s was one of the most popular record programs on the air. Later, in Miami, he repeated his success as a talk show host on WGBS, WINZ, WQAM and WIOD. Courtney is survived by his widow, Bernice, who produced his shows;



MOUNT JABBAR—Dee Dee Bridgewater gives Lakers center Kareem Abdul Jabbar a bear hug backstage at the Ahmanson Theatre in Los Angeles after she headlined the closing night of the West Coast Jazz Festival which Jabbar coordinated with Rod McGrew, former general manager of KJLH-FM in Compton, Calif.

Bar Coded LPs

• Continued from page 4
label was distributed by Island until last March when it left to go independent.

A good portion of the titles are on the esoteric side. While all records are Pacific Arts, categories are broken down by colored labels. Red signifies the esoteric music, blue is jazz and white is pop/r&b/rock. Among the contemporary titles are albums by Nesmith himself (he is a former member of The Monkees), a Jan & Dean anthology and Mike Love and Celebration.

Next year a green country label and a gold classical label will be introduced.

two sons, two sisters, a brother and five grandchildren.

★ ★ ★

Joe Davis, 81, composer, music publisher and one-time owner of a record label, of a heart attack in New York Sept. 3. His best known song, as a writer, was "Sunset Serenade." He is survived by a daughter and five grandchildren.

★ ★ ★

Larry Le Kashman, 57, vice president, marketing and sales for Electro-Voice division of Gulton Industries, Sept. 24 of cancer in South Bend, Ind. With the company for four stints dating to 1951, he was president from 1969-71, and best known for his introduction of the first mass produced stereo phono cartridge in 1958, as well as the first mass produced speakers for the neophyte hi fi market that same year. His widow and two daughters survive.

RIAA Certified Records

Gold LPs

The Emotions' "Sunbeam" on Columbia. Disk is its second gold LP.

Kenny Loggins' "Nightwatch" on Columbia. Disk is his second gold LP.

Dave Mason's "Mariposa De Ora" on Columbia. Disk is his fourth gold LP.

Donna Summer's "Live And More" on Casablanca. Disk is her sixth gold LP.

Kenny Rogers' "Love Or Something Like It" on United Artists. Disk is his fourth gold LP.

Crystal Gayle's "When I Dream" on United Artists. Disk is her second gold LP.

"Village People" on Casablanca. Disk is its second gold LP.

Head East's "Flat As A Pancake" on A&M. Disk is its first gold LP.

Rose Royce "Strikes Again" on Whitfield. Disk is its second gold LP.

"Radio" on Arista. Disk is its first gold LP.

Waylon Jennings' "I've Always Been Crazy" on RCA. Disk is his sixth gold LP.

Gold Singles

Foreigner's "Hot Blooded" on Atlantic. Disk is its first gold single.

Earth, Wind & Fire's "Got To Get You Into My Life" on Columbia. Disk is its fourth gold single.

Platinum LPs

Pablo Cruise's "World Away" on A&M. Disk is its first platinum LP.

The Brothers Johnson's "Blam" on A&M. Disk is their third platinum LP.

LTD's "Togetherness" on A&M. Disk is its first platinum LP.

The Who's "Who Are You" on MCA. Disk is its first platinum LP.

Linda Ronstadt's "Living In The U.S.A." on Asylum. Disk is her fourth platinum LP.

Atlanta Rhythm Section's "Champagne Jam" on Polydor. Disk is its first platinum LP.

New NARM Contest

NEW YORK—An industry contest for the best radio commercials featuring retail record accounts is being launched by the National Assn. of Recording Merchandisers with a mailing to the 3,000 members of the Radio Advertising Bureau as well as NARM's regular membership.

Deadline for entries is Nov. 5. Commercials may relate to records or tape, sales campaigns, store image or other merchandising goals, and may be produced by either the advertiser or an agency. Winners will be announced in March at the 1979 NARM convention.

New Companies

Manheimer Music Enterprises, a demo evaluation and consultation service, launched by B. Gene Manheimer. Address: 2040 Ave. Of the Stars, Suite 400, Los Angeles 90067, (213) 467-9314.

★ ★ ★

Medusa Productions, a management-production firm, formed by Alberto E. Cambon. Address: P.O. Box 1142, Burbank, Calif. 91507, (213) 985-0122.

★ ★ ★

Sunstorm launched by Gene Mackie, president; Edward J. Conway, executive vice president; and Bob Schiff, senior vice president. The firm deals in special products and financial management services. Address: 2210 Wilshire Blvd., Santa Monica, Calif. 90403, (213) 398-0085.

★ ★ ★

Teamwork Productions, a management firm, formed by Alan Stokes and Marc Gurvitz. Initial clients are singer/songwriter Jeff Snyder, comedian Jimmy Aleck and magician Martin Lewis. Address: 3708 Barham Blvd., Suite D-314, Los Angeles 90250, (213) 874-6764.

★ ★ ★

Ambrose, Nani and Associates, talent agency, launched by Dan Nani and Sharon Ambrose to handle stage, film and television bookings. Address: 60 E. 42 St., New York 10017, (212) 953-1910.

★ ★ ★

Arthur Davis Music Inc. formed as a soundtrack specialty company. Initial offerings include scores by Stomu Yamashita and Riz Ortolani, with lyrics by Sammy Cahn. Address: 1651 North Atlantic Blvd., Ft. Lauderdale, Fla. 33305, (305) 564-9019.

★ ★ ★

Country Eastern Music Publishing Co. established by Lewis S. Bey. Address: 1407 N. Corlies St., Philadelphia 19121.

★ ★ ★

David Gresham Productions (USA) Inc. launched by Gresham, president, Patrick Boyle, vice president and managing director, and Allan Goldswain, vice president. Addresses: 7033 Sunset Blvd., Suite 322, Los Angeles 90028, (213) 462-0833 and P.O. Box 626, Johannesburg 2000, Republic of South Africa.

★ ★ ★

Carol Record Co. reactivated by

Marilyn Gaines after a long dormancy. Address: 1076 River Road, Hinckley, Ohio 44233. (216) 278-4440.

★ ★ ★

Sparta Records, a country label, formed by Fred Armand. First release is Darlene Meade's "Never Stop." Distribution in the U.S. and Canada is through the Nashville-based Shelby Singleton Corp. Address: P.O. Box 120772, Nashville 37212.

★ ★ ★

No Evil Multimedia, Inc., launched as a 24-track recording and production studio, with Richard Siebold as president. Address: 1737 DeSales St., N.W., Suite 400, Washington, D.C. 20036. (202) 363-1223.

★ ★ ★

Libra Records, a Latin company which has been in business five years, is forming a new label which is geared towards the disco and soul markets. The general manager is Miguel Estivill and the executive vice president is Enrique Inurrieta. Address: 552 West 27th St., Hialeah, Fla. 33010. (305) 885-4298.

★ ★ ★

Disco South, a mobile disco operation, founded by Ron Olsen and John Oresko. Address: P.O. Box 394, Brea, Calif. 92621. (714) 529-0500.

★ ★ ★

Aya Associates, Inc., started by Edgar Aya as a consulting firm in the field of information management specializing in music and copyright. Address: 564 S. Forest Dr., Teaneck, N.J. 07666. (201) 692-0025.

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PROMISES—Eric Clapton (RSO 910)
THE POWER OF GOLD—Dan Fogelberg/
Tim Weisberg (Full Moon 850606)
SEE TOP SINGLE PICKS REVIEWS, page 86

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	1	14	KISS YOU ALL OVER —Exile (Mike Chapman), M. Chapman, N. Chinn, Warner Curb 8589 (Warner Bros.) CPP	35	39	10	I WILL STILL LOVE YOU —Stonebott (Walter Stewart, J.C. Phillips), B. Strauss, Parachute 512 (Casablanca) WBM	69	79	6	SUBSTITUTE —Clout (Grahame Beggs), W.H. Wilson, Epic 8-50591 CPP
2	2	16	BOOGIE OOGIE OOGIE —A Taste Of Honey ● (Fonce Mizell & Larry Mizell), J. Johnson, T. Kibble, Capitol 4565 CPP	36	36	8	DEVOTED TO YOU —Carly Simon & James Taylor (Ari! Mardin), B. Bryant, Elektra 45506 C.C.	70	69	20	MAGNET AND STEEL —Walter Egan (Walter Egan, Lindsey Buckingham, Richard Dashut, W. Egan), Columbia 3-10719 WBM
3	7	18	HOT CHILD IN THE CITY —Mick Gilder (Mike Chapman), Gilder/McCulloch, Chrysalis 2226 CPP	37	37	7	HEARTBREAKER —Dolly Parton (Gary Klein), D. Wolfert, C.B. Sager RCA 11296 B-3/CHA	71	71	4	SGT. PEPPER'S LONELY HEARTS CLUB BAND/WITH A LITTLE HELP FROM MY FRIENDS —Beatles (George Martin), J. Lennon, P. McCartney, Capitol 4612 WBM
4	6	8	DON'T LOOK BACK —Boston (Tom Scholz), T. Scholz, Epic 50590 CPP	38	44	9	TOOK THE LAST TRAIN —David Gates (David Gates), D. Gates, L. Knechtel, Elektra 455500 CPP	72	81	4	HOT SHOT —Karen Young (Andy Kahn, Kurt Borusiewicz), A. Kahn, K. Borusiewicz, West End 1211
5	5	10	SUMMER NIGHTS —John Travolta/Olivia Newton-John ● (Louis St. Louis), J. Jacobs, W. Casey, RSO 906 WBM	39	46	4	READY TO TAKE A CHANCE AGAIN —Barry Manilow (Barry Manilow, Ron Dante), N. Gimbel, C. Fox, Arista 0357	73	83	2	LIKE A SUNDAY IN SALEM —Gene Cotton (Steve Gibson), G. Cotton, Arista 7723 B-3
6	8	11	REMINISCING —Little River Band (John Boylan, Little River Band), G. Goble, Harvest 4605 (Capitol) WBM	40	47	7	SWEET LIFE —Paul Davis (Phil Benton, Paul Davis), P. Davis, S. Collins Bang 738 WBM/CHA	74	84	2	SEARCHING FOR A THRILL —Starbuck (Bruce Blackman, Mike Clark), B. Blackman, J. Cobb, United Artists 1245 CPP
7	3	14	HOPELESSLY DEVOTED TO YOU —Olivia Newton-John ● (John Farrar), J. Farrar, RSO 903 WBM/CHA	41	17	14	FOOL IF YOU THINK IT'S OVER —Chris Rea (Gus Dudgeon), C. Rea, Magnet 1198 (United Artists)	75	85	2	TIME PASSAGES —Al Stewart (Alan Parsons), A. Stewart, P. White, Arista 0362 WBM
8	9	13	LOVE IS IN THE AIR —John Paul Young (Vanda & Young), Vanda & Young, Scotti Brothers 402 (Atlantic) B-M	42	48	5	LONDON TOWN —Wings (Paul McCartney), P. McCartney, D. Laine, Capitol 8908 WBM	76	86	2	STRANGE WAY —Firefall (Tom Dowd, Ron Albert, Howard Albert), R. Roberts, Atlantic 3518 WBM
9	11	13	YOU NEEDED ME —Anne Murray (Jim Ed Norman), R. Goodrum, Capitol 4574 CHA	43	53	5	I JUST WANNA STOP —Gino Vannelli (Gino Vannelli, Joe Vannelli, Ross Vannelli), R. Vannelli, A&M 2072	77	92	2	DREADLOCK HOLIDAY —10cc (Eric Stewart), E. Stewart, G. Gouldman, Polydor 14511
10	12	11	WHENEVER I CALL YOU "FRIEND" —Kenny Loggins (Bob James), K. Loggins, M. Manchester, Columbia 310794 WBM	44	50	5	EASE ON DOWN THE ROAD —Diana Ross & Michael Jackson (Quincy Jones & Tom Bahler), C. Smalls, MCA 40947 CPP	78	88	2	RAININ' IN MY HEART —Leo Sayer (Richard Perry), B. Bryant, F. Bryant, Warner Bros. 8682
11	4	17	THREE TIMES A LADY —Commodores (James Carmichael, Commodores), L. Richie, Motown 7902 CPP	45	21	11	LOVE THEME FROM EYES OF LAURA MARS —Barbra Streisand (Gary Klein), K. Lawrence, J. DeSautels, Columbia 310777 B-3	79	80	3	BRANDY —O'Jays (Thom Bell), J.B. Jefferson, C.B. Simmons, Philadelphia International 83652 (CBS)
12	14	9	HOLLYWOOD NIGHTS —Bob Seger (Bob Seger & Punch), B. Seger, Capitol 4618 WBM/CHA	46	51	5	THEMES FROM THE WIZARD OF OZ —Meco (Meco Monardo, Tony Bongiovi, Harold Wheeler), H. Arlen, E. Harburg, Millennium 620 (Casablanca) B-3	80	90	2	RUN FOR HOME —Lindisfarne (Gus Dudgeon), Hull, Atco 7093 (Atlantic) CHA
13	10	13	AN EVERLASTING LOVE —Andy Gibb ● (Barry Gibb, Alby Galuter, Karl Richardson), B. Gibb, RSO 904 WBM/CHA	47	52	4	BLUE COLLAR MAN —Styx (Styx), T. Shaw, A&M 2087 ALM	81	NEW ENTRY	→	MARTHA —Gabriel (Carl Maduri, Buzz Richmond), T. Lauber, Epic 850594 CPP
14	18	9	RIGHT DOWN THE LINE —Gerry Rafferty (Hugh Murphy & Gerry Rafferty), G. Rafferty, United Artists 1233 CPP	48	57	4	SHARING THE NIGHT TOGETHER —Dr. Hook (Ron Haffkine), E. Struzick, A. Aldrige, Capitol 4621	82	NEW ENTRY	→	FOREVER AUTUMN —Justin Hayward (Tony Clarke), J. Hayward, Columbia 3-10799
15	16	9	OH DARLIN' —Robin Gibb (George Martin), J. Lennon, P. McCartney, RSO 907 WBM	49	49	8	'HOLDIN' ON —LTD (Bobby Martin), J. Osborne, J.C. McChae, A&M 2057 ALM	83	NEW ENTRY	→	THIS IS LOVE —Paul Anka (David Wolffert), R. Tepper, M. Sunshine, RCA 11395
16	29	6	HOW MUCH I FEEL —Ambrosia (Freddie Firo & Ambrosia), B. Seger, Warner Bros. 8640 WBM	50	55	5	PRISONER OF YOUR LOVE —Player (Dennis Lambert, Brian Potter), P. Beckett, J. Crowley, RSO 908 CPP	84	NEW ENTRY	→	HOLD THE LINE —Toto (Toto), Paich, Columbia 310830
17	19	12	GET OFF —Foxy (Cory Wade), c. Driggs, I. Ledisma, Dash 5046 (TK) CPP	51	34	12	GOT TO GET YOU INTO MY LIFE —Earth, Wind & Fire ● (Maurice White), Lennon/McCartney, Columbia 3-10796 WBM	85	NEW ENTRY	→	THERE'LL NEVER BE —Switch (Bobby DeBarge, Bewley Brothers), Gordy 7159 (Motown) CPP
18	20	8	BACK IN THE U.S.A. —Linda Ronstadt (Peter Asher), C. Berry, Asylum 45519 B-3	52	60	4	EVERYBODY NEEDS LOVE —Stephen Bishop (Stephen Bishop), S. Bishop, ABC 12406 WBM	86	NEW ENTRY	→	I'M EVERY WOMAN —Chaka Kahn (Ari! Mardin), Ashford & Simpson, Warner Bros. 8683 CPP
19	22	9	SHE'S ALWAYS A WOMAN —Billy Joel (Phil Ramone), B. Joel, Columbia 310788 WBM	53	61	4	WAVELENGTH —Van Morrison (Van Morrison), V. Morrison, Warner Bros. 8661	87	89	4	NEW YORK CITY —Zwoi (Roger Cook, Ralph Murphy, Walter Zwoi), W. Zwoi, EMI America 8005 (Capitol) CPP
20	24	10	YOU NEVER DONE IT LIKE THAT —Captain & Tennille (Daryl Dragon), Howard Greenfield/Neil Sedaka/Kiddio/Don Kirshner, A&M 2063 WBM	54	56	5	CRAZY FEELIN' —Jefferson Starship (Larry Cox, Jefferson Starship), J. Barish, Grunt 11374 (RCA) CPP	88	NEW ENTRY	→	MELLOW LOVIN' —Judy Cheeks (Anthony Monn), T. Monn, J. Cheeks, R. Williams, Salsoul 72063 (RCA)
21	25	5	MAC ARTHUR PARK —Donna Summer (Giorgio Moroder, Pete Bellotte), J. Webb, Casablanca 939 WBM	55	62	4	CHANGE OF HEART —Eric Carmen (Eric Carmen), E. Carmen, Arista 0354 WBM	89	NEW ENTRY	→	ON THE SHELF —Donny & Marie Osmond (Mike Curb & Michael Lloyd), S. Voice, P. Yellowstone, Polydor 14510 WBM
22	26	7	WHO ARE YOU —Who (Glyn Johns, Jon Astley), P. Townshend MCA 40948 WBM	56	65	4	CHAMPAGNE JAM —Atlanta Rhythm Section (Buddy Buie), Buie, Nix, Cobb, Polydor 14504 CPP	90	NEW ENTRY	→	DO YOU FEEL ALRIGHT —K.C. & The Sunshine Band (Casey, Finch), H.W. Casey, R. Finch, TK 1030 CPP
23	23	10	COME TOGETHER —Aerosmith (Jack Douglas, Aerosmith), J. Lennon, P. McCartney, Columbia 3-10802 WBM	57	66	4	DON'T WANT TO LIVE WITHOUT IT —Pablo Cruise (Bill Schnee), C. Lerios, D. Jenkins, A&M 2076 ALM	91	94	2	LOUIE, LOUIE —John Belushi (Kenny Vance), R. Berry, MCA 40950 WBM
24	27	14	I LOVE THE NIGHT LIFE —Alicia Bridges (Steve Buckingham), A. Bridges, S. Hutcheson, Polydor 14483 CPP	58	67	4	ONE NATION UNDER A GROOVE —Funkadelic (George Clinton), G. Clinton, G. Shider, W. Morrison, Warner Bros. 8618	92	70	8	YOU —McCrory's (Trevor Lawrence), S. McCrory, L. McCrory, A. McCrory, Portrait 6-70014 (CBS) WBM
25	28	11	TALKING IN YOUR SLEEP —Crystal Gayle (Allen Reynolds), R. Cook, B. Woods, United Artists 1214 CPP	59	68	3	STRAIGHT ON —Heart (Mike Flicker, Heart, Michael Fisher), A. Wilson, N. Wilson, S. Ennis, Portrait 670020 (CBS)	93	41	9	ALL I SEE IS YOUR FACE —Dan Hill (Matthew McCauley & Fred Molin), D. Hill, 20th Century 2378 WBM
26	38	3	DOUBLE VISION —Foreigner (Keith Olson), M. Jones, L. Gramm, Atlantic 3514 WBM	60	43	9	PARADISE BY DASHBOARD LIGHTS —Meat Loaf (Todd Rundgren), J. Steinman, Cleveland International 8-50588 (Epic) B-M	94	64	20	MISS YOU —Rolling Stones ● (The Glimmer Twins), Jagger/Richards, Rolling Stones 19307 (Atlantic) WBM
27	31	5	BEAST OF BURDEN —The Rolling Stones (The Glimmer Twins), M. Jagger, K. Richards, Rolling Stones 19309 (Atlantic) WBM	61	59	5	PEGGY SUE —The Beach Boys (The Beach Boys), J. Allison, N. Petty, B. Holly, Brother/Reprise 1394 (Warner Bros.) WBM	95	63	17	JUST WHAT I NEEDED —Cars (Roy Thomas Baker), R. Ocasek, Elektra 45491 WBM
28	30	9	5-7-0-5 —City Boy (Robert John Lange), Mason, Broughton, Mercury 73999 CHA	62	45	20	GREASE —Frankie Valli ● (Barry Gibb, Alby Galuter & Karl Richardson), B. Gibb, RSO 897 WBM	96	42	8	BADLANDS —Bruce Springsteen (Jon Landau, Bruce Springsteen), B. Springsteen, Columbia 310801 WBM
29	32	7	JOSIE —Steeley Dan (Gary Katz), W. Becker, D. Fagen ABC 12404 CPP	63	73	2	GREASED LIGHTNIN' —John Travolta (Louis St. Louis), J. Jacobs, W. Casey, RSO 909 WBM	97	54	7	IF MY FRIENDS COULD SEE ME NOW —Linda Clifford (Gil Askey), C. Coleman, D. Fields Curtom 0140 (Warner Bros.) B-3
30	33	7	IT'S A LAUGH —Daryl Hall & John Oates (David Foster), D. Hall RCA 11371 CLM	64	74	3	FLYING HIGH —Commodores (James Carmichael), T. McClary, L. Richie, Motown 1452 CPP	98	72	6	LET'S GET CRAZY TONIGHT —Rupert Holmes (Rupert Holmes), R. Holmes, Private Stock 45199 WBM
31	13	15	YOU AND I —Rick James (Rick James, Art Stewart), R. James, Gordy 7156 (Motown) CPP	65	58	17	SHAME —Evelyn "Champagne" King ● (T. Life), J.H. Fitch, R. Cross, RCA 11122 CLM	99	91	3	WHEN YOU FEEL LOVE —Bob McGilpin (Norman Ratner), B. McGilpin, J. Hoke, Butterfly 1211
32	15	15	HOT BLOODED —Foreigner ● (Keith Olson, Mick Jones), L. Gramm, M. Jones, Atlantic 3488 WBM	66	76	3	YOU SHOULD DO IT —Peter Brown (Cory Wade), P. Brown, R. Lans, Drive 6272 (TK) CPP	100	87	3	WHAT GOES UP —Alan Parsons Project (Alan Parsons), E. Woolfson, A. Parsons, Arista 0352 ALM
33	35	9	ALMOST LIKE BEING IN LOVE —Michael Johnson (Brent Maher, Steve Gibson), A.J. Lerner, F. Loewe, EMI America 8004 B-3	67	77	3	GOT TO HAVE LOVIN' —Don Ray (Cerrone, Don Ray), D. Ray, Cerrone, Polydor 14489 ALM				
34	40	8	DANCE, DISCO HEAT —Sylvester (Sylvester, Harvey Fuqua), Robinson, Orsborn, Fantasy 827 CPP	68	78	3	LISTEN TO HER HEART —Tom Petty (Denny Cordell, Noah Shark, Tom Petty), T. Petty, Shelter/ABC 62011 CPP				

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement: 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. of America seal of certification as "million seller." (Seal indicated by bullet.) ▲ Recording Industry Assn. of America seal of certification as "two million seller." (Seal indicated by triangle.)

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HOT 100 A-Z—(Publisher-Licensee)

all I See Is Your Face (weebek, ASCAP).....93	Dance, Disco Heat (Jobete, BMI).....34	Got To Get You Into My Life (Maccian, BMI).....51	Hot Shot (Scully, ASCAP).....72	London Town (MPL/ATV, BMI).....42	Peggy Sue (MPL, BMI).....61	Sharing The Night Together (Music Mill, ASCAP/Alan Cartee, BMI).....48	Took The Last Train (Kipahulu, ASCAP).....38
Almost Like Being In Love (United Artists, ASCAP).....33	Devoted To You (House Of Bryant, BMI).....36	How Much I Feel (Rubicon, BMI).....16	If My Friends Could See Me Now (Notable/Lida, ASCAP).....67	Louie, Louie (Flip, BMI).....91	Prisoner Of Your Love (Touch Of Gold/Crowbeck/Stigwood, BMI).....8	She's Always A Woman (Joelongs, BMI).....19	Wavelength (Essential, BMI).....53
An Everlasting Love (Stigwood, BMI).....13	Don't Look Back (Pure, ASCAP).....4	Grease (Stigwood, BMI).....62	I Just Wanna Stop (Ross Vannelli, ASCAP).....43	Love Theme From Eyes Of Laura Mars (Just Over The Bridge/Diana, BMI).....45	Rainin' In My Heart (House Of Bryant, BMI).....78	Straight On (Wilsonson/BMI).....59	Whenever I Call You "Friend" (Milk Money, ASCAP/Rumanian Picketworks, BMI).....10
Back In The U.S.A. (Arc, BMI).....18	Don't Want To Live Without It (Irving/Pablo Cruise, BMI).....57	Heartbreaker (Songs Of Manhattan/Unichappell/Begonia Melodies, BMI).....37	I Love The Night Life (Lowery, BMI).....24	Ready To Take A Chance Again (Ensign/Kamakazi, BMI).....21	Strange Way (Stephen Stills, BMI).....76	Substitute (Touch Of Gold, BMI).....69	What Goes Up (Woolfson's/Careers/Irving, BMI).....100
Badlands (Bruce Springsteen, ASCAP).....96	Double Vision (Summerset/Evans/WB, ASCAP).....26	'Holdin' On (Aimo/McRouscod, ASCAP/Irving/McDorshou, BMI).....49	It's A Laugh (Hot Cha/Six Continents, BMI).....30	Reminiscing (Screen-Gem, EMI, BMI).....81	Summer Nights (Edwin H. Morris, BMI).....39	Sweet Life (Web IV, BMI/Tanta/Chappell, ASCAP).....5	When You Feel Love (Rateo, BMI).....99
Beast Of Burden (Colgems/EMI, ASCAP).....27	Ease On Down The Road (Fox Fanfare, BMI).....44	Hollywood Nights (Gear, ASCAP).....12	Josie (ABC/Dunhill, BMI).....29	Right Down The Line (Hudson Bay, BMI).....88	Talking In Your Sleep (Roger/Cook/Chriswood, BMI).....25	Talkin' In Your Sleep (Roger/Cook/Chriswood, BMI).....25	Who Are You (EEL Pie/Towser, BMI).....22
Blue Collar Man (Almo/Stylian, ASCAP).....p47	Everybody Needs Love (Stephen Bishop, BMI).....52	Hold The Line (Hudmar, ASCAP).....84	Just What I Needed (Lido, BMI).....95	Run For Home (Crazy/Chappell, ASCAP).....87	Themes From The Wizard Of Oz (Leo Feist, ASCAP).....46	Three Times A Lady (Jobete, ASCAP).....85	You And I (Stone Diamond, BMI).....31
Boogie Oogie Oogie (Conducive/On Time, BMI).....79	Flying High (Jobete/Commodores Entertainment, ASCAP).....64	Hopelessly Devoted To You (Stigwood/Unichappell/John Farrar/Ensign, BMI).....7	Kiss You All Over (Chinnchap/Careers, BMI).....32	Sgt. Pepper's Lonely Hearts Club Band/With A Little Help From My Friends (Maccian, BMI).....58	There'll Never Be (Jobete, ASCAP).....85	Time Passages (DJM/Frapijus, ASCAP).....71	You Should Do It (Sherlyn/Deibel, BMI).....11
Brandy (Mighty Three, BMI).....55	Fool If You Think It's Over (Magnet/Sole Selling/Interworld, BMI).....23	Hot Blooded (Somerset Songs/Evansongs/WB, ASCAP).....98	Like A Sunday In Salem (United Artists, ASCAP).....73	Paradise By Dashboard Lights (Edward B. Marks/Neverland/Peg, BMI).....60	What Goes Up (Woolfson's/Careers/Irving, BMI).....100	5-7-0-5 (Zomb'a/City Boy/Chappell, ASCAP).....75	YOU (McCrory's, BMI).....20
Champagne Jam (Low-Sol, BMI).....56	Get Off (Sherlyn/Lindseyanne, BMI).....17	Hot Child In The City (Beechwood, BMI).....3	Listen To Her Heart (Skynull, BMI).....68				

CAREERS MUSIC, INC. (BMI) would like to thank the following people for the brilliant #1 record "KISS YOU ALL OVER."

For their performance: **EXILE**, for his production and belief: **MIKE CHAPMAN**, for their song: **NICKY CHINN AND MIKE CHAPMAN**, for their vision and unbeatable organization: **MIKE CURB, DICK WHITEHOUSE AND WARNER/CURB RECORDS**, for his skill and energy: **FRED SCOTTI**, for going all the way: **WARNER BROS. RECORDS**, and for making the general atmosphere a pleasure at all times: **PETER COLEMAN, CONNIE CHAPMAN, LEONARD WOOLF, MICKEY SHAPIRO AND STEVEN STEINBERG.**

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TOP LPs & TAPE

POSITION 106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	O-8 TAPE	CASSETTE	REEL TO REEL
116	6	6	SOUNDTRACK Animal House MCA 3046	7.98		7.98		7.98	
107	105	4	CHUCK MANGIONE The Best Of Chuck Mangione Mercury SRM-28601	11.98		11.98		11.98	
108	89	12	MILLIE JACKSON Get It Outcha' System Spring SP 16719 (Polydor)	7.98		7.98		7.98	
109	112	46	ELECTRIC LIGHT ORCHESTRA Out Of The Blue Jet Jet KZZ-35467 (CBS)	11.98		11.98		11.98	
110	104	81	FOREIGNER Atlantic SD 19109	7.98		7.98		7.98	
121	4	4	LEE OSKAR Before The Rain Elektra 6E-150	7.98		7.98		7.98	
112	111	14	BOB DYLAN Street Legal Columbia JC 35453	7.98		7.98		7.98	
123	3	3	MECO The Wizard Of Oz Millennium MNL P 8009 (Casablanca)	7.98		7.98		7.98	
114	114	22	WILLIE NELSON Stardust Columbia JC 35305	7.98		7.98		7.98	
115	117	35	JOURNEY Infinity Columbia JC 34912	7.98		7.98		7.98	
126	9	9	HAMILTON BOHANNON Summertime Groove Mercury SRM1-3728	7.98		7.98		7.98	
117	85	19	THE KINKS Misfits Arista AB 4167	7.98		7.98		7.98	
118	42	12	HIGH INERGY Steppin' Out Gordy G-67982 (Motown)	7.98		7.98		7.98	
119	86	8	CHICK COREA Friends Polydor PD1-6160	7.98		7.98		7.98	
120	107	7	BEATLES 1962-66 Capitol SKB0 3403	10.98		10.98		10.98	
131	2	2	MUSIQUE Keep On Jumpin' Prelude PRL 12158	7.98		7.98		7.98	
122	125	17	RITA COOLIDGE Love Me Again A&M SP 4699	7.98		7.98		7.98	
123	119	26	GENESIS And Then There Were Three Atlantic SD 19173	7.98		7.98		7.98	
124	118	3	DAN HILL Frozen In The Night 20th Century T-558	7.98		7.98		7.98	
125	120	16	BOB SEGER & THE SILVER BULLET BAND Live Bullet Capitol SKB5 11523	7.98		7.98		7.98	
126	122	18	TOBY BEAU RCA AFL1-2771	7.98		7.98		7.98	
127	NEW ENTRY		MAYNARD FERGUSON Carnival Columbia JC 35480	7.98		7.98		7.98	
138	7	7	PAT METHENEY GROUP ECM 1-1114 (Warner Bros.)	7.98		7.98		7.98	
129	129	4	JANIS IAN Columbia JC-35325	7.98		7.98		7.98	
130	128	35	GEORGE BENSON Weekend In L.A. Warner Bros. 2WB 3139	12.98		12.98		12.98	
131	99	14	MICHAEL STANLEY BAND Cabin Fever Arista AB 4182	7.98		7.98		7.98	
132	83	34	ABBA The Album Atlantic SD 19164	7.98		7.98		7.98	
133	100	27	JIMMY BUFFETT Son Of A Son Of A Sailor ABC AA 1046	7.98		7.95		7.95	
134	108	13	MICHAEL JOHNSON The Michael Johnson Album EMI America SW 17002	N/A		N/A		N/A	
145	6	6	BONEY M Night Flight To Venus Sire SRK 6062 (Warner Bros.)	7.98		7.98		7.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	O-8 TAPE	CASSETTE	REEL TO REEL
162	3	3	BLONDIE Parallel Lines Chrysalis CHR 1192	7.98		7.98		7.98	
147	4	4	CITY BOY Book Early Mercury SRM 13737	7.98		7.98		7.98	
138	133	16	AC/DC Power Age Atlantic SD 19180	7.98		7.98		7.98	
149	2	2	HEART Dreamboat Annie Mushroom MRS 005	7.98		7.98		7.98	
140	144	26	SOUNDTRACK The Rocky Horror Picture Show ODE OSU 21653 (EM)	8.98		8.98	NA	8.98	
151	5	5	SALSOUL ORCHESTRA Salsoul Orchestra's Greatest Disco Hits Salsoul SA 8508 (RCA)	7.98		7.98		7.98	
142	135	14	LE ROUX Louisiana's Le Roux Capitol SW 11734	7.98		7.98		7.98	
153	5	5	MCCRARY'S Loving Is Living Portrait JR-34764 (CBS)	7.98		7.98		7.98	
144	146	6	LEO KOTTKE Burnt Lips Chrysalis CHR 1191	7.98		7.98		7.98	
145	137	25	HEATWAVE Central Heating Epic JE 35260	7.98		7.98		7.98	
146	150	227	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	7.98		7.98	7.98	7.98	
157	12	12	LENNY WILLIAMS Spark Of Love ABC AA 1073	7.98		7.95		7.95	
165	4	4	SYNERGY Cords Passport PB-6000 (Arista)	8.95		8.95		8.95	
159	4	4	GLADYS KNIGHT & THE PIPS The One And Only Buddah BOS-5701 (Arista)	7.98		7.98		7.98	
150	152	25	REO SPEEDWAGON You Can Tune A Piano, But You Can't Tuna Fish Epic JE 35082	7.98		7.98		7.98	
151	143	15	DAVE MASON Mariposa De Ora Columbia JC 35285	7.98		7.98		7.98	
152	142	71	BEE GEES Here At Last... Live RSO RS 2-3901 (Polydor)	11.98		12.98		12.98	
153	132	8	LEO SAYER Warner Bros. BSK 3200	7.98		7.98		7.98	
154	154	12	SOUNDTRACK The Buddy Holly Story Epic SE 35412	7.98		7.98		7.98	
155	130	10	ELVIS PRESLEY Elvis Sings For Children And Grownups Too RCA CPL1-2901	5.98		6.98		6.98	
156	134	7	NORMA JEAN Bearsville BRK 6984 (Warner Bros.)	7.98		7.98		7.98	
157	139	5	THE TRAMMPS The Best Of The Trammps Atlantic SD-19194	7.98		7.98		7.98	
158	141	6	SANTA ESMERALDA Beauty Casablanca NBLP 7109	7.98		7.98		7.98	
159	136	6	SOUNDTRACK Foul Play Arista AL 9501	7.98		7.98		7.98	
170	4	4	SYLVERS Forever Yours Casablanca NBLP-7103	7.98		7.98		7.98	
161	80	21	LINDA CLIFFORD If My Friends Could See Me Now Custom CUK 5021	7.98		7.98		7.98	
162	158	9	JEFF WAYNE/VARIOUS ARTISTS War Of The Worlds Columbia PC2-35290	13.98		13.98		13.98	
173	2	2	MOTHER'S FINEST Mother Factor Epic JE 35546	7.98		7.98		7.98	
174	3	3	DON RAY Garden Of Love Polydor PD1-6150	7.98		7.98		7.98	
165	164	67	ANDY GIBB Flowing Rivers RSO RS-1-3019 (Polydor)	7.98		7.98		7.98	
166	155	8	SAMMY HAGAR All Night Long Capitol SMAS 11812	7.98		7.98		7.98	
167	167	46	DONNA SUMMER Once Upon A Time Casablanca NBLP 70782	11.98		1.98		1.98	
168	172	46	ERIC CLAPTON Slowhand RSO RSI-3030	7.98		7.98		7.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	O-8 TAPE	CASSETTE	REEL TO REEL
169	169	3	DELLS New Beginnings ABC AA 1100	7.98		7.98		7.98	
180	4	4	STANLEY TURRENTINE What About You Fantasy F-9563	7.98		7.98		7.98	
171	168	21	FOGHAT Stone Blue Bearsville BRK 6977 (Warner Bros.)	7.98		7.98		7.98	
172	175	21	B.B. KING Midnight Believer ABC AA 1061	7.98		7.98		7.98	
173	178	25	HEART Magazine Mushroom MRS 5008	7.98		7.98		7.98	
174	171	36	KENNY ROGERS Ten Years Of Gold United Artists UALA 835	7.98		7.98		7.98	
175	179	53	STEVE MARTIN Let's Get Small Warner Bros. BSK 3090	7.98		7.98		7.98	
176	176	7	LARRY CARLTON Warner Bros. BSK 3221	7.98		7.98		7.98	
187	2	2	ALICIA BRIDGES Polydor PD1-6158	7.98		7.98		7.98	
178	181	94	EAGLES Hotel California Asylum 6E-103	7.98		7.98		7.98	
189	2	2	OZARK MOUNTAIN DAREDEVILS It's Alive A&M SP 6006	9.98		9.98		9.98	
180	177	12	THIN LIZZY Live And Dangerous Warner Bros. BSK 3213	9.98		9.98		9.98	
181	163	4	LEON REDBONE Champagne Charlie Warner Bros. BSK-3165	7.98		7.98		7.98	
182	NEW ENTRY		MARILYN MCCOO & BILLY DAVIS JR. Marilyn & Billy Columbia JC 35603	7.98		7.98		7.98	
183	188	9	JIMI HENDRIX The Essential Jimi Hendrix Reprise ZRS 2245 (Warner Bros.)	12.98		12.98		12.98	
184	166	9	CHERYL LADD Capitol SW 11808	7.98		7.98		7.98	
185	NEW ENTRY		BOSTON Epic JE 34188	7.98		7.98		7.98	
196	26	26	WINGS London Town Capitol SW 11777	7.98		7.98		7.98	
187	161	3	SOUNDTRACK Ain't Misbehavin' RCA/Red Seal CBL 2-2965	11.98		11.98		11.98	
188	NEW ENTRY		MACHEDO I'm A Man Prelude PRL 12160	7.98		7.98		7.98	
189	183	7	SHAUN CASSIDY Warner/Curb BS 3067 (Warner Bros.)	6.98		6.98		6.98	
190	124	9	SOUNDTRACK Eyes Of Laura Mars Columbia JS 35487	7.98		7.98		7.98	
191	194	46	ROD STEWART Foot Loose & Fancy Free Warner Bros. BSK 3092	7.98		7.98		7.98	
192	191	21	KISS Double Platinum Casablanca NBLP 7100-2	12.98		12.98		12.98	
193	185	12	CAPTAIN & TENNILLE Dream A&M SP 4707	7.98		7.98		7.98	
194	115	9	LEON RUSSELL Americana Parade PAK 3172 (Warner Bros.)	7.98		7.98		7.98	
195	156	7	JESSE WINCHESTER A Touch On The Rainy Side Bearsville BRK 6984 (Warner Bros.)	7.98		7.98		7.98	
196	198	2	CHILLIWACK Lights From The Valley Mushroom MRS 5011	7.98		7.98		7.98	
197	197	4	GREG KIHN Next Of Kihn Beserley JBZ-0056 (Janus/GRT)	7.94		7.94		7.94	
198	160	7	FRANKIE VALLI Is The Word Warner/Curb BSK 3233	7.98		7.98		7.98	
199	148	6	RITCHIE FAMILY American Generation Merlin 2215 (TK)	7.98		7.98		7.98	
200	200	6	GENYA RAVAN Urban Desire 20th Century 7562	7.98		7.98		7.98	

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Abba	132
AC/DC	138
Ambrosia	61
Ashford & Simpson	24
A Taste Of Honey	6
Atlanta Rhythm Section	56
Atlantic Starr	88
Roy Ayers	48
Beats	37, 84, 94, 120
Toby Beau	126
Bee Gees	152
George Benson	130
Stephen Bishop	47
Blondie	136
Blue Oyster Cult	80
Hamilton Bohannon	116
Boney M	135
Boston	1, 185
Alicia Bridges	177
Brothers Johnson	9
Peter Brown	68
Jackson Browne	59
Jimmy Buffett	133
Captain & Tennille	193
Larry Carlton	176
Cars	25
Shaun Cassidy	81, 189

Cheap Trick	95
Chilliwack	196
City Boy	137
Eric Clapton	168
Linda Clifford	161
Joe Cocker	103
Natalie Cole	99
Commodores	13
Con Funk Shun	70
Rita Coolidge	122
Chick Corea	119
Crusaders	51
Dells	169
Bob Dylan	112
Millie Jackson	178
Earth, Wind & Fire	102
Walter Egan	44
Electric Light Orchestra	109
Emotions	66
Exile	18
Feedback Band	79
Maynard Ferguson	127
Roberta Flack	86
Fleetwood Mac	82
Con Funk Shun	10
Dan Fogelberg &	

ATLANTA & BIRMINGHAM SECTION

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Canada and England in only seventeen performances

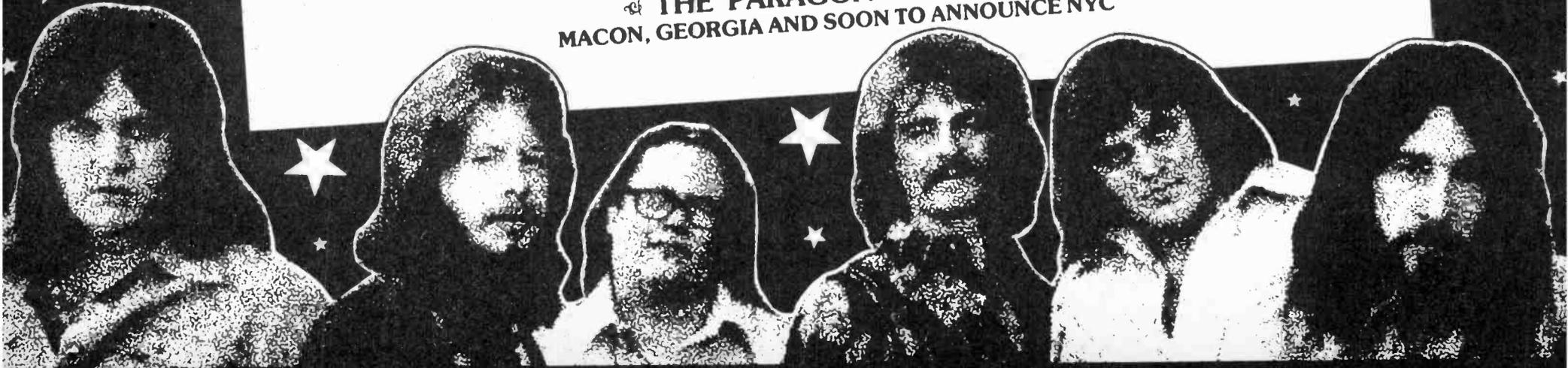
Belmont Park, Long Island, N.Y.
Fairgrounds, Fargo, N.D.
Fairgrounds, Rapid City, N.D.
Civic Center, Providence, R.I.
Knebworth Festival, England
Cotton Bowl, Dallas, Texas
Rich Stadium, Buffalo, N.Y.
Central Park, New York City, N.Y.
Stanley Theatre, Pittsburgh, Pa.

Meriwether Post, Columbia, Md.
Credit Island, Davenport, Iowa
Midway Stadium, St. Paul, Minn.
Chicago Fest, Chicago, Ill.
Civic Center, Dothan, Ala.
Plant Field, Tampa, Fla.
Mosport Park, Toronto, Canada
Grant Field, Atlanta, Ga.

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FAN TIME—Artist Leo Sayer meets his fans at an autograph signing session at the Record World store in Roosevelt Field, Long Island. Sayer was appearing at the nearby Westbury Music Fair.

Executive Turntable

• Continued from page 4

Marketing

Bruce Crohn has returned to Integrity Entertainment Corp., Los Angeles, after several years with GRT as Western division internal operations vice president working out of Mountain View, Calif. He was also Western division sales manager for GRT.

Related Fields

Glenn Orsher named director of production and tour coordination for Champion Entertainment Organization. He had been overseeing production and tour duties with the New York company for two years. . . . **H. Lee Geissler** named president of Factors Etc., Inc., headquartered in Bear, Del. Also, **Harry Geissler** advances from president to board chairman; **Jim Baker** elevated to corporate vice president, remains director of sales and marketing; **Phillip Moody** is executive director of creative development; former legal counsel **Gregory Kirkelis** promoted to general counsel and vice president while **Tina Pasternack** is new associate general counsel; **Lou Davis** appointed executive director of production; **Gerry Shellmer** is new director of music enterprises in the recently established music entertainment division; and **Mark Baron**, former ICPR public relations vice president, occupies the newly created post of director of communications basing in Los Angeles. . . . **Cosmio C. Abato** designated general counsel for the American Federation of Musicians, New York. He has been in private practice in his native Baltimore since 1962 and is a partner in the firm of Abato and Abato representing some 60 diversified labor unions. . . . **Steve Feld** named account executive for the Howard Bloom Organization. He has held publicity posts at Polydor Records and Morton D. Wax & Associates and most recently served as public relations consultant for Fusion Musical Productions. . . . **S. Erik Jenstad** moves from Ampex Corp. international division to director of marketing for the magnetic tape division in Redwood City, Calif., succeeding **Ken Hering**, who retired after 20 years with the company. . . . **Ira Luber**, named manager of convention services for NARM, New York. She had been assistant to the executive director. Also, **Jane Gallo**, named manager of membership services. . . . **Jim Marron** now vice president of operations and studio facilities at Westlake Audio, Los Angeles. He was previously vice president and general manager at the Record Plant for two years. . . . **Rand Jones** leaves as West Coast account executive for PRC Recording, Los Angeles. . . . **Alan Fleisch** appointed assistant to the president at Muzak Corp., New York. He had been director of operations/urban markets for Muzak's parent firm Teleprompter Corp. . . . **Gary Van Haas** named executive vice president of Televak Video In-Store Merchandising Corp., Los Angeles. He had been vice president of national sales. . . . **Garry George** appointed to head the newly created music division of Le Mond/Zetter Productions, Inc. He had been managing various artists through his own One On One Management. . . . **Ken Kohda** moves up from marketing manager to vice president and assistant to the president for TDK, New York. Also, **Bud Barger**, formerly Eastern division sales manager, assumes the post of national marketing manager. **Sandy Cohen**, formerly Western division sales manager, moves to the newly created post of national sales manager. And **John Schattin**, formerly Northeastern territorial manager, is now Eastern regional sales manager.

Ohio GRR Label Ties With De Lory

LOS ANGELES—GRR Music of Columbus, Ohio, is working with producer Al De Lory in its efforts to break into the music business.

Firm, owned by former real estate developer George Deffet, has De Lory arranging and producing Deffet's GRR records.

Newest release is Deffet's "European Nights" which Pickwick International is now distributing domestically. GRR's first single, "New York State Of Mind" by Deffet was released earlier this year on a regional basis, with singles only going to outlets in the Ohio and Michigan area. De Lory explains.

The former Capitol Records producer and Grammy winner says he is going on the road to personally meet with program directors to boost

the new single. He plans hitting as many as 75 stations in this pursuit.

De Lory is GRR's record producer and a&r director. The label is six months old and owner/artist Deffet, 45-year-old entrepreneur, is its lone artist to date.

De Lory plans doing some recording himself for GRR. While at Capitol he cut several instrumental LPs including the theme from "Mash" which drew him recognition as an artist in his own right.

Deffet is president of the label which calls upon staffers from his real estate firm. De Lory hopes to use his expertise acquired in working with such artists as Glen Campbell, the Lettermen, Wayne Newton and Frankie Laine on GRR artists.

Inside Track

The scuttlebutt that **Sam Billis**, **Mike Paikos** and **Bob Sarenpa** are negotiating for **Sound Distributing and One-Stop**, Seattle, is denied by **Ed Richter**, general manager of the Northwest operation. Richter, who replaced **R.A. Harlan** as manager of the Gull Industries entity, says his owners turned down the trio's offer. Sarenpa denies any offer was made. Billis operates **City One-Stop, L.A.**, generally considered the nation's largest, and Paikos and Sarenpa share ownership of **Pacific Records & Tape** and **All-Records Service**, Bay Area indie label distributorship and one-stop, respectively. . . . **Capitol** hinted ready to release a limited edition 12-LP package of **Beatles' British pressings**. . . . **Chrysalis** nabs its first top 3 single, "Hot Child In The City" by **Nick Gilder** on the **Hot 100** this issue.

Twenty black dealers participated on the first credit seminar especially for their benefit in New York recently. Host was WEA branch manager **Bruce Tesman**, along with **Mike Holzman**, sales manager; **Al Westphal**, credit manager; and **Lamont Solomon**, black music marketing coordinator. Marketing and advertising seminars for Gotham City black dealers are planned. The local seminars are part of a nationwide program instituted by WEA's vice president of black music marketing, **Oscar Fields**. . . . Label biggies zeroed in on Manhattan last week for a dinner-dance Tuesday (26) honoring **Stan Gortikov**, Recording Industry Assn. of America president, in a fund-raiser for **AMC Cancer Research Center**, followed by **RIAA** an **IFPI** meetings the next two days.

Leftovers from the Lieberman Enterprises Convention: Capitol, WEA and Memorex a/v presentations went over biggest. Credit the full frequency range sound, synchronized on tape, in a large part. **Motown's** videotape, backed by **Charlie Salah's** announcement that account reps would receive new product samples, drew a big mitt. **CBS'** videotape resulted in some grumbling. . . . **Kenny Wayne**, manager of LE's Dallas one-stop, is writer of two songs on the new **Joe Stampley** album.

Merrill Rose, Chicago retail/wholesale patriarch, didn't attend the party Sept. 26 in his and brother **Aaron's** honor there. A heart seizure put him into a hospital. He's expected back home this week. Virtually all Windy City industryites were there. . . . **King Karol**, New York, asking \$19.95 for "Rocky Horror Show" picture disks. **Disc-O-Mat** following Karol's lead and getting \$24.95 for "Sgt. Pepper's "Beatles" picture disks. . . . **The Los Angeles "Street Scene,"** at the downtown Civic Center entertainment weekend, bankrolled \$100,000 worth by the **Schlitz Brewing Co.**, so far headlines **Chicago** and the **Los Angeles Philharmonic Chamber Orchestra**. **Sylvester Stallone** introduces **Chicago**. It's a free gig Thursday, Friday (14-15), no admission for anybody. And it's understood **CBS Records** and **Jeff Wald, Wald/Nanas Management** chairman of entertainment for the first L.A. free fair, along with **Chicago**, are contributing the superstars' services. **Dave "Fathead" Newman** also appears, along with others to be announced on the fest's six stages.

Copyright Office Tackles Mechanicals

• Continued from page 3

In the revised rules (still interim, and not yet the final regulations), the Copyright Office makes some minor changes to accommodate requests by the Recording Industry

Assn. of America and/or the music publishers.

The Office denies the reserve funding privilege to any record company with incidence of failure to pay mechanical royalties to copyright owners, no matter what the reason.

If a record company has mistakenly overpaid royalty under a compulsory license, the rules do not require the copyright owner to make a cash rebate, as record people requested.

The Copyright Office does feel that a copyright owner should give credit for royalty overpayment, vis a vis a particular song on a particular recording. The credit should be given to the licensee as part of generally accepted accounting practice during the year.

The Office says it will look into this further during the November hearings. However, the Office believes that responsibility for realistic estimates on how much royalty needs to be paid on a shipment lies with the record company.

The Office thinks the parties should negotiate on such overpayments—or go to court.

It also rejected the request by publishers, that only certain percentages of record shipments (depending on whether they are LPs or singles) should be allowed reserve funding.

She proved her judgment to Universal with "Whorehouse," which cost \$400,000 to produce off-Broadway and another \$250,000 when it moved. But she had prepared set and costumes with Broadway as her goal.

Universal To Back 3 Musical Comedies

LOS ANGELES—Universal Pictures has committed to at least three theatrical productions in the musical-comedy genre with four or five others on the drawing board, according to vice president **Stephanie Phillips** in charge of special projects.

Phillips pioneered the concept of a film company solely backing a Broadway production in "Best Little Whorehouse In Texas," which she produced off-Broadway last March for Universal. It moved "uptown" in June.

"Whorehouse" is one of the three new projects," she says, "in that we're putting together a new company for Houston and refurbishing a theatre there for it. If that's finished in time, we'll open in February."

Additionally, Phillips is "three

quarters finished" in negotiations for another musical comedy which, if successful, will be showcased in January. "It will be as big, if not bigger in scale, than "Whorehouse," adds Phillips.

Finally, she has lined up a third musical for April to open off-Broadway at the Intermediate Theatre, where she bowed "Whorehouse" initially.

Universal owns ancillary film and soundtrack rights to all the projects. But Phillips is careful to emphasize that, although ancillary deals are a consideration, "they're only one character in the equation."

She is the other. "I wouldn't get us involved in a project," she explains, "unless I was convinced it could reap a profit on its own Broadway terms."

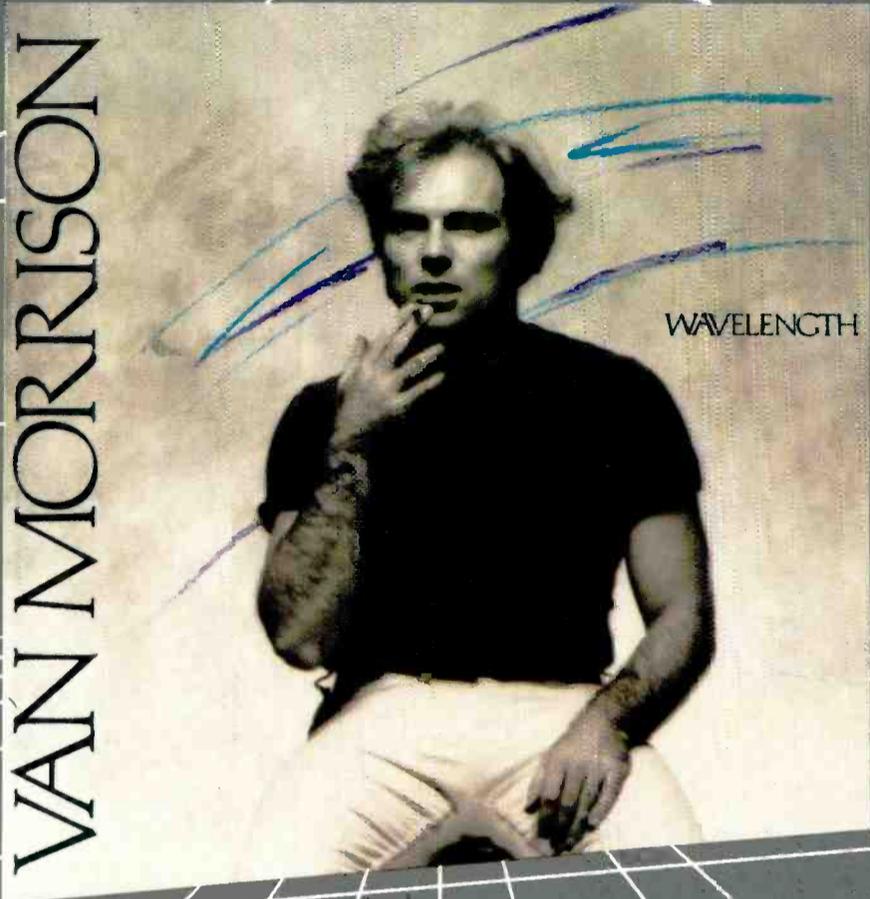


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