



08120

Billboard

NEWSPAPER

83rd
YEAR

A Billboard Publication

The International Music-Record-Tape Newsweekly

Oct. 14, 1978 • \$2.50 (U.S.) • Two Sections, Section I

California 7th State To OK Antibootleg Statute

By ADAM WHITE

LOS ANGELES—California has become the latest and seventh state to enact legislation against the sale of bootleg disks, lending fresh impetus to the battle against these unauthorized recordings which have been somewhat neglected in efforts to outlaw piracy and counterfeiting. Involved is the unauthorized taping of a live performance without the permission of the artist for commercial use.

The law, signed here Sept. 29 by Gov. Jerry Brown, makes the sale of bootlegs illegal and (Continued on page 16)

Supreme Court Rule For TV Music \$ Due

By MILDRED HALL

WASHINGTON—The Supreme Court's decision last week to review an Appeals Court ruling against blanket licensing by performing rights societies for television networks will affect literally millions of music performances and thousands of music owners now doing business both here and abroad under the historically accepted blanket licenses.

The CBS 1970 court suit against blanket licensing as a form of "price fixing" has kicked off a running battle far more fundamental and (Continued on page 36)

New Hopes Seen For Videodisk Compatibility

By STEPHEN TRAIMAN

NEW YORK—Even as new competitive videodisk systems multiply, steps are being taken toward compatibility.

Establishment of a multinational committee on digital audio standards in Japan is seen as the first important move toward a similar panel on videodisk players that could hasten the development of the consumer market.

Official unveiling of the JVC videodisk—of-

fering a versatile combination of both optical and mechanical system features—also opens the door wider to eventual compatibility. Its dual audio and video playback functions are similar in key respects to both the RCA and Matsushita versions (Billboard, Sept. 30, 1978).

Establishment of digital audio standards for (Continued on page 63)

TREND ACCELERATING

Country Crossovers Rise; Grab 20% Of MOR Chart

By KIP KIRBY

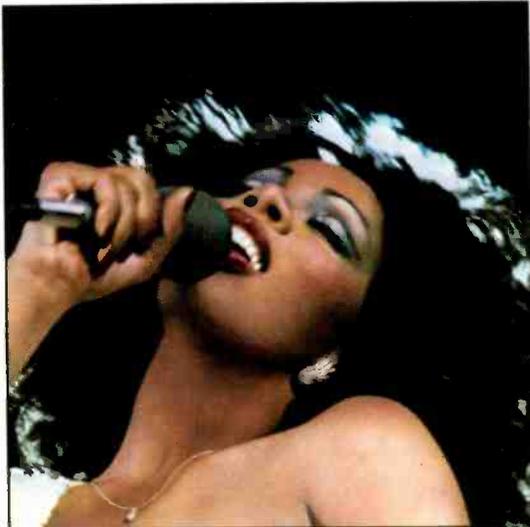
NASHVILLE—A steadily increasing number of country artists are displaying an ability to chart releases into both country and MOR airplay and sales markets.

A significant rise in the amount of country product sharing positions concurrently on country and easy listening charts has many music industry leaders pointing to a continuing expansion of the crossover trend.

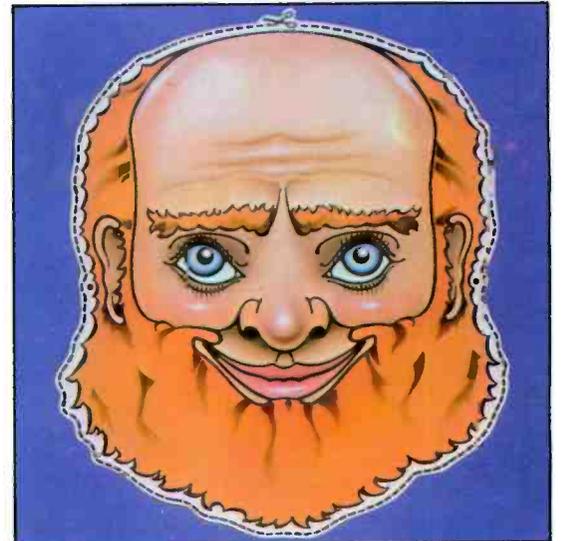
A Billboard survey indicates the surge has now reached a new high of 10 songs—or 20% of the easy listening chart—appearing simultaneously on both charts. These records have been made by such pure country artists as Margo Smith, established country crossovers as Dolly Parton and Ronnie Milsap and rock-oriented performers like Linda Ronstadt and Dr. Hook.

Reasons cited for the spread of country songs into easy listening programming formats include the mass appeal and public acceptance of country music, its adaptability into MOR markets; influences on country by other types of music, notably pop and rock; slicker, more con-

(Continued on page 56)



If anyone wondered whether DONNA SUMMER could top her previous success, the release of her new two-record set, LIVE AND MORE dispels all doubts. LIVE AND MORE (NBLP 7119-2) is three sides of an electrifying performance of sizzling Summer favorites and on the fourth side, a studio encore of "MacArthur Park Suite." Just when you thought the summer was over, Donna gives it to you LIVE AND MORE! (Advertisement)

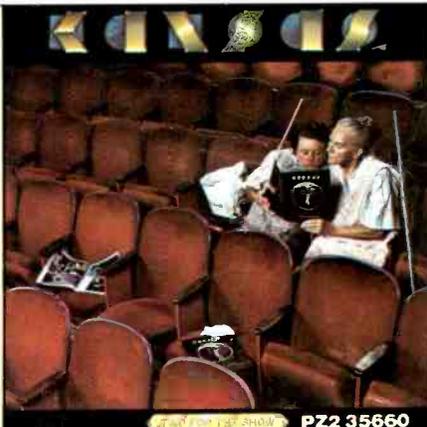


GENTLE GIANT make a giant stride from cult sensation to mass appeal with "GIANT FOR A DAY," their most commercial album in a progressive rock 'n' roll career. "WORDS FROM THE WISE," the title track, and "SPOOKY BOOGIE" (perfect for Halloween) are Giant favorites treading all over America's radio networks. (Advertisement)

(Advertisement)

Soon, the fall stars will be here.

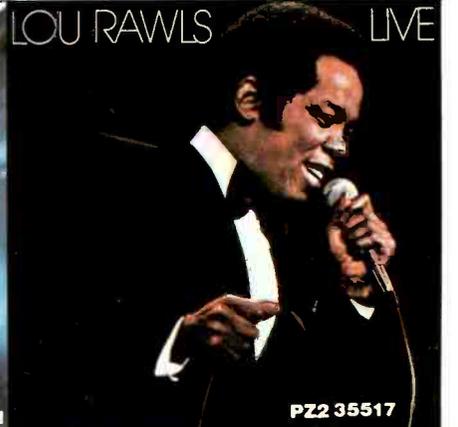
On Epic, Kirshner and Philadelphia International Records and Tapes.



EPIC PZ2 35660



FE 35551

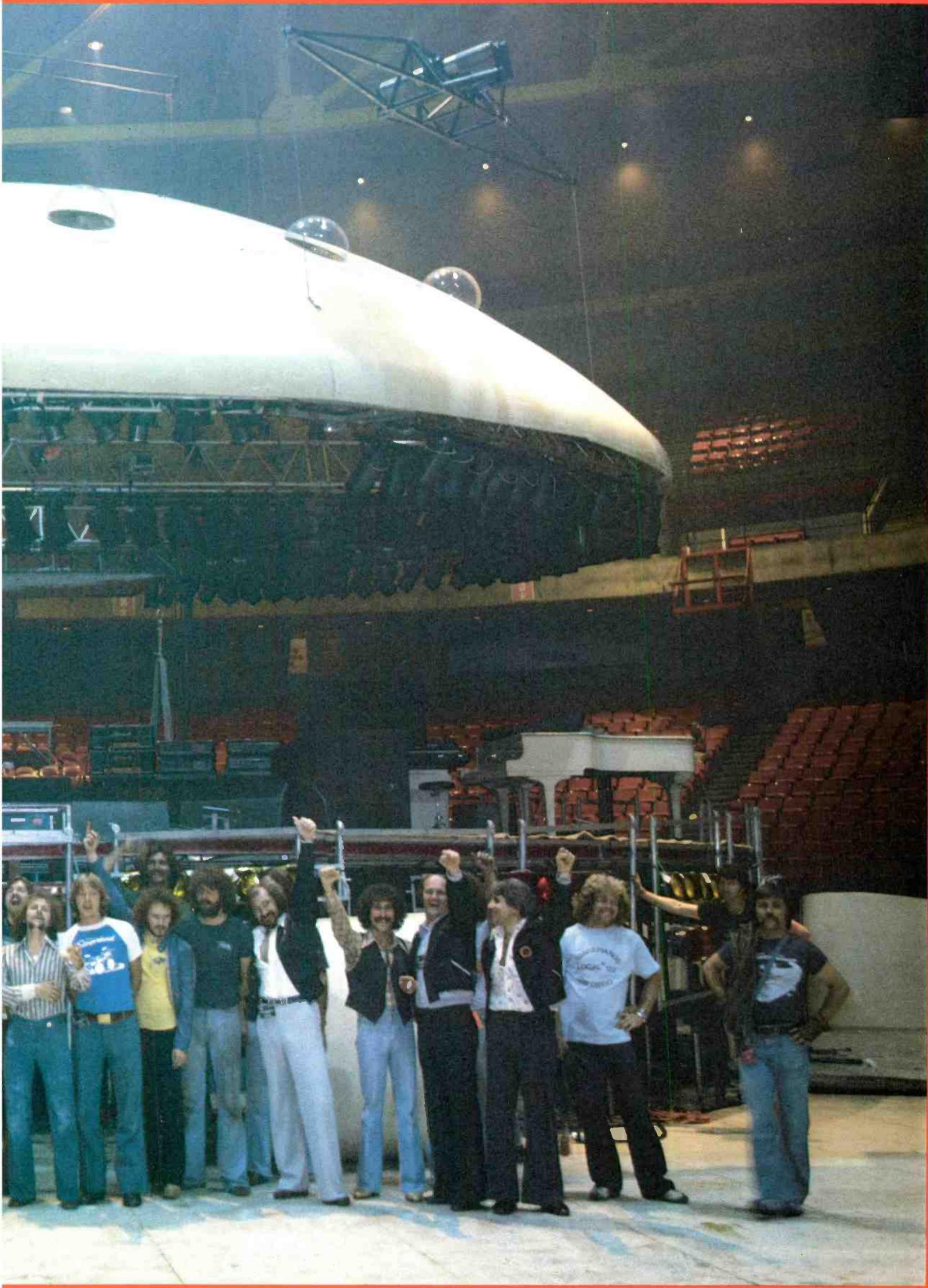


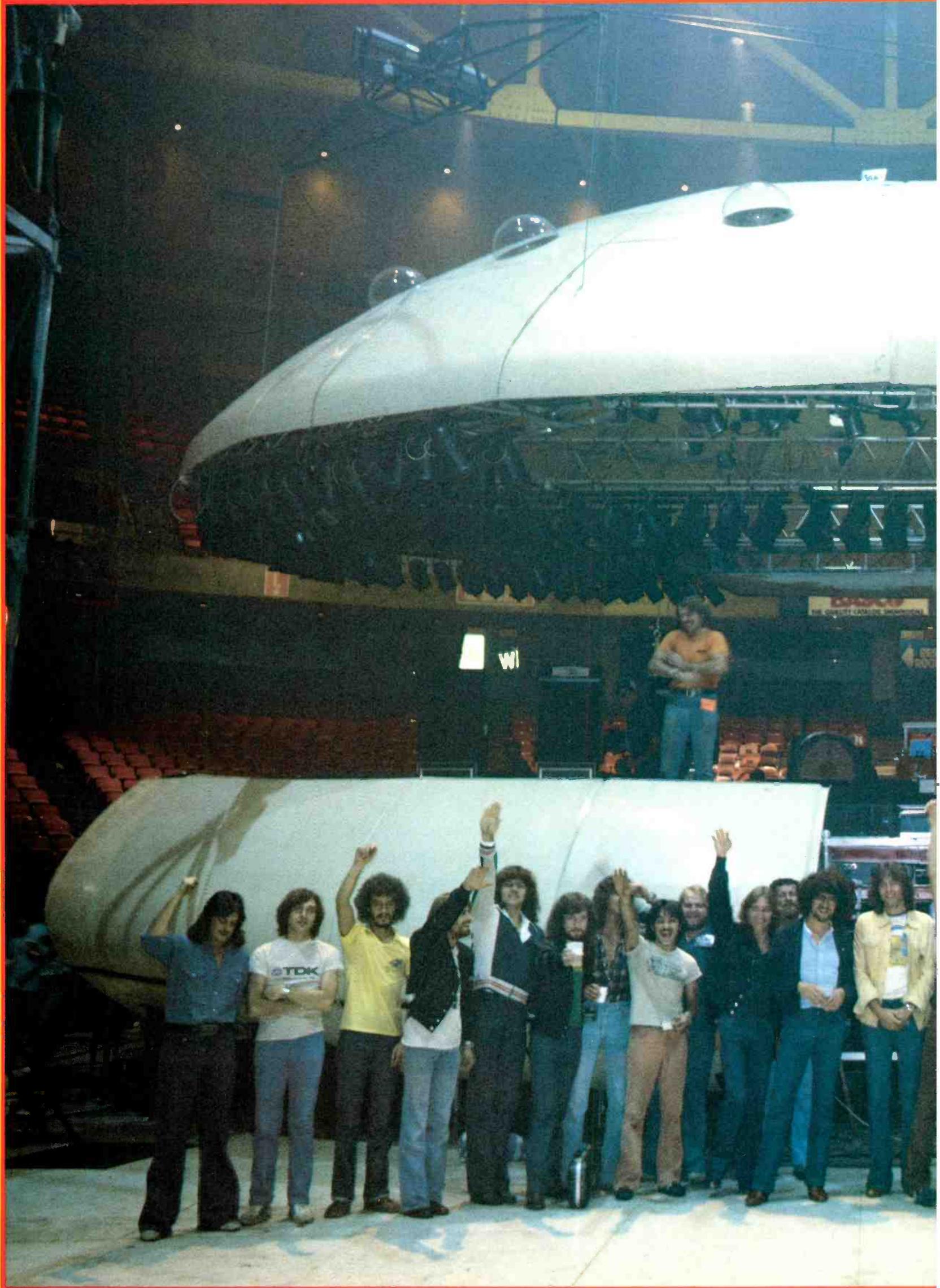
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Kirshner and Philadelphia International Distributed by CBS Records.

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would like to thank the following
people for 44 of the Biggest Nights
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Omaha, St. Louis,
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Irv Zuckerman
Kansas City

Bob Kelly
Memphis

Rich Floyd/Gary Heyden
Atlanta, Birmingham

Phil Lashinsky
Lexington, Greensboro,
Roanoke, Knoxville

Jules Belkin
Cleveland, Dayton

Mike Cohl
Toronto

Arnie Granat
Chicago

thanks to the people of
Detroit

Joe Halderman
Indianapolis

Alan Dulberger
Milwaukee

Randy McElrath
Madison

Dick Shapiro
St. Paul

Barry Fey
Denver

Bill Graham/Zohn Artman/
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San Francisco

Jim Rissmiller
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Jane LaSalle
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Cyndi Christian
Shreveport, Baton Rouge,
Biloxi

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Bill Douthat
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Montreal

SPECIAL GUESTS

Foreigner — Manager,
Bud Praeger
Journey
Meat Loaf
Trickster
Kingfish

PRODUCTION CREW

Sound: by Mac
Davey Kirkwood

Lighting: Jet Lighting
Director — Nigel Gibbons

MANAGEMENT

Don Arden
David Arden

AGENTS

Magna Artists:
Ron Rainey
Ed Rubin
Rich Rogers
Stan Goldstein

TOUR COORDINATOR

Sharon Arden

ELO'S PERSONAL CREW

John Downing —
Tour Manager
Phil Copestake
Brian Jones
Pete Mertons
Ed Simeone
Harry Mohan
Tom Shannon
Bill Snuffer
Jake Commander

COMPANIES

Andy Truman
Derek Dickenson
Ron Goldstein
Dan Ferguson
Jeff Olsen
Nicky Pitts
Aztec Staging
Clark Transfer
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MERCHANDISING

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AND THE FOLLOWING PEOPLE:

Andy Barker
Ego Trip
Jim Bodenheimer
Beverly Padratzik
Al Moss
Dan Conger
Steve Evanoff

More Pre-Rock Song Remakes Ride Charts

By PAUL GREIN

LOS ANGELES—Lerner & Loewe, Harold Arlen, Irving Berlin, Glenn Miller and Oscar Hammerstein II are all back on the charts this week as more and more songs that predate the rock era are being remade by current chart acts.

There has been a rash of remakes for several years now, but they have mainly been earlier rock hits—particularly Motown oldies and songs by the Beach Boys, Phil Spector, Chuck Berry and Buddy Holly.

But now artists and labels are looking even farther back for outside material, without as much fear that they will be considered unhip if they cover an old Tin Pan Alley, big band or Broadway show tune.

According to a survey of record labels, a desire to achieve a broad-based demographic is also a contributing factor explaining this resurgence of songs which were first heard as much as half a century ago.

Willie Nelson has the number one country album of 1978 with "Stardust" on Columbia, a collection of chestnuts like the title tune, a 1929 hit by Hoagy Carmichael and Mitch Parrish.

Two singles from the set have already been hits—Carmichael's "Georgia On My Mind" (1941) and Irving Berlin's "Blue Skies" (1927), with Seymour Stein's "All Of Me" (1931) due out shortly.

One of the unlikeliest Top 40 single hits of the year is Michael Johnson's "Almost Like Being In Love" on EMI-America, a song by Alan J. Lerner and Frederick Loewe first heard in "Bridgwood" in 1947.

Linda Ronstadt has a version of Hammerstein's 1934 copy-right "When I Grow Too Old To Dream" on her top 10 Asylum album "Living In The U.S.A.," mixed in with songs by her more customary sources of material, J.D. Souther and Warren Zevon.

Also on Elektra/Asylum, Tom Waits' new single is a symphonic version of "Somewhere," Stephen Sondheim and Leonard Bernstein's 20-year-old classic from "West Side Story."

Music from 1939's "The Wizard Of Oz" is drawing numerous covers in this year of "The Wiz." Meco's new single on Millennium, a pairing of "Over The Rainbow" and "We're Off To See The Wizard," is taken from his top 100 "The Wizard Of Oz" album which features a side-long medley of songs from the film.

"Over The Rainbow" was a midchart pop and easy listening hit earlier this year for Gary Tanner on 20th Century-Fox in a traditional ballad version markedly different from Meco's dis-cordized interpretation. The Oscar-winning song by Harold Arlen is also the new single by Vic Damone on Rebecca Records.

Another song from that film score, "If I Only Had A Brain," is the opening track on Stephen Bishop's new ABC album, "Bish." The singer's symphonic instrumental version of the song by Arlen and E.Y. Harburg also opens his live show.

Butterfly Records has had several successful disco and MOR singles with Tuxedo Junction, an act named after the 1940 Glenn Miller standard. Its remake hits include Mack Gordon and Harry Warren's "Chattanooga Choo Choo" (1941) and Miller's "Moonlight Serenade" (1939).

Linda Clifford had a big disco hit and a crossover success with "If My Friends Could See Me Now" on Warner Bros. The Cy Coleman and Dorothy Fields song from "Sweet Charity" has been interpreted by such MOR stylists as Peggy Lee and Shirley MacLaine.

Freda Payne's new Capitol single is a medley of "Happy Music" and "Happy Days Are Here Again," the 1929 classic which was remade most memorably on Barbra Streisand's 1963 debut album on Columbia.

Isaac Hayes had a disco hit earlier this year with "Stranger In Paradise" on Polydor, a true evergreen, based on Borodin. Other disco chart hits of 1978 include a medley of songs from "West Side Story" by the Salsoul Orchestra on Salsoul and a

(Continued on page 18)

OCTOBER 14, 1978, BILLBOARD



VOLUNTEER JAM—Singer Harry Chapin and admiring fan Linda Perron perch together onstage at the recent Lieberman Enterprises convention. Perron, a Lieberman singles buyer, responded to Chapin's request for volunteers and joined the Elektra artist in a song.

Private Stock Leaves Indie Ranks Joins EMI's Fold; Distrib Pact Due For U.S., Canada

NEW YORK—Private Stock Records is close to a distribution deal for the U.S. and Canada following the label licensing pact signed last week in London with EMI for all territory except North America.

Label president Larry Uttal confirms from London that the company will no longer operate as an independent label, prior to signing the pact with EMI's Leslie Hill.

With serious talks underway for some time with several major branch distributors in the U.S., a deal here is anticipated as early as this week.

The EMI arrangement reportedly is a seven-figure contract that is

seen as great reinforcement for the label's efforts abroad for such artists as Cissy Houston, the Michael Zager Band, Samantha Sang, David Soul, Benny Mardones and Robert Gordon.

It was EMI money that helped set up Private Stock as an independent label here in October 1974, with Uttal buying back the EMI share just last fall.

While there have been some recent staff cutbacks here, most key personnel were still with the label

Nesuhi Ertegun On The Road In Europe

See pages 68-69

last week. Included are David Carrico, vice president, promotion; Jim Massey, vice president, artist marketing; Allan Cohen, vice president/controller; Bob Gooding, director, album promotion; Steve Scharf, a&r director; Amanda Shuster, national sales manager, and Jody Uttal, artist relations/publicity director.

In the U.K., Frederic Noel, for six years Polydor International manager, moves from Paris to London as general manager, Private Stock International operations. Managing director Mike Beaton resigned, but is staying on during the changeover period, with Winston Lee and Eugene Moule leaving last month. It's estimated that about 10 employees will eventually be laid off.

L.A. RADIO: BEAUTIFUL

By DOUG HALL

NEW YORK—Beautiful music comes out the leading Los Angeles format in the continuing analysis of stations in the exclusive new feature "Billboard Arbitron Format Ratings."

In addition to a breakdown of audiences for the various formats in Los Angeles, this week's feature reports on total audience figures for all markets analyzed to date: New York and Los Angeles.

In both the L.A. figures and the combined figures beautiful music comes out first in metro share or per-

(Continued on page 26)

55,000 MEMBERS NOW

BMI Income Leaps 14% To \$68.65 Million

By STEPHEN TRAIMAN

NEW YORK—BMI members shared a record \$56.369 million in performance rights and royalties in the year ended June 30—a 15% gain from fiscal 1977. License fees from broadcasters and other music users were up 14% to a record \$66.77 million.

Official report will be made at the Oct. 24 stockholders meeting here,

with overall income up more than 14% to \$68.649 million. This includes interest and other income totaling \$1.879 million, a solid 36% increase.

With general and administrative costs running only 17.7% of total income this year, down from 18.9% a year ago, net income was \$111,000 in fiscal 1978, compared to \$260,000 the year before. BMI's retained earnings now total \$2.242 million.

The record payout to BMI members of \$56 million plus compares to \$48.989 million a year ago.

In his letter to stockholders in the annual report, president Ed Cramer capsulizes his 10 years in the post, in which time BMI has almost doubled its membership to more than 55,000 affiliated writers and publishers as revenues more than doubled in the decade. At the same time, the share of income spent for general and administrative expense has not increased—and in some years like the current one, actually decreased.

Cramer also recaps the large share of industry music awards won by BMI members, noting 43 of the 57

(Continued on page 88)

Ocean Records Under Ariola's Banner

LOS ANGELES—Ariola Records has landed its first custom label: Marc Kreiner's Ocean Records.

Based in Beverly Hills, Kreiner will act as president and partner Tom Cossie as chairman of the board. The deal with Ariola has a three-year guarantee, according to Kreiner, followed by options.

Four artists are to be signed to Ocean each year although none of them have as yet been named.

Ocean will later encompass four artists signed to Kreiner's MK Productions once current contracts have expired. They are Chic, now on Atlantic; Norma Jean on Bearsville, Chanson on Ariola and Linda Evans, also on Ariola. All future MK Production signings will also be signed to Ocean.

Ocean Records will join Ariola's worldwide affiliation of companies. (See related story on page 54.)

WB Music Will Revert To Conventional Trade Discount

By IS HOROWITZ

NEW YORK—Modification of Warner Bros. Music's move last April to eliminate traditional rack and jobber discounts appears likely early next year.

But Ed Silvers, president of the giant print firm, stresses that he is not being panicked into a policy reversal by customer opposition that has spawned a number of real and "fancied" boycotts (Billboard, May 27 & July 8, 1978).

These have not been effective, he says, and Warners is well on the way to achieving a sales gross of \$10 mil-

lion this year, about 17½% over 1977, he claims.

Silvers envisions a multi-tiered discount structure on pop print, both sheet and folios, that would average out at 40%, providing the publisher a margin he believes essential to profitability, while also providing funds for increased advertising and escalating royalty demands.

Warner Bros. wiped out the 55% discount granted music jobbers last April and put all accounts on a 40% off pattern, except for twice yearly 50% off buy-in programs.

Racks, unlike jobbers, are entitled to a favorable price differential, in Silvers' view, but only if the publisher can trim further the discount allowed smaller retail accounts. "We must stick to that 40% average," he says.

A decision on a new discount structure for Warners will come next February, after the company has had the opportunity to evaluate the experience of nine months under its blanket 40% plan.

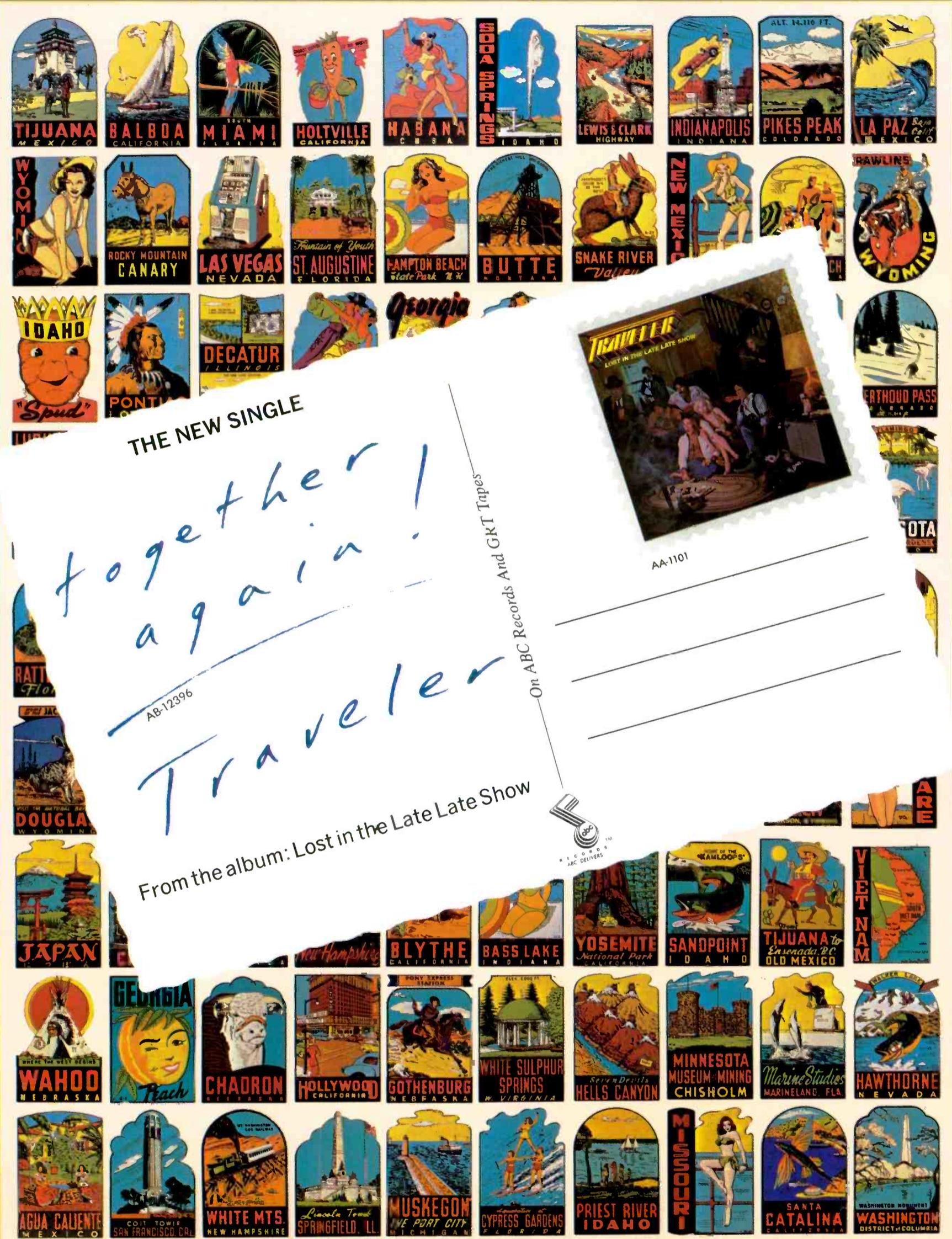
Silvers suggests that a new trade price formula may fix more than two

levels prices tailored to various categories of Warner Bros. customers.

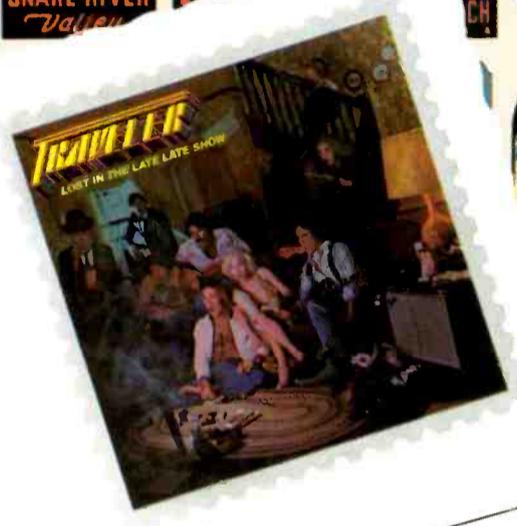
As to jobbers, Silvers remains frankly outspoken in his low regard for the function. "An intermediate wholesaler is unnecessary in the print industry," he states flatly. They can serve as a kind of one-stop for small print retailers, he concedes, but as such are not entitled to much if any price consideration.

And if they perform as one-stops, it would be more realistic for them to offer discounts to their retailer ac-

(Continued on page 22)



THE NEW SINGLE
*together
again!*
AB-12396
Traveler



AA-1101

From the album: Lost in the Late Late Show



On ABC Records And GRT Tapes

Produced by Craig D. Hillis & Traveler for No Grease Productions in collaboration with Stuart Alan Love & David Checkler for Chalice Productions, Inc. Direction: Moon—Hill Mgmt. Inc.

Today You'll Probably Take A Friend To Lunch For \$100. We Know A Way You Can Treat A Child To A Year Of Lunches For Less.

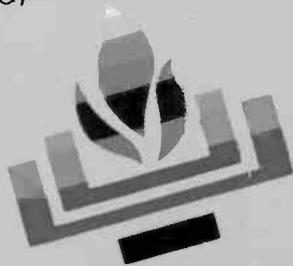
Your one gift to the United Jewish Appeal will support both children and adults in Israel, around the world, and here at home. UJA understands the cost of living because we know how some people are compelled to spend their lives. Your contribution can help alleviate countless hardships and elevate the quality of life everywhere. You may provide pre-kindergarten education for a day care center in Morocco; remedial education for a troubled teenager in Tel Aviv; or care for visits by a volunteer to a shut-in ghetto dweller. Anyway you slice it, you'll help UJA do a world of good.

Please lend a hand by joining Neil Bogart's UJA Man-Of-The-Year Executive Club. We're not talking to you, Mr. President. We're talking to the Sales and Promotion people, Art Directors, Publicity Chiefs and numerous other management personnel who have achieved a fair measure of success in the entertainment industry. We know that most of you manage an expensive meal now and then. So, next time you're on your third martini, remember: there's a kid somewhere who could use a good three meals a day.



Don't Forget the Music & Entertainment Division Dinner honoring Neil Bogart, in The Imperial Ballroom at The Americana Hotel in New York October 28th.

For Information Contact:
John Kraushar
UJA-Federation Joint Campaign
220 West 58th Street
New York, New York 10019
(Tel. No. (212) 265-2200)



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Executive Club

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Executive Turntable

Record Companies

Gary Mankoff is appointed vice president of finance for Infinity Records, New York. Most recently he had been comptroller for CBS Records. Previously, he was director, marketing, finance and administration for CBS Records. . . . Frank Calamita named to the new position of vice president, administration and personnel, CBS Records Group, New York. With the firm since



Mankoff

1962, he had been a management development executive and had responsibility for CBS Records division administration. Related CBS shifts see Andrew J. Gerber named general attorney in the records section of the law department of CBS Inc. He joined the law department in 1974, became a senior attorney in 1976 and became assistant general attorney last year. Michael J. Pollack named new assistant general attorney in the records



Calamita

section of the law department. He had joined in 1974 and became a senior attorney last year. Phil Sandhaus appointed associate director, artist development, Columbia Records, East Coast. He joined the firm in 1977 as manager, artist services, Columbia Records. Linda DiMotta named manager, packaging coordination, East Coast, CBS Records. Most recently she was assistant manager in the distribution services department. . . . B.J. McElwee appointed vice president of field sales for ABC Records, Los Angeles. With ABC for 5½ years he was recently national sales manager. . . . Dan Loggins becomes WEA International's executive director, international a&r, basing in New York. Prior to the appointment he was executive director of a&r at CBS Records in the U.K.



McElwee

. . . Howard Schwartz moves into the vice president slot, manufacturing services for CBS Records, New York. He had been director of manufacturing. . . . Lee Arnold appointed manager, national album promotion for RCA Records, New York. Prior to the appointment he was program director for a number of radio stations including WAAF-AM in Worcester, Mass., and 98 Rock in Tampa, Fla. . . . Annmarie Colbert appointed national pop sales coordinator at London Records, New York. . . . Victor Marques appointed to the newly created post of national sales and marketing coordinator for Capricorn Records, Macon, Ga. He was formerly manager of sales administration for Polygram Distribution. . . . June Silverman promoted to sales administrator for Polygram Distribution, Inc., New York. For the past two years, he has served as sales analyst for Polygram Distribution, Inc. . . . Bette Hisiger tapped as executive assistant to the president at Infinity Records in New York. She had served as administrative coordinator at Columbia Records International. . . . Donna Putney now production coordinator for GRP Records, the new Arista-distributed fusion label, New York. . . . Ron Moss appointed to the a&r staff at A&M Records in Los Angeles. He was formerly a regional college promotion representative for A&M based at the Univ. of California at Santa Cruz. . . . Tom Lanzillotti made local promotion manager for the New Orleans market, CBS Records. Most recently he was the Atlanta branch artist development manager. . . . Several additions to the Venture Records promotion team include Barry Abrams,



Loggins

named East Coast regional promotion and marketing manager basing in Philadelphia; Chuck Lackner tapped Midwest regional promotion and marketing manager basing in Kansas City; Dick Rues assuming the Southeast regional promotion and marketing manager slot working out of Atlanta; Doctor Don Rues appointed head of Southwest regional promotion basing in Houston; Karen LaFont named West Coast regional promotion and marketing manager; and Barbara Marshall and Al Lustig named to cover national secondaries basing in Los Angeles. Abrams did local promotion for Arista; Lackner did regional promotion for Atlantic; Rose was a program director for KAKC-AM in Tulsa; LaFont handled national secondaries for Motown; and Marshall handled national secondaries for Motown while Lustig did national secondaries for Island. . . . Kevin Knee moves into a local promotion representative slot for Elektra/Asylum in Denver. He had been a promotion rep for Record Merchandising Inc. . . . Johnny Gray, formerly local promotion manager for Mercury Records in Nashville, set in the post of manager, regional promotion for RCA Records, Nashville. . . . Tracy Nicholas



Schwartz

appointed to the newly created post of director of public relations for WEA International. Basing in New York, she was formerly public relations director at McCalls magazine and Your Place magazine. . . . Joanne Jeri Russo tagged for the newly created position of national publicity coordinator for Ariola Records in Los Angeles. She was the entertainment editor of Teen magazine and a freelance rock journalist. . . . Andrew Francis becomes administrator, tour publicity, RCA Records, New York. She comes from Anni Ivils' Public Relations. . . . Suzi Oxley appointed East Coast manager of the artist relations and publicity departments in New York for MCA Records. She had been a vice president for DIR Broadcasting. . . . Four new appointments in Columbia Records West Coast publicity department in Los Angeles see Eileen Schneider named manager, West Coast publicity; Michael Jensen promoted to manager, West Coast tour publicity; Susan Stewart appointed general publicist, West Coast; and Marie Nehls joins as West Coast coordinator. . . . At Lone Star Records, Austin, Tex., two new additions are Jan Hash as publicity director and Ed Hamilton as director of national promotion. Hash formerly handled press and promotion for Austin's Armadillo World Headquarters while Hamilton was a national sales and promotion executive at Mega Records.



Arnold

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Silverman

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Amitin

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Music Publishing

Fran Amitin appointed administrator, Arista Music Publishing Group, Los

(Continued on page 92)

NEW MARKET Picture & Colored Disks Trend Opening Unique Profit Avenue

By ROMAN KOZAK



AIRLINE INTERVIEW—Ray Charles is interviewed by Bruce Philip Miller of Billboard's Airline Programming show for a program featuring Charles as "artist of the month." The program will be used on 21 foreign and domestic airlines.

NEW YORK—Picture and colored disks are creating a market of their own, with some distributors and manufacturers seeing the market as a profit center in itself.

In recent weeks, Spectrum Distributors in Flushing, N.Y., has entered the field as a distributor specializing in picture and color disks, while Diskmakers, a pressing plant in Philadelphia, is advertising that it is available for custom pressing of colored vinyl LPs.

However, Morris Ballen, president of Diskmakers, notes that demand is so great these days that it is simply not worth his effort to press colored singles.

Ballen says he can set up two presses for color with a minimum order of 10,000 units on a color. He is willing to make an exception only if he already has a certain color already on the press. Then he can press smaller numbers of a different disk in the same color.

Color presents a number of other problems, he adds. Because the color vinyl that is used is translucent, there can be no impurities in it. They show up immediately. He says because of this, it is not possible to grind up and use again remnants and leftovers from disks that have been pressed. The vinyl must always be new.

Since colored vinyl costs about 15 cents per pound more than black vinyl, Ballen says that he is forced to pass on a corresponding increase to his customers.

Despite the problems, Ballen says he is willing to reserve valuable press time for colored disks because "there is definitely a market for colored disks," he says.

Seeking to exploit this market in colored and picture disks is Spectrum. (Continued on page 18)

FIRST CONVENTION

Cream Sees Its Momentum Build In Pop, Disco Fields

By RAY HERBECK JR.

LOS ANGELES—Cream Records recently ended a two-day weekend confab which gathered its three regional directors, three Memphis office representatives and L.A. headquarters staff to preview upcoming releases, chart marketing plans and obtain input as to singles.

Although the two-year-old label held a similar conference one year ago, this is the first "convention" held at a time when the label sees itself as gaining momentum, according to marketing director Paul Culberg.

"We had no prior press announcement," he explains, "because we felt that during this growth period, we should hash things out among ourselves."

Also attending several rap sessions were agent Jerry Heller and

marketing consultant Macy Lippman, both connected with Cream's ongoing Snail campaign.

Results of the sessions indicate several directions for upcoming months:

1) Label will lay back from country product and artists because its resources are not established enough yet to properly promote it, considering it is "low volume product" in the long run, according to Culberg;

2) Label will up its flow of disco-oriented product, beginning with simultaneous release Oct. 23 of a 12-inch Al Green single, "Wait Here," his "Truth 'N' Time" studio LP and a seven-inch single, "To Sir With Love;"

3) Label will "uncork and go full bore" after the pop rock market initially penetrated by Snail, beginning with the signing of San Francisco area rockers Legs Diamond. The five-man act has toured with Kiss, Foreigner, Ted Nugent and Bob Seeger. Formerly, the act released two Mercury LPs.

"We plan to promote Legs Diamond in the same manner we've pushed Snail," affirms Culberg, adding that the Snail drive after six months has not tapered off.

In fact, he intends to release a second single from the act's debut LP and has informed retailers that Cream "will not accept returns on Snail LPs until after Jan. 1, when the single has had a chance to break."

Culberg adds that Legs Diamond's initial single release, "You've Lost That Lovin' Feeling," will bow Oct. 23. (Continued on page 67)

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Robin & Barry Gibb Preparing Own Label

By DANIELE CAROLI

VENICE—Bee Gees Robin and Barry Gibb say they expect to bow their own record label before the end of the year.

Confirming long-standing rumors about the project, they say the main aim will be to produce other artists, though they are not prepared to mention any specific names as yet. It is understood the group itself will continue to record exclusively for RSO.

Says Barry Gibb: "As for our own new album, it will not be out until the new year. We feel that putting out more product in 1978 could lead to saturation in the international marketplace.

"However, it will be completely different from 'Saturday Night Fever,' with less emphasis on disco-dance styles. But we think it is a better album with songs at least as

(Continued on page 67)

COUNTERFEITER LOSES

PHILADELPHIA—John LaMonte, president of House Of Sounds in upper Darby, Pa., pleaded no contest in federal court here Thursday (5) to charges of counterfeiting millions of dollars worth of tapes and records.

The plea, bargained out between LaMonte's attorney and U.S. attorney Edward Dennis Jr. (Billboard Sept. 30, 1978), brought to a close the most dramatic case yet uncovered involving counterfeiting.

LaMonte faces a jail sentence of up to 18 months under terms of the plea bargaining, and may also be fined at the judge's option when sentencing takes place Nov. 8.

Counterfeit product seized by the FBI last February will be destroyed, and LaMonte has agreed to divest himself of any interest in House of Sounds and in related companies which printed counterfeit record jackets and labels.

Latter penalty is under provisions of the federal Racketeer Influence and Corrupt Practices Act.



Founded 1894
The International Music-Record-Tape Newsweekly

Billboard Publications, Inc., 9000 Sunset Blvd., Los Angeles, Calif. 90069 213 273-7040
Cable: Billboy LA; L.A. Telex: 698669; N.Y. Telex: 620523.

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The microfilm edition of Billboard is available from KTO Microform, Route 100, Millwood, N.Y. 10546.

Subscription rates payable in advance. One year, \$85 in U.S.A. (except Alaska, Hawaii, Puerto Rico, Canada). Other rates on request. Allow 3 to 6 weeks delivery first copy. Subscription correspondence: write Subscription Manager, Billboard, Box 2156, Radnor, Pa. 19089. Change of address should give old and new address. Published weekly. Second-class postage paid at New York, N.Y. and additional mailing offices. Postmaster send Form 3579 to Subscription Manager, Billboard, Box 2156, Radnor, Pa. 19089. © Copyright 1978 by Billboard Publications, Inc. The company also publishes in New York: American Artist, Gifts + tableware, Industrial Design, Interiors, Residential Interiors, Merchandising, Photo Weekly, Watson-Guptill publications, Whitney Library of Design, Los Angeles: Billboard; Nashville: Amusement Business; London: The Artist, World Radio-TV Handbook, How to Listen to the World, Jazz Journal International; Tokyo: Music Labo. Postmaster, please send change of address to Billboard Publications, Inc., Box 2156, Radnor, Pa. 19089. Area Code 215, 687-8200.

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Vol. 90 No. 41



WARM WELCOME—A&M artist Tim Curry greets fans surrounding him at Hear Here Records in Chicago. Curry, known for his role in the "Rocky Horror Picture Show," is accompanied by store manager Linda Finke.

MORE DISCOUNTS, 3-D DISPLAYS

Retail Executives Offer Advice To Labels For Merchandising

By JOHN SIPPEL

LOS ANGELES—Executives, active in the retail marketing of product, have plenty of positive ideas about how they would fashion a label's sales program to move the maximum of product.

"I see variable discounts," says Ben Bartel, executive vice president of Integrity Entertainment here. "I see the lowest discount on hit product, more discount for catalog and even more for slow-moving inventory like the classics.

"I think it's time for labels to absorb some or all of the cost of print composition and radio and television spot production," Bartel says. "Today we pay the entire thing. And the better we do the advertising locally, the more it costs, but the more effective the advertising dollar becomes."

Bartel feels the day of "two-di-

mensional point-of-purchase materials is over." Bartel would like to see more inflatable displays, "stuff I could use in the middle of a Big Ben's or Warehouse and pile merchandise around it.

"I'd like to see more dimensional neon, not just the flat stuff. More research and imagination must come to the fore in merchandising."

Fifteen years a salesman of audio products and records before founding DJ's Sound City, a Seattle-based chain, Dick Justham harkens back to 1960 for some ideas the industry has forgotten.

He'd like to see four and five-month dating, which disappeared in the early '60s when ponderous quotas forced overselling that led to debilitating returns.

"Force a salesman to go back to

keeping an inventory of his accounts' stock," Justham says. "Labels should set up order forms that make it easier for a salesman to take inventory the way we used to do. That makes a salesman learn the numbers and work more closely on inventory with the account."

Justham would like to see labels return the "Album Of The Month" idea, where national advertising zeroes in on one package, which is sold at less than the normal suggested list price for just 30 days.

The \$1.98 sampler would arouse customer interest in more different acts, Justham contends. He'd like to see national tv advertising behind such an album, with local accounts tagged.

Program discounts should be
(Continued on page 22)

Regent Process Improves TV Sound

By DICK NUSSER

NEW YORK—Regent Sound Studios here is gearing up for the coming revolution in stereo tele-

vision and FM simulcasts with a new process that, it claims, provides as good tv sound reproduction as can

be found.

Recent technological advances have made it possible to link audio and visual signals in the videotape editing process, and Regent owner Bob Liftin says the only obstacle left to stereo tv reproduction is the installation of hi fi receivers in home sets.

Liftin, who supervises the audio portion of many of today's top tv shows, including "Saturday Night Live" and PBS' "Great Performance" series, says most network control rooms have already set aside space for stereo equipment.

At the heart of the post-production process, he says, are components manufactured or distributed by the Ampex Corp. These are the EECO MQS-100 synchronizing system, the ATR-100 audio recorder/reproducer and the ATR-1200.

"The ATR-100 will always play back exactly the way it records," Liftin says. "I don't know if the error in the ATR-100 is even measurable."

In any event, several professional observers report that Regent's process is capable of providing top-notch stereo reproduction for video, provided stereo speakers are used for

(Continued on page 92)

Letters To The Editor

Dear Sir:

This letter is in regard to the recent articles concerning the new interest in picture disks and color vinyl, with special emphasis on the recent article on A&M and the claim by Jeff Ayeroff that the Peter Frampton was the first promotional picture released.

I believe I have the last known supply of what is very possibly the first promotional picture disk produced, "Monumental Funk" on the Quadico label pressed in 1974. It is numbered and verified by an enclosed card. Since 1974 is approximately three years before the Frampton disk was produced, this in itself should be a determining factor of authenticity on this particular subject.

Clete Hill,
Clearwater, Fla.

Editor's Note: The following letter was written by Richard Jastrow, a blind and bedridden lyricist with

spinal arthritis living in a nursing home in Los Angeles:

Dear Sir:

I'd like to find, though it's a small dream, someone to donate a small, used old electric piano so I can be even more creative and add music to my lyrics just as my late uncle Al Lewis was a songwriter who wrote "Blueberry Hill," "Football Hero" and "Rose O'Day."

Uncle Al once introduced me to Bobby Darin when he cut his first record, "Splish Splash," in 1957. I live on only \$142 a month and Medi-Cal pays for my hospitalization.

I could use some old record player since nursing homes don't have them. I love old Doris Day and Glenn Miller and Frank Sinatra records.

I'd love to hear from successful composers.

Richard Jastrow,
Mid Wilshire Convalescent Home,
676 S. Bonnie Brae Ave.
Los Angeles, Calif. 90057

Molly Hatchet is totally out of control!

Like their tour bus, here shown casually ramming 6 parked cars en route to their opening tour gig, Molly Hatchet has gained an irresistible momentum. The sonically bludgeoning



6-man band from Jacksonville, Florida is carving an identity all their own as their debut album "Molly Hatchet" slashes its way as the break-out album of the year.

Consider:

"Molly Hatchet" (produced by metal-mastermind Tom Werman who scored with Cheap Trick and Ted Nugent) is the top add-on twice in *Record World*, the national break-out in *Billboard*, the 7th most added album in *Cash Box*, the highest debut in *Radio e Records* the second week out, and debuting at #37 in the *Bill Hard Report* after only four weeks out.

"Molly Hatchet" is being added daily to playlists all over the country. Major stations like WNEW, KMET, WSHE, and WIOQ all have the Hatchet in

hand. And KFML Denver reports an 8.3 phone response rating.

"Molly Hatchet" is slicing an enormous piece of the retail pie too, selling out in Chicago, Cincinnati, Philadelphia, and New York off in-store airplay alone!

And now, with the advent of Molly Hatchet's ground-breaking tour (they got a new bus) with REO Speedwagon, the triple-guitar terrors are hewing their way to the hearts of a new generation of consumers who like their rock razor-sharp and to the point.

So give 'em the axe.
And get "Molly Hatchet!"
They break through ^{JE 35347}
where others whittle.
On Epic Records and Tapes.

Produced by Tom Werman.



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Management and Direction: Pat Armstrong & Associates.

Sony, Superscope Cut Distrib Tie Are Terminating U.S. Arrangements 9 Months Early

LOS ANGELES—Sony Corp. will terminate its long standing U.S. distribution agreement with Superscope Inc. nine months ahead of its planned schedule.

Under the terms of the agreement, Sony will repurchase from Superscope, effective last Aug. 31, all Sony tape recorders and related products for which Superscope has ceased exclusive distributorship.

Thereafter, a non-exclusive relationship covering the remainder of present inventory and current Sony products to be sold by Superscope will remain in effect through March 31, 1979.

Originally there had been a scheduled three stage phase out agreement negotiated in 1973 and due to terminate Dec. 31, 1979. At one time

Superscope once distributed most of Sony's products in the U.S.

Sony will also buy back all of Superscope's remaining inventory of Sony products, effective Oct. 9, 1978 and March 31, 1979, as well as associated service parts, effective Dec. 20, 1978.

Superscope, however, will continue to perform Sony warranty service until Dec. 31, 1979.

According to Joseph Tushinsky, chairman and president of the financially troubled manufacturer based in Chatsworth, Calif., the deal

will mean \$2 million in cash immediately for the company plus another \$2 million by the end of April of 1979.

Sony will now distribute all its own products in the U.S.

Superscope will now concentrate on marketing its own line of home entertainment products under Superscope, Marantz and Imperial labels as well as its Pianocorder.

Recently Superscope was required by its banks to pledge its inventories and other assets as collate-

(Continued on page 88)

Sony Net Sales Rise 11%, Income 23% For 3rd Qtr.

TOKYO—Consolidated net sales and net income for Sony Corp. shows strong increases for the third quarter ended July 31, though overall nine-month profit levels remain about 24% below year-earlier totals.

Overseas sales for the third quarter were up 11%, accounting for 59% of net sales, and domestic Japanese volume was up about 10%, account-

ing for the other 41% of total sales.

Videotape recorders—the bulk of which are exported to the U.S.—saw sales rise 45%, and now account for 17% of total volume. Television set sales were up 9%, accounting for 35% of volume; tape recorders and radios decreased 4%, now are 17% of net sales, audio equipment was down 3.5%, accounting for 8.6% of volume, with other products increasing 11%, combining for 22% of net sales.

Consolidated net income for the third quarter rose nearly 23% to \$50.283 million, from \$40.963 million the prior year, on a 10% sales gain to \$709.005 million, up from \$642.183 million in 1977. (All amounts are U.S. dollars translated at the rate of 191 yen equalling \$1, with U.S. dollar amounts for fiscal 1977 using the same rate.)

For the first nine months, consolidated net income was \$114.063 million, about 24% below the \$149.33 million reported a year ago. Net sales were up 6% to \$2.045 billion, from \$1.93 billion in fiscal 1977.

Third quarter growth in sales reduced adverse effects of the rapid yen appreciation against the dollar, which increased the cost ratio through a reduction of book value of consolidated overseas sales due to conversion of local currencies into yen.

GE Offers Cox \$467 Mil Stock

NEW YORK—General Electric Co. has made an offer to acquire Cox Broadcasting in a \$467 million stock exchange deal.

GE already has a broadcasting division and Cox would be merged into that division. Under the legal limits of the number of stations one company or individual can own, GE would be forced to divest at least three television stations, one AM station and five FMs.

The offer, which would eventually be subject to FCC approval, would call for 1.3 share of GE stock to be exchanged for each outstanding share of Cox stock.

Cox owns five AMs, seven FMs and five tv stations as well as 18 newspapers, 17 trade magazines and numerous CATV systems. Its radio stations are WSB-AM-FM Atlanta, WLIF-FM Baltimore, WSOC-AM-FM Charlotte, WHIO-AM-FM Dayton, KFI-AM/KOST-FM Los Angeles, WIOD-AM/WAIA-FM Miami and WWSH-FM Philadelphia.

GE owns three AMs, five FMs and three tvs. Its radio stations are KFOG-FM San Francisco, KOA-AM/KOAQ-FM Denver, WJIB-FM Boston, WGY-AM/WGFM-FM Schenectady, N.Y., and WSIX-AM-FM Nashville.

Market Quotations

As of closing, October 5, 1978

1978		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
63%	34%	ABC	8	547	57	55%	57	+ 1/4
43%	34%	American Can	7	50	39%	38%	39%	Unch.
19%	9%	Ampex	14	144	17%	16%	16%	- 1/4
4%	2%	Automatic Radio	—	4	3 1/2	3%	3%	Unch.
28%	22	Beatrice Foods	11	217	26%	26%	26%	- 1/4
64%	43%	CBS	8	273	56%	55%	56%	+ 1 1/2
27%	13%	Columbia Pictures	3	204	21%	21%	21%	+ 1/4
14%	8%	Craig Corp.	5	98	12%	12%	12%	+ 3/4
47%	31%	Disney, Walt	15	583	43	42%	42%	+ 1/2
3%	2%	EMI	6	261	3%	2%	3%	+ 1/4
26%	8%	Gates Learjet	11	15	25%	25%	25%	- 1/4
16%	11	Gulf + Western	5	569	15	14%	14%	+ 1/4
24%	9%	Handleman	9	108	21%	20%	20%	+ 3/4
6%	3	K-tel	—	26	4	3%	3%	- 1/4
6%	3%	Lafayette Radio	—	48	5	4%	5	Unch.
41%	22%	Matsushita Electronics	12	9	41%	41%	41%	- 1/4
60%	32%	MCA	9	103	53%	52%	53	+ 3/4
60%	26%	Memorex	9	260	49%	48%	49	+ 1/4
66	42	3M	14	1479	59%	58%	58%	+ 1/4
54%	35	Motorola	11	739	43%	43	43%	+ 3/4
34%	24%	North American Philips	7	40	33	32%	32%	+ 1/4
18%	10	Pioneer Electronics	13	—	—	—	17%	Unch.
32%	6%	Playboy	38	328	24%	23	23%	- 1 1/2
33%	22%	RCA	9	627	30	29%	29%	- 1/4
8%	6%	Sony	15	112	7%	7%	7%	Unch.
13%	9%	Superscope	—	10	10%	10%	10%	Unch.
34%	14%	Tandy	10	1129	30%	28%	29%	+ 1/4
9%	5%	Telecor	7	24	9%	8%	9	Unch.
9%	2%	Telex	16	135	7%	7%	7%	+ 1/4
6	1 1/2	Tenna	—	42	4%	4%	4%	+ 1/4
19%	12%	Transamerica	6	399	18%	18%	18%	- 1/4
40%	20%	20th Century	4	201	35%	34%	35%	+ 3/4
57 1/2	29%	Warner Communications	9	173	50	49%	49%	- 3/4
19%	11%	Zenith	37	543	16 1/2	16%	16%	+ 1/4

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO	—	7	1%	2 1/4	Koss Corp.	20	22	6%	6%
Electrosound Group	9	36	7%	8 1/4	Kustom Elec.	—	1	2%	2%
First Artists Prod.	16	99	6%	7 1/4	M. Josephson	8	56	17%	18
GRT	—	4	1%	2%	Orrox Corp.	—	331	5%	6%
Integrity Ent.	15	22	7%	7%	Recoton	12	3	3%	4%
					Schwartz Bros.	5	2	4	5

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.

LOSSES DISCLOSED

Financial Report Examines 99 U.K. Music Companies

By PETER JONES

LONDON—Details about the financial fortunes of leading music industry companies, including losses made by organizations which do not normally make balance sheets available to the public, are included in a new report collected here.

It is the ICC Business Ratio Report On The Music Trade, selling for about \$105. Altogether 99 music companies are checked out for analysis. The report is based on the three-year period ended October 1977.

Details are listed of profits, assets, sales, liabilities, stock turnover, exports and employe remuneration. These lead to ratios of profit as a percentage of assets, profit as a percentage of sales, sales as a ratio of assets and so on.

Though much of the information is not normally released to press and public, it is always available to interested parties by way of search of documents at Companies House in London.

Nevertheless, the report shows, for instance, that Record Merchandisers, the rackjobbing and general operation owned jointly by majors here, had a loss of some \$1.18 million in 1976-77, while Phonodisc made a pre-tax profit of roughly \$1.6 million.

Virgin Shops are shown to have made consistent losses through the period and Virgin Records reversed from a profit of \$1.14 million in 1975-76 to a loss of \$238,000 in 1976-77.

Anchor Records, its future a subject of speculation here, is shown to have pulled back its losses of nearly

\$767,000 in 1975-76 to just \$51,000 in 1976-77.

The success of WEA is reflected in a reversal of a loss of \$277,000 in 1974-75 to a profit of \$1.36 million in 1976-77.

But the general conclusions are not particularly surprising to those in the music business. Profit margins are declining; profitability, in terms of profits against assets, are down.

(Continued on page 70)

Pioneer To Buy Phase Linear?

SEATTLE—Pioneer Electronics U.S.A. is negotiating to acquire Phase Linear Co., Seattle-based amplifier/speaker manufacturer.

Donald E. Prewett, president of Phase Linear and a spokesman for Pioneer Electronics acknowledge that the two companies are negotiating.

Phase Linear, founded in 1971 here, is considered a frontrunner in the manufacture of high quality amplifiers. It recently began making a line of speakers.

L.A. Remembers

LOS ANGELES—Los Angeles mayor Tom Bradley recently declared George Gershwin Day here as a salute to the posthumous 80th birthday anniversary of the composer. The proclamation, part of a nationwide commemoration of Gershwin's birthday, also saluted ASCAP and the songwriters of Los Angeles for their "contributions to the cultural life of the city."

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Mediatrope

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Jack Tempchin. The brilliant writer of "Peaceful Easy Feeling," "Already Gone," and "Slow Dancing." And now, a man with a great debut album—Jack Tempchin. With brilliant support from guest artists Glenn Frey, Jackson Browne, and Jennifer Warnes, it features ten of his penetrating and inspired songs. (Like "Peaceful Easy Feeling," "Lifetime Friend," "Stingaree" and "Fifteen Days Under The Hood.")

Jack Tempchin. Already, he's becoming one of the big success stories of 1978.

"#4 Most Added"—Cashbox

"#7 Most Added"—Bill Hard

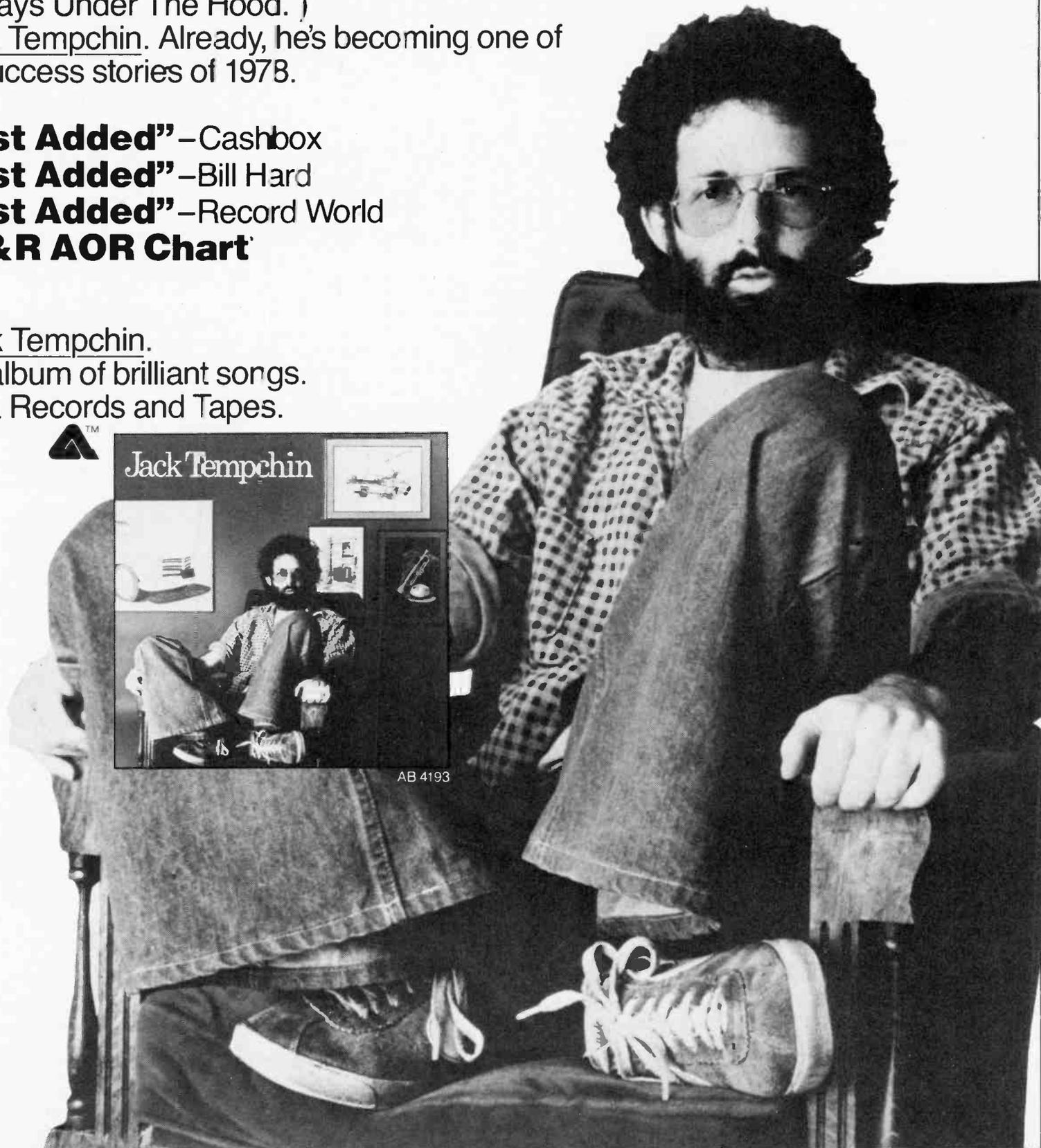
"#8 Most Added"—Record World

#38 R&R AOR Chart

Jack Tempchin.
A debut album of brilliant songs.
On Arista Records and Tapes.



AB 4193



Budget Chain Anticipates 100 Outlets By '79

SEATTLE—Budget Tapes & Records expects to top 100 stores nationally in 1979. The nation's original retail franchising outlet will open 11 outlets before Nov. 15, Evan Lasky said in keynoting the second annual Northwest regional franchisees' meeting here Wednesday through Friday (4-6) at the Hyatt House.

The 11 new stores in 45 days marks an all-time high for the Phil J. Lasky organization in its five-year history.

Lasky is eyeing a third one-stop/warehousing facility in the upper Midwest to supplement its present Danjay Denver operation and its Lasky Seattle location. The franchisees stretch from Duluth north-westward to Portland south to Carson City, Nev., and east to Roswell, N.M.

Veteran Budget franchisees such as Bob Goldstone, Yakima, Wash.; Joe Uwing, Everett, Wash. and Dave Evenson of Idaho and Wyoming, are enlarging locations by as much as 250%, Evan Lasky told 50 persons here involved in ownership and management of Budget stores served by Lasky.

Mike Boyle, Lasky branch manager, emphasized that Budget con-

Oldest Franchiser Sees 11 By Nov. 15

By JOHN SIPPPEL

tinues the trend wherein more than 60% of the franchisees are either former Lasky employees or franchisees adding additional stores. For example, Dave Evenson has six stores either solely owned or in partnerships.

A Danjay regional convention in Denver two weeks ago drew 85 franchise owners and managers.

Phil Lasky got into the budget franchising concept in 1973 after he had served Budget stores in the Rocky Mountain and Northwest area for approximately two years through his Danjay one-stop. He originally had approximately 20 stores. At the present time Budget, the franchisor, and Danjay and Lasky employ 70 and the collective franchise stores employ more than 300.

Evan Lasky estimates the Denver headquarters receives 50 phone and written inquiries for franchises monthly. Of that number, two or three receive franchises after careful consideration.

Budget stores are emphasizing merchandising like their contemporary chain. Greg Cohen of Lasky stressed that often poorly constructed album graphics bury the act's name on an LP cover so it is essential to use legible block lettering somewhere in the point-of-purchase display.

Placing a buyoff rack nearby boosts direct sales, he also noted. Cohen urged stores to keep track of what sells off the rack to get a feel of what customers like best in in-store displays.

"We don't know if video in a store sells records," Evan Lasky said. "Some Budgets have it. Some have it on order. All labels have been slow in fulfilling their NARM promises. I will continue trying to get you software."

He mentioned that he is awaiting results of a survey of in-store video being made by Pickwick International.

In a merchandising seminar

Thure Grey, Polygram Distributing, cautioned that stores get sharp photographs of displays back to the labels. "Put as much time and effort into the photograph you take as you do in making the display.

"If we get a larger number of good photographs, that's great. We send them back to the labels, indicating there is substantial interest. The labels react. We get more merchandising materials for the next contest or promotion," Grey said.

Mory King of Arista showed examples of hastily made hand lettered displays which effectively pointed up artists' personal appearances and color vinyl albums. The convention meeting room was set up with a number of actual merchandising displays.

Linda Skore, Sound Distributing, Seattle, introduced Tina Ben, the firm's new merchandising representative. Terri Tolan of CBS cautioned stores to protect and carefully use expensive promotions so that such

displays could be used by a number of stores a week at a time.

Prominent industry people such as personal managers, members of traveling acts, entourages and even act members come into stores to personally check display materials, Evan Lasky warned.

When they report back to labels of display cooperation, Budget gets more merchandising assistance, Lasky noted.

Kins Lorce of Tacoma, stated that stores are limited by the sparsity of materials often provided. Ken Scanlon, Vancouver, Wash., lamented that he got only five easel-backed jackets and could not competently participate in a recent label display contest.

Evan Lasky admitted that "50% of the stuff I saw in the WEA film I never saw until tonight. Getting adequate display material is our biggest problem."

Evan Lasky said that a consolidated convention including all personnel of Danjay, the Lasky organization and Budget store personnel would be held in 1979 at an as yet undesignated site.

FILM REVIEW

The Wonderful 'Wiz' Will Wow

NEW YORK—"The Wiz" is a wow! And the Universal/Motown picture could be as important to the MCA original cast soundtrack as "Saturday Night Fever" and "Grease" were to those respective RSO albums.

As the only major musical among nearly 30 big films due out before Christmas, the movie—enhanced by superb Dolby stereo at many theatres—should provide solid cross-over merchandising for the two-LP set (\$14.98 list). It recently shipped to dealers in a handsome graphic package that includes a 12-page "libretto" with background on the entire production and cast.

Director Sidney Lumet took a chance with the casting of Motown's Diana Ross as a Dorothy transformed into a 24-year-old Harlem schoolteacher, and Epic's 19-year-old Michael Jackson as the Scarecrow, but both provide solid appeal in both vocal and acting talent. With veteran Lena Horne as Glinda the Good (witch) providing a show-stopper near the end, it was a good gamble.

Building on the Tony-award winning Broadway production pro-

duced by Ken Harper with songs by Charlie Smalls would have been the easy way, but with additional music adapted by A&M's Quincy Jones, the transformation of the Land of Oz to New York City is magic in itself.

The combination of Jones' musical arranging, the brilliant choreography of Oswald Morris, the costumes of Tony Randall and the special effects by Albert Whitlock all come together in a rather long 113-minute production.

The music is the real message of "The Wiz," and with Ross singing a minor third higher than ever before, two new songs by Jones with the aid of Nick Ashford and Valerie Simpson are particularly apropos to the updated film version of the Oz fantasy.

"Can I Go On" are Dorothy's first words, setting the stage for the story of the kindergarten teacher urged by her Aunt Em to take her dog Toto and see the world—she's never been below 125th St. "Is This What Feeling Gets?" Dorothy's theme, is an evocative morality message.

The other two new numbers are the big dance sequences that provide the major choreographic highlights—as well as sensational sound

and dynamic range. "Emerald City Sequence" is a collaboration of Jones and Smalls, a dynamite disco number around the plaza of the World Trade Center's twin towers where The Wiz, deftly underplayed by Warner Bros.' Richard Pryor in an all-too-short cameo, holds forth.

"A Brand New Day (Everybody Rejoice)" by Luther Vandross has elements of gospel and soul as Dorothy frees the sweatshop captives of Evileene—a sprinkler shrinks her away as her "throne" turns into a giant toilet bowl with the lid descending.

The rest of Smalls' music is transferred from the original Broadway production, with solid efforts by Theresa Merritt as Aunt Em on "The Feeling That We Have;" Nipsey Russell as Tinman on "Slide Me Some Oil;" Ted Ross re-creating his stage role as a whimsical Cowardly Lion on "Mean Ole Lion;" a powerful Mabel King from the original cast as Evileene in her brassy "Don't Nobody Bring Me No Bad News," and Thelma Carpenter as the "good witch" Miss One in a funky "He's The Wizard."

Jackson excels as Scarecrow in several numbers, including a lively "You Can't Win" and a vibrant duet with Ross in the first "Ease On Down The Road" sequence.

The first Jackson solo brought applause from the special preview crowd, as did Ross' finale solo "Home"—but the biggest hand went to Horne for her evocative "Believe In Yourself" in another all-too-brief cameo as Glinda the Good.

Solo musicians come through as strongly in the screen soundtrack as in the original cast LP, with Michael Brecker's tenor sax, Toots Thielemans' harmonica, guitarist Eric Gale and Anthony Jackson on bass particularly noted.

With Motown promising a "Diana Ross Sings Songs From The Wiz" album before Christmas, both it and the MCA soundtrack should see many bonus sales as the film moves into wider distribution following its official Oct. 24 premiere.

STEPHEN TRAIMAN

CBS Boosting Budget For Atlanta Facility?

SEATTLE—CBS manufacturing facilities, largest in the world for producing records and prerecorded tapes, is gearing for possibly even greater potential in the U.S., Western states regional marketing chief Del Costello told the Budget Tapes & Records regional meeting here Wednesday (4).

Costello, hosting a meeting that dwelled largely on product manufacture, said CBS is contemplating an enlarged capital investment for its projected Atlanta area plant. The Southeastern CBS manufacturing facility, originally budgeted at \$50 million could well swell to \$200 million, Costello said.

Costello intimated CBS could be considering additional manufacturing potential other than the Atlanta plant.

Mike Boyle, Lasky branch manager here, told Costello that recent

Budget sales studies showed cassettes passing 8-track by 67% to 33%. Costello said he had spoken to the new president of Pacific Stereo, the CBS-owned component chain, who told him that tape playback equipment capable of handling cassettes, was outselling 8-track hardware 45 to 1.

Costello said that CBS, in order to match the growing emphasis on prerecorded tapes, had recently negotiated with Ampex so that the Elk Grove Village, Ill., plant would produce CBS tape orders in the future, supplementing CBS' Terre Haute, Ind., tape production facility.

Bud Bush, CBS Santa Maria, Calif., pressing plant executive showed a 12-minute film on record and tape manufacture which he admitted was outdated even though it had been produced in 1977.

The color film provided the conventioners with some idea of the technology.

NEW VIDTAPE STUDIO PLAN FROM ARISTA

By DICK NUSSER

NEW YORK—Arista Records, acknowledging the growing importance of video as a marketing and promotional tool, is expanding its in-house video production capability.

The label, which already has facilities for duplicating videocassettes custom tailored to a retailer's needs, now plans to construct an audio/visual center on the 11th floor of its E. 57th St. offices here, enabling Arista to produce its own in-house television commercials as well as in-store video promotional tapes.

Among the artists currently available on videocassettes are Barry Manilow, Patti Smith, Lou Reed, Raydio, John Miles, Gil Scott-Heron, the Outlaws, Quazar, Synergy, the Alan Parsons Project, and the Arista All-Stars Live At Montreux.

Marilyn Lipsius, Arista's associate
(Continued on page 62)

Bowie On Air Web

NEW YORK—The release of David Bowie's live album, "Stage," will be accompanied by an interview of the artist to be broadcast over 46 stations comprising the Superstar Radio Network. The interview is conducted by Sonny Fox of Philadelphia's WYSP-FM.

The double LP will retail for \$11.98. The label is supporting the album with a four-foot die cut of Bowie and die-cut mobiles and easel-back displays utilizing the LP artwork.

Sign McGovern

LOS ANGELES — Maureen McGovern is set to sing the theme song from 20th Century-Fox's upcoming ABC-TV movie, "A Guide For The Married Woman." The music for the two-hour film was composed by Jack Elliott with lyric by Norman Gimbel.

Pirate Hit With 1-Year Sentence

HOUSTON—A one-year prison sentence was imposed upon a retailer here for violating probation ordered last May after a conviction of four counts of criminal copyright infringement.

U.S. District Judge Carl O. Due Jr. imposed the term on Howard W. Cole, who had previously been sentenced to four years of supervised probation and a \$4,000 fine.

Cole had done business as C-Star CB in a stand at the Houston Astrodome from which the FBI seized alleged pirated tapes.

According to Assistant U.S. Attorney Daniel Kamen, this is the first prison sentence imposed in Texas for a criminal violation of the Copyright Act. Cole is scheduled to begin serving his sentence Wednesday (11).

NARM Conceives Convention Theme

NEW YORK—"Today's Success: Tomorrow's Opportunity" is the theme of the 21st annual NARM convention, March 23-28 at the Diplomat Hotel, Hollywood, Fla., with the industry's most informative and educational program promised by Joe Cohen, executive vice president.

Already in progress are audio/visuals on radio advertising, in-store merchandising and bar coding, with the convention committee and a number of subcommittees well along in planning other discussion topics.

Registration forms for the convention will be mailed to the industry during the first week in December, with a prompt return urged to insure hotel accommodations.

The new Captain & Tennille hit is from a "Dream"!!

What an amazing week! All roads lead to the top with major adds, heavy phones, and fantastic sales for the new Captain & Tennille single, "You Never Done It Like That." This dream is real!!



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THE HIT SINGLE. From the album "DREAM" SP 4707
On A&M Records & Tapes



Produced by Daryl Dragon

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Calif. Bootlegging

• Continued from page 1

punishable by up to six months in jail and/or a fine of up to \$5,000.

It follows the revised antipiracy statute in New York, effective Sept. 1, which terms the manufacture of unauthorized recordings a Class E felony, punishable by up to four years in prison and/or a \$5,000 fine, and the advertising and sale of such material a Class A misdemeanor, with penalties of up to one year in jail and/or a \$1,000 fine.

Another provision of the New York law provides for seizure and destruction of unauthorized recordings, and forfeiture of the equipment used to produce them.

The other states with similar anti-bootleg legislation are North Dakota, Montana, Florida, North Carolina and Virginia.

Together with these, the weight of the statutes in California and New York—the nation's two prime music markets—is expected to influence more legislatures to move against the common practice of sneaking tape recorders into concerts and taping the shows for commercial usage, thus violating the artist's rights.

The bill here was sponsored by state Sen. David Roberti (D-L.A.). It makes the intra-state transportation and sale of bootleg material recorded "without the consent of the owner of the sounds of a live performance" a misdemeanor, punishable as stated above.

The law is welcomed by Max Herman, president of AFM Local 47, as a move against what he calls "grave problems" with bootlegs. It's a multimillion-dollar business, he believes.

The AFM approached Roberti, in

whose jurisdiction Local 47 falls, to sponsor the bill when the union became aware of the extent of bootleg sales, and realized there was no legal protection.

The bill has been in preparation for some 14 months, says Herman. Concessions were made during its course through the legislature to the right of individuals to record live performances for private and personal use, except where prohibited by the venue. Thus, it is only the transportation and sale of bootlegs that is illegal now.

According to the AFM president, the bill was not patterned upon legislation passed in the other states, but rather written from scratch by Sen. Roberti's staff with the aid of the City Attorney's office, in particular Burt Pines, much involved with antipiracy action at both local and federal level.

There was input from record industry contacts, Herman adds, including the Recording Industry Assn. of America. "The bill has had the full support and cooperation of both the disk industry and the musicians union," Herman says.

New Label Plans Four Digital LPs By London Orch.

By ALAN PENCHANSKY

CHICAGO—The London Symphony Orchestra has joined the ranks of the world's performing groups that have had their efforts preserved in digital sound. Four records by the renowned ensemble will be added to the growing number of disks that exploit the new computer audio technology.

Digital Sound Products Inc., a new U.S. company, used the Soundstream digital system to tape the orchestra in London last month. An organ recital also was recorded by the company using the Soundstream system.

The label is one of the newest to emerge on the audiophile scene, and the fifth U.S. firm to begin recording with the Soundstream equipment. Founder and president Jerome Ruzicka says the company was launched because of the possibilities that have been opened by the new digital sound field.

Ruzicka, vice president and director of sales and marketing for Rose Corp., a major speaker manufacturer, will leave Bose this year to head up the new audiophile recording label. He says investors are still being sought for the new venture.

For the series of albums to demonstrate the new reproduction medium, Ruzicka approached composer/conductor Morton Gould, a veteran recording artist. Ruzicka says after spending several days examining scores in Gould's library, the project was mapped out.

After the London Symphony was selected, former EMI engineer Brian Culverhouse was hired to mike and mix the sessions. The digital equipment was brought in from Salt Lake City by its inventor Tom Stockham.

Components of the recording system are a conventional Honeywell data recording deck, and—at the heart—a highly complex analog-digital converter. The advantage of digital recording is that it bypasses many of the sources of distortion inherent in conventional, analog taping.



FOREIGN VISIT—Members of Foreigner sign autographs for employees at the warehouse of Western Merchandisers in Amarillo, Tex. Looking on, at right, is Sam Marmaduke, president and chairman of the board of Western Merchandisers.

RONSTADT, COCKER DRIVE

Asylum Ties N.Y., D.C. Stores, FMs

LOS ANGELES—Asylum Records is teaming with retailers and top FM stations in New York and Washington, D.C., to exploit the new Linda Ronstadt and Joe Cocker albums.

The promotions conceived by Irv Brusso, regional sales director, East Coast, are backing Ronstadt's "Living In The U.S.A.," which leaps into the top 10 this week and Joe Cocker's "Luxury You Can Afford," which rises to number 91 in its fifth week.

In New York, top prize in the Ronstadt contest is a three-week trip with unlimited air travel, courtesy Delta Airlines. Entry blanks are available at the Sam Goody and Record World Times Square stores. WXLO-FM has contributed 336 teaser spots to publicize the contest, and will give the winners \$100 per day for each city they visit. The spots are tied to the participating retailers.

Twenty second prize winners will receive Ronstadt skating jackets, while 25 pairs of roller skates, courtesy of the Chicago Roller Skate Cor., will go for third. A total of 99 runnersup will receive the new Ronstadt album.

Brusso notes that the roller skating motif of the Ronstadt album art suggests a lot of promotional ideas. He is hiring two women to skate up and down the streets of Manhattan to plug the album, and is also urging record store employees to wear skates on the job at the same time he offers discounts to customers who wear skates in-store.

Asylum is also linking with 4,500 roller rinks around the country and offering free posters and Ronstadt 45s, per Brusso.

In Washington the label is tying-in with Eastern Airlines and WPGC-AM/FM to offer a similar three-week trip and \$200 cash prize. Fifteen pairs of skates and 100 albums will be second and third prizes. Retailers carrying entry forms are Harmony Hut, Waxy Maxy and Kempmill.

On the Joe Cocker album, the af-

fordable luxuries offered as the grand prize in New York include an expense-paid weekend for two at the St. Regis Hotel and a \$1,000 shopping spree. WNEW-FM is contributing 36 30-second spots (with WEA buying 36 60-second spots) and will also have an on-the-air grand prize drawing of entry blanks obtained at the Harmony Hut, King Karol and El-Roy record stores.

The runnerup in New York will receive a stereo system, contributed by WNEW. Free albums will go to 130 third prize winners.

In Washington the label links with WAVA-FM and the Kempmill store to offer the grand prize winner a night on the town, including a stop at a Cocker concert at the Warner Theatre. Fifty runnersup receive Cocker albums.

The Ronstadt and Cocker LPs previously became the only Elektra/Asylum albums to be manufactured in the picture disk configuration.

A total of 6,000 Cocker picture disks were issued promotionally, while 150,000 Ronstadt picture disks will be sent to WEA branches and each individual account for commercial release Oct. 17.

Prior to these LPs, Asylum shipped 5,000 picture disks of Warren Zevon's 12-inch single, "Werewolves Of London."

Celestial Grabs 2 Film Soundtracks

LOS ANGELES—Celestial Records president Art Benson has acquired the soundtrack of the new rock-disco motion picture "20th Century Oz" and "Super Star" which stars John Holmes.

Other Celestial products include Sony Craver's "Love Exchange," a live "Del Courtney And His Hyatt Regency Hotel Orchestra" from the San Francisco hotel, and "Al Jarvis Makes Love To The Piano" from The Islander in San Diego.

Del Courtney's single, "Chattanooga Choo Choo," is disco slanted. On the soul side, King Solomon has a new single called "Energy Crisis."

Benson has just returned from Seattle where he has established Celestial Record Distributing Corp. which will cover the Pacific Northwest. Besides Celestial, other independent labels including Direct To Record and Repertoire Records from San Francisco will be distributed.

Don Benson is handling distribution in Seattle. Pickwick is the major distributor of Celestial Records while national rackjobbing is being handled by Handleman.

Other distributors include Picks, Cleveland; Aquarius, East Hartford; Beta, New York; All South, New Orleans; Stan's, Shreveport; Universal, Philadelphia; Arc-Jay, Detroit and Schwartz Brothers, Washington, D.C.

Interworld, T. Life Copublish Deal

LOS ANGELES—Interworld Music has obtained the rights, domestically and internationally, to represent works by producer/composer/recording artist T. Life and his Mills and Mills Music.

This copublishing agreement comes years after Life's first involvement in the music industry. In addition to spending several years as a producer and writer with Gamble and Huff's Philadelphia International Records, Life has had hit songs with Teddy Pendergrass, Dex-

ter Wansal, the Intruders, Eddie Kendricks and the Spinners.

Currently, Life is represented on the charts with Evelyn "Champagne" King's hit album featuring "Shame," which he produced and copublished and Natalie Cole's "You're Gonna Need This Love" which he also produced.

Life is now working on a number of soon-to-be-announced projects and his debut album, "That's Life" on RCA, has just been released.

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UNDER NARAS AUSPICES

S.F. Music Seminars Success

SAN FRANCISCO—The series of six music business seminars hosted by the local NARAS chapter at the Old Waldorf nightclub over the weekends of Sept. 16-17 and 23-24 were highly successful, drawing 134 registrants who paid \$65 each for the sessions.

The attendees also kept the panelists alert with so many questions that each program ran either up to or over its prescribed time limit.

The success of this year's seminars—the first ever hosted by local NARAS—prompted local vice president Marty Albertson to predict that the educational sessions may become an annual or semi-annual event.

Best known of the panelists was Dee Anthony, who opened the affair by leading a session on management Sept. 16. Anthony drew upon his 27 years in the business in providing a warm, low-key and personal talk on his approach to the myriad problems of personal management.

Another widely-known panelist was producer David Rubinson, who led off the second weekend, Sept. 23, by detailing his approach to record production. Rubinson is owner and

operator of The Automatt in San Francisco, reportedly the world's first fully automated and computerized studio.

Rubinson made his most telling point by emphasizing that wherever possible the producer should record his musicians playing together in the studio and make only sparing use of overdubs—because this is the only way to get onto the tape the spontaneous magic of the studio.

He said further that "the mix is not the place to fix or save anything."

Fred Catero, who engineers most Rubinson-produced records, shared the microphone with three other local studio professionals (Ginger Mews, Heider/Filmways; Tom Scott, Record Plant; and Larry Cox, Jefferson Starship) in conducting the session on studio engineering and management, which delved into

a wide range of technical and administrative problems.

Jay Cooper, a past national president of NARAS, teamed up with San Francisco attorney Jeff Graubart to give an overview of artists' contracts. This was perhaps the mostly highly organized and informational session, with the two attorneys reviewing 23 separate contract areas.

The session on radio play and record promotion was hosted by Dino Barbis, vice president of promotion at ABC; Bonnie Simmons, director of national album promotion at Warners; and Les Garland, program director, KFRC-AM. The concluding program on club and concert promotion was conducted by Queenie Taylor and Joy Johnston from Bill Graham's office, along with Jeff Pollock, owner of host club the Old Waldorf.

JACK McDONOUGH



SPECIAL HI FI—Jerry Kalov, left, president of the Institute of High Fidelity and Jensen Sound Labs, presents Jeff Carter the plaques to be installed on two hi fi component systems for the Presidential quarters at the White House.

Open New Profit Avenue

• Continued from page 9

trum Distributors. Though Jem Records has been successful with its own

"Rocky Horror Picture Show" picture disk, and with new wave and imports of colored disks from abroad, Spectrum may be the first distributor in the U.S. to specialize in picture and colored disks produced by major U.S. manufacturers.

Steve Horn, owner of Spectrum, says he always stocked colored, picture and collectors' disks at his Record Joint retail outlet in Flushing, N.Y.

But when he saw his customers were willing to pay more for colored disks of releases they could have had at a discount on black vinyl, he realized that other dealers would be interested in this product if it was made easily available.

He says he buys his product from manufacturers and other distributors and he also imports some titles from Canada. His prices depend on the scarcity of the records, with the picture disk of Meat Loaf's "Bat Out Of Hell," LP wholesaling now at \$22.50.

Horn says fears that there may be an oversaturation soon in the market for picture and colored disks (Billboard, Sept. 30, 1978) are overblown. He says it is not just collectors who want the disks. And, he says, most limited edition picture disks never reach the market anyway. They are kept by people in the business.

Vidcassette Cos. Dispute To Court

NEW YORK—Litigation has surfaced between two corporations involved in the growing market for prerecorded videocassettes for home recorders.

In papers filed in federal court here, Entertainment Video Releasing Inc., claims that it made an "interim arrangement" with Video Warehouse Inc. "for a sublicense to reproduce, manufacture and distribute" certain copyrighted films which the firm had "previously licensed from copyright owners."

Entertainment Video claims breach of contract, infringement of copyright through allegedly unauthorized manufacture of cassettes, and interference with contractual relations. The firm also demands injunctions both during and following the pendency of the case, an unspecified amount of damages, an accounting of all profits and destruction of allegedly infringing copies.

Old Songs & Charts

• Continued from page 6

version of 1929's "Singing In The Rain" by Sheila B. Devotion on Carere.

But unlike several years ago when such songs as "Baby Face" and "Brazil" became hits again through dance floor revivals, this is not strictly a disco phenomenon.

On the country chart Margo Smith on Warner Bros. is number 12 and climbing with "Little Things Mean A Lot," a remake of Kitty Kallen's number one hit from 1954.

Four other number one songs from the 1940s and 1950s have become country chart hits this year. Tom Bresh on ABC/Dot hit with Tex Williams' "Smoke, Smoke, Smoke (That Cigarette)" (1947); Rebecca Lynn on Scorpion charted with Teresa Brewer's "Music, Music, Music" (1950); Saskia and Serge on ABC/Hickory remade Hank Wil-

liams' number one country classic "Jambalaya" (1952); and Tommy O'Day on No Tray hit with Dean Martin's "Memories Are Made Of This" (1956).

On the MOR front, Jane Olivora on Columbia had a chart hit with a torch ballad version of "Some Enchanted Evening" from "South Pacific," Rodgers & Hammerstein's 1949 Broadway smash.

And the Captain & Tennille's latest A&M album is titled "Dream," after the 1945 Johnny Mercer copyright which they perform on the LP.

Natalie Cole had perhaps the most special reason for interpreting an old standard when she covered her father's 1950 smash "Mona Lisa" on her new Capitol live album.

In one extraordinary case, the chestnut is being revived by its original artist. Cab Calloway, at a spry 72, enters the soul chart this week with "Minnie The Moocher" on RCA-distributed Hologram. He wrote the song with Irving Mills in 1931.

Several acts have virtually made careers out of redoing old standards in their distinctive styles, including Manhattan Transfer and Bette Midler, both on Atlantic. Midler had a top 10 hit in 1973 with "Boogie Woogie Bugle Boy," the Andrews Sisters' 1942 hit.

Yet their interpretations, while always coming across as affectionate and loving salutes to the original versions, have also seemed campy and somewhat tongue-in-cheek.

Now, however, songs are being revived without relying so much on their good-natured nostalgic appeal, but simply on their musical timelessness.

MCA And Infinity Hold L.A. Parley

LOS ANGELES—MCA Records and Ron Alexenburg's new MCA-distributed Infinity label open their national convention Friday (13) at the Century Plaza Hotel here.

The two-day national meeting deviates from the label's tendency for conducting a series of regional meetings. MCA's last national convention was in early 1975 with one previously held in 1972.

Approximately 225 persons are expected to attend the two days of product presentations of both labels along with individual sales, marketing and promotion meetings.

The convention also will allow MCA and Infinity staffers to acquaint one another with each label's product.

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HEARTLAND VISIT—The Electric Light Orchestra greets some of its 2,500 fans on hand at the Great America Record Store, Bloomington, Minn.—the only in-store promo stop on the group's current tour tied to its latest album, "Out Of The Blue."

No Decision On Lunch Deductions Yet

WASHINGTON—It looks as if the Administration's hope for an

end to the deductions for the three-martini lunch, concert and theatre tickets and other business entertainment will have to go far down the road of Congressional action before a final decision is made.

Last week's mild restrictions put on business entertainment deductions by the Senate Finance Committee covered only big items like operating yachts and hunting lodges and paying country club dues.

If, as expected, there is no Senate opposition to the finance committee's allowance of the tax write-offs for business lunches, the next move will be on the House side.

The House-passed tax bill of Aug. 10 did not concern itself with entertainment deductions.

Spokesmen for the House Ways and Means Committee would not hazard a guess as to whether the House would simply go along with the Senate.

Tulsa Chain Aids Arthritis Battle

TULSA—The Tulsa Sound Warehouse stores are donating 50 cents from the sale of each Shaun Cassidy "Under Wraps" album or tape to the Eastern Oklahoma Arthritis Foundation, reports Karen Newton, vice president of Sooner Sounds.

The involvement was spurred by the discovery that Kristy Long, the foundation's poster child, is a Shaun Cassidy fan. "Her room is full of pictures and memorabilia of Shaun," says her mother.

The Sound Warehouse stores have added more. The locally owned chain presented Kristy with a Cassidy standup, the new album and several posters and other collectibles supplied by WEA's Dallas branch.

Kristy has been a fan since "The Hardy Boys" first aired on television and has written Shaun "at least nine times." Kristy is the first poster child used by the local Arthritis Foundation in 30 years and has been nominated for the organization's national poster child.

Kristy recently received what may now be her most prized possession—an autographed picture from Cassidy.

Amos, Cookie Baron, Has Own Band, Label

HONOLULU—Chocolate chip cookie baron Wally "Famous" Amos has formed his own record company in the 50th State.

He also has his own sound provided by a band called A.M.O.S., and is in the process of lining up distribution on the mainland.

In partnership with former RCA vice president and promoter John Rosica, Amos has begun Brown Day Records, and has a single out called "Wally's Theme" backed with "Maxwell's Silver Hammer." It's being distributed by Hula Records in Hawaii.

Rosica explains: "I got the idea while watching Wally playing a kazoo on television in Boston. I thought we ought to have a group with a unique sound, and A.M.O.S. provides it with a melody line provided by an English horn, a kazoo and a piccolo trumpet."

A.M.O.S., the band playing on the single, consists of Stan Schwartz and Bob Rose (both formerly with Melissa Manchester) and Phil Bodner. They are currently working on an LP, the first for Brown Day Records.

'Superman' Film Sparking Action

NEW YORK—Peter Pan Records is gearing up for its own promotional and merchandising campaign to be tied-in with the Dec. 10 release of the "Superman" film.

The company will have available a number of book and record sets aimed at the children's market.

There are three different titles of "Little LPs" that retail for 79 cents each. Also available are three 10-inch book and record sets, retailing at \$1.49 each. The three Superman 12-inch LPs retail for \$2.98 each, while the two deluxe book and records sets have a \$3.98 list price.

Floor display boxes featuring not just the Man of Steel, but other Peter Pan superheroes will also be available.

The "Superman" film itself, to be distributed by Warner Bros., will benefit from one of the largest promotional campaigns ever launched for a motion picture.

'Music Business Survival' Seminar Looming In L.A.

LOS ANGELES — Practical Learning for the Arts, Inc., a non-profit educational organization funded by major U.S. record companies, presents its five-night Basic Music Business Survival Training Seminar at the Century Plaza Hotel here Monday thru Friday (16-20).

The seminar features a closed-circuit screening of "All About the Music Business," an 18-hour televised training course on various aspects of the industry; question and answer sessions with guest speakers, and a 140-page career guidebook which outlines each of the 36 half-hour programs in the series.

Resident instructor for the seminar is Ronald Zalkind, host of "All About The Music Business" and president of Practical Learning for the Arts.

Among industry leaders interviewed by Zalkind for the series are Walter Yetnikoff, president, CBS Records group; Jerry Wexler, executive vice president, Warner Bros.; Bruce Lundvall, president, CBS Records; Thom Bell, writer/arranger/producer; Dee Anthony,

president Bandana Enterprises; Frank Barsezona, president Premier Talent; Steve Diener, president, ABC Records; Al Berman, president of the Harry Fox Agency; Jack Craig, senior vice president and general manager, CBS Records and others.

Zalkind debuted the series in New York back in April to 350 paid students. Tuition for the seminar is \$127 with a \$25 discount for music industry employees.

A number of labels contributed to the production of the series including CBS, MCA, RCA and ABC. ABC and CBS purchased the entire series for in-house use. Butterfly Records also purchased individual shows.

Confirmed speakers for the series of breakfast workshops are Don Ellis, CBS; Larry Harris, Casablanca; A.J. Cervantes, Butterfly; Jim Rissmiller; attorneys Don Passman and Jay Cooper; Karen Hodge, Jobette Music; Eric Doctorow, ABC; Herb Wood, ABC; Dennis Lambert and others.

New Companies

Barbara John, Inc., formed by Barbara John, former director of advertising and public relations for Johnny Cash, Inc., and producer of the Johnny Cash concerts. This consultancy firm will specialize in working as broadcast consultants to country talent as well as with the act's staging, lighting and sound for personal appearances. Address: 2107 Woodmont Blvd., Nashville 37215. (615) 297-3856.

Bear Limousine Service, a new personalized luxury limousine service especially catering to the entertainment industry. The firm is being launched as a division of Factors Etc., Inc., with Bobby Grillo as managing director. Address: 9401 Wilshire Blvd., Suite 1120, Beverly Hills 90212. (213) 275-0340.

Sleeping Giant Records, formed by Sid Prosen, president of Phenom Productions. First signings are Joanne Kogut, Bobby Day and Tom Grasso. Address: 8008 35th Ave., Jackson Heights, N.Y. 11372.

Out Front Music Publishing Co., founded by Leroy Green. Address: 3521 N. 13th St., Philadelphia, Pa. 19140. (215) 223-3064.

Music Periodicals Track-A-Name, a clipping service for musicians by keeping track of their names in music periodicals, has been established by Information Services, Inc. Address: P.O. Box, 12216, Philadelphia, Pa. 19105.

Country Eastern Music Publishing Co., started by Lewis Bey. Address: 1407 N. Corlies St., Philadelphia, Pa. 19121.

American Heroes, a booking agency for theatrical talent. Formed by Tony L. Phillips. Address: 4307 Baltimore Ave., Philadelphia, Pa. 19104.

Vintage One Records and Deliverance Music (BMI), publishing, formed by John B. De Vos, president and creative director, and Ken Miller, professional manager and

music director. Address: 117 Lake St., No. 5, Libertyville, Ill. 60048.

Rosebud/Havana Moon, a management agency, begun by Mike Kappas of Rosebud Music Agency in San Francisco and Denny Bruce of Havana Moon in Los Angeles. First client is singer/songwriter John Hiatt who previously recorded two albums on Epic and is seeking new label affiliation. Addresses: P.O. Box 1897, San Francisco 94101, (415) 566-7009. 6777 Hollywood Blvd., Los Angeles 90028, (213) 461-4587.

J. Tobys & Associates formed by Jurgen H. Tobys, provides personal and business management to clients in the entertainment industry. Address: 16400 Ventura Blvd., Suite 215, Encino, Calif. 91436, (213) 881-9220.

NEW SHOW, OLD SONGS

NEW YORK—The songs of composer Harry Warren, who penned such standards as "Serenade In Blue," "Chattanooga Choo Choo," "Jeepers Creepers" and "I Found A Million Dollar Baby," will soon be heard again on Broadway in a new musical to be titled "Lullaby Of Broadway."

The show will be produced by Leonard Landau who acquired the stage rights to Warren's entire catalog which over the years won the composer many honors, including three Academy Awards and 11 Academy nominations.

The show is scheduled to open here in the spring of next year. Warren is 85 and lives with his family in Beverly Hills.

Group Relocates

NEW YORK—The Lincoln Center for the Performing Arts, Inc. has moved its administrative offices to Lincoln Center Plaza, 140 W. 65th St. The new telephone number is (212) 877-1800. Cable: Lincenarts.

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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 the upcoming tour with Jethro Tull, will reestablish Heep's considerable reputation in the United States.

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Retailers Give Labels Merchandising Ideas

• Continued from page 10

pared, with that added money being used for more advertising and merchandising support for program product says Steve Libman of Emerald City Records, Atlanta. "Take a good part of that discount money and create more sellthrough. That benefits us as well as the labels."

Advertising should be discretionary instead of being dictated by someone thousands of miles away, thinks Noel Gimbel, Sound Unlimited, Chicago and Denver one-stop. "WEA's 'Summer Gold' was too institutional, for example. It didn't pay off as well as localizing the ad message. No one can come up with a uniform national script that is totally satisfactory. Most of the larger users today are building strong in-house ad departments."

Gimbel maintains there is too much different in-store merchandising material supporting albums. "I'd rather have one strong merchandising display like the 'Foreigner' train car. The focal point for display must be strengthened. We have only so much space."

Alta Distributing's general manager Lee Weimar echoes Gimbel's stand for more impelling merchandising. Alta, Phoenix, is essentially a rack. Weimar points out that racked departments have less space for display. He's a member of the National Assn. of Recording Merchandiser's merchandising committee, which he says is finding it difficult to come up with a formula for a universally usable merchandising piece.

He personally favors more floor stands, dump displays, standup pieces and an occasional unique mobile.

Dave DeFravio, vice president, sales, Record Bar, Durham, favors a flat 3%-5% of net billing should be provided the account for discretionary advertising. "We have Ad-Ventures, our own ad wing. Label people should work with us to build a strong ad approach."

Print advertising should be used more than radio, says Joyce Castagnola, Record Factory, San Francisco. The chain has found that multiple page advertising, up to eight pages in a pre-holiday spread, pays off.

"I see customers come in with the whole section, with pages marked as a buyer checklist," he says. "I use a lot of 1.5 inch album cover reductions and if there are feature albums, I'll go as big as four inches square on the full page."

In regard to merchandising, Castagnola thinks labels must schedule store display space more in advance than at present. She notes that many times new album releases supported by outstanding in-store material are neglected because a store's space has already been allocated.

She thinks that holiday catalog and new release programs shouldn't end Dec. 25. "Let it go right into February and let the labels give us the dating to back it up."

"We need more than one shot at a catalog buying, too. I favor one as late as early November," Castagnola adds.

(A number of executives interviewed reflected this attitude.) Castagnola says she feels it would be fair for a label to offer a lesser discount on the second shot than on the first.

Roberta Fracchio Dawson of Poplar Tunes, Memphis, wants more advertising to support catalog stocking plans. She feels too much of ad budgets are devoted to new releases, a contention in which she is backed by several others.

Publishers To Go.

NEW YORK—The National Music Publishers Assn. holds its next board of directors meeting in Atlanta Oct. 13 during statewide ceremonies marking Georgia Music Week, as proclaimed by Gov. George Busbee.

On the day following the meeting, members of the association's board will participate in a day-long seminar on music publishing to be held at Georgia State Univ.

She'd like to see more bag stuffers and pocket-size catalogs available to retailers. "I'd like to see the old custom of providing us with album bags imprinted with catalog advertising resurrected," she says.

"We have a major one-stop within one of our three retail stores. I'd like to see a way that dating, demo records, displays and other incentives could trickle down to our individual one-stop accounts. Why, for instance, can't a label ship displays di-

rect to our accounts instead of shipping to us, then us having to reship to the account at great expense?"

Distribution veteran Bud Daily of H.W. Daily Inc., Houston, wonders about the true value of dating and discounts.

"Does it really get you any more volume? It's become a necessary evil. It all goes back to good product these days. Even advertising allowances are used as a sales tool."

"I like the Decca way years ago.



CHAMPAGNE TASTE—Arnie Geller, left, of Buie-Geller Management, shows Dean Daughtrey, center, and Barry Bailey of the Atlanta Rhythm Section the platinum award the group earned for its "Champagne Jam" LP backstage at Atlanta's Grant Field. The group recently headlined a show there that drew 65,000 fans.

DIRECT-TO-DISK LABEL

Crystal Clear To Indie Distribution

CLEVELAND — Crystal Clear Records is trying a new marketing tack for its direct-to-disk repertory: Working through regular independent distributors.

Label president Ed Wodenjak has appointed Shelly Tirk, veteran industry marketing executive, to handle this marketing program.

The move by the Cleveland-based Tirk is contrary to the early marketing thrusts of other rival direct-to-disk labels which depend primarily on audio reps to sell product through stores which specialize in componentry.

Tirk, who also operates Independent Regional Service here, has already appointed Piks Distributing here and will complete his national roster of distributors in two weeks.

Crystal Clear, based in San Francisco, has recently built its own studio facilities there. Wodenjak is producing a Charlie Musselwhite keyboard album there. In late October Wodenjak jets to London to record Morton Gould with the London Symphony. The Gould and another as yet unidentified album will be released by Crystal Clear before Christmas, Tirk states.

WB Music To Up Discount

• Continued from page 6

counts of not more than 30% off suggested list, he adds.

As for the traditional 55% jobber discount, the Warners chief has a terse comment.

"It stinks," he says.

As a direct result of economies under its 40% policy, Warner Bros. is planning to plow some \$500,000 into print advertising next year. "We expect to earmark a minimum of 5% of gross sales into advertising in 1979," Silvers says.

He views more aggressive advertising as a key to market expansion, helping to attract customers to a wider retail universe than the estimated 10% of record stores now stocking music print.

Silvers also responds strongly to reports of boycotts and buying slowdowns. He is particularly incensed at statements attributed to Stark

You knew they were coming twice a year with a discount. You waited and bought in at that time. Today, you're hit with a new sales program every two weeks. They have lost their wallop," Daily says.

Dave Edwards of the four Warehouse stores, Houston, would like to see credit reviewed and resultantly be provided with better terms if the account warrants it.

Those interviewed were satisfied with present discounts and dating in the main. All say they prefer the dating plan, wherein they paid completely for all goods at the end of the dating program, rather than paying three partial monthly payments during the dating period.

Rubber Bands Snap In Court

NEW YORK—Is "Bootsy's Rubber Band" the same in the eyes of the law as "The Rubberband" is the question that will be decided in a trial in U.S. District Court, Southern District of New York. The trial, expected before the end of the year, follows a suit by Thomas G. Stuart who charges that Warner Bros. Records and William Collins have impinged on his trademark of "The Rubberband" name.

Collins performs and records as Bootsy's Rubber Band.

According to the pre-trial order in the case, Stuart adopted "The Rubberband" name in 1966, when he recorded a single for Columbia which had minimal sales.

In mid 1967 the original Rubberband disbanded but in late 1968 Stuart and a new group began to use the Rubberband name, the suit claims. In 1968 he also applied, and on Oct. 7, 1978 received a registration from the U.S. Patent Office for "The Rubberband," per the suit.

In his suit, Stuart asks damages three times Warners' profits of \$620,902 or \$970,459 when fixed overhead unrelated to the Rubberband activity is stripped out of expense. He also seeks a "reasonable share" of the \$340,000 Warners spent in promoting the name through 1977 for corrective advertisements.

Kids On Caedmon

NEW YORK—Caedmon Records is releasing the second in its series of LPs of children's songs produced in conjunction with Chappell Music and the U.S. Committee for UNICEF. A portion of the proceeds goes to the U.N.'s Children's Fund.

The album, "Sing Children Sing—Songs Of Austria," follows the release last year of "Sing Children Sing—Songs Of The U.S." Both LPs are featured in the 1978 UNICEF Card And Gift Catalog, and are available to record and book dealers.

Trombonist Talks

LOS ANGELES—Jazz trombonist Benny Powell will be the featured speaker at a Songwriters Registration Service forum Oct. 6 at the Hollywood Holiday Inn.

Powell will discuss "Changing An E Flat Into A Dollar Bill" and will begin at 8 p.m. SRS members will be admitted free while guests will be charged \$2.

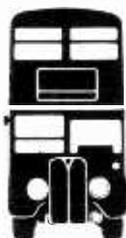
Goldfarb Moves

NEW YORK—Herb Goldfarb Associates, Inc. has moved to new offices at 225 W. 57th St., New York. The phone number remains the same, (212) 757-3930.

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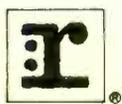
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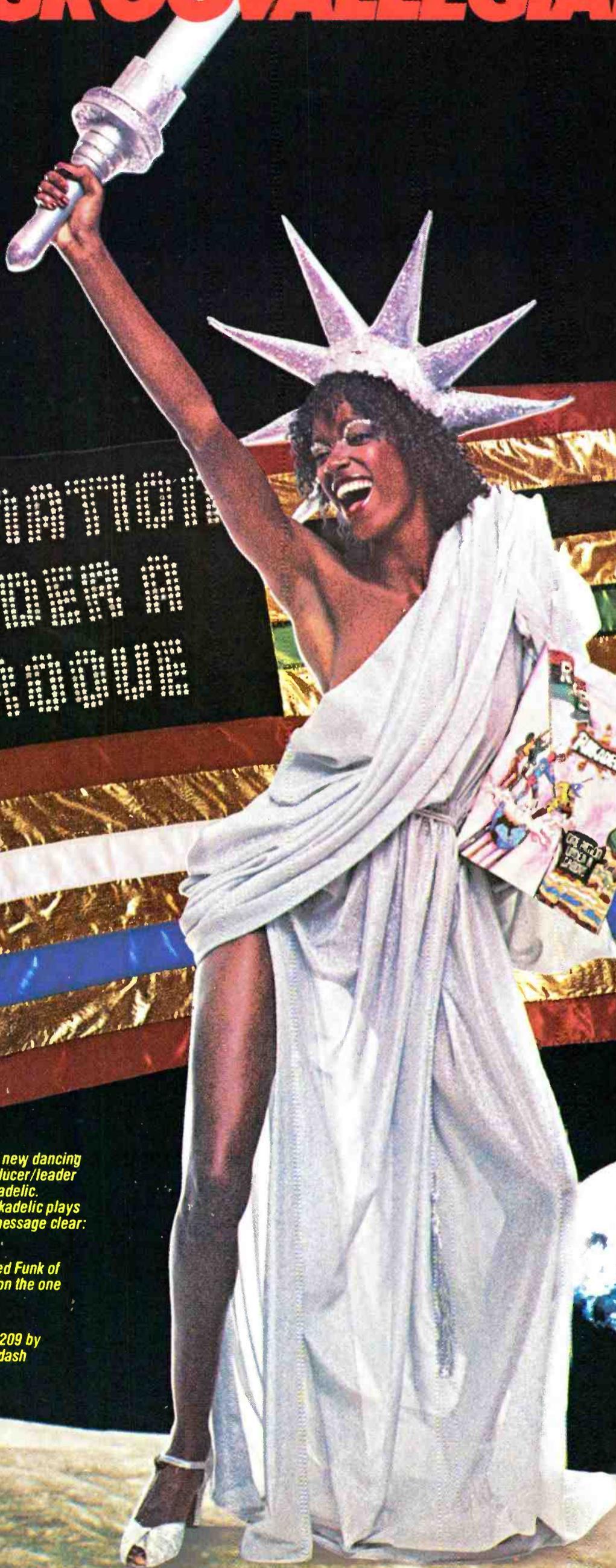
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The single from the album

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Radio-TV Programming

Knott's Berry Farm Draws Top Crowds & DJs For Radio Salute

LOS ANGELES—Knott's Berry Farm amusement park in nearby Buena Park drew capacity crowds recently for a three-day weekend salute to Southern California radio broadcasters entitled "The Big Broadcast of '78."

Personalities current and past performed in stage entertainment segments, manned booths and sponsored exhibits.

Highlight was a theatrical event emceed by top-rated morning team Lohman & Barkley of KFI-AM.

Another stage show, hosted by Cliffie Stone ("Cliffie Stone's Hometown Jamboree"), brought back Molly Bee, the Ira Allen Band, Speedy West, the Harold Hensley Orchestra, Merlie Moore, Carol Chase and Eddie Dean.

Current pop acts also performed following introductions by local DJs. Top 40 KTNQ-AM's Jack Armstrong fronted *Scream*, while KKTT-AM's Walt Love Brought on Evelyn "Champagne" King.

Other activities included skateboard and hot air balloon exhibitions sponsored by KEZY-FM, a Mexican Independence Day salute by KWKW-AM, a nostalgic exhibit



King Come-On: Walt Love of soulful KKTT-AM brings on Evelyn "Champagne" King at Knott's Berry Farm.

from KRLA-AM-FM, a performance by contemporary Christian act Messenger from "born again" KBRT-AM and live broadcasts by KLAC-AM, KABC-AM, KGIL-AM-FM and KMPC-AM.

KACE-AM, KNX-FM, KTNQ-AM and KHJ-AM provided booths

and exhibits for the event, while other outlets volunteered hosts for various entertainment activities.

These stations included KIQQ-FM, KBCA-FM, KDAY-AM, KJLH-FM, KIIS-FM, KLOS-FM, KFI-AM, KKTT-AM and KUTE-FM.

NBC-TV AIRS SPECIAL OCT. 22

10th Birthday For 'Hee Haw' Capers

By GERRY WOOD

NASHVILLE—Touted as the only program in broadcasting history to be dropped by one network and celebrating its 10th anniversary on another, "Hee Haw" taped its anniversary special at the Grand Ole Opry House, Sept. 28.

The show began its decade in 1969 on CBS-TV which dropped the country music and comedy series despite its high ratings when the network decided to escape its rural image. Producer Sam Lovullo of Yongestreet Productions, Los Angeles, then went the syndication route. More than 200 stations gobbled up the series the following season.

Oct. 22 has been set as the airing time of the "Hee Haw 10th Anniversary Special" as an NBC Special Event.

Not only has "Hee Haw" survived a verbal barrage from tv critics and the usually fatal pink slip from CBS-TV, it has survived 10 years in the combative jungle of tv ratings in major and

minor markets. Frank Peppiatt and John Aylesworth, executive producers, were among those surprised by the duration of a decade.

Before an audience of some 4,000 at the Grand Ole Opry House, the "Hee Haw" special featured the show's cast plus guest stars. Clips from early-year "Hee Haw" episodes will be shown, along with the new songs and comedy spots that were taped Sept. 28 and before.

Among the guest stars are Charley Pride, Minnie Pearl, Tom T. Hall, Mel Tillis, Roy Acuff, Tennessee Ernie Ford and Crystal Gayle.

Following the taping, invited guests were treated to a cocktail party, dinner and show at the adjoining Opryland Hotel. Co-hosts Roy Clark and Buck Owens led a parade of celebrities and music business executives from Nashville, Los Angeles, New York and Tulsa at the post-taping party.

'Born Again' Carey Quits WQUA-AM Over Playlist

CHICAGO—Former Baltimore Top 40 deejay Jack Carey has launched a personal crusade against sex and drug-oriented lyrics in pop music. The spinner, most recently working for WQUA-AM, Moline, Ill., says he's quit jocking to devote his time to personal appearances that will raise the issue of broadcaster's responsibility in screening program content.

"Radio stations must begin looking at the immense responsibility they have," Carey, a born again

Christian told Chicago television viewers last week. The interview on WLS' "A.M. Chicago" telecast was one of his first appearances since quitting his morning job at WQUA.

Carey's recent split with the station, centering on the Exile hit "Kiss You All Over," has gained him notoriety in this region. The jock also opposed playing the Stones' hit "Miss You," because of suggestive lyrics.

"All I wanted was selectivity so I

(Continued on page 36)



Billboard photo by Christine Dillard

Radio Leaders: National Assn. of Broadcasters chairman Don Thurston, left, accepts a Distinguished Service Award from the Massachusetts Broadcasters Assn. while National Radio Broadcasters Assn. president Jim Gabbert defends the proposed rewrite of the Communications Act at the MBA convention.

Mass. Broadcasters Hear Rewrite Pitch

By DOUG HALL

NEW YORK—From Phoenix to Framingham, Mass., the Communications Act Rewrite is on the minds and tips of tongues of broadcasters.

No sooner had Rep. Lionel Van Deerlin (D-Calif.), chairman of the House Communications Subcommittee championed his bill before the closing session of the CBS Radio Network affiliates convention than National Radio Broadcasters Assn. president Jim Gabbert took up the cause at the Massachusetts Broadcasters Assn.

Van Deerlin argued at the Phoenix convention that radio programming does not need regulation because "almost every market has signals so varied and diverse. There were 583 radio stations when the Communications Act of 1934 was written. Today, there are nearly 8,000, just about the number of weekly newspapers in the country."

Van Deerlin reasoned that regulation stifles diverse programming with an illustration. Recalling recent testimony at hearings on the bill, Van Deerlin pointed to "a most self defeating witness" from the WNCN-

FM New York Listeners' Guild (the group that forced WNCN to abandon a rock format and restore classical music).

"The thrust of that testimony was that unique formats won't survive unless they are protected by regulation. The other side of that coin is that broadcasters won't experiment with unique formats if they think they will be locked into them by regulation. So they take the easy way out with a proven format," Van Deerlin explained.

Gabbert, speaking to the Massachusetts broadcasters at their annual conference in Framingham, Mass., on Sept. 30 demanded, "We've got to get the government out of programming." Scoffing at the idea that news and public affairs programming will disappear from the airwaves if such requirements are eliminated, Gabbert said, "The government didn't invent news and public affairs. Radio did to serve its public."

Gabbert said the NRBA has "a problem with the spectrum fee"—a

(Continued on page 36)

\$8 Mil Grabs KTNQ-AM; L.A. FM Sister Available

By RAY HERBECK JR.

LOS ANGELES—KTNQ-AM "Ten Q" here has been sold by Storer Broadcasting to Elias Lieberman of Klove Radio Broadcasting, which owns and operates KLVE-FM in L.A., a Spanish-language outlet.

According to acting general manager Jeff Williams of KTNQ, Storer additionally has decided to place sister outlet KHTZ-FM (formerly KGBS-FM) on the blocks.

"Assuming no one challenges the sale," says Williams, "you're looking at six to nine months before Lieberman takes possession, pending FCC approval." Any kind of protest to the sale would result in further delay, he adds.

Although Williams had no knowledge of price, other sources report a figure of \$8 million cash for the high energy rock outlet, rated at 50kw at 1020 on the dial.

The same sources indicate that Lieberman intends to push the station into Latin-oriented programming to serve the area's estimated three million Spanish-surnamed residents. Lieberman and assistants were unavailable for comment at press time.

Storer's FM outlet should draw an even higher price in this 72-signal market where FM outlets are at a

premium, especially at 58,000 watts.

Sale of Ten-Q will remove a major contender to KHF-AM's drive to regain AM rock dominance here. P.d. John Sebastian has been methodically removing personalities from the station in favor of a heavy call-out research, "more music" approach.

Most recently, he axed morning man Charlie Tuna. Previously, it was M.G. Kelly. Both have surfaced at Ten-Q, joined by Jack Armstrong.

Storer Broadcasting national program director Ed Salomon acquired both jocks at a price far less than what they were earning at KHJ.

"They're not doing it for the money," says Salomon, Billboard's country music programmer of the year. Kelly won Billboard's rock personality of the year award.

"We're out to prove that personality radio in rock is not dead," he adds, "even though it obviously cannot last forever."

He adds that he has instituted call-out research at KTNQ-AM, pointing out that "research and personality radio are compatible."

Sales of KHTZ-FM would remove L.A.'s only country FM outlet, leaving that format wide open to traditional country-oriented KLAC-AM.

Beethoven 9th Favorite Of Clevelanders

CLEVELAND—Listeners to WCLV-FM have indicated their favorite classical selections in a recent station request contest. A top 10 list, based on the write-in results, is headed by Beethoven's Ninth Symphony.

Second in popularity was Carl Orff's "Carmina Burana," with Schubert's Ninth Symphony third most asked for.

Programming from the listeners request cards will run exclusively, Monday-Friday (9-13). Reportedly more than 800 separate works were

(Continued on page 36)



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BILLBOARD ARBITRON FORMAT RATINGS

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

LOS ANGELES JULY-AUGUST

FORMATS	AVERAGE QUARTER HOUR—METRO SURVEY AREA												TEENS 12-17	FORMATS	SHARES—METRO SURVEY AREA												TEENS 12-17	FORMATS	CUME		
	TOTAL PERSONS 12+	TOTAL PERSONS 18+	MEN					WOMEN							TOTAL PERSONS 12+	MEN					WOMEN					TOTAL PERSONS 12+			M 18+	W 18+	
			18-24	25-34	35-44	45-54	55-64	18-24	25-34	35-44	45-54	55-64				18-24	25-34	35-44	45-54	55-64	18-24	25-34	35-44	45-54	55-64						
AOR	1027	722	345	109	20	4	1	179	42	4	16	1	305	AOR	8.7	33.8	8.3	2.5	0.5	18.2	3.1	0.4	1.8	21.3	AOR	18037	7159	5337			
BEAUT BONN	666	661	18	34	50	59	50	50	47	87	71	72	5	BEAUT BONN	5.6	1.8	2.6	6.2	8.1	5.1	3.5	10.8	8.4	0.3	BEAUT BONN	9500	4050	5123			
BEAUT FM 100	285	282	10	25	23	24	17	16	35	20	39	39	3	BEAUT FM 100	2.4	1.0	1.9	2.9	3.3	1.6	2.6	2.5	4.6	0.2	BEAUT FM 100	4986	1941	2896			
BEAUT SCHULKE	576	561	11	14	88	51	56	10	47	28	96	82	15	BEAUT SCHULKE	4.8	1.1	1.1	11.0	7.0	1.0	3.5	3.5	11.3	1.0	BEAUT SCHULKE	8533	3810	4379			
BEAUTIFUL	304	295	0	16	20	35	29	22	34	18	44	41	9	BEAUTIFUL	2.6	0.0	1.3	2.5	4.8	2.2	2.6	2.2	5.2	0.6	BEAUTIFUL	6735	2527	3906			
TOTAL BEAUT	1831	1799	39	89	181	169	152	98	163	153	250	234	32	TOTAL BEAUT	15.4	3.9	6.9	22.6	23.2	9.9	12.2	19.0	29.5	2.1	TOTAL BEAUT	29754	12328	16304			
BIG BAND	64	63	1	0	4	3	15	0	1	24	9	5	1	BIG BAND	0.5	0.1	0.0	0.5	0.4	0.0	0.1	3.0	1.1	0.1	BIG BAND	1064	595	438			
BLACK	1106	808	149	149	35	16	6	149	185	46	50	9	298	BLACK	9.2	14.6	11.3	4.3	2.2	15.0	13.8	5.7	5.9	20.8	BLACK	15421	5005	6713			
CLASSICAL	197	197	3	24	20	34	17	3	12	7	13	14	0	CLASSICAL	1.7	0.3	1.9	2.5	4.7	0.3	0.9	0.8	1.5	0.0	CLASSICAL	4426	2492	1858			
CONTEMP	882	607	72	107	20	15	7	148	163	49	11	4	275	CONTEMP	7.5	7.1	8.0	2.5	2.0	15.0	12.1	6.1	1.3	19.3	CONTEMP	20644	5797	8473			
COUNTRY	428	417	14	47	59	17	28	19	61	50	33	33	11	COUNTRY	3.6	1.4	3.5	7.3	2.4	1.9	4.6	6.2	3.9	0.7	COUNTRY	6511	2968	3245			
JAZZ	103	91	14	14	16	7	2	7	11	5	5	4	12	JAZZ	0.9	1.4	1.1	2.0	1.0	0.7	0.8	0.6	0.6	0.8	JAZZ	1774	933	704			
MELLOW	367	361	47	71	32	6	0	52	101	15	15	4	6	MELLOW	3.1	4.6	5.4	4.0	0.8	5.3	7.5	1.9	1.8	0.4	MELLOW	5960	2728	2966			
MOR	905	832	20	133	106	88	61	25	72	63	82	58	73	MOR	7.6	2.0	10.1	13.2	12.1	2.5	5.3	7.7	9.7	5.1	MOR	17875	8750	7127			
NEWS	970	959	7	80	75	110	94	11	64	69	86	93	11	NEWS	8.1	0.7	6.1	9.4	15.2	1.1	4.8	8.5	10.1	0.8	NEWS	22663	11226	10717			
RELIGIOUS	51	51	0	2	1	5	4	0	1	1	4	4	0	RELIGIOUS	0.4	0.0	0.2	0.1	0.7	0.0	0.1	0.1	0.5	0.0	RELIGIOUS	1169	571	598			
SOFT SUPERSTARS	238	227	54	44	9	4	2	39	36	10	8	8	11	SOFT SUPERSTARS	2.0	5.3	3.3	1.1	0.6	3.9	2.7	1.2	0.9	0.8	SOFT SUPERSTARS	3630	1385	1864			
SPANISH	597	570	26	59	64	30	18	29	159	86	35	34	27	SPANISH	5.0	2.6	4.5	8.0	4.1	2.9	11.8	10.6	4.1	1.9	SPANISH	6418	2783	3272			
TALK	1239	1218	55	135	68	130	124	6	26	69	113	145	21	TALK	10.4	5.4	10.2	8.5	18.0	0.6	1.9	8.6	13.3	1.5	TALK	15273	8261	6321			
TOP 40	564	343	27	58	18	18	2	63	81	48	19	3	221	TOP 40	4.7	2.7	4.3	2.2	2.5	6.3	6.1	5.9	2.3	15.5	TOP 40	16302	3626	5909			

MARKETS ANALYZERS TO DATE JULY-AUGUST

FORMATS	AVERAGE QUARTER HOUR—METRO SURVEY AREA												TEENS 12-17	FORMATS	SHARES—METRO SURVEY AREA												TEENS 12-17	FORMATS	CUME		
	TOTAL PERSONS 12+	TOTAL PERSONS 18+	MEN					WOMEN							TOTAL PERSONS 12+	MEN					WOMEN					TOTAL PERSONS 12+			M 18+	W 18+	
			18-24	25-34	35-44	45-54	55-64	18-24	25-34	35-44	45-54	55-64				18-24	25-34	35-44	45-54	55-64	18-24	25-34	35-44	45-54	55-64						
AOR	2364	1701	667	294	73	15	8	376	168	26	53	6	683	AOR	7.6	25.9	8.1	3.2	0.6	14.6	4.3	0.9	1.9	17.7	AOR	46131	17349	14797			
BEAUT BONN	1933	1919	20	94	106	253	210	82	125	161	262	260	14	BEAUT BONN	5.4	0.9	2.6	5.1	10.2	3.4	3.5	7.6	9.2	0.3	BEAUT BONN	23977	10586	12797			
BEAUT FM 100	285	282	10	25	23	24	17	16	35	20	39	39	3	BEAUT FM 100	1.2	0.5	0.1	1.5	1.7	0.8	1.3	1.3	2.3	0.1	BEAUT FM 100	4986	1941	2896			
BEAUT SCHULKE	803	786	40	21	110	75	61	10	96	46	131	116	17	BEAUT SCHULKE	2.9	1.4	0.7	6.3	4.3	0.5	2.8	2.3	6.6	0.6	BEAUT SCHULKE	10423	4635	5406			
BEAUT TM	321	311	0	40	14	36	26	26	32	51	38	26	10	BEAUT TM	0.7	0.0	0.9	0.5	1.2	0.7	0.7	1.5	1.0	0.2	BEAUT TM	5353	2228	2942			
BEAUTIFUL	2238	2210	34	130	182	263	276	70	147	164	243	377	28	BEAUTIFUL	5.2	1.0	3.1	7.1	9.7	2.4	3.7	5.4	7.8	0.7	BEAUTIFUL	40001	18292	20706			
TOTAL BEAUT	5580	5508	104	310	435	651	590	204	435	442	713	818	72	TOTAL BEAUT	15.4	3.8	7.4	20.5	27.1	7.8	12.0	18.1	26.9	1.9	TOTAL BEAUT	84740	37682	44696			
BIG BAND	64	63	1	0	4	3	15	0	1	24	9	5	1	BIG BAND	0.3	0.1	0.0	0.3	0.2	0.0	0.1	1.5	0.6	0.1	BIG BAND	1064	595	438			
BLACK	3487	2657	499	453	115	91	22	544	505	201	159	28	830	BLACK	9.5	17.1	12.2	5.0	3.5	17.6	13.8	7.3	5.8	20.3	BLACK	43421	14642	14051			
CLASSICAL	924	922	13	61	104	135	96	33	75	34	85	85	2	CLASSICAL	2.4	0.5	1.7	4.3	5.6	0.6	1.8	1.2	2.7	0.1	CLASSICAL	17928	9294	8371			
CONTEMP	4857	3406	430	445	242	120	91	654	590	443	168	94	1451	CONTEMP	11.9	13.5	11.2	9.2	4.4	20.5	15.3	14.5	4.8	31.4	CONTEMP	101577	31222	40917			
COUNTRY	1078	1050	24	71	118	97	94	25	147	100	107	119	28	COUNTRY	3.2	1.0	2.3	5.8	3.8	1.1	4.2	4.6	3.9	0.7	COUNTRY	17344	8195	8337			
ETHNIC	170	164	6	7	8	13	35	4	14	6	14	13	6	ETHNIC	0.4	0.2	0.2	0.3	0.4	0.2	0.3	0.2	0.4	0.1	ETHNIC	4341	2263	1955			
JAZZ	433	389	43	121	42	11	6	47	57	27	9	14	44	JAZZ	1.1	1.5	2.8	1.1	0.7	1.4	1.4	0.1	0.4	1.0	JAZZ	8544	4542	3430			
MELLOW	576	532	72	100	37	7	0	120	134	18	17	6	44	MELLOW	2.0	3.0	3.3	2.2	0.5	4.4	4.5	1.1	0.1	0.9	MELLOW	11110	4767	5304			
MOR	1631	1547	36	177	160	188	131	47	101	183	188	150	84	MOR	5.3	1.5	5.1	8.6	9.2	1.9	3.3	7.4	7.6	2.1	MOR	30866	14794	13388			
NEWS	3550	3501	53	270	243	372	322	43	206	225	342	378	49	NEWS	9.3	1.7	7.1	10.7	15.9	1.4	5.5	8.8	11.6	1.1	NEWS	75766	37140	36230			
OLDIES	722	686	73	176	68	4	23	90	159	32	18	10	36	OLDIES	1.5	2.0	3.8	2.5	0.2	2.3	3.5	0.1	0.5	0.7	OLDIES	14446	6687	6817			
PROG ROCK	721	605	190	150	2	7	3	124	84	3	22	7	116	PROG ROCK	1.5	5.3	3.2	0.1	0.2	3.2	1.9	0.1	0.6	2.2	PROG ROCK	13315	6147	4947			
RELIGIOUS	51	51	0	2	1	5	4	0	1	1	4	4	0	RELIGIOUS	0.2	0.0	0.1	0.1	0.4	0.0	0.1	0.1	0.3	0.0	RELIGIOUS	1169	571	598			
SOFT SUPERSTARS	238	227	54	44	9	4	2	39	36	10	8	8	11	SOFT SUPERSTARS	1.0	2.7	1.7	0.6	0.3	1.1	1.4	0.6	0.5	0.4	SOFT SUPERSTARS	3630	1385	1864			
SPANISH	1435	1370	98	164	113	79	48	72	279	211	111	121	65	SPANISH	4.3	3.3	4.5	5.8	3.6	2.6	8.5	8.1	4.1	1.7	SPANISH	13937	5662	7422			
TALK	3642	3596	73	200	181	244	335	26	88	194	370	506	46	TALK	10.1	3.2	6.5	8.3	12.6	0.9	2.3	7.9	13.4	1.2	TALK	4800	21346	24842			
TOP 40	564	343	27	58	18	18	2	63	81	48	19	3	221	TOP 40	2.4	1.4	2.2	1.1	1.2	3.2	3.5	2.1	1.2	7.8	TOP 40	16302	3626	5909			

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

Bee Gees Air 5-Hour Special

NEW YORK—A five-hour Bee Gees radio special from BBC/London Wavelength will be syndicated in the U.S. for either year-end play or early in 1979, depending on the lineup of sponsor support, a spokesman here reports.

A combination of music and interviews, the special also will incorporate the independent career of brother Andy Gibb, providing an in-depth look at the family.

L.A.'s Beautiful Music Blossoming

Continued from page 6
cent of the metro survey audience with a 15.4 share for persons 12 years old and older. In Los Angeles holding second place and third place among this demographic group are talk with a 10.4 and black music with a 9.2.

For the total markets todate category among the 12+ group second place is held by contemporary sounds with 11.9 share followed by talk with a 10.1.

In other age demographics, AOR dominates 18-24 men in Los Angeles with a 33.8 share and teens with a

21.3. Beautiful music is also tops with men 35-44 with a 22.8 share, men 45-54 with a 23.2 share, women 35-44 with a 19.0 share and women 45-54 with a 29.5 share.

Among Los Angeles women 25-34, there is almost a tie between beautiful music 12.2 and contemporary music 12.1.

Joel Whitburn's

POP ANNUAL

NOT A Revision Of Top Pop Records!

Year	MON	WKS	RNK	TITLE	POS	SYM	ARTIST
1958	Jan 21	1	1	At The Hop	1	(1)	Tommy & The Juniors
	Jan 28	2	2	The Game	2	(1)	Tommy Edwards
	Feb 4	3	3	The Purple People Eater	3	(1)	Sheb Wooley
	Feb 11	4	4	Don't	4	(1)	Elvis Presley
	Feb 18	5	5	Tequila	5	(1)	Champs
	Feb 25	6	6	All I Have To Do Is Dream	6	(1)	Everly Brothers
	Mar 4	7	7	Nel Blu Dipinto Di Blu (Volare)	7	(1)	Domenico Modugno
	Mar 11	8	8	Sugartime	8	(1)	McGuire Sisters
	Mar 18	9	9	He's Got The Whole World (In His Hands)	9	(1)	Laure London
	Mar 25	10	10	The Chipmunk Song	10	(1)	Chipmunks with David Seville
	Apr 1	11	11	Allow Him To Love Him	11	(1)	Teddy Bears
	Apr 8	12	12	Wildcat	12	(1)	Dand Seville
	Apr 15	13	13	It's Only Make Believe	13	(1)	Conway Twitty
	Apr 22	14	14	Hard Headed Woman	14	(1)	Elvis Presley
	Apr 29	15	15	Poor Little Fool	15	(1)	Ricky Nelson
	May 6	16	16	Catch A Falling Star	16	(1)	Chuck Berry
	May 13	17	17	Tom Dooley	17	(1)	Bobby Day
	May 20	18	18	Patricia	18	(1)	Charlottes
	May 27	19	19	Little Star	19	(1)	Everly Brothers
	Jun 3	20	20	Bird Dog	20	(1)	Platters
	Jun 10	21	21	Twilight Time	21	(1)	Coasters
	Jun 17	22	22	Yakety Yak	22	(1)	
	Jun 24	23	23		23	(1)	
	Jul 1	24	24		24	(1)	
	Jul 8	25	25	6 Miles (Santa Catalina)	25	(1)	Four Preps
	Jul 15	26	26	Stood Up	26	(1)	Ricky Nelson
	Jul 22	27	27	Sweet Little Sixteen	27	(1)	Chuck Berry
	Jul 29	28	28	Rock In Robin	28	(1)	Bobby Day
	Aug 5	29	29	Problems	29	(1)	Charlottes
	Aug 12	30	30	Wear My Ring Around Your Neck	30	(1)	Everly Brothers
	Aug 19	31	31		31	(1)	Elvis Presley
	Aug 26	32	32		32	(1)	
	Aug 31	33	33		33	(1)	
	Sep 7	34	34		34	(1)	
	Sep 14	35	35		35	(1)	
	Sep 21	36	36		36	(1)	
	Sep 28	37	37		37	(1)	
	Oct 5	38	38		38	(1)	
	Oct 12	39	39		39	(1)	
	Oct 19	40	40		40	(1)	
	Oct 26	41	41		41	(1)	
	Nov 2	42	42		42	(1)	
	Nov 9	43	43		43	(1)	
	Nov 16	44	44		44	(1)	
	Nov 23	45	45		45	(1)	
	Nov 30	46	46		46	(1)	
	Dec 7	47	47		47	(1)	
	Dec 14	48	48		48	(1)	
	Dec 21	49	49		49	(1)	
	Dec 28	50	50		50	(1)	
	Jan 4	51	51		51	(1)	
	Jan 11	52	52		52	(1)	
	Jan 18	53	53		53	(1)	
	Jan 25	54	54		54	(1)	
	Feb 1	55	55		55	(1)	
	Feb 8	56	56		56	(1)	
	Feb 15	57	57		57	(1)	
	Feb 22	58	58		58	(1)	
	Feb 29	59	59		59	(1)	
	Mar 6	60	60		60	(1)	
	Mar 13	61	61		61	(1)	
	Mar 20	62	62		62	(1)	
	Mar 27	63	63		63	(1)	
	Apr 3	64	64		64	(1)	
	Apr 10	65	65		65	(1)	
	Apr 17	66	66		66	(1)	
	Apr 24	67	67		67	(1)	
	Apr 30	68	68		68	(1)	
	May 7	69	69		69	(1)	
	May 14	70	70		70	(1)	
	May 21	71	71		71	(1)	
	May 28	72	72		72	(1)	
	Jun 4	73	73		73	(1)	
	Jun 11	74	74		74	(1)	
	Jun 18	75	75		75	(1)	
	Jun 25	76	76		76	(1)	
	Jul 2	77	77		77	(1)	
	Jul 9	78	78		78	(1)	
	Jul 16	79	79		79	(1)	
	Jul 23	80	80		80	(1)	
	Jul 30	81	81		81	(1)	
	Aug 6	82	82		82	(1)	
	Aug 13	83	83		83	(1)	
	Aug 20	84	84		84	(1)	
	Aug 27	85	85		85	(1)	
	Sep 3	86	86		86	(1)	
	Sep 10	87	87		87	(1)	
	Sep 17	88	88		88	(1)	
	Sep 24	89	89		89	(1)	
	Sep 30	90	90		90	(1)	
	Oct 7	91	91		91	(1)	
	Oct 14	92	92		92	(1)	
	Oct 21	93	93		93	(1)	
	Oct 28	94	94		94	(1)	
	Nov 4	95	95		95	(1)	
	Nov 11	96	96		96	(1)	
	Nov 18	97	97		97	(1)	
	Nov 25	98	98		98	(1)	
	Dec 2	99	99		99	(1)	
	Dec 9	100	100		100	(1)	

Year
Highest position reached on any of Billboard's pop charts (Top 100, Hot 100, Best Sellers, Most Played By Jockeys, Most Played In Juke Boxes)
Symbols indicate: First record by an artist to make the pop charts; First and only record by an artist to make the pop charts; Christmas, instrumental, novelty, comedy, spoken, and foreign language records

Artist
Month of peak popularity
Total number of weeks on charts
Final ranking for entire year
RIAA Million Seller
Title
Total weeks held #1 or #2 ranking



Dugout Duty: WOR New York operations director Dan Griffin is ready for duty in the WOR baseball game against the Flemington-Raritan, N.J. team.

NEW YORK—Paul Ward, program director at RKO's WROR-FM Boston, has resigned to join Audio Stimulation in Los Angeles, a syndicator of **Wolfman Jack** shows.

Wolfman, a principal in Audio Stimulation, offered Ward the job in one of Wolfman's visits to the station. WROR is among the 40 stations that carry the two Wolfman shows.

Ward will be involved not only in production of the two current three-hour Wolfman shows, one on current hits, the other on oldies, but will assist in the development of a new disco show, which will also run for three hours. Ward starts his new job Nov. 15.

Audio stimulation is growing at such a rapid pace, according to another principal **Lou Smith**, that the operation will probably move out of **Wally Heider's** studios around the first of the year into larger facilities.

Just who will succeed Ward at WROR is up in the air. General manager **Tom Baker** discussed the position with **Bob Hughes** of WASH-FM Washington, but reportedly could not match the money Hughes is now making at the Capital station. Some RKO people are also naturally interested in the post, but there seems to be no strong contender.

The departure of Ward from the main stream of radio points up a continuing problem for the industry: good p.d.s find that opportunities are limited if they stay in a radio station position. They realize that they won't have first crack at becoming a general manager. General managers traditionally come out of the sales department. The next step from general sales manager is general manager.

KQFM-FM Portland, Ore., does not have a music director. The station does have a new a&r music-research coordinator, **M.L. Marsh**, former p.d. at KINK-FM Portland, Ore., and music and format advisor at KFM-FM Eugene, Ore. KQFM p.d. **Bill St. James** explains that Marsh has been named to the a&r title because "the person who does artists and repertoire for a record label is the one who discovers and signs new talent. Well, that's symbolically what our a&r man will do for us. The point is, we are assuming a more active role than many stations in searching for the best and newest music." The station's playlist seems to reflect this philosophy. Talking Heads' "Take Me To The River" and Dragon's "April Sun In Cuba" are in "highest rotation" while records such as Taste of Honey's "Boogie Oogie Oogie" are on the secondary rotation list.

WOR-AM New York personalities and management raised \$670 for a fund for the New Jersey community of Flemington-Raritan to buy park land. They did it by playing baseball against a Flemington-Raritan team. Local citizens paid \$20 each to join this team.

KEX-AM p.d. **Eric Norberg** reports, "We rediscovered that **Linda Ronstadt** had inexplicably recorded a 51-second fragment of the beginning of the song "Rivers Of Babylon" on her 1976 album "Hasten Down The Wind." If you start the Boney M version at :48, there's a nice blend."

Chuck Reynolds, p.d. at KOLE-AM Port Arthur, Tex., is looking for

an afternoon drive personality "with something to say and humor." Creative production is a must. KOLE is in a contemporary format. Tapes and resumes should be sent to Reynolds at Box 336, Port Arthur, Tex., 77640. . . . WSPT-FM Stevens Point, Wis., Billboard's rock station of the year for small markets for 1978, is looking for a morning drive DJ. All tapes and resumes should be sent to **Pat Martin** at Box 247, Stevens Point, Wis., 54481.

KPRB-AM Redmond, Ore., has added two new staffers. **Al Case**, from KWKC-AM Abilene, Tex., is the new music director and **Dennis Smith**, from KWOR-AM Worland, Wyo., is the new production manager. Smith is also the new morning

(Continued on page 36)

Bubbling Under The HOT 100

- 101—SOFT & WET, Prince, Warner Bros. 8619
- 102—IN THE BUSH, Musique, Prelude 71110
- 103—ONLY YOU, Loleatta Holloway & Bunny Sigler, Goldmine 4012 (RCA)
- 104—I LIKE GIRLS, Fatback Band, Spring 181 (Polydor)
- 105—SMILE, Emotions, Columbia 3-10791
- 106—THINK IT OVER, Cissy Houston, Private Stock 204
- 107—CRYING AGAIN, Oak Ridge Boys, ABC 1239
- 108—YOU GOT ME RUNNING, Lenny Williams, ABC 12387
- 109—#1 D.J., Goody Goody, Atlantic 3504
- 110—DANCING IN PARADISE, El Coco, AVI 203

Bubbling Under The Top LPs

- 201—VARIOUS ARTISTS, Souths Greatest Hits Volume II, Capricorn CPN 0209
- 202—DAVE EDMUNDS, Tracks On Wax 4, Swan Song SD 8505 (Atlantic)
- 203—CLEO LAINE, Gonna Get Through, RCA AFL1-2926
- 204—CREEDENCE CLEARWATER, Chronicle CCR-2 (Fantasy)
- 205—RON CARTER, A Song For You, Milestone M 9086 (Fantasy)
- 206—JARGE SANTANA, Tomato 7020
- 207—VARIOUS ARTISTS, Saturday Night Disco Party, Salsoul SA 8505 (RCA)
- 208—CISSY HOUSTON, Think It Over, Private Stock PS 7015
- 209—AFRO-CUBAN BAND, Rhythm Of Life, Arista AB 4188
- 210—CRAWLER, Snake, Raddle & Roll, Epic JE 35482

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RIGHT HERE ON EARTH IS



& ALL THEY ARE LAUNCHING IS



THEIR DEBUT L.P.

SNEAK ATTACK

AI
RECORDS
6050

The CANADIAN assault of the A.V.I. Invasion

AVAILABLE IN
CANADA ON
Quality
RECORDS LIMITED
SV 1953

Billboard Singles Radio Action

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

Based on station playlists through Thursday (10/5/78)

TOP ADD ONS - NATIONAL

BARRY MANILOW—Ready To Take A Chance Again (Arista)
GINO VANNELLI—I Just Wanna Stop (A&M)
DR. HOOK—Sharing The Night Together (Capitol)

PRIME MOVERS - NATIONAL

(D) **DONNA SUMMER**—MacArthur Park (Casablanca)
LINDA RONSTADT—Back In The USA (Asylum)
ANNE MURRAY—You Needed Me (Capitol)

BREAKOUTS - NATIONAL

AL STEWART—Time Passages (Arista)
CHICAGO—Alive Again (Columbia)
ERIC CARMEN—Change Of Heart (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.

KOPA—Phoenix

- TOTO—Hold The Line (Columbia)
- AL STEWART—Time Passages (Arista)
- D★ **EVELYN "CHAMPAGNE" KING**—Shame (RCA) 18-10
- ★ **GERRY RAFFERTY**—Right Down The Line (UA) 25-17

KTKT—Tucson

- FIREFALL—Strange Way (Atlantic)
- CLOUT—Substitute (Epic)
- ★ **BILLY JOEL**—She's Always A Woman (Columbia) 22-14
- ★ **FOREIGNER**—Double Vision (Atlantic) 16-12

KQEO—Albuquerque

- THE COOPER BROTHERS—The Dream Never Dies (Capricorn)
- AL STEWART—Time Passages (Arista)
- ★ **DAVID GATES**—Took The Last Train (Elektra) 32-23
- ★ **THE ROLLING STONES**—Beast Of Burden (Rolling Stones) 22-14

KENO—Las Vegas

- D• **DONNA SUMMER**—MacArthur Park (Casablanca)
- AL STEWART—Time Passages (Arista)
- ★ **BILLY JOEL**—She's Always A Woman (Columbia) 26-15
- ★ **FOREIGNER**—Double Vision (Atlantic) 21-17

Pacific Northwest Region

TOP ADD ONS:

AL STEWART—Time Passages (Arista)
GINO VANNELLI—I Just Wanna Stop (A&M)
(D) **DONNA SUMMER**—MacArthur Park (Casablanca)

PRIME MOVERS:

ANNE MURRAY—You Needed Me (Capitol)
CRYSTAL GAYLE—Talking In Your Sleep (UA)
FOREIGNER—Double Vision (Atlantic)

BREAKOUTS:

PABLO CRUISE—Don't Want To Live Without It (A&M)
JEFFERSON STARSHIP—Crazy Feeling (Grunt)
JOHN TRAVOLTA—Greased Lightning (RSO)

KFRC—San Francisco

- D• **DONNA SUMMER**—MacArthur Park (Casablanca)
- ANNE MURRAY—You Needed Me (Capitol) 23-18
- ★ **FOREIGNER**—Double Vision (Atlantic) 21-17

KYA—San Francisco

- GINO VANNELLI—I Just Wanna Stop (A&M)
- JEFFERSON STARSHIP—Crazy Feeling (Grunt)
- D★ **JOHN PAUL YOUNG**—Love Is In The Air (Scotti Brothers) 19-8
- ★ **STEELY DAN**—Josie (ABC) 23-15

KLIV—San Jose

- DAVID GATES—Took The Last Train (Elektra)
- VAN MORRISON—Wavelength (WB)
- ★ **THE WHO**—Who Are You (MCA) 16-10
- ★ **KENNY LOGGINS**—Whenever I Call You "Friend" (Columbia) 13-9

KNDE—Sacramento

- NO LIST
-
-
-

KROY—Sacramento

- CHICAGO—Alive Again (Columbia)
- TOTO—Hold The Line (Columbia)
- ★ **FOREIGNER**—Double Vision (Atlantic) 28-21
- ★ **JOHN TRAVOLTA**—Greased Lightning (RSO) 25-20

KYNO—Fresno

- DAN HILL—All I See Is Your Face (20th Century)
- HEART—Straight On (Mushroom)
- ★ **AMBROSIA**—How Much I Feel (WB) 29-23
- ★ **THE WHO**—Who Are You (MCA) 30-26

KGW—Portland

- PABLO CRUISE—Don't Want To Live Without It (A&M)
- PAUL DAVIS—Sweet Life (Bang)
- ★ **CRYSTAL GAYLE**—Talking In Your Sleep (UA) 20-17
- ★ **CAPTAIN & TENNILLE**—You Never Done It Like That (A&M) 14-9

KING—Seattle

- PABLO CRUISE—Don't Want To Live Without It (A&M)
- AL STEWART—Time Passages (Arista)
- ★ **CRYSTAL GAYLE**—Talking In Your Sleep (UA) 20-17
- ★ **BILLY JOEL**—She's Always A Woman (Columbia) 16-10

KIRB—Spokane

- STEPHEN BISHOP—Everybody Needs Love (ABC)
- ANDY GIBB—Our Love (Don't Throw It Away) (RSO)
- ★ **GINO VANNELLI**—I Just Wanna Stop (A&M) 26-19
- ★ **CRYSTAL GAYLE**—Talking In Your Sleep (UA) 23-18

KTAC—Tacoma

- STEPHEN BISHOP—Everybody Needs Love (ABC)
- CRYSTAL GAYLE—Talking In Your Sleep (UA)
- ★ **GERRY RAFFERTY**—Right Down The Line (UA) 16-9
- ★ **KENNY LOGGINS**—Whenever I Call You "Friend" (Columbia)

KCPX—Salt Lake City

- PABLO CRUISE—Don't Want To Live Without It (A&M)
- AL STEWART—Time Passages (Arista)
- ★ **BARRY MANILOW**—Ready To Take A Chance Again (Arista) 16-11
- ★ **THE ROLLING STONES**—Beast Of Burden (Rolling Stones) 10-16

KRSP—Salt Lake City

- GINO VANNELLI—I Just Wanna Stop (A&M)
- FIREFALL—Strange Way (Atlantic)
- ★ **BILLY JOEL**—She's Always A Woman (Columbia) 19-12
- ★ **AMBROSIA**—How Much I Feel (WB) 16-11

KTLK—Denver

- JOHN TRAVOLTA—Greased Lightning (RSO)
- CAPTAIN & TENNILLE—You Never Done It Like That (A&M)
- ★ **ANNE MURRAY**—You Needed Me (Capitol) 20-12
- ★ **KRAFTWERK**—The Robot (Capitol) HB-20
- KIMM—Denver**
- GINO VANNELLI—I Just Wanna Stop (A&M)
- CHICAGO—Alive Again (Columbia)
- ★ **GERRY RAFFERTY**—Right Down The Line (UA)
- ★ **KENNY LOGGINS**—Whenever I Call You "Friend" (Columbia) 7-3

North Central Region

TOP ADD ONS:

(D) **JOHN PAUL YOUNG**—Love Is In The Air (Scotti Brothers)
DR. HOOK—Sharing The Night Together (Capitol)
BARRY MANILOW—Ready To Take A Chance Again (Arista)

PRIME MOVERS:

(D) **DONNA SUMMER**—MacArthur Park (Casablanca)
LITTLE RIVER BAND—Reminiscing (Harvest)
FOREIGNER—Double Vision (Atlantic)

BREAKOUTS:

ERIC CARMEN—Change Of Heart (Arista)
AL STEWART—Time Passages (Arista)
HEART—Straight On (Mushroom)

CKLW—Detroit

- D• **JOHN PAUL YOUNG**—Love Is In The Air (Scotti Brothers)
- **ERIC CARMEN**—Change Of Heart (Arista)
- D★ **DONNA SUMMER**—MacArthur Park (Casablanca) 22-13
- ★ **GINO VANNELLI**—I Just Wanna Stop (A&M) 19-15

WDRQ—Detroit

- **BARRY MANILOW**—Ready To Take A Chance Again (Arista)
- HEART—Straight On (Mushroom)
- ★ **STYX**—Blue Collar Man (A&M) 22-18
- ★ **LITTLE RIVER BAND**—Reminiscing (Harvest) 23-17

WTAC—Flint

- GINO VANNELLI—I Just Wanna Stop (A&M)
- ATLANTA RHYTHM SECTION—Champagne Jam (Polydor)
- D★ **ALICIA BRIDGES**—I Love The Night Life (Polydor) 23-13
- ★ **LITTLE RIVER BAND**—Reminiscing (Harvest) 10-6

Z-96 (WZZR-FM)—Grand Rapids

- GINO VANNELLI—I Just Wanna Stop (A&M)
- CHICAGO—Alive Again (Columbia)
- ★ **STEELY DAN**—Josie (ABC) 28-20
- ★ **AMBROSIA**—How Much I Feel (WB) 15-10

WAKY—Louisville

- STEELY DAN—Josie (ABC)
- DR. HOOK—Sharing The Night Together (Capitol)
- ★ **LINDA RONSTADT**—Back In The USA (Asylum) 20-13
- ★ **JOHN TRAVOLTA**—Greased Lightning (RSO) 17-10

WBGN—Bowling Green

- K.C. & THE SUNSHINE BAND—Do You Feel Alright (TK)
- MEAT LOAF—Paradise By Dashboard Lights (Clev Int'l)
- ★ **DR. HOOK**—Sharing The Night Together (Capitol) 30-23
- ★ **JUSTIN HAYWARD**—Forever Autumn (Columbia) 19-13

WGCL—Cleveland

- AL STEWART—Time Passages (Arista)
- BARRY MANILOW—Ready To Take A Chance Again (Arista)
- ★ **ERIC CARMEN**—Change Of Heart (Arista) 18-10
- ★ **FUNKADELIC**—One Nation Under A Groove (WB) 10-8

WZPP—Cleveland

- NONE
-
- D★ **DONNA SUMMER**—MacArthur Park (Casablanca) 25-17
- ★ **KRAFTWERK**—The Robot (Capitol) 19-12

WSAI—Cincinnati

- NO LIST
-
-
-

Q-102 (WKRQ-FM)—Cincinnati

- D• **DONNA SUMMER**—MacArthur Park (Casablanca)
- PABLO CRUISE—Don't Want To Live Without It (A&M)
- ★ **FOREIGNER**—Double Vision (Atlantic) 30-25
- ★ **THE ROLLING STONES**—Beast Of Burden (Rolling Stones) 16-13

WCOL—Columbus

- **AMBROSIA**—How Much I Feel (WB)
- D• **JOHN PAUL YOUNG**—Love Is In The Air (Scotti Brothers)
- D★ **DONNA SUMMER**—MacArthur Park (Casablanca) 30-17
- ★ **LITTLE RIVER BAND**—Reminiscing (Harvest) 20-10

WNCI—Columbus

- **DONNA SUMMER**—MacArthur Park (Casablanca)
- **FOXY**—Get Off (Dash)
- ★ **EXILE**—Kiss You All Over (Warner/Curb) 7-1
- ★ **ANNE MURRAY**—You Needed Me (Capitol) 8-3

WCUE—Akron

- CHICAGO—Alive Again (Columbia)
- AL STEWART—Time Passages (Arista)
- D★ **FOXY**—Get Off (Dash) 15-8
- ★ **LITTLE RIVER BAND**—Reminiscing (Harvest) 10-5

13-Q (WTKQ)—Pittsburgh

- D• **DONNA SUMMER**—MacArthur Park (Casablanca)
- **FOREIGNER**—Double Vision (Atlantic)
- D★ **FOXY**—Get Off (Dash) 23-9
- ★ **BARRY MANILOW**—Ready To Take A Chance Again (Arista) 21-16

WPEZ—Pittsburgh

- **PLAYER**—Prisoner Of Your Love (RSO)
- **PAUL DAVIS**—Sweet Life (Bang)
- ★ **STEELY DAN**—Josie (ABC) 31-23
- ★ **FOREIGNER**—Double Vision (Atlantic) HB-26

Southwest Region

TOP ADD ONS:

DR. HOOK—Sharing The Night Together (Capitol)
GINO VANNELLI—I Just Wanna Stop (A&M)
HALL & OATES—It's A Laugh (RCA)

PRIME MOVERS:

ANNE MURRAY—You Needed Me (Capitol)
AMBROSIA—How Much I Feel (WB)
THE WHO—Who Are You (MCA)

BREAKOUTS:

CHICAGO—Alive Again (Columbia)
AL STEWART—Time Passages (Arista)
BARRY MANILOW—Ready To Take A Chance Again (Arista)

KILT—Houston

- CHICAGO—Alive Again (Columbia)
- DR. HOOK—Sharing The Night Together (Capitol)
- D★ **FOXY**—Get Off (Dash) 24-14
- ★ **GINO VANNELLI**—I Just Wanna Stop (A&M) 36-26

KRBE—Houston

- GINO VANNELLI—I Just Wanna Stop (A&M)
- JUSTIN HAYWARD—Forever Autumn (Columbia)
- ★ **CAPTAIN & TENNILLE**—You Never Done It Like That (A&M) 27-17
- ★ **LTD**—Holdin' On (A&M) 15-9

KLIF—Dallas

- AL STEWART—Time Passages (Arista)
- THE WHO—Who Are You (MCA)
- ★ **AMBROSIA**—How Much I Feel (WB) 33-28
- ★ **GERRY RAFFERTY**—Right Down The Line (UA) 13-9

KNUS-FM—Dallas

- **AMBROSIA**—How Much I Feel (WB)
- **CAPTAIN & TENNILLE**—You Never Done It Like That (A&M)
- ★ **GERRY RAFFERTY**—Right Down The Line (UA) 18-10
- ★ **BILLY JOEL**—She's Always A Woman (Columbia) 13-6

KFJZ-FM (Z-97)—Ft. Worth

- BOSTON—Don't Look Back (Epic)
- CHRIS REA—Fool If You Think It's Over (Magnet)
- ★ **EXILE**—Kiss You All Over (Warner/Curb) 18-8
- ★ **ANNE MURRAY**—You Needed Me (Capitol) 24-15

KINT—El Paso

- D• **DONNA SUMMER**—MacArthur Park (Casablanca)
- **PAUL DAVIS**—Sweet Life (Bang)
- ★ **NICK GILDER**—Hot Child In The City (Chrysalis) 8-2
- ★ **THE ROLLING STONES**—Beast Of Burden (Rolling Stones) 27-21

WKY—Oklahoma City

- **FOREIGNER**—Double Vision (Atlantic)
- **DR. HOOK**—Sharing The Night Together (Capitol)
- ★ **AMBROSIA**—How Much I Feel (WB) HB-12
- D★ **JOHN PAUL YOUNG**—Love Is In The Air (Scotti Brothers) 20-13

KOMA—Oklahoma City

- HALL & OATES—It's A Laugh (RCA)
- DR. HOOK—Sharing The Night Together (Capitol)
- ★ **THE ROLLING STONES**—Beast Of Burden (Rolling Stones) 23-14
- ★ **BARRY MANILOW**—Ready To Take A Chance Again (Arista) 38-30

KAKC—Tulsa

- AL STEWART—Time Passages (Arista)
- **DONNY & MARIE OSMOND**—On The Shelf (Polydor)
- ★ **CHICAGO**—Alive Again (Columbia) HB-17
- ★ **FOREIGNER**—Double Vision (Atlantic) 36-32

KELI—Tulsa

- GINO VANNELLI—I Just Wanna Stop (A&M)
- FIREFALL—Strange Way (Atlantic)
- ★ **ANNE MURRAY**—You Needed Me (Capitol) 12-7
- ★ **LINDA RONSTADT**—Back In The USA (Asylum) 9-6

WTIX—New Orleans

- GINO VANNELLI—I Just Wanna Stop (A&M)
- STYX—Pieces Of Eight (A&M)
- ★ **ANNE MURRAY**—You Needed Me (Capitol) 24-11
- ★ **BOSTON**—Don't Look Back (Epic) 5-1

WNOE—New Orleans

- CHICAGO—Alive Again (Columbia)
-
- ★ **THE ROLLING STONES**—Beast Of Burden (Rolling Stones) 20-10
- ★ **THE WHO**—Who Are You (MCA) 18-13

KEEL—Shreveport

- HALL & OATES—It's A Laugh (RCA)
- BARRY MANILOW—Ready To Take A Chance Again (Arista)
- ★ **AMBROSIA**—How Much I Feel (WB) 23-14
- ★ **THE WHO**—Who Are You (MCA) 18-11

Midwest Region

TOP ADD ONS:

AMBROSIA—How Much I Feel (WB)
(D) **DONNA SUMMER**—MacArthur Park (Casablanca)
BARRY MANILOW—Ready To Take A Chance Again (Arista)

PRIME MOVERS:

LINDA RONSTADT—Back In The USA (Asylum)
LITTLE RIVER BAND—Reminiscing (Harvest)
BILLY JOEL—She's Always A Woman (Columbia)

BREAKOUTS:

(D) **FOXY**—Get Off (Dash)
ERIC CARMEN—Change Of Heart (Arista)
ACE FREHELY—New York Groove (Casablanca)

WLS—Chicago

- D• **FOXY**—Get Off (Dash)
- **ANNE MURRAY**—You Needed Me (Capitol)
- ★ **LITTLE RIVER BAND**—Reminiscing (Harvest) 28-19
- ★ **BOB SEGER**—Hollywood Nights (Capitol) 26-23

WMET—Chicago

- D• **DONNA SUMMER**—MacArthur Park (Casablanca)
- **AMBROSIA**—How Much I Feel (WB)
- ★ **THE ROLLING STONES**—Beast Of Burden (Rolling Stones) 24-16
- ★ **GERRY RAFFERTY**—Right Down The Line (UA) 14-8

(Continued on page 32)

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The
Electric Light Orchestra
and
Jet Productions
thank
HEART,
Their road crew
and management.
We regret the oversight.



Billboard Singles Radio Action

Based on station playlists through Thursday (10/5/78)

Playlist Top Add Ons ●
Playlist Prime Movers ★

Continued from page 30

WROK—Rockford

- STEELY DAN—Josie (ABC)
- CAPTAIN & TENNILLE—You Never Done It Like That (A&M)
- ★ AMBROSIA—How Much I Feel (WB) 25-17
- ★ NICK GILDER—Hot Child In The City (Chrysalis) 15-11

WIRL—Peoria

- AMBROSIA—How Much I Feel (WB)
- THE ROLLING STONES—Beast Of Burden (Rolling Stones)
- ★ BOB SEGER—Hollywood Nights (Capitol) 24-19
- ★ STEELY DAN—Josie (ABC) 30-24

WNDE—Indianapolis

- D● DONNA SUMMER—MacArthur Park (Casablanca)
- FIREFALL—Strange Way (Atlantic)
- ★ LINDA RONSTADT—Back In The USA (Asylum) 24-12
- ★ STEELY DAN—Josie (ABC) 25-16

WOKY—Milwaukee

- AMBROSIA—How Much I Feel (WB)
- LINDA RONSTADT—Back In The USA (Asylum)
- ★ LITTLE RIVER BAND—Reminiscing (Harvest) 18-12
- ★ BILLY JOEL—She's Always A Woman (Columbia) 8-3

WZUU-FM—Milwaukee

- PLAYER—Prisoner Of Love (RSO)

- D★ DONNA SUMMER—MacArthur Park (Casablanca) 25-15
- ★ ANNE MURRAY—You Needed Me (Capitol) 9-2

KSLO-FM—St. Louis

- BARRY MANILOW—Ready To Take A Chance Again (Arista)
- HEART—Straight On (Mushroom)
- ★ BILLY JOEL—She's Always A Woman (Columbia) 19-12
- ★ LINDA RONSTADT—Back In The USA (Asylum) 13-7

KXOK—St. Louis

- HALL & OATES—It's A Laugh (RCA)
- AMBROSIA—How Much I Feel (WB)
- ★ THE ROLLING STONES—Beast Of Burden (Rolling Stones) 23-8
- ★ NICK GILDER—Hot Child In The City (Chrysalis) 6-2

KIOA—Des Moines

- D● DONNA SUMMER—MacArthur Park (Casablanca)
- BILLY JOEL—She's Always A Woman (Columbia)
- ★ MEAT LOAF—Paradise By Dashboard Lights (Clev Int'l) 15-8
- ★ GERRY RAFFERTY—Right Down The Line (UA) 23-15

KDWB—Minneapolis

- CAPTAIN & TENNILLE—You Never Done It Like That (A&M)
- BARRY MANILOW—Ready To Take A Chance Again (Arista)
- ★ THE ROLLING STONES—Beast Of Burden (Rolling Stones) 18-8
- ★ LINDA RONSTADT—Back In The USA (Asylum) 18-8

KSTP—Minneapolis

- ERIC CARMEN—Change Of Heart (Arista)
- PAUL DAVIS—Sweet Life (Bang)
- D★ DONNA SUMMER—MacArthur Park (Casablanca) 20-14
- ★ LINDA RONSTADT—Back In The USA (Asylum) 13-9

WHB—Kansas City

- ACE FREHLEY—New York Groove (Casablanca)
- THE ROLLING STONES—Beast Of Burden (Rolling Stones)
- ★ BARRY MANILOW—Ready To Take A Chance Again (Arista) 20-9
- D★ DONNA SUMMER—MacArthur Park (Casablanca) 29-21

KBEQ—Kansas City

- FUNKADELIC—One Nation Under A Groove (WB)
- CRYSTAL GAYLE—Talking In Your Sleep (UA)
- ★ ANNE MURRAY—You Needed Me (Capitol) 16-2
- ★ BARRY MANILOW—Ready To Take A Chance Again (Arista) 14-9

KKLS—Rapid City

- D● DONNA SUMMER—MacArthur Park (Casablanca)
- FOGELBERG & WEISBERG—Power Of Gold (Full Moon/Epic)
- ★ THE ROLLING STONES—Beast Of Burden (Rolling Stones) 22-18
- ★ AMBROSIA—How Much I Feel (WB) 23-19

KQWB—Fargo

- STEPHEN BISHOP—Everybody Needs Love (ABC)
- DR. HOOK—Sharing The Night Together (Capitol)
- ★ BARBRA STREISAND—Love Theme From Eyes Of Laura Mars (Columbia) 24-14
- ★ CARLY SIMON/JAMES TAYLOR—Devoted To You (Elektra) 17-12

Northeast Region

● TOP ADD ONS:

(D) JOHN PAUL YOUNG—Love Is In The Air (Scotti Brothers)

HALL & OATES—It's A Laugh (RCA)

BARRY MANILOW—Ready To Take A Chance Again (Arista)

★ PRIME MOVERS:

(D) DONNA SUMMER—MacArthur Park (Casablanca)

BOB SEGER—Hollywood Nights (Capitol)

THE ROLLING STONES—Beast Of Burden (Rolling Stones)

BREAKOUTS:

ELECTRIC LIGHT ORCHESTRA—It's Over (Jet)

FIREFALL—Strange Way (Atlantic)

ANDY GIBB—Our Love (Don't Throw It Away) (RSO)

WABC—New York

- D● JOHN PAUL YOUNG—Love Is In The Air (Scotti Brothers)
- D● DONNA SUMMER—MacArthur Park (Casablanca)
- ★ BOB SEGER—Hollywood Nights (Capitol) 27-12
- ★ LITTLE RIVER BAND—Reminiscing (Harvest) 12-2

99-X—New York

- NO LIST
-
- ★
- ★

WPTR—Albany

- PABLO CRUISE—Don't Want To Live Without It (A&M)
- CRYSTAL GAYLE—Talking In Your Sleep (UA)
- ★ FOREIGNER—Double Vision (Atlantic) 25-18
- ★ DAVID GATES—Took The Last Train (Elektra) 23-17

WTRY—Albany

- GINO VANNELLI—I Just Wanna Stop (A&M)
- PLAYER—Prisoner Of Your Love (RSO)
- ★ BARRY MANILOW—Ready To Take A Chance Again (Arista) 24-18
- ★ CAPTAIN & TENNILLE—You Never Done It Like That (A&M) 16-11

WKBW—Buffalo

- NONE
-
- ★ THE ROLLING STONES—Beast Of Burden (Rolling Stones) 29-24
- D★ DONNA SUMMER—MacArthur Park (Casablanca) 26-21

WYSL—Buffalo

- ERIC CARMEN—Change Of Heart (Arista)
- BILLY JOEL—She's Always A Woman (Columbia)
- ★ STYX—Blue Collar Man (A&M) 20-12
- ★ GINO VANNELLI—I Just Wanna Stop (A&M) 17-10

WBBF—Rochester

- D● DONNA SUMMER—MacArthur Park (Casablanca)
- FOREIGNER—Double Vision (Atlantic)
- ★ THE WHO—Who Are You (MCA) 9-4
- ★ THE ROLLING STONES—Beast Of Burden (Rolling Stones) 11-7

WRKO—Boston

- HALL & OATES—It's A Laugh (RCA)
- ELECTRIC LIGHT ORCHESTRA—It's Over (Jet)
- ★ DON RAY—Got To Have Lovin' (RCA) 29-24
- D★ DONNA SUMMER—MacArthur Park (Casablanca) 10-6

WBZ-FM—Boston

- FIREFALL—Strange Way (Atlantic)
- AMBROSIA—How Much I Feel (WB)
- ★ NONE
- ★

F-105 (WVBF)—Boston

- D● ALICIA BRIDGES—I Love The Night Life (Polydor)
- BARRY MANILOW—Ready To Take A Chance Again (Arista)
- D★ DONNA SUMMER—MacArthur Park (Casablanca) 32-18
- ★ BOB SEGER—Hollywood Nights (Capitol) 10-6

WDRG—Hartford

- AL STEWART—Time Passages (Arista)
- BARRY MANILOW—Ready To Take A Chance Again (Arista)
- D★ DONNA SUMMER—MacArthur Park (Casablanca) 29-20
- ★ THE WHO—Who Are You (MCA) 14-6

WPRO (AM)—Providence

- ANDY GIBB—Our Love (Don't Throw It Away) (RSO)
- FIREFALL—Strange Way (Atlantic)
- D★ JOHN PAUL YOUNG—Love Is In The Air (Scotti Brothers) 17-8
- ★ BARRY MANILOW—Ready To Take A Chance Again (Arista) 25-17

WPRO-FM—Providence

- DON RAY—Got To Have Lovin' (Polydor)
- CAPTAIN & TENNILLE—You Never Done It Like That (A&M)
- ★ THE ROLLING STONES—Beast Of Burden (Rolling Stones) 16-8
- D★ DONNA SUMMER—MacArthur Park (Casablanca) 18-14

WICC—Bridgeport

- ANDY GIBB—Our Love (Don't Throw It Away) (RSO)
- D● FOXY—Get Off (Dash)
- D★ DONNA SUMMER—MacArthur Park (Casablanca) 18-10
- ★ GERRY RAFFERTY—Right Down The Line (UA) 13-9

Mid-Atlantic Region

● TOP ADD ONS:

GINO VANNELLI—I Just Wanna Stop (A&M)

DR. HOOK—Sharing The Night Together (Capitol)

THE ROLLING STONES—Beast Of Burden (Rolling Stones)

★ PRIME MOVERS:

(D) A TASTE OF HONEY—Boogie Oogie Oogie (Capitol)

BARRY MANILOW—Ready To Take A Chance Again (Arista)

(D) ALICIA BRIDGES—I Love The Night Life (Polydor)

BREAKOUTS:

(D) MUSIQUE—In The Bush (Prelude)

(D) DAN HARTMAN—Instant Replay (Blue Sky)

FIREFALL—Strange Way (Atlantic)

WFIL—Philadelphia

- GINO VANNELLI—I Just Wanna Stop (A&M)
- DR. HOOK—Sharing The Night Together (Capitol)
- D★ A TASTE OF HONEY—Boogie Oogie Oogie (Capitol) X-9
- ★ KENNY LOGGINS—Whenever I Call You "Friend" (Columbia) 13-7

WZZD—Philadelphia

- NO LIST
-
- ★
- ★

WIFI-FM—Philadelphia

- D● ALICIA BRIDGES—I Love The Night Life (Polydor)
- THE ROLLING STONES—Beast Of Burden (Rolling Stones)
- ★ THE WHO—Who Are You (MCA) 28-21
- ★ FUNKADELIC—One Nation Under A Groove (WB) 20-14

WPGC—Washington

- D● MUSIQUE—In The Bush (Prelude)
- D● DAN HARTMAN—Instant Replay (Blue Sky)
- ★ BARRY MANILOW—Ready To Take A Chance Again (Arista) 30-22
- D★ ALICIA BRIDGES—I Love The Night Life (Polydor) 28-21

WGH—Norfolk

- NO LIST
-
- ★
- ★

WCAO—Baltimore

- FIREFALL—Strange Way (Atlantic)
- HEART—Straight On (Mushroom)
- ★ FOREIGNER—Double Vision (Atlantic) 18-12
- D★ DONNA SUMMER—MacArthur Park (Casablanca) 11-4

WYRE—Annapolis

- THE COMMODORES—Flyin' High (Motown)
- GINO VANNELLI—I Just Wanna Stop (A&M)
- D★ DONNA SUMMER—MacArthur Park (Casablanca) 22-10
- ★ GERRY RAFFERTY—Right Down The Line (UA) 12-6

WLEE—Richmond

- D● DONNA SUMMER—MacArthur Park (Casablanca)
- FOREIGNER—Double Vision (Atlantic)
- ★ COMMODORES—Flyin' High (Motown) 19-12
- ★ BILLY JOEL—She's Always A Woman (Columbia) 16-11

WRVQ—Richmond

- PABLO CRUISE—Don't Want To Live Without It (A&M)
- AL STEWART—Time Passages (Arista)
- ★ BOSTON—Don't Look Back (Epic) 9-4
- ★ LINDA RONSTADT—Back In The USA (Asylum) 10-7

Southeast Region

● TOP ADD ONS:

BARRY MANILOW—Ready To Take A Chance Again (Arista)

GINO VANNELLI—I Just Wanna Stop (A&M)

(D) SYLVESTER—Dance, Disco Heat (Fantasy)

★ PRIME MOVERS:

(D) DONNA SUMMER—MacArthur Park (Casablanca)

LINDA RONSTADT—Back In The USA (Asylum)

GERRY RAFFERTY—Right Down The Line (UA)

BREAKOUTS:

AL STEWART—Time Passages (Arista)

THE ROLLING STONES—Beast Of Burden (Rolling Stones)

CHICAGO—Alive Again (Columbia)

WQXI—Atlanta

- STONEBOLT—I Will Still Love You (Parachute)
- BARRY MANILOW—Ready To Take A Chance Again (Arista)
- D★ DONNA SUMMER—MacArthur Park (Casablanca) 16-7
- ★ GINO VANNELLI—I Just Wanna Stop (A&M) 10-5

Z-93 (WZGC-FM)—Atlanta

- FUNKADELIC—One Nation Under A Groove (WB)
- PAUL ANKA—This Is Love (RCA)
- D★ ALICIA BRIDGES—I Love The Night Life (Polydor) 14-6
- ★ ANNE MURRAY—You Needed Me (Capitol) 12-5

WBBQ—Augusta

- THE ROLLING STONES—Beast Of Burden (Rolling Stones)
- AL STEWART—Time Passages (Arista)
- ★ CRYSTAL GAYLE—Talking In Your Sleep (UA) 25-19
- ★ THE WHO—Who Are You (MCA) 17-10

WFOM—Atlanta

- HEART—Straight On (Mushroom)
- FIREFALL—Strange Way (Atlantic)
- D★ DONNA SUMMER—MacArthur Park (Casablanca) 20-12
- ★ AMBROSIA—How Much I Feel (WB) 21-14

WSGA—Savannah

- GINO VANNELLI—I Just Wanna Stop (A&M)
- THE COMMODORES—Flyin' High (Motown)
- ★ KENNY LOGGINS—Whenever I Call You "Friend" (Columbia) 7-4
- ★ THE ROLLING STONES—Beast Of Burden (Rolling Stones) 5-3

WFLB—Fayetteville

- D● CHIC—Le Freak (Atlantic)
-
- ★ AMBROSIA—How Much I Feel (WB) 28-17
- ★ CAPTAIN & TENNILLE—You Never Done It Like That (A&M) 21-11

WQAM—Miami

- THE ROLLING STONES—Beast Of Burden (Rolling Stones)
- THE WHO—Who Are You (MCA)
- D★ DONNA SUMMER—MacArthur Park (Casablanca) 20-12
- ★ DON RAY—Got To Have Lovin' (Polydor) 19-13

WMJX (96X)—Miami

- D● SYLVESTER—Dance, Disco Heat (Fantasy)
-
- D★ JOHN PAUL YOUNG—Love Is In The Air (Scotti Brothers) 10-5
- ★ LTD—Holdin' On (Columbia) 15-10

Y-100 (WHYI-FM)—Miami

- BARRY MANILOW—Ready To Take A Chance Again (Arista)
- D● SYLVESTER—Dance, Disco Heat (Fantasy)
- ★ ANNE MURRAY—You Needed Me (Capitol) 24-14
- ★ DON RAY—Got To Have Lovin' (Polydor) 17-12

WLOF—Orlando

- THE COMMODORES—Flyin' High (Motown)
- DAVID GATES—Took The Last Train (Elektra)
- ★ FOREIGNER—Double Vision (Atlantic) 28-19
- D★ DONNA SUMMER—MacArthur Park (Casablanca) 33-25

Q-105 (WRBQ-FM)—Tampa

- STYX—Blue Collar Man (A&M)
- PABLO CRUISE—Don't Want To Live Without It (A&M)
- ★ NICK GILDER—Hot Child In The City (Chrysalis) 14-5
- ★ LITTLE RIVER BAND—Reminiscing (Harvest) 15-6

BJ-105 (WBWJ-FM)—Orlando

- D● DONNA SUMMER—MacArthur Park (Casablanca)
- LEO SAYER—Rainin' In My Heart (WB)
- ★ DR. HOOK—Sharing The Night Together (Capitol) 31-19
- ★ STEPHEN BISHOP—Everybody Needs Love (ABC) 26-18

WQPD—Lakeland

- ERIC CLAPTON—Promises (RSO)
- CHAKA KHAN—I'm Every Woman (WB)
- D★ DONNA SUMMER—MacArthur Park (Casablanca) 27-4
- ★ BILLY JOEL—She's Always A Woman (Columbia) 29-22

WMFJ—Daytona Beach

- BARRY MANILOW—Ready To Take A Chance Again (Arista)
- D● VILLAGE PEOPLE—Y.M.C.A. (Casablanca)
- ★ FOREIGNER—Double Vision (Atlantic) 36-26
- ★ DR. HOOK—Sharing The Night Together (Capitol) 15-10

WAPE—Jacksonville

- AL STEWART—Time Passages (Arista)
- STARBUCK—Searching For A Thrill (UA)
- D★ FOXY—Get Off (Dash) 5-2
- D★ ALICIA BRIDGES—I Love The Night Life (Polydor) 7-4

WAYS—Charlotte

- D● DONNA SUMMER—MacArthur Park (Casablanca)
- GENE COTTON—Like A Sunday In Salem (Ariola)
- ★ FUNKADELIC—One Nation Under A Groove (WB) 22-13
- ★ GERRY RAFFERTY—Right Down The Line (UA) 24-16

WKIX—Raleigh

- PAUL ANKA—This Is Love (RCA)
- AL STEWART—Time Passages (Arista)
- ★ AMBROSIA—How Much I Feel (WB) 20-12
- ★ GINO VANNELLI—I Just Wanna Stop (A&M) 28-23

WTOB—Winston-Salem

- CHICAGO—Alive Again (Chicago)
- ERIC CLAPTON—Promises (RSO)
- ★ AMBROSIA—How Much I Feel (WB) 23-14
- ★ GINO VANNELLI—I Just Wanna Stop (A&M) 21-19

WTMA—Charleston

- FUNKADELIC—One Nation Under A Groove (WB)
- DON RAY—Got To Have Lovin' (Polydor)
- ★ PAUL DAVIS—Sweet Life (Bang) 27-22
- D★ ALICIA BRIDGES—I Love The Night Life (Polydor) 22-19

WORD—Spartanburg

- STONEBOLT—I Will Still Love You (Parachute)
- PABLO CRUISE—Don't Want To Live Without It (A&M)
- ★ BARRY MANILOW—Ready To Take A Chance Again (Arista) 15-11
- ★ AMBROSIA—How Much I Feel (WB) 18-16

WLAC—Nashville

- ATLANTA RHYTHM SECTION—Champagne Jam (Polydor)
- PABLO CRUISE—Don't Want To Live Without It (A&M)
- D★ FOXY—Get Off (Dash) 18-7
- ★ LINDA RONSTADT—Back In The USA (Asylum) 17-9

92-Q—Nashville

- GINO VANNELLI—I Just Wanna Stop (A&M)
- BARRY MANILOW—Ready To Take A Chance Again (Arista)
- ★ LINDA RONSTADT—Back In The USA (Asylum) 15-11
- ★ KENNY LOGGINS—Whenever I Call You "Friend" (Columbia) 3-1

WHBQ—Memphis

- GINO VANNELLI—I Just Wanna Stop (A&M)
- CHICAGO—Alive Again (Columbia)
- ★ GERRY RAFFERTY—Right Down The Line (UA) X-19
- ★ BOSTON—Don't Look Back (Epic) 13-7

WFLI—Chattanooga

- NO LIST
-
- ★
- ★

WRJZ—Knoxville

- TOTO—Hold The Line (Columbia)
- FIREFALL—Strange Way (Atlantic)
- ★ GINO VANNELLI—I Just Wanna Stop (A&M) 27-19
- D★ ALICIA BRIDGES—I Love The Night Life (Polydor) 23-17

WGOW—Chattanooga

- STEPHEN BISHOP—Everybody Needs Love (ABC)
- JUSTIN HAYWARD—Forever Autumn (Columbia)
- ★ PAUL DAVIS—Sweet Life (Bang) HB-22
- ★ BARRY MANILOW—Ready To Take A Chance Again (Arista) HB-23

WERC—Birmingham

- D● SYLVESTER—Dance, Disco Heat (Fantasy)
- CHICAGO—Alive Again (Columbia)
- ★ THE ROLLING STONES—Beast Of Burden (Rolling Stones) 16-11
- ★ BARRY MANILOW—Ready To Take A Chance Again (Arista) 13-9

WSGN—Birmingham

- PABLO CRUISE—Don't Want To Live Without It (A&M)
- AL STEWART—Time Passages (Arista)
- ★ PAUL DAVIS—Sweet Life (Bang) 25-15
- ★ GINO VANNELLI—I Just Wanna Stop (A&M) 13-6

RAVE ON, JESSE!

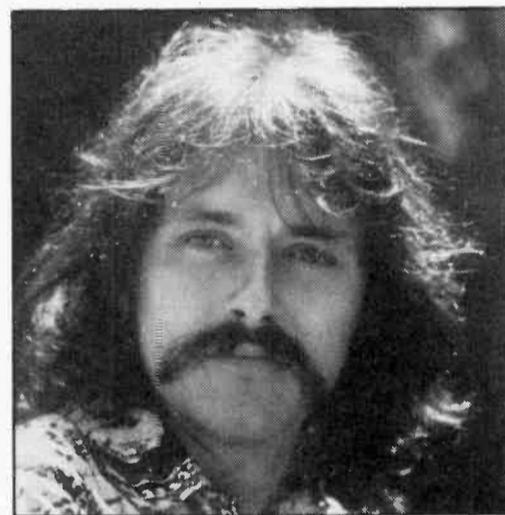
WE'RE DELIGHTED TO ANNOUNCE

JESSE COLIN YOUNG'S FIRST

SINGLE ON ELEKTRA RECORDS.

"RAVE ON."

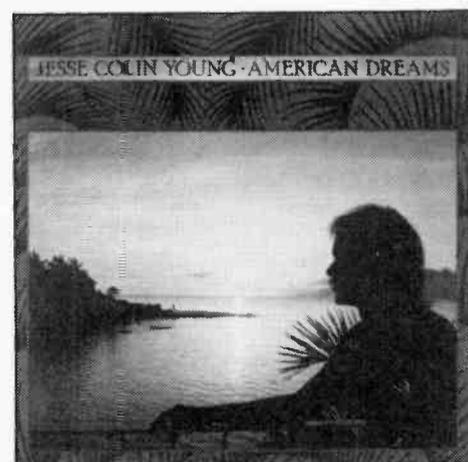
(E-45530)



FROM HIS FORTHCOMING ALBUM,

"AMERICAN DREAMS"

6E-157



PRODUCED BY JEF LABES AND JESSE COLIN YOUNG



©1978 Elektra/Asylum Records • A Warner Communications Co

Billboard Album Radio Action

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

BASED ON STATION PLAYLISTS THROUGH WEDNESDAY 10-4-1978

Top Add Ons-National

CHICAGO—Hot Streets (Columbia)
VAN MORRISON—Wavelength (W.B.)
10cc—Bloody Tourists (Polydor)
YES—Tormato (Atlantic)

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

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

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

Western Region

TOP ADD ONS:

CHICAGO—Hot Streets (Columbia)
NEIL YOUNG—Comes A Time (Reprise)
TINA TURNER—Rough (United States)
JETHRO TULL—Bursting Out (Chrysalis)

TOP REQUEST/AIRPLAY:

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

BREAKOUTS:

PAT TRAVERS—Heat In The Street (Polydor)
DAVID BOWIE—Stage (RCA)
VAN MORRISON—Wavelength (W.B.)
RAMONES—Road To Ruin (Sire)

KSAN-FM—San Francisco (Beverly Wilshire)

- TINA TURNER—Rough (United Artists)
- RAMONES—Road To Ruin (Sire)
- LEVON HELM—(ABC)
- PAT TRAVERS—Heat In The Street (Polydor)
- REGGIE KNIGHTON—The Reggie Knighton Band (Columbia)
- BRYAN FERRY—The Bride Stripped Bare (Atlantic)
- VAN MORRISON—Wavelength (W.B.)
- BLONDIE—Parallel Lines (Chrysalis)
- WHO—Who Are You (MCA)
- ROLLING STONES—Some Girls (Rolling Stones)

KSJO-FM—San Jose (Paul Wells)

- VAN MORRISON—Wavelength (W.B.)
- PAT TRAVERS—Heat In The Street (Polydor)
- GOLDEN EARRING—Grab It For A Second (MCA)
- DAVID BOWIE—Stage (RCA)
- RICHARD WRIGHT—Wet Dream (Columbia)
- BLACK SABBATH—Never Say Die (W.B.)
- ROLLING STONES—Some Girls (Rolling Stones)
- WHO—Who Are You (MCA)
- THE CARS—(Elektra)
- TOM PETTY & THE HEARTBREAKERS—You're Gonna Get It (Shelter/ABC)

KMET-FM—Los Angeles (Sam Bellamy)

- DAVID BOWIE—Stage (RCA)
- NEIL YOUNG—Comes A Time (Reprise)
- VAN MORRISON—Wavelength (W.B.)
- ROLLING STONES—Some Girls (Rolling Stones)
- WHO—Who Are You (MCA)
- FOREIGNER—Double Vision (Atlantic)
- BOSTON—Don't Look Back (Epic)

KGB-FM—San Diego (Valerie McIntosh)

- PAT TRAVERS—Heat In The Street (Polydor)
- DAVID BOWIE—Stage (RCA)
- YES—Tormato (Atlantic)
- CHICAGO—Hot Streets (Columbia)
- RAMONES—Road To Ruin (Sire)
- NEIL YOUNG—Comes A Time (Reprise)
- ROLLING STONES—Some Girls (Rolling Stones)
- FOREIGNER—Double Vision (Atlantic)
- BOSTON—Don't Look Back (Epic)
- THE CARS—(Elektra)

KOME-FM—San Jose (Dana Jang)

- CHICAGO—Hot Streets (Columbia)
- JETHRO TULL—Bursting Out (Chrysalis)
- PAT TRAVERS—Heat In The Street (Polydor)
- 10cc—Bloody Tourists (Polydor)
- DAVID BOWIE—Stage (RCA)
- DAVE EDMUNDS—Tracks On Wax 4 (Swansong)
- ROLLING STONES—Some Girls (Rolling Stones)
- BOSTON—Don't Look Back (Epic)
- FOREIGNER—Double Vision (Atlantic)
- STYX—Pieces Of Eight (A&M)

KBPI-FM—Denver (John Bradley)

- JETHRO TULL—Bursting Out (Chrysalis)
- CHICAGO—Hot Streets (Columbia)
- NEIL YOUNG—Comes A Time (Reprise)
- WHO—Who Are You (MCA)
- LINDA RONSTADT—Living In The U.S.A. (Asylum)
- DAN FOGELBERG & TIM WEISBERG—Twin Sons Of Different Mothers (Full Moon/Epic)
- AL STEWART—Time Passages (Arista)

KROI-FM—Sacramento (Don Selasco)

- STONEBOLT—(Parachute)
- AL STEWART—Time Passages (Arista)
- FUNKADELIC—One Nation Under A Groove (W.B.)
- SOUNDTRACK—Foul Play (Arista)
- ATASTE OF HONEY—(Capitol)
- DAN FOGELBERG & TIM WEISBERG—Twin Sons Of Different Mothers (Full Moon/Epic)
- CHICAGO—Hot Streets (Columbia)
- BOSTON—Don't Look Back (Epic)
- DARYL HALL & JOHN OATES—Along The Red Ledge (RCA)
- WHO—Who Are You (MCA)

KFIG-FM—Fresno (Art Farkas)

- EXILE—Mixed Emotions (W.B.)
- SOUNDTRACK—Foul Play (Arista)
- JOHN PAUL YOUNG—Love Is In The Air (Scotti Brothers)
- KENNY LOGGINS—Nightwatch (Columbia)
- STEPHEN BISHOP—Bish (ABC)
- MOODY BLUES—Octave (London)
- LARRY CARLTON—(W.B.)

Southwest Region

TOP ADD ONS:

10cc—Bloody Tourists (Polydor)
GINO VANNELLI—Brother To Brother (A&M)
YES—Tormato (Atlantic)
JIM CAPALDI—Daughter Of The Night (RSD)

TOP REQUEST/AIRPLAY:

CHICAGO—Hot Streets (Columbia)
BOSTON—Don't Look Back (Epic)
WHO—Who Are You (MCA)
TOTO—(Columbia)

BREAKOUTS:

NEIL YOUNG—Comes A Time (Reprise)
VAN MORRISON—Wavelength (W.B.)
JETHRO TULL—Bursting Out (Chrysalis)
IAN MATTHEWS—Stealin' Home (Mushroom)

KZEW-FM—Dallas (Mark Christopher)

- JIM CAPALDI—Daughter Of The Night (RSD)
- MOLLY HATCHET—(Epic)
- 1994—(A&M)
- 10cc—Bloody Tourists (Polydor)
- THE TALKING HEADS—More Songs About Buildings And Food (Sire)
- RICHARD T. BEAR—Red Hot & Blue (RCA)

KL0L-FM—Houston (Paul Riann)

- PHOEBE SNOW—Against The Grain (Columbia)
- GINO VANNELLI—Brother To Brother (A&M)
- JETHRO TULL—Bursting Out (Chrysalis)
- GOLDEN EARRING—Grab It For A Second (MCA)
- BEACH BOYS—M.I.U. Album (Brothers/Reprise)
- TOTO—(Columbia)
- NEIL YOUNG—Comes A Time (Reprise)
- AL STEWART—Time Passages (Arista)
- HEART—Dog & Butterfly (Portrait)
- LINDA RONSTADT—Living In The U.S.A. (Asylum)

KRLY-FM—Houston (B. Todd/M. Jones)

- CHICAGO—Hot Streets (Columbia)
- YES—Tormato (Atlantic)
- 10cc—Bloody Tourists (Polydor)
- GINO VANNELLI—Brother To Brother (A&M)
- NEIL YOUNG—Comes A Time (Reprise)
- VAN MORRISON—Wavelength (W.B.)
- BOSTON—Don't Look Back (Epic)
- WHO—Who Are You (MCA)
- KENNY LOGGINS—Nightwatch (Columbia)
- DAN FOGELBERG & TIM WEISBERG—Twin Sons Of Different Mothers (Full Moon/Epic)

Top Requests/Airplay-National

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

KMOD-FM—Tulsa (Biff Bruin)

- VAN MORRISON—Wavelength (W.B.)
- AL STEWART—Time Passages (Arista)
- NEIL YOUNG—Comes A Time (Reprise)
- YES—Tormato (Atlantic)
- CHICAGO—Hot Streets (Columbia)
- 10cc—Bloody Tourists (Polydor)
- HEART—Dog & Butterfly (Portrait)
- FOREIGNER—Double Vision (Atlantic)
- BOSTON—Don't Look Back (Epic)
- WHO—Who Are You (MCA)

KBBC-FM—Phoenix (J.D. Freeman)

- NEIL YOUNG—Comes A Time (Reprise)
- OJIANA ROSS—Ross (Motown)
- IAN MATTHEWS—Stealin' Home (Mushroom)
- PETER, PAUL AND MARY—Reunion (W.B.)
- VALERIE CARTER—Wild Child (Columbia)
- WAYLON JENNINGS—I've Always Been Crazy (RCA)
- LINDA RONSTADT—Living In The U.S.A. (Asylum)
- CHICAGO—Hot Streets (Columbia)
- PLAYER—Danger Zone (RSD)
- VAN MORRISON—Wavelength (W.B.)

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

- JETHRO TULL—Bursting Out (Chrysalis)
- LUCIFER'S FRIEND—Good Times Warrior (Elektra)
- BLISS BAND—Dinner With Raoul (Columbia)
- JAY BOY ADAMS—Fork In The Road (Atlantic)
- IAN MATTHEWS—Stealin' Home (Mushroom)
- PAT TRAVERS—Heat In The Street (Polydor)
- BOSTON—Don't Look Back (Epic)
- THE CARS—(Elektra)
- 1994—(A&M)
- WHO—Who Are You (MCA)

Midwest Region

TOP ADD ONS:

TREVOR RABIN—(Chrysalis)
CHICAGO—Hot Streets (Columbia)
BLACK SABBATH—Never Say Die (W.B.)
10cc—Bloody Tourists (Polydor)

TOP REQUEST/AIRPLAY:

BOSTON—Don't Look Back (Epic)
WHO—Who Are You (MCA)
FOREIGNER—Double Vision (Atlantic)
KENNY LOGGINS—Nightwatch (Columbia)

BREAKOUTS:

NEIL YOUNG—Comes A Time (Reprise)
JETHRO TULL—Bursting Out (Chrysalis)
DAVID BOWIE—Stage (RCA)
BRYAN FERRY—The Bride Stripped Bare (Atlantic)

WABX-FM—Detroit (Ann/Bob Burch)

- JETHRO TULL—Bursting Out (Chrysalis)
- BRYAN FERRY—The Bride Stripped Bare (Atlantic)
- TOTO—(Columbia)
- NEIL YOUNG—Comes A Time (W.B.)
- BLACK SABBATH—Never Say Die (W.B.)
- ROLLING STONES—Some Girls (Rolling Stones)
- FOREIGNER—Double Vision (Atlantic)
- BOSTON—Don't Look Back (Epic)
- KENNY LOGGINS—Nightwatch (Columbia)

WJL-FM—Egin/Chicago (T. Marker/W. Leisinger)

- WAYLON JENNINGS—I've Always Been Crazy (RCA)
- GENTLE GIANT—Be A Giant For A Day (Capitol)
- THIRD WORLD—Journey To Addis (Island)
- OREGON—Out Of The Woods (Elektra)
- BRAND X—Masques (Passport)
- HENNY YOUNGMAN—Take My Album, Please (Waterhouse)
- THE CARS—(Elektra)
- AL STEWART—Time Passages (Arista)
- YES—Tormato (Atlantic)
- DAVE EDMUNDS—Tracks On Wax 4 (Swansong)

WMM5-FM—Cleveland (John Gorman)

- ERIC CARMEN—Change Of Heart (Arista)
- DAVE EDMUNDS—Tracks On Wax 4 (Swansong)
- NEIL YOUNG—Comes A Time (Reprise)
- VAN MORRISON—Wavelength (W.B.)
- DAVID BOWIE—Stage (RCA)
- JETHRO TULL—Bursting Out (Chrysalis)
- WHO—Who Are You (MCA)
- BOSTON—Don't Look Back (Epic)
- FOREIGNER—Double Vision (Atlantic)
- THE CARS—(Elektra)

WLWQ-FM—Columbus (Steve Runner)

- NEIL YOUNG—Comes A Time (Reprise)
- JETHRO TULL—Bursting Out (Chrysalis)
- STEPHEN BISHOP—Bish (ABC)
- GINO VANNELLI—Brother To Brother (A&M)
- MICHAEL JOHNSON—(EMI/America)
- DAVID BOWIE—Stage (RCA)
- LINDA RONSTADT—Living In The U.S.A. (Asylum)
- BOSTON—Don't Look Back (Epic)
- KENNY LOGGINS—Nightwatch (Columbia)
- WHO—Who Are You (MCA)

WDOE-FM—Pittsburgh (John McGahan)

- 10cc—Bloody Tourists (Polydor)
- SEA LEVEL—On The Edge (Capricorn)
- TOTO—(Columbia)
- NEIL YOUNG—Comes A Time (Reprise)
- GENE SIMMONS—(Casablanca)
- PAUL STANLEY—(Casablanca)
- WHO—Who Are You (MCA)
- BOSTON—Don't Look Back (Epic)
- FOREIGNER—Double Vision (Atlantic)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)

WZMF-FM—Milwaukee (Mike Wolf)

- IAN MATTHEWS—Stealin' Home (Mushroom)
- RAMONES—Road To Ruin (Sire)
- TREVOR RABIN—(Chrysalis)
- DAVID BOWIE—Stage (RCA)
- PAT TRAVERS—Heat In The Street (Polydor)
- BRYAN FERRY—The Bride Stripped Bare (Atlantic)
- JETHRO TULL—Bursting Out (Chrysalis)
- NEIL YOUNG—Comes A Time (Reprise)
- VAN MORRISON—Wavelength (W.B.)
- CHICAGO—Hot Streets (Columbia)

KADI-FM—St. Louis (Peter Paris)

- CHICAGO—Hot Streets (Columbia)
- NEIL YOUNG—Comes A Time (Reprise)
- 10cc—Bloody Tourists (Polydor)
- ZWOL—(EMI/America)
- TREVOR RABIN—(Chrysalis)
- JETHRO TULL—Bursting Out (Chrysalis)
- BOSTON—Don't Look Back (Epic)
- WHO—Who Are You (MCA)
- AL STEWART—Time Passages (Arista)
- FOREIGNER—Double Vision (Atlantic)

Southeast Region

TOP ADD ONS:

VAN MORRISON—Wavelength (W.B.)
YES—Tormato (Atlantic)
IAN MATTHEWS—Stealin' Home (Mushroom)
NICOLETTE LARSON—Nicolette (W.B.)

TOP REQUEST/AIRPLAY:

ROLLING STONES—Some Girls (Rolling Stones)
DAN FOGELBERG & TIM WEISBERG—Twin Sons Of Different Mothers (Full Moon/Epic)
CHICAGO—Hot Streets (Columbia)
STYX—Pieces Of Eight (A&M)

BREAKOUTS:

PAT TRAVERS—Heat In The Street (Polydor)
NEIL YOUNG—Comes A Time (Reprise)
JETHRO TULL—Bursting Out (Chrysalis)
DAVID BOWIE—Stage (RCA)

WRAS-FM—Atlanta (Tom West)

- PAT TRAVERS—Heat In The Street (Polydor)
- AL JARREAU—All Fly Home (W.B.)
- NEIL YOUNG—Comes A Time (Reprise)
- OREGON—Out Of The Woods (Elektra)
- YES—Tormato (Atlantic)
- CRAWLER—Snake, Rattle & Roll (Epic)
- CHICAGO—Hot Streets (Columbia)
- GINO VANNELLI—Brother To Brother (A&M)
- PAT METHENEY GROUP—(ECM)
- JORGE SANTANA—(Tomato)

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

- NICOLETTE LARSON—Nicolette (W.B.)
- BRYAN FERRY—The Bride Stripped Bare (Atlantic)
- BRAND X—Masques (Passport)
- SEA LEVEL—On The Edge (Capricorn)
- WEATHER REPORT—Mr. Gone (Columbia)
- DAVID SANCIOS—True Stories (Arista)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- WHO—Who Are You (MCA)
- DAVE EDMUNDS—Tracks On Wax 4 (Swansong)
- JOE COCKER—A Luxury You Can Afford (Asylum)

National Breakouts

NEIL YOUNG—Comes A Time (Reprise)
JETHRO TULL—Bursting Out (Chrysalis)
DAVID BOWIE—Stage (RCA)
IAN MATTHEWS—Stealin' Home (Mushroom)

WSHE-FM—Ft. Lauderdale (Phil Hendrie)

- CHICAGO—Hot Streets (Columbia)
- PAT TRAVERS—Heat In The Street (Polydor)
- BLUE OYSTER CULT—Some Enchanted Evening (Columbia)
- JETHRO TULL—Bursting Out (Chrysalis)
- KISS SOLO ALBUMS—(Casablanca)
- IAN MATTHEWS—Stealin' Home (Mushroom)
- ROLLING STONES—Some Girls (Rolling Stones)
- FOREIGNER—Double Vision (Atlantic)
- DARYL HALL & JOHN OATES—Along The Red Ledge (RCA)
- DAN FOGELBERG & TIM WEISBERG—Twin Sons Of Different Mothers (Full Moon/Epic)

WORJ-FM—Orlando (Gary Brown MD)

- ERIC CLAPTON—Backless (RSD)
- PAT TRAVERS—Heat In The Street (Polydor)
- JACK TEMPCHIN—(Arista)
- IAN MATTHEWS—Stealin' Home (Mushroom)
- VAN MORRISON—Wavelength (W.B.)
- DAVID BOWIE—Stage (RCA)
- YES—Tormato (Atlantic)
- CHICAGO—Hot Streets (Columbia)
- JETHRO TULL—Bursting Out (Chrysalis)
- FOREIGNER—Double Vision (Atlantic)

WKDF-FM—Nashville (Alan Sneed)

- JETHRO TULL—Bursting Out (Chrysalis)
- DAVID BOWIE—Stage (RCA)
- NEIL YOUNG—Comes A Time (Reprise)
- CHARLES DANIELS BAND—Volunteer Jam (Epic)
- VAN MORRISON—Wavelength (W.B.)
- DAVID COVERDALE—White Snake (United Artists)
- ROLLING STONES—Some Girls (Rolling Stones)
- DAN FOGELBERG & TIM WEISBERG—Twin Sons Of Different Mothers (Full Moon/Epic)
- LYNRYD SKYNYRD—Skynyrd's First And Last (MCA)
- STYX—Pieces Of Eight (A&M)

WQDR-FM—Raleigh (Chris Miller)

- NEIL YOUNG—Comes A Time (Reprise)
- YES—Tormato (Atlantic)
- MYLON LE FEVRE—Love Rustler (W.B.)
- SEA LEVEL—On The Edge (Capricorn)
- ACE FREHLEY—(Casablanca)
- VAN MORRISON—Wavelength (W.B.)
- STYX—Pieces Of Eight (A&M)
- WHO—Who Are You (MCA)
- THE CARS—(Elektra)
- LINDA RONSTADT—Living In The U.S.A. (Asylum)
- CHUCK MANGIONE—Children Of Sanchez (A&M)

Northeast Region

TOP ADD ONS:

DAVID BOWIE—Stage (RCA)
RICHARD WRIGHT—Wet Dream (Columbia)
VAN MORRISON—Wavelength (W.B.)
PHOEBE SNOW—Against The Grain (Columbia)

TOP REQUEST/AIRPLAY:

WHO—Who Are You (MCA)
YES—Tormato (Atlantic)
BOSTON—Don't Look Back (Epic)
LINDA RONSTADT—Living In The U.S.A. (Asylum)

BREAKOUTS:

JETHRO TULL—Bursting Out (Chrysalis)
NEIL YOUNG—Comes A Time (Reprise)
IAN MATTHEWS—Stealin' Home (Mushroom)
CHICAGO—Hot Streets (Columbia)

WNEW-FM—New York (Tom Mornera)

- JULES AND THE POLAR BEARS—Got No Breeding (Columbia)
- RICHARD WRIGHT—Wet Dream (Columbia)
- IAN MATTHEWS—Stealin' Home (Mushroom)
- WAYLON JENNINGS—I've Always Been Crazy (RCA)
- NETWORK—Nightwork (Epic)
- RAMONES—Road To Ruin (Sire)
- NEIL YOUNG—Comes A Time (Reprise)
- JETHRO TULL—Bursting Out (Chrysalis)
- BEACH BOYS—M.I.U. Album (Brothers/Reprise)
- VAN MORRISON—Wavelength (W.B.)

WRNW-FM—New York (Donna Lemiszki)

- CHICAGO—Hot Streets (Columbia)
- PHOEBE SNOW—Against The Grain (Columbia)
- VALERIE CARTER—Wild Child (Columbia)
- PETER, PAUL & MARY—Reunion (W.B.)
- JACK TEMPCHIN—(Arista)
- AL JARREAU—All Fly Home (W.B.)
- KENNY LOGGINS—Nightwatch (Columbia)
- PABLO CRUISE—Worlds Away (A&M)
- GERRY RAFFERTY—City To City (United Artists)
- BILLY JOEL—The Stranger (Columbia)

WLJR-FM—New York (D. McNamara/L. Kleinman)

- CHICAGO—Hot Streets (Columbia)
- NEIL YOUNG—Comes A Time (Reprise)
- BEACH BOYS—M.I.U. Album (Brothers/Reprise)
- ARLO GUTHRIE—One Night (W.B.)
- VAN MORRISON—Wavelength (W.B.)
- SEA LEVEL—On The Edge (Capricorn)
- NEIL YOUNG—Comes A Time (Reprise)
- WHO—Who Are You (MCA)
- YES—Tormato (Atlantic)
- JETHRO TULL—Bursting Out (Chrysalis)

WOUR-FM—Syracuse/Utica (Jeff Chard)

- NEIL YOUNG—Comes A Time (Reprise)
- VAN MORRISON—Wavelength (W.B.)
- JETHRO TULL—Bursting Out (Chrysalis)
- DAVID BOWIE—Stage (RCA)
- IAN MATTHEWS—Stealin' Home (Mushroom)
- PAT TRAVERS—Heat In The Street (Polydor)
- HALL & OATES—Along The Red Ledge (RCA)
- PLAYER—Danger Zone (RSD)
- LINDA RONSTADT—Living In The U.S.A. (Asylum)
- YES—Tormato (Atlantic)

WBUF-FM—Buffalo (Jeff Appleton)

- DAVID BOWIE—Stage (RCA)
- CHICAGO—Hot Streets (Columbia)
- JETHRO TULL—Bursting Out (Chrysalis)
- TOTO—(Columbia)
- CRAWLER—Snake, Rattle & Roll (Epic)
- LUCIFER'S FRIEND—Good Times Warrior (Elektra)
- CHUCK MANGIONE—Children Of Sanchez (A&M)
- LINDA RONSTADT—Living In The U.S.A. (Asylum)
- STYX—Pieces Of Eight (A&M)
- GINO VANNELLI—Brother To Brother (A&M)

WCOZ-FM—Boston (Bob Slavin)

- JETHRO TULL—Bursting Out (Chrysalis)
- DAVID BOWIE—Stage (RCA)
- IAN MATTHEWS—Stealin' Home (Mushroom)
- PHOEBE SNOW—Against The Grain (Columbia)
- GINO VANNELLI—Brother To Brother (A&M)
- TOTO—(Columbia)
- WHO—Who Are You (MCA)
- THE CARS—(Elektra)
- BOSTON—Don't Look Back (Epic)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)

WMMR-FM—Philadelphia (Jerry Stevens)

- RICHARD WRIGHT—Wet Dream (Columbia)
- GOLDEN EARRING—Grab It For A Second (MCA)
- WHO—Who Are You (MCA)
- BOSTON—Don't Look Back (Epic)
- FOREIGNER—Double Vision (Atlantic)
- YES—Tormato (Atlantic)

WBUR-FM—Providence (Steve Stockman)

- IAN MATTHEWS—Stealin' Home (Mushroom)



THIS AD
MADE
HISTORY.
AND
SO SHOULD
YOURS

in the historic

BILLBOARD SPECIAL

**ROCK 'N ROLL'S
25th ANNIVERSARY**

You're looking at the first trade ad of the rock 'n roll era. Tiny Essex Records, talking to the industry giants. And being heard.

The most exciting and profitable quarter century in the history of recorded sound must be celebrated. Advertising and business styles have changed. But two things have remained constant. Rock is still the music. And **Billboard** is the trade to do it up right.

This much-anticipated special, "ROCK 'N ROLL'S 25TH ANNIVERSARY," will in itself be historic—a collector's item.

Generate your own electricity with your own advertising story. Support the most significant event of the year. Call your **Billboard** advertising representative today.

You and he can make some beautiful history together.

DATE OF ISSUE:
November 25, 1978
ADVERTISING DEADLINE:
October 27, 1978

Bonus distribution: Special distribution at The MIDEM Convention in Cannes, France. And double **Billboard's** normal domestic newsstand distribution.

Billboard®

BILLBOARD ARBITRON DJ RATING PERFORMANCE

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

PHILADELPHIA:

Monday-Friday 6 a.m.-10 a.m.						
STATION CALL LETTERS	July-Aug. 77	Oct.-Nov. 77	Jan.-Feb. 78	April-May 78	July-Aug. 78	STATION CALL LETTERS
WDAS-FM	3.8	3.8	2.9	4.7	3.8	WDAS-FM
Jerry Wells Format: black						
WFIL-AM	5.9	5.7	4.3	6.7	4.8	WFIL-AM
Don Cannon Format: contemporary						
WIFI-FM	1.9	3.2	3.6	2.9	2.8	WIFI-FM
Byron Paul & T.N. Tanaka Format: MOR						
WIOQ-FM	1.1	1.0	1.2	1.4	2.4	WIOQ-FM
John Harvey Format: progressive rock						
WIP-AM	13.8	13.5	12.8	12.6	12.8	WIP-AM
Ken Garland Format: MOR						
WMGK-FM	2.6	2.6	3.1	2.4	2.8	WMGK-FM
Gary Jacobs Format: mellow						
WPEN-AM	3.0	2.9	2.1	2.9	3.1	WPEN-AM
Geoff Fox Format: contemporary						
WYSP-FM	3.1	3.5	3.4	4.0	3.9	WYSP-FM
Sonny Fox & Bob Leonard Format: AOR-Burkhardt/Abrams S.S.						
WZZD-AM	*	3.0	2.7	3.7	1.8	WZZD-AM
Chuck "Magic" Christian & John Gillis** Format: contemp.						

*Station WZZD-AM was formerly WJBG during the July/August 77 rating period.
**Chuck "Magic" Christian & John Gillis began the morning shift in January. They were preceded by Bob McLain.

Vox Jox

• Continued from page 28

drive man. He is followed by Case, who is on from 9 a.m. to 2 p.m. Jim Malloy is on from 2 to 7 p.m. and Gary Stigall handles the 7 p.m. to midnight shift.

KIXS-AM-FM Killeen, Tex., is celebrating a boost in FM power from 2.3kw to 100kw with a "Fabulous Fifties" week including a '50s-style dance and the awarding of a 1926 rebuilt Ford wood pickup. The station is also planning a disco to benefit the local United Way drive. . . . Arbitron has put out a 12-page "Everybody Loves Radio" booklet which promotes the loyalty of radio listeners. Bulk copies are available to stations for a nominal fee.

WDEE-AM Detroit raised \$45,000 in a radiothon at the Michigan State Fair for St. Jude's Research Hospital with the assistance of Epic recording star Louise Mandrell. The station is also planning a major promotion for new morning personality Dale Reeves.

KSPO-AM Falfurrias, Tex., general manager Raymond Creely reports KINE-AM Kingsville, Tex., was not the only station in South Texas to carry the audio from the Jerry Lewis telethon. KSPO carried the audio from 6:30 a.m. to 12:15 p.m. on Labor Day and raised \$2,258. . . . KINE ran a popularity contest between Linda Ronstadt and Donna Fargo and Ronstadt won 21 to 13. The first five callers were awarded albums. The station is staging the "World's Longest Bike Relay" from Kingsville to Nacogdoches.

CHYR-AM Leamington, Ont., morning DJ John Harada and the station's newperson Ingrid Miscoiu have tied the knot. Harada has been with the station for four years. . . . WLIR Garden City, N.Y., continues its live concert series with Greg Kihn and the Dirty Angels, both from My Father's Place.

Bonneville has upped Joseph T. Meier to station manager of KAAM-AM in Dallas. Formerly he was assistant manager of KAAM and national sales manager of sister KAFM-FM. Both are Bonneville's most recent acquisitions. . . . Larry Hevner has been boosted from DJ to p.d. at KFKA-AM in Greeley, Colo. Already he needs better easy listening record services. Ninth St. at 11th Ave., Greeley 80631.

Cheech and Chong recently made an on-air visit to Scotty Brink's morning drive show on WNBC-AM New York. Brink commented that the show was "a huge, funny blur to me." . . . Jackson Hunter has taken over the all-night show on WKDA-AM Nashville. He comes from WHIN-AM-FM Gallatin, Tenn. The station is in the midst of an RCA promotion giving away Dolly Parton posters, albums and jogging shorts. Also in progress is a "Tear Time" contest in which listeners tell of their cheerful, but tearful tale.

Program directors looking for a female personality might want to contact Fran Hawkins, formerly a model but most recently DJ/disco operator in Seattle and Portland. Hawkins has jockeyed at KJR-AM, KISW-FM, KUUV-PM, KTNT-AM, KYAC-AM and KVI-FM. Rt. 11, Box 367, Olympia, Wash. 98502.

High Court Review Of Blanket Licensing Hits TV Performances

• Continued from page 1

vehement than the usual disputes over music licensing rates between broadcasters and licensors.

CBS lost its first attack on blanket licensing in a 1975 New York Federal District Court decision. The court rejected the argument that blanket licensing—which allows the licensee to make use of any and all music in the licensor's catalog—is per se a form of price fixing, and violates antitrust laws.

The New York court found that as long as composers and publishers are free to negotiate per-use contracts on their own outside of the ASCAP or BMI blanket license, there is no price fixing involved.

But a 1977 U.S. Appeals Court decision sided with CBS. It ruled that blanket licensing could continue only if the licensors also offer optional per-use licenses to the tv network.

ASCAP and BMI successfully petitioned for a Supreme Court review, backed by briefs from British and French performance rights societies (PRS and SACEM) and a roster of top American composers.

The petitioners held that blanket licenses had been traditionally accepted by the courts. They said the Appeals Court ruling would disrupt all music performance licensing in the U.S., and "ruin" international music exchange.

CBS, in its answering brief to the Supreme Court, admitted that if the injunction it seeks against blanket licensing results in direct negotiations with music owners, there will be problems.

There are no facilities to handle the processing of individual licenses and the injunction would have to be deferred until something was devised.

An added trauma for music composers and licensors stems from a not too clear footnote in the Appeals Court ruling, implying "misuse of copyright" in blanket licensing.

The licensor briefs say the combined charges of "misuse of copyright" and antitrust violations could produce a chaos of court suits against the composers as parties to the blanket licensing, as well as against licensors ASCAP and BMI, which could spell complete destruction for these entities.

The CBS brief frankly envisions a total bypass of ASCAP and BMI by network tv music users and what it calls "the restoration of a competitive market place" for music licensing of tv networks.

The Supreme Court hearing on the case is not expected to get on the calendar until sometime in November at the earliest, court staffers say.

D.C. Gets Drive-Time Bluegrass NPR WAMU-FM Picks Pickers For 20 Hours Weekly

By BORIS WEINTRAUB

WASHINGTON—WAMU-FM, a public radio station affiliated with a major Washington university in a highly urban and suburban market, has switched its drive-time format to bluegrass.

The Monday-through-Friday drive-time bluegrass segments, which run from 4 to 6:30 p.m., and the expansion of a Sunday morning bluegrass hour from two to four hours and the continuation of a four-hour Saturday morning bluegrass show, bring the total amount of bluegrass broadcasting time on WAMU-FM to 20½ hours a week.

"Bluegrass is big in this city, and there aren't enough opportunities to hear it elsewhere," explains Susan Harmon, manager of the American Univ. station which styles itself "88+" because of its position at 88.5 on the FM dial.

The station had been broadcasting bluegrass nightly on weeknights between 10 p.m. and midnight, with the drive time hours taken up with National Public Radio's "All Things Considered" and other public affairs programming.

"But a lot of our listeners were saying that they wanted to hear bluegrass earlier in the day," Harmon says. "It has been a major part of our programming for some time

now, and it showed up strongly in a listenership survey we conducted last year. So we decided to make the change."

The drive-time bluegrass is preceded by 3½ hours of classical music, and is followed by "All Things Considered" on a delay basis.

"We're hearing from a lot of our classical listeners that they're staying with us to hear the bluegrass music," Harmon says. "And we're trying to keep our bluegrass listeners with us after that's over for A.T.C." Harmon says that bluegrass has been "a big winner for us."

"In our fund-raising marathons, we find that they contribute the largest amounts of money, and do a major portion of the volunteer work. My impression is that our bluegrass listeners are an incredibly diverse group in terms of different levels of education, of income, of vocation. They also give us a big rural listenership, opening us up to an audience we've never had before."

'Born Again' Carey Quits

• Continued from page 25

didn't have to play "Miss You" and "Kiss You All Over," while the family was getting up in the morning," Carey insists.

Carey met with management three times over the issue he says, but was refused discretion. Last month, as a result, he abandoned his morning job, Carey says.

In the telecast interview here, the deejay explained that his religious conversion came after he had been indicted on statutory rape in Baltimore several years ago. Carey, who pleaded guilty to the crime, was given a suspended sentence.

Carey also was critical of radio programming methods. He said many broadcasters do not even lis-

ten to records but determine playlists merely by following trade charts and adds of opinion leading stations.

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Broadcasters Hear

• Continued from page 25

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Broadcasters Hear

• Continued from page 25

ten to records but determine playlists merely by following trade charts and adds of opinion leading stations.

fee that would be levied on stations which has generally been seen as the price to be paid for deregulation of programming and licenses with unlimited time spans. Gabbert called the tradeoff, "not a bad deal if the fee can be nailed down so it won't be tampered with and increased."

National Assn. of Broadcasters chairman Don Thurston, who was in the audience listening to Gabbert, said he agreed with Gabbert except for endorsement of the spectrum fee. "Acceptance of fees is a dangerous road. Especially if it is based on percentage of gross. You penalize the good broadcaster. Why should the guy who's better than the next guy pay more?"

Issue Wittkowski

LOS ANGELES—Iowa-based Kaja Records is releasing a single on its Kid Kody Label by Robbie Wittkowski of Swan, Iowa. The record, "From A Home To A Tavern" backed with "I Love Country Music," is aimed at the country and country-rock markets.

Beethoven 9th

• Continued from page 25

asked for, 128 of which will air during the period.

The "Be Your Own Program Director" contest awarded a pair of Cleveland Orchestra season tickets as first prize. Listeners mailed in their requests for the prize drawing.

"I was impressed with the wide diversity of things that were asked for," says Bob Conrad, program director. "People in some instances were very specific about what recording they wanted to hear," he adds.

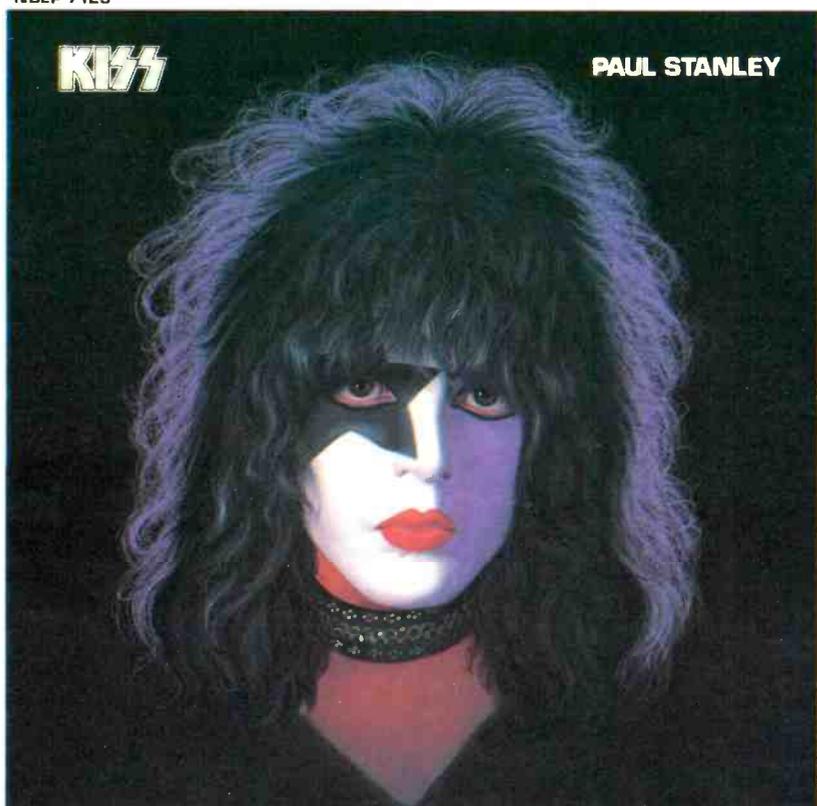
Remainder of the top 10 in order: Sibelius Symphony No. 2, Rachmaninoff Piano Concerto No. 2, Dvorak Symphony No. 9, Vivaldi "Four Seasons," Beethoven Symphony No. 6, Beethoven Piano Concerto No. 5 and Mahler Symphony No. 4.

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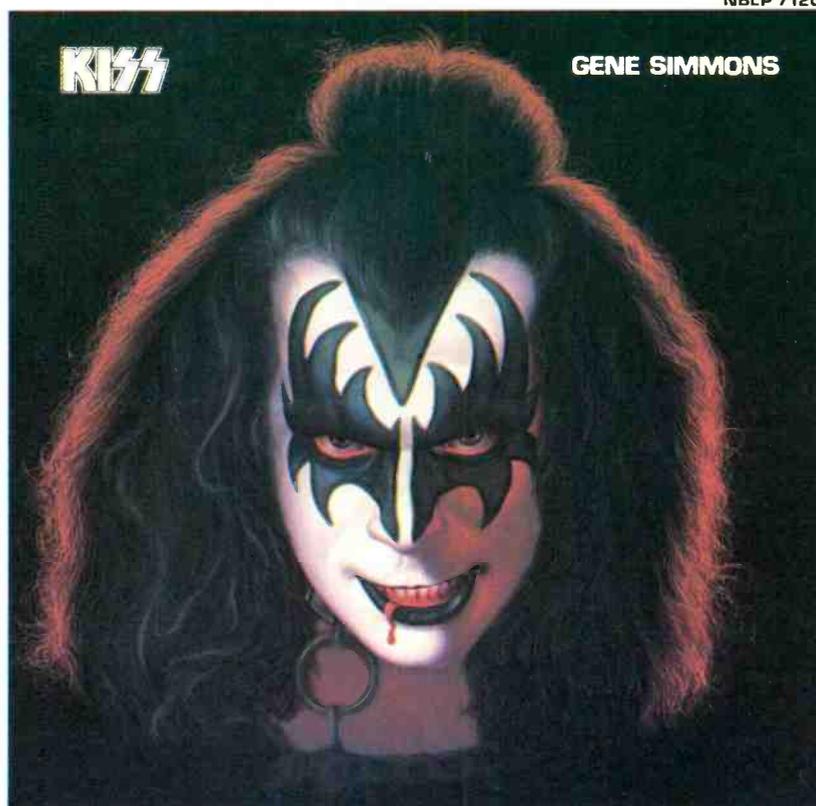
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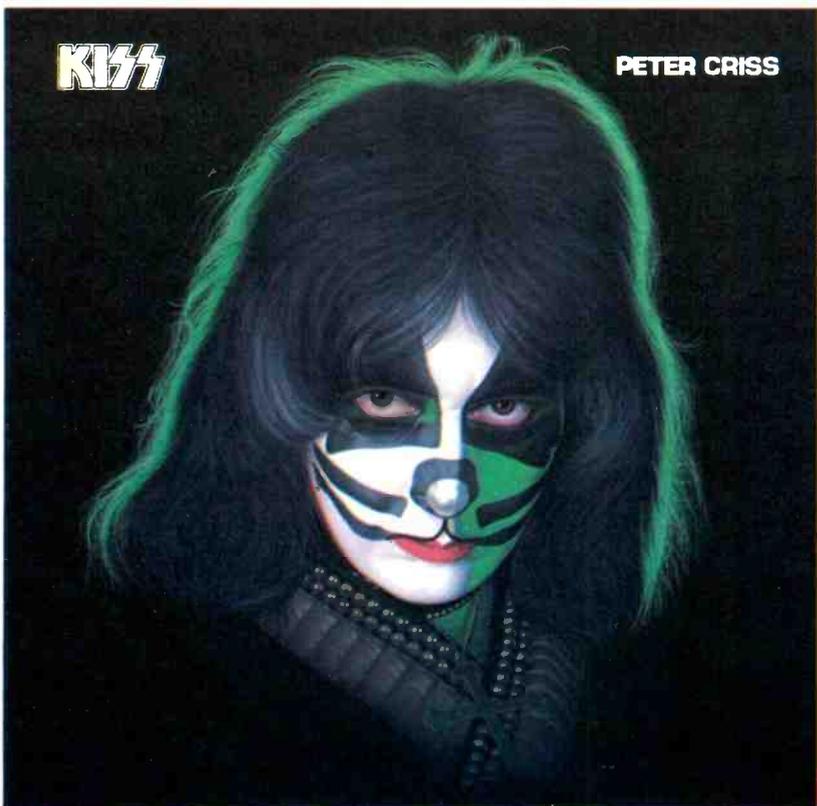
KISS

PAUL STANLEY



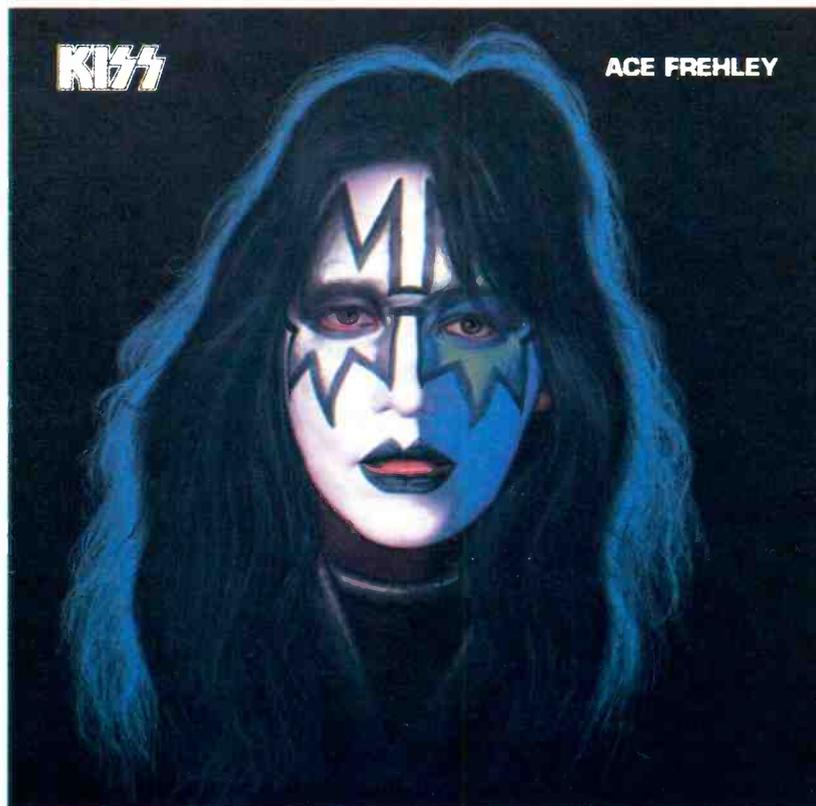
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Billboard Best Selling Jazz LPs

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	1	3	CHILDREN OF SANCHEZ Chuck Mangione, A&M SP-6700
2	26	2	REED SEED Grover Washington Jr., Motown M7-910
3	6	7	SECRETS Gil Scott-Heron & Brian Jackson, Arista AB-4189
4	4	17	SOUNDS Quincy Jones, A&M SP 4685
5	3	7	COSMIC MESSENGER Jean-Luc Ponty, Atlantic SD 19189
6	2	13	IMAGES Crusaders, Blue Thumb BA 6030 (ABC)
7	7	8	YOU SEND ME Roy Ayers, Polydor PD 16159 (Phonodisc)
8	5	11	PAT METHENY Pat Metheny, ECM 1-1114 (Warner Bros.)
9	8	9	FRIENDS Chick Corea, Polydor PD 1-6160 (Phonodisc)
10	9	52	FEELS SO GOOD Chuck Mangione, A&M SP 4658
11	11	11	IN THE NIGHT TIME Michael Henderson, Buddah BDS 5712 (Arista)
12	12	15	SUNLIGHT Herbie Hancock, Columbia JC 34907
13	10	4	WHAT ABOUT YOU Stanley Turrentine, Fantasy F-9563
14	15	3	BEFORE THE RAIN Lee Oskar, Elektra 6E-150
15	13	8	LARRY CARLTON Larry Carlton, Warner Bros. BSK 3221
16	17	12	TROPICO Gato Barbieri, A&M SP 4710
17	19	2	A SONG FOR YOU Ron Carter, Milestone M-9086 (Fantasy)
18	18	19	MAGIC IN YOUR EYES Earl Klugh, United Artists UA LA 877
19	14	36	WEEKEND IN L.A. George Benson, Warner Bros. 2Wb-3139
20	44	2	CARNIVAL Maynard Ferguson, Columbia JC-35480
21	30	4	GONNA GET THROUGH Cleo Laine, RCA AFL1-2926
22	NEW ENTRY		MAHAL Eddie Henderson, Capitol FW-11846
23	16	36	RAINBOW SEEKER Joe Sample, ABC AA 1050
24	33	2	THE GREETING McCoy Tyner, Milestone M-9085 (Fantasy)
25	25	4	UPTOWN DANCE Stephane Grappelli, Columbia JC-35415
26	28	2	DON'T STOP THE CARNIVAL Sonny Rollins, Milestone M-55005 (Fantasy)
27	20	15	DON'T LET GO George Duke, Epic JE 35366 (CBS)
28	24	19	ELECTRIC GUITARIST John McLaughlin, Columbia JC 35326
29	23	17	FREESTYLE Bobbi Humphrey, Epic JE 35338 (CBS)
30	46	2	SIMPLICITY OF EXPRESSION DEPTH OF THOUGHT Billy Cobham, Columbia JC-35457
31	NEW ENTRY		THE MAN Les McCann, A&M SP 4718
32	21	17	ARABESQUE John Klemmer, ABC AA-1068
33	31	9	THE BEST OF CHUCK MANGIONE Chuck Mangione, Mercury SRM 28601 (Phonodisc)
34	27	4	NEW WARRIOR Bobby Lyle, Capitol SW-11809
35	22	5	NIGHT DANCING Joe Farrell, Warner Bros. BSK 3225
36	NEW ENTRY		LEGACY Ramsey Lewis, Columbia JC-35483
37	37	11	MY SONG Keith Jarrett, ECM-1-1115 (Warner Bros.)
38	40	3	THE BEST OF LONNIE LISTON SMITH Lonnie Liston Smith, RCA AFL1-2897
39	39	2	SPLENDID Larry Coryell & Philip Catherine, Elektra 6E-153
40	34	10	THIS IS YOUR LIFE Norman Connors, Arista AB 4177
41	32	4	TIME AND CHANCE Caldera, Capitol SW-11810
42	41	12	PHIL UPCHURCH Phil Upchurch, Marlin 2209 (T.K.)
43	NEW ENTRY		INNOCENCE Kenny Barron, Wolf 1203 (T.K.)
44	38	14	ALIVEMUTHERFORA Various Artists, Columbia JC 35349
45	45	15	SUPER BLUE Freddie Hubbard, Columbia JC 35386
46	42	23	MODERN MAN Stanley Clarke, Nemperor JZ 35303 (CBS)
47	29	17	THE CAPTAINS JOURNEY Lee Ritenour, Elektra 6E-136
48	48	28	SAY IT WITH SILENCE Hubert Laws, Columbia JC-35022
49	36	5	THE BLUE MAN Steve Kahn, Columbia JC-35539
50	47	19	HEART TO HEART David Sanborn, Warner Bros. BSK 3189

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Jazz

Old Charts And Old Sounds Keep Wolverines Busy

By DAVE DEXTER JR.

LOS ANGELES—You'd figure the odds of a new jazz band playing ancient charts from the 1920s and '30s would rate about a 900 to one chance of winning national recognition. Yet the Wolverines Classic Jazz Orchestra of Minneapolis appears to be succeeding.

Attired in double-breasted tuxedos, the ensemble whose average age comes out at 24 cut an impressive swathe playing the Queen Mary in Long Beach and at Whittier College here recently, arousing surprising support and enthusiasm from young patrons who hadn't been born when Paul Whiteman, Fletcher Henderson, Cab Calloway and Don Redman fronted dance bands long before World War II erupted in Europe.

The band is now five years old. Organized by Ted Unseth, alto saxophonist, the musicians rehearsed six months (copying forgotten old arrangements from scratched and poppy 78 r.p.m. shellac records) before they felt ready to appear in public.

There are 12 members of the band, with a big metal tuba prominent. Various members of the group sing—in the style of the old-timers—including Joyce Marie, who wears slinky gowns on the bandstand to match the dated tuxes worn by the musicians.

Among the bands emulated are the Coon-Sanders Nighthawks out of Kansas City, Charlie Johnson, Jimmie Noone and the Teddy Wilson combo of the late '30s which recorded frequently with Billie Holiday. But Henderson, Calloway, Redman and Whiteman charts constitute the bulk of the book.

Manager David Louis Rodgers is on the road these days promoting the Wolverines' new LP, "Play That Thing," issued by a Minneapolis company with an eye to placing it with a major label.

"In this era of rock our chances are not strong," admits Rodgers. "Yet we have a radically different sound and the young persons who come to see us indicate there is a market for unconventional, danceable music with humorous twists and sounds."

The Wolverines personnel includes Unseth, Steve Benson, Kevin Frawly, saxes-clarinets; Mark "Hashhead" Bruner, Tim Sullivan, trumpets; Pete "Spanky" Masters, Lips Boblett, trombones; John Olsen, piano; Jim Tordoff, banjo; Pat Schmid, tuba and string bass, and Brett Forberg, drums.

PROGRESSIVE RECORDS

PRESENTS

7002 LOVE FOR SALE
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7008 TRAVELING
CHUCK WAYNE
Jay Leonhart, Ronnie Bedford, Warren Chaisson

7003 FIGURE AND SPIRIT
LEE KONITZ QUINTET
Ted Brown, Albert Dailey, Rufus Reid, Joe Chambers

7004 ARIGATO
HANK JONES TRIO
Richard Davis, Ronnie Bedford

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

Rock Singles Best Sellers

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As Of 10/2/78

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

1	KISS YOU ALL OVER —Exile—Warner/Curb 8589 (Warner Bros.)	21	BACK IN THE U.S.A. —Linda Ronstadt—Asylum 45519
2	HOT CHILD IN THE CITY —Nick Gilder—Chrysalis 2226	22	CHANGE OF HEART —Eric Carmen—Arista 0354
3	BOOGIE OOGIE —A Taste Of Honey—Capitol 4565	23	WHO ARE YOU —MCA 40948
4	YOU NEEDED ME —Anne Murray—Capitol 4574	24	GREASED LIGHTNIN' —John Travolta—RSO 909
5	SUMMER NIGHTS —John Travolta/Olivia Newton-John—RSO 906	25	HOLLYWOOD NIGHTS —Bob Seger—Capitol 4618
6	THREE TIMES A LADY —Commodores—Motown 7902	26	ON THE SHELF —Donny & Marie Osmond—Polydor 14510
7	WHENEVER I CALL YOU "FRIEND" —Kenny Loggins—Columbia 310794	27	BEAST OF BURDEN —Rolling Stones—Rolling Stones 19309 (Atlantic)
8	HOPELESSLY DEVOTED TO YOU —Olivia Newton-John—RSO 903	28	DOUBLE VISION —Foreigner—Atlantic 3514
9	TOOK THE LAST TRAIN —David Gates—Elektra 455500	29	BLUE COLLAR MAN —Styx—A&M 2087
10	REMINISCING —Little River Band—Harvest 4605 (Capitol)	30	SLEEPING SINGLE IN A DOUBLE BED —Barbara Mandrell—ABC 12403
11	READY TO TAKE A CHANCE AGAIN —Barry Manilow—Arista 0357	31	EVERYBODY NEEDS LOVE —Stephen Bishop—ABC 12406
12	MAC ARTHUR PARK —Donna Summer—Casablanca 939	32	FLYING HIGH —Commodores—Motown 1452
13	RIGHT DOWN THE LINE —Gerry Rafferty—United Artists 1233	33	HEARTBREAKER —Dolly Parton—RCA 11296
14	TALKING IN YOUR SLEEP —Crystal Gayle—United Artists 1214	34	HOT BLOODED —Foreigner—Atlantic 3488
15	THEMES FROM THE WIZARD OF OZ —Meco—Millennium 620 (Casablanca)	35	YOU AND I —Rick James—Gordy 7156 (Motown)
16	IT'S A LAUGH —Daryl Hall & John Oates—RCA 11371	36	LOVE IS IN THE AIR —John Paul Young—Scotti Brothers 402 (Atlantic)
17	JOSIE —Steely Dan—ABC 12404	37	I JUST WANNA STOP —Gino Vannelli—A&M 2072
18	HOW MUCH I FEEL —Ambrosia—Warner Bros. 8640	38	GREASE —Frankie Vallie—RSO 897
19	YOU NEVER DONE IT LIKE THAT —Captain & Tennille—A&M 2063	39	MACHO MAN —Village People—Casablanca 922
20	ALMOST LIKE BEING IN LOVE —Michael Johnson—EMI America 8004	40	LONDON TOWN —Wings—Capitol 8908

Rock LP Best Sellers

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As Of 10/2/78

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

1	GREASE —Soundtrack—RSO RS-2-4002	21	LIVE AND MORE —Donna Summer—Casablanca NBLP 7119
2	DON'T LODK BACK —Boston—Epic FE 35050	22	SONGBIRD —Barbra Streisand, Columbia JC 35375
3	SATURDAY NIGHT FEVER —Soundtrack—RSO RS-2-4001	23	FEELS SO GOOD —Chuck Mangione—A&M SP-4658
4	DOUBLE VISION —Foreigner, Atlantic SD 19999	24	LET'S KEEP IT THAT WAY —Anne Murray, Capitol SW 11743
5	PIECES OF EIGHT —Styx—A&M SP 4724	25	CHILDREN OF SANCHEZ —Chuck Mangione—A&M SP 6700
6	THE STRANGER —Billy Joel—Columbia JC 34987	26	BUT SERIOUSLY, FOLKS —Joe Walsh, Asylum 6E-141
7	BAT OUT OF HELL —Meat Loaf, Epic/Cleveland International PE 34974	27	MACHO MAN —Village People—Casablanca NBLP 7096
8	SGT. PEPPER'S LONELY HEARTS CLUB BAND —Soundtrack—RSO-2-4100	28	SLEEPER CATCHER —Little River Band—Capitol SW 11783
9	SOME GIRLS —Rolling Stones—Rolling Stones COC 39108 (Atlantic)	29	RUMOURS —Fleetwood Mac—Warner Bros. BSK 3010
10	CITY TO CITY —Gerry Rafferty—United Artists UALA 840	30	MIXED EMOTIONS —Exile—Warner/Curb BSK 3205
11	WORLDS AWAY —Pablo Cruise, A&M SP 4697	31	STARDUST —Willie Nelson—Columbia JC 35305
12	SHADOW DANCING —Andy Gibb, RSO RS-1-3034	32	DOG AND BUTTERFLY —Heart—Portrait FR 35555 (CBS)
13	WHO ARE YOU —The Who—MCA MCA 3050	33	AJA —Steely Dan—ABC AB 1006
14	STRANGER IN TOWN —Bob Seger & The Silver Bullet Band—Capitol SW 11698	34	TWIN SONS OF DIFFERENT MOTHERS —Dan Fogelberg & Tim Weisberg—Full Moon/Epic JE 35339 (CBS)
15	RUNNING ON EMPTY —Jackson Browne—Asylum 6E 113	35	EDDIE MONEY —Columbia PC 34909
16	NATURAL HIGH —Commodores—Motown M790	36	A TASTE OF HONEY —A Taste Of Honey—Capitol ST 11754
17	UNDER WRAPS —Shaun Cassidy—Warner/Curb BSK 3222	37	VAN HALEN —Van Halen—Warner Bros. BSK 3075
18	LIVING IN THE U.S.A. —Linda Ronstadt—Asylum 6E-155	38	SKYNYRD'S FIRST AND...LAST —Lynyrd Skynyrd—MCA 3047
19	EVEN NOW —Barry Manilow—Arista AB 4164	39	FOREIGNER —Atlantic SD 19109
20	NIGHTWATCH —Kenny Loggins—Columbia JC 35387	40	HEAVEN TONIGHT —Cheap Trick—Epic JE 35312

Label & Band Push Programs

NASHVILLE—Capricorn Records and the Marshall Tucker Band are utilizing several new merchandising and promotion programs.

One of the plans puts the group on some 75 million boxes of Junior Mints candy. The candy boxes, carrying information on a Marshall Tucker Band contest, should reach

consumers within a week.

Grand prize is an all-expense paid trip for three persons to any Marshall Tucker Band concert in the continental U.S. A backstage visit with the band is also included in the top prize. Marshall Tucker Band LPs are being given as 500 second prizes.

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Mahler's Symphonies Striking Disk Chords

By ALAN PENCHANSKY

CHICAGO—Interest in the music of Austrian composer Gustav Mahler (1860-1911), on an upswing since the late 1950s, shows no sign of tapering off. And record companies appear to be on the verge of a second great wave of Mahler projects.

The great Bohemian-born musician completed nine monumental symphonies which once were shrouded in prejudice, oversight and neglect.

Shied away from because of their immense pathos and extraordinary length, these symphonies have struck a deeply responsive chord with contemporary audiences and are being programmed more than ever before.

Evidence of the still growing popularity of the Mahler Symphonies is found in the entries that dot current record release sheets, many part of newly begun Mahler Symphony cycles.

"The symphonies seem to be permanently established as standard repertoire," observes Pierre Bourdain of the Peters International label operation. "We get the benefit of all the great and near great taking a whack at them," he adds.

Bourdain recalls that anti-semitism closed Mahler's pages in the composer's homeland during Hitler's reign. Throughout the world the symphonies were looked on as overly long, neurotic and forbidding for many years.

Today, Peters is one of several labels involved in a Mahler Symphony cycle. This month the company issues a performance of the Mahler Symphony No. 2, with conductor Wyn Morris leading the Symphonica of London. Bourdain says Symphonies Five, Eight and Nine with Morris conducting will be issued next year, with the remainder to follow as they are wrapped up by the British production company.

Symphonica Music Ltd. licenses the series to Peters.

Also launching a new Mahler Symphony cycle this fall is Angel Records, selecting conductor Klaus Tennstedt to helm the series. The London Philharmonic plays in the initial installment the exuberant First Symphony.

"To me Mahler is a wonderfully approachable, emotional composer," says Patti Laursen of Angel's Los Angeles production staff.

Laursen believes the recent Mahler awakening got underway when several modern conductors, notably Bernstein, became intensely involved with what she calls Mahler's "very marvelous emotional surge."



Gustav Mahler: His music of super-charged emotions continues to grow in popularity.

For the new Tennstedt series, Laursen says, the London Philharmonic is expected to be heard throughout.

The first integral recorded edition of the Mahler Symphonies—a phonographic landmark—was recorded by CBS with Leonard Bernstein, and completed in the late '60s. Since then, cycles by Solti, Abravanel, Raitink and Kubelik have been completed, and these and other conductors have delved increasingly into Mahler's song cycles.

The list of conductors today involved in complete Mahler cycles includes Von Karajan, a late starter for DG; Mehta for London and James Levine, who is halfway through his traversal.

One explanation of the popularity is that hi fi necessitated recordings of

the Mahler oeuvre. No composer has worked with a larger sonic canvas or painted with more brilliant and unexpected colors.

"In terms of sonic range in Mahler on records it's exciting to a lot of people," Laursen says.

The Angel producer notes the use of Mahler recordings in audio system demos. Upon purchasing a new audio system, the opening of Mahler's Second Symphony, with its massed bass transients is among the first selections to be sampled, she says.

The glittering orchestrations of the brilliant Fifth Symphony, newly waxed by the Philadelphia Orchestra for RCA, also are a favorite with audio buffs.

And Mahler's Eight Symphony is renowned for its sonic proportions, though its "Symphony Of A Thousand" subtitle represents a misnomer. Soloists, choirs and orchestral forces totaling 500 or 600 can handle the mammoth score. There are also many delicately scored episodes in this unique opus.

Among recently acclaimed Mahler symphony recordings was the Giulini/Chicago Symphony performance of the resigned and beatific Ninth. This DG effort has been awarded a Grammy and was recognized for its production excellence in the Audio-Technica Audio Excellence Awards competition.

"Mahler and Bruckner and the late Romantics are selling like crazy on college campuses," explains Jill Kaufman, DG's domestic spokeswoman. Kaufman attributes this to Mahler's "surge of expression linked to identity crisis and emotional outbursts."

A measure of Mahler's current favor is the catalog duplication DG is allowing. The label's Mahler activity is advancing on two fronts simultaneously, under Karajan and Claudio Abbado. Kubelik's complete cycle for the label was capped a decade ago.

"Now when college students are being so practical and half of them are committing suicide and worrying about their futures, Mahler reflects their inner being," says Kaufman.

This year, DG will tape Mahler's Sixth Symphony, his most despairing work, with Abbado and the Chicago Symphony. Abbado's reading of the seraphic Fourth Symphony recorded with the Vienna Philharmonic was a late summer entry.

Also Karajan's version of the Sixth Symphony has just been issued, following the renowned conductor's waxing of the Fifth. According to Kaufman, the label expects complete series from both Karajan and Abbado.

Zubin Mehta, who programmed Mahler's First Symphony to inaugurate his reign as conductor of the New York Philharmonic, also is expected to complete a Mahler cycle. His versions of the First, Fifth and Second already are released.

Completed is Mehta's waxing of the Third to be released in 1979.

Other labels scheduling Mahler issues for the fall include HNH Records. Symphonies One and Three conducted by Jascha Horenstein will appear in a new HNH \$5.98 list series. The performances, licensed from Unicorn, have been previously available on Nonesuch.

OCTOBER 14, 1978, BILLBOARD

Classical Notes

Carlo Maria Giulini will have his first concert as new musical director of the Los Angeles Philharmonic Oct. 29 televised live via satellite across the country and to Europe. Beethoven's Ninth is the program centerpiece. . . . Abbey Simon, whose recordings of the complete works by Rachmaninoff for piano and orchestra have been released by Vox, is still at work taping more Chopin for the label. Eight Chopin LPs by Simon have been issued by Vox.

Julius Rudel, director of the New York City Opera, signed for three years as music director of the Buffalo Philharmonic starting next season.

Several little known portions of Greig's "Peer Gynt" music have been recorded by Unicorn Records with Per Dreier leading the London Symphony. Reportedly, we'll be able to hear 25 minutes of the incidental music that only recently was brought to light. The two-record set, to be issued in the U.S. by HNH Records, also contains the score's long popular numbers.

Berkeley's 1750 Arch Foundation begins its seventh season of unusual chamber concerts this month. Early music, chamber works, jazz and folk performances are heard weekly in the intimate concert room at 1750 Arch St., with a monthly free performance for senior citizens.

Claudio Arrau is heard again in the pianist's first stereo recordings of the Beethoven Concerti. The performances resurface on five, economy-priced Quintessence volumes. Alexis Weissenberg's survey of the same Olympian terrain is contained in a new Angel Records boxed edition.

Van Beinum Set Offers 8 Disks

CHICAGO—A phonographic retrospective of the art of Dutch conductor Eduard Van Beinum has been launched by Phonogram. Van Beinum was conductor of Holland's Concertgebouw Orchestra for more than a quarter-century until his death in 1959.

"The Art Of Eduard Van Beinum, Vol. 1," an eight-record set, is slated for U.S. release in October. Selections, including symphonies of Bruckner, Schubert, Mendelssohn and Mozart, all are performed by the Concertgebouw Orchestra.

Easy Listening

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These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.			
This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	12	LOVE IS IN THE AIR John Paul Young, Scotti Brothers 402 (Atlantic) (Edward B. Marks, BMI)
2	2	8	RIGHT DOWN THE LINE Gerry Rafferty, United Artists 1233 (The Hudson Bay, BMI)
3	4	23	YOU NEEDED ME Anne Murray, Capitol 4574 (Chappell/Ironside, ASCAP)
4	3	9	DEVOTED TO YOU Carly Simon & James Taylor, Elektra 45506 (House Of Bryant, BMI)
5	5	10	SHE'S ALWAYS A WOMAN Billy Joel, Columbia 3-10788 (Joelsongs, BMI)
6	6	13	FOOL (If You Think It's Over) Chris Rea, United Artists 1198 (Magnet/Sole Selling Agent/Interworld, ASCAP)
7	7	9	ALMOST LIKE BEING IN LOVE Michael Johnson, EMI/America 8004 (United Artists, ASCAP)
8	9	7	READY TO TAKE A CHANCE AGAIN Barry Manilow, Arista 0357, (Ensign, BMI)
9	10	11	TOOK THE LAST TRAIN David Gates, Elektra 45550 (Kipahulu, ASCAP)
10	12	9	WHENEVER I CALL YOU "FRIEND" Kenny Loggins, Columbia 3-10794 (Milk Money, ASCAP/Rumanian Pickelworks, BMI)
11	11	11	REMINISCING Little River Band, Harvest 4605 (Capitol) (Screen Gems-EMI, BMI)
12	13	5	SWEET LIFE Paul Davis, Bang 738 (Web IV, BMI/Tanta/Chappell, ASCAP)
13	14	8	HEARTBREAKER Dolly Parton, RCA 11296 (Songs Of Manhattan, Unichappell, Begonia Melodies, BMI)
14	8	8	ALL I SEE IS YOUR FACE Dan Hill, 20th Century 2378 (Welbeck, ASCAP)
15	16	4	HOW MUCH I FEEL Ambrosia, Warner Bros. 8640 (Rubicon, BMI)
16	28	4	I JUST WANNA STOP Gino Vannelli, A&M 2072 (Ross Vannelli, ASCAP)
17	15	17	TALKING IN YOUR SLEEP Crystal Gayle, United Artists 1214 (Roger Cook/Chriswood, BMI)
18	29	3	EVERYBODY NEEDS LOVE Stephen Bishop, ABC 12406 (Stephen Bishop, BMI)
19	25	5	LONDON TOWN Wings, Capitol 08908 (MPL Communications/ATV, BMI)
20	18	14	HOPELESSLY DEVOTED TO YOU Olivia Newton-John, RSO 903 (Stigwood/Unichappell/John Farrar/Ensign, BMI)
21	17	16	THREE TIMES A LADY Commodores, Motown 7902 (Jobete/Commodores, ASCAP)
22	19	11	YOU NEVER DONE IT LIKE THAT Captain & Tennille, A&M 2063 (Neil Sedaka, BMI)
23	23	16	YOU Rita Coolidge, A&M 2058 (Beechwood/Snow, BMI)
24	22	8	OH! DARLIN' Robin Gibb, RSO 907 (Maclen, BMI)
25	21	10	SUMMER NIGHTS John Travolta & Olivia Newton-John, RSO 906 (Edwin H. Morris, ASCAP)
26	45	3	CHANGE OF HEART Eric Carmen, Arista 0354 (Caramex, BMI)
27	27	3	SHARING THE NIGHT TOGETHER Dr. Hook, Capitol 4621 (Music Mill, ASCAP/Alan Cartee, BMI)
28	24	9	I WILL STILL LOVE YOU Stonebolt, Parachute 512 (Casablanca) (Warner Bros., ASCAP)
29	41	2	RAININ' IN MY HEART Leo Sayer, Warner Bros. 8682 (House Of Bryant, BMI)
30	26	4	MAC ARTHUR PARK Donna Summer, Casablanca 939 (Canopy, ASCAP)
31	31	3	THEMES FROM THE WIZARD OF OZ Meco, Millennium 620 (Casablanca) (Leo Feist, ASCAP)
32	32	17	GREASE Frankie Valli, RSO 897 (Stigwood, BMI)
33	30	6	BACK IN THE U.S.A. Linda Ronstadt, Asylum 45519 (ARC Music, BMI)
34	NEW ENTRY		TIME PASSAGES Al Stewart, Arista 0362 (DJM/Frabijs, ASCAP)
35	36	6	THINGS WE SAID TODAY Jackie De Shannon, Amherst 737 (Maclen, BMI)
36	33	10	KISS YOU ALL OVER Exile, Warner/Curb 8589 (Chinnichap/Careers, BMI)
37	39	5	LITTLE THINGS MEAN A LOT Margo Smith, Warner Bros. 8653 (Leo Feist, ASCAP)
38	44	2	LET'S TAKE THE LONG WAY AROUND THE WORLD Ronnie Milsap, RCA 11369 (Chess, ASCAP/Pi-Gem, BMI)
39	38	7	25 WORDS OR LESS Bill LaBounty, Warner/Curb 3206 (Captain Crystal, BMI)
40	40	3	EASE ON DOWN THE ROAD Diana Ross & Michael Jackson, MCA 40947 (Fox Fanfare, BMI)
41	34	11	GOTTA GET YOU INTO MY LIFE Earth, Wind & Fire, Columbia 3-10786 (Maclen, BMI)
42	48	4	SUBSTITUTE Clout, Epic 8-50591 (Touch Of Gold, BMI)
43	43	5	STAY WITH ME Nick Noble, Churchill 7713 (UA/Zoobie, ASCAP)
44	46	3	JOSIE Steely Dan, ABC 12404 (ABC/Dunhill, BMI)
45	20	13	AN EVERLASTING LOVE Andy Gibb, RSO 904 (Stigwood/Unichappell, BMI)
46	NEW ENTRY		LOVE TO BURN O.C. Smith, Shadybrook 1045 (Screen Gems/EMI, BMI/Bobby Goldsboro, ASCAP)
47	47	2	SECRETLY Jimmie Rodgers, Scrimshaw 1318 (Planetary, ASCAP)
48	NEW ENTRY		FOREVER AUTUMN Justin Haywood, Columbia 3-10799
49	NEW ENTRY		THIS IS LOVE Paul Anka, RCA 11395 (Camerica, ASCAP)
50	35	6	THERE WILL BE LOVE Lou Rawls, Philadelphia International 83653 (Mighty Three, BMI)

Dedicated to Miss Lillie Swift.



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Garden Date: Shadows from the microphone play across Bob Dylan's face.



Key Moment: Dylan turns toward his band during the performance.



Billboard photos by Morgan Renard
Rockin' Bob: Dylan leans into a song as his performance draws to a close.

Queen-Baker Collab After 2 Hit Albums

By PAUL GREIN

LOS ANGELES—There's an interesting twist to the news that Queen is now managing itself after having been managed in the past by Jack Nelson and John Reid.

While in one sense the group is becoming more independent, on its records it has returned to sharing the decision-making process with Roy Thomas Baker after self-producing its last two albums.

The reunion is somewhat surprising, because its last album, "News Of The World," was its biggest seller and produced the biggest single in Elektra/Asylum history in "We Are The Champions," one of only two WEA singles to go platinum (along with Debby Boone's "You Light Up My Life.")

Queen's drummer, Roger Taylor, explains:

"We proved our point that we can produce ourselves, so we decided to coproduce with Roy and take some of the weight off our shoulders. Now we can get on with the music in a creative atmosphere instead of worrying about the tape and the technical end of it.

"Roy has been maligned for his so-called overproduction of our earlier material," notes Taylor, "but he's still a great producer." Baker is presently represented on the charts with "The Cars" on Elektra and Journey's "Infinity" on Columbia.

While Queen has been completely self-managed for the past nine months, it does have two "coordinators," Peter Brown and Paul Prenter, who implement the decisions made by Taylor and the other members of Queen: keyboardist Freddie Mercury, lead guitarist Brian May and bass guitarist John Deacon, the business affairs specialist of the group.

Before being employed by Queen, Brown worked for John Reid Enterprises, which began managing the group in September 1975, a few months before the "A Night At The Opera" album and "Bohemian Rhapsody" single gave it its first top 10 hits.

Queen now joins Fleetwood Mac and the Rolling Stones in the short list of self-managed platinum level acts.

In an era when two years between albums is threatening to become the norm for superstar acts, Queen is releasing its seventh album in five years around Nov. 1. Part of the reason the group is so prolific is that all

four members write. On the new LP, "Jazz," Mercury wrote five songs, May penned four and Taylor and Deacon each contributed two.

With those 13 tracks and four or five others that were discarded, the band could easily have made a double-pocket album. "Doubles are too hard to assimilate," Taylor responds, "It's so much of yourself to throw at people at one go."

It is also the group's first LP not to be recorded in England. Part of it was recorded in Montreux, Switzerland; the rest in the south of France. High taxes were "definitely a major consideration" and the band wanted to get out of England, Taylor admits, but he adds "England is a creatively stifling place to be at the moment. I would say it's in a trough."

The "Jazz" album includes one New Orleans-influenced track, as well as a cut Taylor wrote which he calls "unashamedly disco."

The band spent three months recording the album, a month longer than its last LP, which marked a break from its elaborate, self-consciously arty productions. "A lot more work went into this album than the last one," says Taylor, quickly adding, "but I wouldn't call it more produced than the last one. It still has four-part harmonies, but it's not so much the epic job; it's more high energy, more up."

Besides moving away from an epic, grandiose sound on its records, Taylor says the group is using fewer gimmicks in its live act. "Visually it's radically changed," Taylor says, "and much more straightforward. We have a new lighting rig that's much less stagey than the last one (a 5,000-pound crown which was lifted above the stage as it concealed the lighting apparatus)."

The group launches a 28-city tour of the U.S. and Canada in Dallas Oct. 28 and concludes at the Forum in L.A. Dec. 18-19. At the end of January it begins a 28-date tour of Europe and then in March a 14-date tour of Japan.

Electrosound Productions will provide lighting and Clair Brothers the sound for the group's U.S. tour, which will be recorded on a 40-track machine for a live album which Taylor says will "very possibly" be its eighth LP.

The show will again be two hours, with no intermission and most likely
(Continued on page 45)

Dylan's Garden Concert 'Normal'

By ROMAN KOZAK

NEW YORK—What was immediately apparent about Bob Dylan's first night of two at Madison Square Garden Sept. 29 was how normal and ordinary it all was.

Dylan, of course, is the poet laureate of a generation, and his concerts are few and far between. It has been at least three years since his last appearance in New York.

Just prior to the show, it looked just like any other concert at the Garden. The ticket scalpers and joint and T-shirt hawkers were doing business as usual. Inside, a few older Dylan lovers were in evidence, but they looked out of place among the younger fans.

The concert opened with an instrumental version of "Back Pages" performed by Dylan's eight-man

band. It was the same unit, with three women singers, as on Dylan's latest "Street Legal" LP.

Then, on the second song, "I'm Ready," Dylan made his appearance. He performed on an oval stage, he had his band in a semi-circle around him, with no band member closer than 10 feet from him.

For his first three songs, "I'm Ready," "Is Your Love In Vain," and "Shelter From The Storm" Dylan appeared uninterested in his material and the concert looked doomed. His vocals were amplified much above the level of his band, but his treatment of the lyrics seemed perfunctory and his delivery without enthusiasm. He would declaim the lyrics rather than sing

them, hurrying through the songs as if he wanted to get through the concert quickly.

It was only after he reached "Tangled Up In Blue" that Dylan seemed to slow down and take some interest in his work. He sang this almost in dirge time, performing it as though the song had a personal significance to him beyond the literal meaning of the words. Especially effective was a brief segment where he played his guitar accompanied only by Alan Fasqua on keyboards and Steve Douglas on sax.

Back in 1965 Dylan offended (if only briefly) many of his old folkie fans by plugging in with an electric band. Among the first songs of this new genre back then was "Ballad Of
(Continued on page 44)

20,000-Seat Stadium Will Go Up In Chicago Suburb

By ALAN PENCHANSKY

CHICAGO—A new indoor stadium is expected to be serving the Chicago area by 1980, with booking of musical attractions under the direction of Jam Productions.

Groundbreaking for the new 20,000-seat capacity Rosemont Horizon will begin next month on a 30-acre site in the northwest suburb of Rosemont, near O'Hare airport. The covered arena will be owned by the Village of Rosemont.

Veteran Chicago concert promoter Frank Fried, formerly with Triangle Productions, has been retained to manage the venue.

The structure will be the first new indoor arena to be built in Chicago in almost 50 years, with its suburban

site making it unique among giant roofed venues here.

Jerry Mickelson, co-principal of Jam Productions, believes the arena will attract suburban audiences which today do not travel downtown for big concerts. Both the Chicago Stadium, seating 20,000, and the smaller Chicago Amphitheatre are located in older inner city neighborhoods.

Mickelson says MFG International Inc., a Chicago investors group has retained Jam to act as consultants and coordinators for the facility's musical bookings. A 10-year exclusive on musical presentations—except for classical music attractions—was negotiated by MFG International with the Village of Rosemont.

According to Jam Productions, the venue will be open to a full range of musical events. "We're going to let other promoters in, it's not just rock and MOR. There will be all types of ethnic shows," explains Mickelson.

Facility is being financed through a \$19 million revenue bond issue underwritten by an investment banking syndicate headed by Smith, Barney, Harris, Upham and Co., Inc. Target date for completion is January 1980.

Design of the structure, by architect Anthony M. Rossi, will present unobstructed sight lines from all seats through elimination of interior girders. A laminated, wood arched-beam roof will cap the structure, acting as a natural acoustical baffle, reportedly.

The Horizon is the second major entertainment facility currently under development in Chicago's northwest environs.

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LOS ANGELES—The city's first free entertainment and arts and crafts festival in the downtown Civic Center (Billboard, Sept. 23, 1978) has a \$140,000 bankroll for the Saturday, Sunday (14-15) Event.

Mayor Tom Bradley predicts a lot of "superstar talent" donating their services for the "L.A. Street Scene," patterned after the festivals pioneered by the Jos. Schlitz Brewing Co. which is throwing \$100,000 into the talent subsidy.

Jeff Wald of Wald-Nanas management is chairman of the festival's entertainment committee, Bradley announced. He will be assisted by Neil Bogart, Joe Smith, Artie Mogull and Jerry Moss, along with Hal Ray of the William Morris Agency, Helen Reddy, Wally Amos and publicist Linda Grey.

Willie Davis, local Schlitz distributor and owner of KACE-FM, r&b

outlet, said slating the two-day 11 a.m. to 8 p.m. fete here follows the brewery's plan of trying to establish downtown events in cities where its plants are located.

It has festivals already operating in Memphis and Winston-Salem and is the principal financial backer of the Newport Jazz Festival in New York City.

An outdoor stage will be built on each of the six blocks barricaded off into a mall area for the weekend event. Ben Barkin, Schlitz coordinator, when asked if the brewery-funded event would be as jazz-oriented as its other outdoor festival endeavors, says he saw a more well-rounded talent cast, with rock, country and gospel local and national acts performing.

Festival chairman is Public Works Board vice president Sol Marcus and its director is Michel Griliches, veteran tv producer. JOHN SIPPEL

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Dylan At the N.Y. Garden Normal, Ordinary

• Continued from page 42

The Thin Man" which urged that some people "should be made to wear earphones."

The song is as valid as ever but times, the music, and Bob Dylan himself have changed, and in concert this song is now performed as a blistering hard rock number.

This song was the first among a number of Dylan classics that he had reworked for the contemporary market. The purist critics looked gloomy during this; it was too commercial for their tastes. But the kids loved it.

It was followed by another classic, "Maggie's Farm," where again the power chords were as hard and heavy as anything heard at the Garden. This late '70s rock approach was continued through "I Don't Believe You" and even "Like A Rolling Stone" before the audience, now on its feet, had a chance to sit back for "I Shall Be Released."

Dylan ended the first part of his 2½-hour show with "Flesh And Blood" and "Going Going Gone," the latter including a searing guitar solo by lead guitarist Billy Cross. It was evident that time on the road since last summer has done much to sharpen and tighten Dylan's backup band.

Another brief instrumental, "Everybody Must Get Stoned," greeted Dylan's arrival for part two, with Dylan segueing into "Sooner Or Later One Of Us Must Fall" when he took his place stage center. This was followed by "It Ain't Me, Babe," Dylan's one and only acoustic number of the evening.

"Stepchild," the new rocker that followed, was in the "Thin Man" mode. He spoke little between songs and when he did, mumbled and sounded breathless. Little of what he said was intelligible, but when he sang, the words were much more clear.

"One More Cup Of Coffee," which in its original form sounds like a lament, in its updated live version is a hard rock challenge. The emphasis here was on having that "one more cup of coffee" and not on "going down to the valley below," as the lyric continues. It was a powerful performance, and there could be no doubt that it will be some time yet before Dylan disappears into any valley.

"Blowin' In The Wind" was offered as a blues song, no doubt disappointing a few nostalgic fans.

"I Want You" and "Senior" were two of the strong songs, but it came to mind how much of a performer is lost at such a massive venue as the Garden, which was packed all the way around to the rafters.

"Masters Of War" was a surprise. Opening with a riff that would do Question Mark & the Mysterians proud, the song was a straight-ahead hard rocker. Inasmuch as it is a little more difficult in the late '70s to point to specific "masters of war" than it was 10 years ago (not that they aren't still there), the new treatment of the song makes a certain amount of sense.

But, here, too, some old fans may have felt that Dylan was desecrating sacred ground, no matter that it was he who first consecrated it.

"Just Like A Woman" was given a straight forward treatment, though a few Springsteen fans in the audience chuckled knowingly when the saxophone part came on. "Baby Stop Crying" from the last LP sounded a bit stiff and awkward. Live performances have ironed out the kinks, and the use of the female backing vocalists, used throughout the show, was most effective here.

"All Along The Watchtower" featured a surprising violin lead, while of all the classic songs in the show, "All I Really Wanna Do" sounded closest to the original in arrange-

ment, though in execution it was nearer to the sound of Sonny & Cher interpreting Dylan songs than the Byrds doing it.

"It's All Right, Ma," with the em-

phasis on the words "it's all right," and "Forever Young" ended the 25-song event. Appropriately enough for a concert which saw Dylan again willing to give up his old audience in

favor of a newer and younger one, the encore song was "Changing Of The Guard."

There was only one encore. But he could have played all night.

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Self-Managing Queen Group, Baker Reunited

• Continued from page 42
no opening act. Queen pays 48 people wages when it is on the road, says Taylor.

The group has already conducted

a 20-date tour of Europe this year, which helped finally break it in that market, especially France and Germany. "We've done several tours of Europe," Taylor explains, "but it's

so 'bordered' that in one country they can love you and in the next they've never heard of you."

Queen is on EMI for the world except the U.S., Canada, Japan, Aus-

tralia and New Zealand, where it is on Elektra.

The group had a problem with that label two years ago when its "A Day At The Races" became one of

the industry's first albums to go to a \$7.98 list price. "We didn't know anything about it until it happened," says Taylor. "We were furious. We were livid. We found out about it in your magazine on the plane flying to the U.S. to do a tour."

As to whether the group's "Jazz" album will be one of the first to go to \$8.98, Taylor says emphatically, "We've just been discussing the danger of that and I think we've made it clear that if that happens, relations would be very strained. This one will be standard price, no doubt."

Will the individual members of Queen have solo releases? "Absolutely not," says Taylor, who had a single in England on EMI a year ago. "We've been working so hard together we literally haven't spent a day away from each other in six months."

Taylor refutes the perpetual rumor that lead singer Freddie Mercury may leave the group to go solo. "The situation with Freddie has never been better," he says, while allowing that Mercury was less than delighted with the last album, which contained only three Mercury songs.

"Freddie thought it was well below our capabilities," Taylor says. "Somehow at the time he wasn't as interested as he is now."

Art Gallery Hosts Jazz

WASHINGTON—Avant-garde jazz will be heard in a new setting—the Corcoran Gallery of Art—on the first Thursday of each month during the fall.

The concerts will be sponsored by District Creative Space, the downtown Washington loft-jazz operation that has combined restaurant management and jazz successfully.

Featured in the Corcoran concerts will be the Art Ensemble of Chicago, in a program called "Great Black Music;" the Julius Hemphill company in a theater-music combination production of "Ralph Ellison's Long Tongue;" and pianist Cecil Taylor and his group.

The Art Ensemble of Chicago and the Taylor unit will play two nights, the first open to the public and the second open to students and Corcoran gallery supporters only.

On the public nights, there will be two performances, with tickets costing \$6 for one performance and \$9 for the entire evening.

District Creative Space says all proceeds from the performances beyond advertising costs and musicians' fees will be donated to the Corcoran, the historic art gallery located half a block from the White House. **BORIS WEINTRAUB**

N.Y. Music Hall Faces Showdown

NEW YORK—A showdown appears to be underway for the operators of Radio City Music Hall, Manhattan's landmark art deco theatre that is fighting for survival in the face of shifting audience taste.

A federal judge has rejected a motion to dismiss a claim by the SEE Theatre Network that officials of Rockefeller Center, the New York State Urban Development Corp. and Lt. Gov. Mary Ann Krupsak were all involved in a deal to undermine a lease negotiated between SEE and the Music Hall that would have allowed SEE to produce and distribute programs from the site, using a sort of closed circuit television system.

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Campus

Fredonia College Tees 10-Watt New FM Station

By ED HARRISON

LOS ANGELES—After years of planning, the State Univ. College at Fredonia, N.Y., has launched a 10-watt non-commercial FM station.

WCVF-FM commenced broadcasting on Sept. 25. Its broadcasting hours are from 6 p.m. to midnight. According to Debbie Silverman, communications director, hours may be expanded later in the semester to encompass the 6 a.m.-9 a.m. shift to broadcast information about school closings and class cancellations.

The station's format encompasses a wide variety of programming including classical, jazz, country, folk, bluegrass, live radio theatre and shows for children, women and minorities.

Program director Lorraine Rapp says the station's objective "is to provide a quality listening alternative for the faculty and students at the college as well as for the residents of the Dunkirk-Fredonia area."

Silverman adds that the station will play music "not heard on AM stations."

The station's signal can be heard within a 10-mile radius of the college. Neighboring schools, although not within reach of the signal, are the State Univ. of New York at Buffalo, Buffalo State, Jamestown Community College and some private schools.

Station staff members are Fredonia State students, many of whom have taken radio classes or have worked at WCVF-AM, the college's carrier-current station that broadcasts on campus.

Silverman says reaction from the school's 4,900 students has been favorable and that there has been no negative reaction from the commercial FM stations in the area.

In addition to music and news, special shows include "Radio Theatre" in which students dramatize classic and original plays live on the air; "Jazz Roots," featuring the history of jazz through talk and recordings; "Black Issues;" "The World Is A Circle," designed for children featuring stories, jokes, poems and music; "Ethos" in which Fredonia State student composers perform live (and recorded) original compositions.

"The Need To Be" explores contemporary women's issues, "Music Feedback" takes the form of an audience phone-in and "Music Capsule" relates the music of a specific year with its political and historical events.

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Talent Signings

The Blues Brothers, John Belushi and Dan Aykroyd, to Atlantic Records. First release by the "Saturday Night Live" regulars is expected later this year. ... To RCA are Grey & Hanks for LP deal following success of "You Fooled Me" single. ... Michael Henderson re-signs to Buddha Records. Most recent LP is "In The Night Time." ... Russ Ballard to April-Blackwood Music.

White Chocolate group to Carnival Record Productions from 20th Century-Fox Records. ... Rock band Osiris to Jan Lucas Management with an exclusive, long-term management contract. ... Tracy White, 16-year-old vocalist from Rabbit Ridge, Ky., to Door Knob Records. ... Gospel singer Ginger Boles to MH Records of Oklahoma City.

Captain Beefheart to Warner Bros. "Shiny Beast (Bat Chain Puller)," the first album to be released under the new contract, was recently completed at the Automat and Wally Heider's in San Francisco with Beefheart and Pete Johnson producing. ... Terry Reid to Capitol Records. Reid's debut album, "Rogue Waves" is on release this month. ... Gail Roberts public relations firm has been retained as publicity repre-

sentatives for the ATV Music Publishing Group as well.

Rex Allen Jr. has re-signed with Warner Bros. to a five-year contract. ... Found Tree, a contemporary Christian band from Philadelphia to Greentree Records. ... Warner Bros. recording artist Margo Smith to the William Morris Agency for representation. ... Dan Peek, former composer and lead guitarist for America, to an exclusive personal appearance contract with the Wayne Coombs Agency. ... Ben E. King to a management and exclusive booking contract with Buddy Lee Attractions.

Detroit rock act Tilt to Parachute Records. The band's debut effort is due this month. ... Albatross, Ezra Brooks, Jeremiah, Lightning, Live Wire and Mixx Fixer, all Texas acts, to the American Bands organization for tour management. ... Matrix, a Midwestern jazz group, to Warner Bros. ... Composer Joe Renzetti to Robert Light Agency for exclusive representation.

Blues singer Billy Miranda to a long-term contract with Dr. Cool Productions for management. ... Jimmy Goings and Santa Esmeralda, who have completed a Japanese tour, to worldwide exclusive representation with ICM.

Talent Talk

Stanley Clarke and Jeff Beck have put a band together and will tour Japan the last two weeks of November. The jazz-rock twosome will be joined onstage by Bowie alumni Mike Garson on keyboards and former Jack Bruce Band member Simon Phillips on drums. Still in the planning stages is a Clarke/Beck album.

Country singer Ronnie Milsap taped a guest appearance on Lucille Ball's upcoming CBS television special, "Lucy Comes To Nashville." The one-hour special, set to air during the Thanksgiving-Christmas season, spotlights Milsap performing his current RCA single, "Let's Take The Long Way Around The World."

Singer Anne Murray guests on "The Merv Griffin Show" on Thursday (12) while disco star Sylvester appears Friday (13). Both shows were taped in Las Vegas.

Mick Jagger, Linda Ronstadt, Henry Winkler, Penny Marshall, Cindy Williams, Jackson Browne, John Belushi and Dan Aykroyd were among the guests at comedian Steve Martin's recent bash at Universal Studio's Victoria Station disco, T.L.'s, in Universal City. Deborah Washington's "Standing In The Shadows Of Love" was the number one requested song at the event. ... Max Morath takes his one-man show, "The Ragtime Years," on a 55-city tour for Columbia Arts Festivals. The tour is in three legs with the first consisting of the Midwest, New England and Canada. The second leg covers the West while the final dates include the South and the Mid-Atlantic states.

Columbia artist Phoebe Snow has set her fall touring itinerary. The tour covers three dozen cities in the U.S. and Canada with singer-songwriter Dan Hill opening in most venues. Snow's

new album is "Against The Grain." ... Also touring is the Moody Blues, launching its largest tour ever on Nov. 3. The group's 30-city U.S. tour is preceded by four European performances beginning Thursday (19) in Cologne, Germany. ... Eddie Rabbitt has been set as a presenter by the Country Music Assn. for the organization's Awards Show to be broadcast live by CBS-TV Monday (9). The 90-minute show emanates from the Grand Ole Opry House in Nashville.

Linda Ronstadt is planning a first for her, a tour during the holiday season. The Elektra/Asylum artist will have 9 concerts between Dec. 15-24. The dates include stops in Austin, Dallas, Houston, Las Cruces, N.M., Tucson, Phoenix, San Diego and Los Angeles.

Foreigner took part in blood drives in Virginia recently, one in Norfolk and one in Richmond based around its "Hot Blooded" single. The drive involved Atlantic Records, the Red Cross, local radio and tv stations, and major retail accounts in the area. In Richmond, 50 pints were collected and in Norfolk, 103 pints.

Fans of the Commodores and the O'Jays are paying a premium \$12.50 per ticket for the upcoming soul/rock double bill at Madison Square Garden. ... Cab Calloway will headline the gold medal award dinner for the U.S.O. Club at the New York Hilton Oct. 18. ... The Spinners group makes its film debut in the scheduled "Fish That Saved Pittsburgh" movie about a pro basketball team that is saved by astrology. Originally the band was supposed to perform two songs, but the part of band member Pervis Jackson was expanded to include a speaking role.

Talent In Action

**RICHARD PRYOR
PATTI LABELLE**
City Center, New York

It is hard to imagine two more exciting, unique and professional performers coming to New York together and playing such an intimate venue. This Sept. 21 opening show was as good an evening of entertainment as most New Yorkers are likely to ever see.

Patti Labelle opened things up with a seven-song, one-hour set that surely made fans out of any who had come just to see Pryor. Labelle is a superlative stage performer who can mesmerize an audience with her vocal tricks and flamboyant manner. She was backed by a strong nine-piece band that has improved greatly thanks to the addition of drummer Howard Grate.

Highlights of the consistently entertaining set included an updated version of the Labelle classic, "Lady Marmalade," and the strong ballad that climaxes most Labelle concerts, "You Are My Friend." The full house, though anxious to see the comic, called Labelle back for a well deserved encore.

Pryor's 65-minute portion of the show was equally well received as the Peoria-born funnyman dazzled with brilliant new material that covers everything from the Middle East to the recent Ali-Spinks fight. Pryor is a classic street corner clown who has perfected his art. While

people from different cultural backgrounds might find his humor crude and tasteless, he reminds most blacks of someone from their old neighborhood.

ROBERT FORD JR.

MAYNARD FERGUSON
Roxy, Los Angeles

Fronting a powerhouse 14-piece band, trumpeter Ferguson filled this popular rock boite to capacity three nights running—Sept. 21, 22, 23. On night caught (21), he served up a 70-minute, seven-tune set (which figures out to be 10 minutes per tune on the average) to a predominately young audience to the total satisfaction of all.

Evincing a predilection for flexibility and growth, the veteran gray haired Ferguson successfully incorporated the best of contemporary electronics and the most durable in acoustical sound.

He even went so far as to utilize a custom-made trumpet, complete with slide, valves and upturned bell. He blew it with the same high-pitched authority that put him at the top of his league and has kept him there for the last couple of decades.

Highlights included an ebullient rendering of the theme from the new tv series, "Battlestar Galactica," which featured reed man Bob Mili-

(Continued on page 47)

Billboard Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates <small>*DENOTES SELLOUT PERFORMANCES</small>	Total Ticket Sales	Ticket Price Scalé	Gross Receipts
Arenas (6,000 To 20,000)				
1	STEVE MARTIN/STEVE GOODMAN—Celebration Productions/Flipside Productions, Intl. Amp., Chicago Ill., Sept. 28 & 29 (3)	29,170	\$6.50-\$8.50	\$242,000
2	THE COMMODORES/LTD/O'JAYS—Taurus Productions, Madison Sq. Garden, N.Y.C., N.Y., Oct. 1	19,200	\$10.50-\$12.50	\$217,754*
3	NEIL YOUNG & CRAZY HORSE—Ruffino & Vaughn/Ron Delsener, Nassau Col., Uniondale, N.Y., Sept. 29	16,600	\$8.50-\$9.50	\$150,000*
4	FOREIGNER/CHEAP TRICK—Pace Concerts, The Summit, Houston, Tx., Sept. 30	16,206	\$7.85-\$8.85	\$138,870*
5	BILLY JOEL—Don Law Co., Garden, Boston, Mass., Sept. 30	14,600	\$8.50-\$10.50	\$136,746*
6	YES—Contemporary Productions., Checker Dome, St. Louis, Mo., Sept. 28	15,503	\$7-\$8	\$119,961
7	ELECTRIC LIGHT ORCHESTRA/TRICKSTER—Don Law Co., Garden, Boston, Mass., Sept. 27	11,800	\$8.50-\$11	\$112,338
8	ELECTRIC LIGHT ORCHESTRA/TRICKSTER—Frank J. Russo, Inc., Civic Center, Providence, R.I., Sept. 28	11,474	\$8.50-\$9.50	\$105,044
9	BRUCE SPRINGSTEEN—Don Law Co., Garden, Boston, Mass., Sept. 25	11,000	\$8.50-\$9.50	\$102,707*
10	AEROSMITH/AD/DC—Brass Ring Productions, Cobo Arena, Detroit, Mich., Sept. 29	11,704	\$8-\$9	\$101,809*
11	BLACK SABBATH/VAN HALEN—John Bauer Concerts, Arena, Seattle, Wash., Sept. 29 & 30 (2)	12,000	\$8	\$95,904*
12	NEIL YOUNG & CRAZY HORSE—Don Law Co., Civic Center, Providence, R.I., Sept. 25	11,000	\$7.50-\$8.50	\$86,971*
13	ELECTRIC LIGHT ORCHESTRA/TRICKSTER—Frank J. Russo, Inc., Cumberland Co. Civic Center, Portland, Me., Sept. 29	9,100	\$9.50	\$86,147*
14	YES—Contemporary Productions/Chris Fritz & Co., Kemper Arena, Kansas City, Mo., Sept. 27	10,611	\$7-\$8	\$82,578
15	BLACK SABBATH/VAN HALEN—John Bauer Concerts, Col., Portland, Ore., Sept. 27	11,000	\$7.50	\$82,365
16	YES—Celebration Productions/Sunshine Promotions, Market Sq. Arena, Indianapolis, Ind., Sept. 25	10,835	\$6.50-\$7.50	\$77,886
17	BLUE OYSTER CULT/THIN LIZZY/AC/DC—Cedric Kushner Productions, Mem. Aud., Rochester, N.Y., Sept. 28	9,274	\$6.50-\$7.50	\$63,924
18	CHARLEY PRIDE/JANIE FRICKE—Varnell Enterprises, Col., Wichita, Kan. Sept. 30	9,500	\$5.50-\$7.50	\$63,110
19	FRANK ZAPPA—Jam Productions, Cobo Arena, Detroit, Mich., Sept. 28	7,024	\$8-\$9	\$62,821
20	AEROSMITH/AC/DC—Sunshine Promotions, A.C.C., Notre Dame, S. Bend, Ind., Sept. 30	6,994	\$7.50-\$8.50	\$56,020
21	JETHRO TULL/URIAH HEEP—Entam, Col., Hampton, Va., Oct. 1	7,362	\$6-\$8	\$55,806
22	DOOBIE BROTHERS/BILL CHAMPLIN—Monarch Entertainment, Barton Aud., Cornell, Ithaca, N.Y., Sept. 29	8,500	\$6.50	\$55,250*
23	STATLER BROTHERS/BARBARA MANDRELL—Varnell Enterprises, Col., Ft. Wayne, Ind., Oct. 1	8,450	\$5.50-\$7.50	\$54,500*

Auditoriums (Under 6,000)

1	RICHARD PRYOR/PATTI LABELLE—Jam Productions, Aud. Theat., Chicago, Ill., Sept. 29, Oct. 1 (5)	18,870	\$7.50-\$10.50	\$188,674
2	FRANK ZAPPA—Jam Productions, Uptown Theat., Chicago, Ill., Sept. 29 (2)	8,550	\$8.50-\$9.50	\$78,697*
3	PAUL ANKA—Fate & Associates/Ed Green Enterprises, Kleinhans Music Hall, Buffalo, N.Y., Sept. 29 (2)	5,678	\$8.50-\$9.50	\$52,150*
4	TEDDY PENDERGRASS/A TASTE OF HONEY—Jeff Greenburg, Greek Theat., L.A., Calif., Oct. 1	4,598	\$8.75-\$9.75	\$42,961*
5	TEDDY PENDERGRASS/A TASTE OF HONEY—Brotherhood Attraction/Tour Promotions., Mem. Aud., Sacramento, Calif., Sept. 28	4,335	\$7.75-\$8.75	\$37,289*
6	SANTANA—Schon Productions, Northrop Aud., Minneapolis, Minn., Sept. 28	4,800	\$6.75-\$8.75	\$35,060*
7	SLAM JAM '78 Featuring PEABO BRYSON/EVELYN "CHAMPAGNE" KING/ATLANTIC STARR/SYLVESTER/D.J. ROGERS—Lewis Grey Productions/Midwest Productions, Pavilion, Concord, Calif., Sept. 29	4,345	\$7.25-\$8.25	\$34,980
8	BRUCE SPRINGSTEEN—Alex Cooley, Inc., Fox Theat., Atlanta, Ga., Sept. 30	3,828	\$8.50	\$32,538*
9	BRUCE SPRINGSTEEN—Alex Cooley, Inc., Fox Theat., Atlanta, Ga., Oct. 1	3,822	\$8.50	\$32,487*
10	PAUL ANKA—DiCesare-Engler Productions/Ed Green Enterprises, Stanley Theat., Pittsburgh, Pa., Sept. 28	3,491	\$7.75-\$9.75	\$31,419*
11	GREGG ALLMAN/MAMA'S PRIDE—Albert Promotions, Gussman Cul. Center, Miami, Fla., Sept. 30	3,774	\$7-\$8	\$28,100
12	TEDDY PENDERGRASS/RON DOUGLAS—Marquee Enterprises, Circle End Theat., San Carlos, Calif., Sept. 27	3,713	\$7.50	\$27,526*
13	BLUE OYSTER CULT/SAVOY BROWN—Frank J. Russo, Inc., Wallace Civic Center, Fitchburg, Mass., Sept. 27	3,212	\$8-\$8.50	\$26,696
14	DAVE MASON/LIVINGSTON TAYLOR—Celebration Productions/Flipside Productions, Arie Crown Theat., Chicago, Ill., Sept. 26	2,707	\$7.50-\$9.50	\$22,778

Talent In Action

• Continued from page 46

tello in a brilliantly inventive flute solo in which, at one point, he combined voice and instrument for a perfect harmonic blend.

Also from the new album was a dynamic arrangement of Joe Zawinul's jazz standard, "Birdland." Following the intricate chart-work of trombonist Nick Lane, Ferguson, tenor saxist Eric Traub and guitarist John Qdini blasted through with some creative improvisational jamming.

Other standout numbers were "Weather Report," another Lane composition; the old Victor Young song, "Stella By Starlight," and the encore offering, "Theme From 'Rocky.'" Sidemen Joe Mosello on trumpet and percussion, Gary Wood on bass, Eric Traub on tenor sax, Mike Migliore on alto sax and erstwhile Blood, Sweat & Tears drummer Bob Economou alternately took the spot to mesmerize the crowd with their individual brands of soloing.

Opening act, Grover, Margaret and Za Zu Zazz, was beautifully compatible with the colorful Ferguson Band in that the trio specialized in playing and scat-singing their way through tunes from the '40s—"Jersey Bounce," "Perdido" and "It Don't Mean A Thing." It's a tight little group, both vocally and instrumentally, with Margaret Taylor's four-octave chirping going over best. **JOE X. PRICE.**

PETER GABRIEL

Roxy, Los Angeles

Gabriel's soldout Sept. 30 show is one that will be remembered.

Clad simply in a white T-shirt and pants, the former lead singer/writer for Genesis quietly sat down at the piano with a teddy bear in hand. Speaking of his recently shorn locks, Gabriel performed the amusing "Me And Teddy Bear Ain't Got No Hair."

He then disappeared, the stage darkened and the quirky performer returned wearing a fluorescent road crew safety vest while carrying a large flashlight. As Gabriel spotlighted several sections of the audience, his band wandered through the crowd with similar flashlights.

This eerie opening gave no clue as to what would follow, which was nothing short of an exhilarating rock'n'roll show. Selecting material from both solo and Genesis efforts, the diminutive singer earned three encores in his 100-minute, 14-song set.

Backed by a tight, no-frills five-piece band, which included Larry Fast of Synergy fame on synthesizers, it was sometimes difficult to distinguish Gabriel from a new wave act. Like Gabriel, bassist Tony Levin and guitarist Sidney McGinnis wear their hair extremely short, which helps lend a punk impression.

The new single, "D.I.Y. (Do It Yourself)," as well as other songs such as "Modern Love," "The Lamb Lies Down On Broadway," "I Don't Remember" and the Drifters' "On Broadway" were turned into impassioned, powerhouse rockers. Even the classy, slow "Solsbury Hill" became a hand-clapping, foot-stomping sing-along.

Throughout, Gabriel displayed a dizzying amount of energy as he climbed to the balcony, returning to the stage only to start walking across tables until he reached the rear of the club. All this occurred during one song, the blues flavored "Waiting For The Big One."

The only drawback to the show was Gabriel's vocals, which were often buried in the mix. Since Gabriel's obtuse lyrics and images are vital to setting a certain tone, this show lacked this added dimension. **CARY DARLING**

FLAMINGO MUSIC FESTIVAL

Hialeah Race Track, Hialeah, Fla.

An estimated 30,000 persons attended what is hoped to be the first in a continuing series of pop music concerts here Sept. 17.

Things got off to a nice start with the Michael Stanley Band, whose infectious brand of good-time rock managed to transcend the heat of the afternoon and get the crowd on its feet and dancing.

After about a 45-minute delay, which proved to be the standard of the evening when it came to switching acts, Sea Level was up. After a slow start the band managed to pick up steam with several of its quasi-jazz type instrumental jams. Particularly impressive was Randall Bramlett on soprano saxophone.

Sea Level's main problem is one of direction. It doesn't know if it wants to be a jazz/rock fusion group along the lines of Chick Corea or a Southern boogie band complete with twanging slide guitars and honky tonk piano. The au-

dience typically preferred the Southern boogie so the encore was the inevitably "Statesboro Blues."

The Atlanta Rhythm Section which followed was the obvious crowd favorite as it played a set of its most popular tunes. These, of course, included such hits as "Champagne Jam" and "So Into You." The group chose to deliver these as re-creations from the albums rather than change or embellish them in any way. This proved to be a wise move on its part as the audience loved every minute. Also noteworthy was the band's bluesy tribute to the late members of Lynrd Skynyrd.

Headliner Dave Mason mostly chose to feature tunes from his latest album. Fronting a tight combo, Mason demonstrated how he has managed to survive and remain popular through the changes in music over the last 10 years. The man simply knows his business and he's a good guitarist, too. Toward the end of his set Mason began tossing in some of his songs from his days with Traffic, closing with a rocking, "Feelin' Alright." **PHILIP LANE**

DAVE & SUGAR
STEVE WARINER

Lone Star Cafe, New York

This Texas style watering hole was packed to the rafters as New Yorkers took advantage of an all too rare chance to see a major country music attraction in a metro area club setting. The Sept. 19 one night only show was also being broadcast live over the city's only full time country station, WHN-AM.

Dave & Sugar was up for the occasion as the vocal trio treated the audience to a taste of contemporary country at its best. In its one-hour, 18-song set the group performed all of its most popular material such as "Gotta Quit Looking At Your Baby," "Queen Of The Silver Dollar," "Knee Deep In Love," "The Door Is Always Open" and the currently hot "Tear Time."

Backed by an excellent five-piece band, the three singers, Dave Rowland, Vikki Baker and Sue Powell, put on a spirited and satisfying show that never lagged. All three vocalists have strong, distinctive voices and Rowland is also blessed with a commanding stage presence. The show ended with the group being called back for two encores.

Opening was Steve Wariner, a fascinating singer-songwriter who performed as solo. Wariner's original material such as "It's Your Move," "I'm Already Taken," "Vince" and "God Help All The Guitar Pickers," was uniformly outstanding. But his 10-song, 30-minute set was marred by a largely uninterested crowd and the performer's nervousness. **ROBERT FORD JR.**

McCRARYS

Bottom Line, New York

This was the first New York appearance of this two-sister, two-brother vocal group since the release of the group's debut album on the CBS-Portrait label. But for some reason the group chose to do only two songs from the album in the Sept. 22 opening set.

The rest of the nine-song, 50-minute set was filled with new material and songs popularized by other artists. This is strange, as the material the group has already recorded is outstanding.

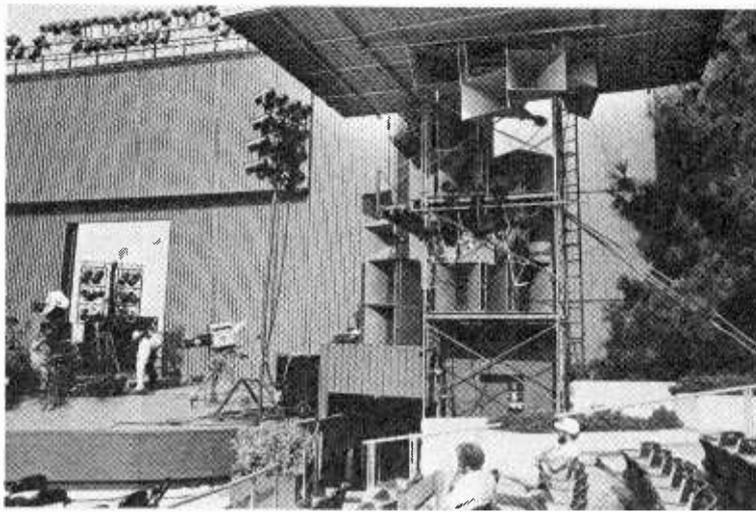
Vocally the group was a bit sloppy as the four singers did not always seem to be on the same wavelength. During the brief spurts when the singers did get it together the harmonies were powerful and distinctive. Unfortunately these spurts were few and far between.

The McCrarys were backed by a solid six-piece band fronted by West Coast session drummer Kenneth "Spider Webb" Rice. But the fine band could not compensate for the inconsistency of the singers.

The McCrarys are an act with tremendous potential as the music is, at its best, distinctive and energetic. But more thought is needed in the live show in order to realize that potential. **ROBERT FORD JR.**

Firm N.J. Junket

ATLANTIC CITY, N.J.—Resorts International hotel is making a pitch for big name acts, with a show business junket planned for the Nov. 17 weekend to allow performers to check out the hotel. Frankie Valli, who will be performing at the hotel's Superstar Theatre that week, will do a special performance for this audience, says hotel entertainment director Tibor Rudas.



Amphitheatre Sound: Workers iron out stage wiring problem during a recent sound check at the Universal Amphitheatre in Los Angeles. At right is Altec Mantaray horn cluster which provides sound for the 5,500 seater. A similar tower flanks the left side of the stage.

Studio Track

LOS ANGELES—At the Record Plant: Brooks Arthur producing Crystal Mansion for 20th Century-Fox Records, Bob D'Orleans engineering and David Latman assisting; Ron Nevison producing and engineering Lion for A&M, Mike Clink assisting; Audie Ashworth producing Charlie Dore for Island, Mike Stone engineering and David Bianco assisting; and Lee Hazelwood producing Nancy Sinatra with Deni King engineering and Peter Lewis assisting.

Supertramp working on its upcoming A&M LP at the Village Recorder for A&M, producing itself. . . . Mike Chapman producing Thieves at Whitney, Peter Coleman engineering. . . . John Alcock producing the Runaways at Rusk Sound Studios, Will Reid Dick engineering. . . . Walter P. Marriner Jr. producing Legs Diamond for Cream Records at Gold Star, Jerry Natier at the board.

Al Stahaley recording with the Haji mobile unit with Alex Kazanegras engineering. "Guest" artists on that project are Marty Balin and Pete Sears of Jefferson Starship and Jim Horn, Steve Cropper and Gary Mallaber.

Joe Longo producing Midnight Rhythm for Atlantic at Golden Age Recorders. Golden Age, recently upgraded to 24-track in Culver City, has

also introduced noise reduction with a new Amek console.

Kevin Beamish, engineer/producer who has worked with Lenny Williams, the Miracles, Nigel Olsson and Eric Carmen, has ended a six-year tenure with Crystal Studios. He's available for outside projects and can be reached at 213-876-6160.

The Music Lab has begun synthesizer and micro-computer workshops.

Albert King and Vicki Sue Robinson have finished album projects at Sea-Saint Recording Studios, New Orleans. Cosimo V. Matassa and Roberta C. Grace engineered King while Skip Godwin and Grace engineered Robinson. Etta James is also there working on a project with Godwin engineering and Maze is due in shortly.

Kansas mixing an upcoming live LP at Axis Sound Studios, Atlanta. The Dixie Dregs also in working its next LP for Capricorn. . . . Rick James in at Sigma Sound, New York, recording rhythm tracks and overdubs with his backup group the Stone City Band for Motown, Carmine Rubino engineering the session. Dave Appell and Hank Medress are also there producing a Sam The Band LP for Casablanca, Wayne Tarnowski at the board.

Soundmixers in New York is celebrating its first year anniversary. In the studio's first 12 months of operation, more than 40 major LPs have been cut or mixed in one of its four rooms including such artists as Meat Loaf, Kenny Loggins, Peter Brown and others.

Stan Watson recording and mixing G.B.E. & Speed for Atlantic at Philadelphia's Alpha International. Prince Philip Mitchell also there for Atlantic starting a new album. . . . Lonnie Liston Smith recording a new LP for CBS at Electric Lady, New York, Bert DeCoutex producing with engineering from Dave Wittman and Joel Cohn. . . . The Marshall Tucker Band has checked into Bayshore Recording Studio in Coconut Grove,

Music Grinder Has Production Wing

LOS ANGELES—Music Grinder studios here, recently converted to 24-track, has formed its own production company called Hippopotamus Productions.

According to co-owner Ron Fielicia, the first project for the new company is a single for Roadshow with the Wonderland Disco Band with an album also slated.



HERO MIXING—Producer Michael Lloyd adjusts a mix at Lloyd's own home studio in Los Angeles for Hero, newly signed to 20th Century-Fox Records. John D'Andrea is also an associate producer while Humberto Gatica engineers. Shown, left to right, are Scott Phares and Marc Houle of Hero, Lloyd, and Neil Citron of Hero.

Mantaray Horns Making Impact

LOS ANGELES—The Universal Amphitheatre here is using Altec's Mantaray Horns as part of its concert sound system.

The horns, introduced at the AES in Los Angeles, are part of an all-Altec system and according to Robert Davis, director, engineering systems/applications for Altec, provide constant directivity of sound.

"There's no beaming at high frequencies," says Davis.

The main advantage of the horns, according to the firm, is that large audiences can hear both high and low frequencies no matter where they sit. Overall, according to Davis, the horns provide a significant and state-of-the-art improvement for concert sound.

Stanal, an Altec sound contractor and distributor, handles the sound at the Amphitheatre. The firm also does sound at the Greek Theatre here with a similar, though not as large, Mantaray system.

Stanal also provides sound to such clients as Bob Dylan, Neil Diamond, Donna Summer, John Denver, Paul Anka and others.

Several other country venues, according to Davis, are using Mantaray configurations, including Legion Field in Birmingham, Ala., Mile High Stadium in Denver, Grant Park in Chicago and the Atlanta Civic Center Auditorium.

The Universal system was upgraded with Mantaray horns last June.

The Mantaray horns are available in three different models, MR42, MR62 and MR94.

Fla., to begin work on a new LP, Stewart Levine producing.

Kim Carnes completing mixing of her EMI America LP at Paramount Recording Studios, Daniel Moore producing with Larry Hirsch engineering. Other action at Paramount: Hal Davis finishing tracking a new LP with the 5th Dimension, Sye Mitchell engineering with help from Dennis Moody; Hal Yoergler producing Peter McCann for Columbia; George Duke producing a single on himself with Kerry McNabb at the board; and Johnny "Guitar" Watson producing himself for DJM, McNabb at the board; and B.F. Falk producing Alphonse Mouzon.

Gene Russell producing Kellee Patterson at Conway for a new Shadybrook LP, George Belle engineering.

Golden West College, Huntington Beach, Calif., which offers record engineering classes, is converting its existing 8-track studio to 16-track. John Woram, who wrote "The Recording Studio Handbook" was a recent lecturer at the college.

Vic Adkins producing Donny Rohrs for Adkorp Records at Nashville's Woodland Sound. Other Woodland Sound activity sees Ron Haffkine producing Dr. Hook with Danny Hilley at the board. **JIM McCULLAUGH**

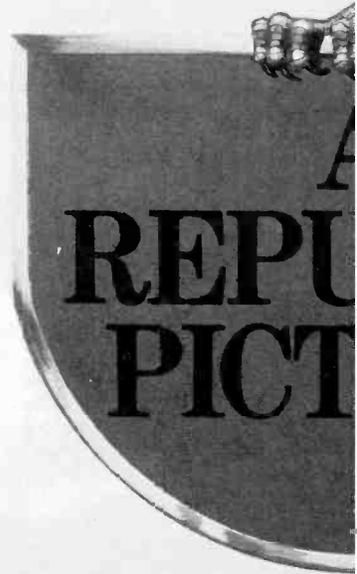
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OLD HOLLYWOOD BALLROOM Patrons Are Stars At the Palladium

By JIM McCULLAUGH

LOS ANGELES—The Hollywood Palladium will be converted into what could be the largest disco in the world for seven consecutive Friday nights beginning Oct. 13 with "L.A. Disco."

More than \$4 million worth of sound and lighting equipment will be put into the old Hollywood concert landmark which hasn't witnessed dancing in many years, according to Dave Kelsey of ACI/Dave Kelsey, a professional sound operation and originator of the idea.

Kelsey's concern will be renting the Palladium on those nights which will be charging \$10 admission for the 8 p.m. to 4 a.m. time frame.

The capacity of the Palladium is 4,500 and the dancing area, which will be the main floor where seats are for music events, will be 150 feet across.

Kelsey estimates that anywhere from 2,000 to 2,500 patrons will be capable of dancing at one time.

"The largest bar in the city," comments Kelsey, "doesn't have a legal occupancy limit of more than 1,000."

Fourteen bars will be available

during disco hours and there will be full cocktail and snack capability.

The deejay setup will be on the Palladium stage itself, indicates Kelsey, with eight full-time technicians handling sound and lighting. There will be at least two deejays.

While state-of-the-art disco lighting will be used, according to Kelsey, stage lights will also be employed to spotlight patrons as they dance.

In addition to the massive array of sound equipment, adds Kelsey, whose firm also equips discos, L.A. Disco will feature a few technological innovations.

"We are going to be chasing sound around the room," says Kelsey, "which will make for some unique audio effects. For example, we are going to break the sound into five channels and move channels around the rooms in groups. We are developing special methods and devices both in terms of sound and light."

The Southern California area learned about L.A. Disco on Sunday, Oct. 8, with a full page ad in the Sunday L.A. Times Calendar entertainment supplement.

Discos N.Y. Events Covered By Mobile Firm

By STEPHEN TRAIMAN

NEW YORK—Expansion of Disco-Van 2000 operations this year has seen a total of five mobile operations affiliated with the company work a number of major events this month.

Included are an outdoor setup for the opening of the New York Hi Fi Stereo Music Show Thursday (5) at the Statler Hilton opposite Penn Station as well as providing all deejays for the Sam Goody disco operation at the expo; promotion for the "One To One" dance marathons to benefit the retarded children's program at Burlington Plaza Thursday (5) and Lincoln Center Oct. 10; a Hayden Planetarium fund raiser Oct. 17 indoors at the American Museum of Natural History locale, and "The Wiz" movie premiere party hosted by MCA Universal at Windows On The World at the World Trade Center Oct. 24.

Stanley "Stash" Furman, president and co-founder of Disco-Van 2000 with Norma Goodridge, is involved with a six-week Disco D.J. course at Hunter College starting Oct. 16, while he and the other deejays affiliated with the company are set for the Hi Fi Expo.

Included are Peter Suter, with Disco Van since it began in 1974,

(Continued on page 55)

SPARTANBURG'S O'SULLIVAN'S

Nothing Small Time About This South Carolina Spot

SPARTANBURG, S.C.—The spartan countryside dotted with factories and small farms perpetuates the image of a small American town, but once inside Jimmie Rodgers' sparkling new O'Sullivan's discotheque, the style, the mood and entire ambience reflects a hip New York environment.

Rodgers, a smiling, moustached, 30-year-old millionaire, is proud of the accomplishment. He confesses to having made many trips to New York and having done much homework in his efforts to bring "a slice of the Big Apple" to Spartanburg. And judging from audience response, the town's partygoers, from the teenagers to their grandparents, are appreciative of the effort.

O'Sullivan's—the club reflects the theme of an oversized Irish pub—is a sprawling 17,000 square foot discotheque, with a capacity of about 1,200. Since its opening two weeks ago, it has been averaging in excess of 900 patrons a night.

Fashioned from an old, abandoned factory, the club has truly managed to capture the ambience of a chic New York club. Built on several levels, the club's main dance floor is shamrock shaped, and spans 2,200 square feet. There is also a second, smaller dance floor used for fashion shows and by more prolific dancers.

The sophisticated sound system

installed by Sound Works of Spartanburg, features three Technics turntables, Bozak mixers, BGW amplifiers, Gauss and JBL speakers, with horns by MOR.

Lighting is by MGM Stage & Equipment Co. of New York and includes spinning space beacons, chase tubes with a 59-year life span buried into the dance floor, chase strips, sequencing strobes and hundreds of low cost rain lights designed and engineered by MGM.

Oscillating scanners, mirror balls, central foggers and police lights round out the \$13,000 light system. A wide screen tv system is planned for installation in the near future.

The club's spinner is Skip Corn who has been in the business for more than two years. He claims to have the permission of the owner to spin a straight New York brand of disco music. He also spins according to beats per minute, which he feels gives the sound a more even flow, and takes the dancers up and down without jolting them. He is aided by a light technician.

In addition to its main disco room, O'Sullivan's features two bustling bars, one of which measures more than 100 feet in length. There is a lounge in the shape of a gazebo, a game room with all the latest electronic games and several rooms for private parties.

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HDB 140(2043)(4-0845 19E275)PD 10/02/78 2043

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National Disco Action Top 40

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This Week	Last Week	TITLE(S), ARTIST, LABEL
★	2	INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
★	4	MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
	3	BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
	4	1 KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12-inch)
★	10	I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
	6	5 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (LP/12-inch)
	7	6 VICTIM—Candi Staton—Warner Bros. (LP/12-inch)
	8	7 I'M A MAN—Macho—Prelude (LP)
	9	8 STAR CRUISER—all cuts—Gregg Diamond—Marlin (TK) (LP)
	10	9 SUPERSTAR/GO FOR THE MONEY—Bob McGilpin—Butterfly (12-inch) (Remix)
	11	11 BURNIN'—Carol Douglas—Midsong (LP)
	12	12 MR. DJ, YOU KNOW HOW TO MAKE ME DANCE—The Glass Family—JDC Records (LP)
★	21	AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra—SAM (LP/12-inch)
	14	14 DANCING IN MY FEET—Laura Taylor—TK (12-inch)
	15	17 QUEEN OF THE NIGHT—all cuts—Loleatta Holloway—Gold Mind (LP)
	16	19 #1 DEE JAY—Goody Goody—Atlantic (LP/12-inch)
	17	13 THINK IT OVER/WARNING DANGER/SOMEBODY SHOULD HAVE TOLD ME—Cissy Houston—Private Stock (LP/12-inch)
	18	20 STANDING IN THE SHADOWS OF LOVE/FIRE/THE LETTER—Deborah Washington—Ariola (LP/12-inch)
	19	15 LET'S START THE DANCE—Bohannon—Mercury (12-inch)
	20	18 KEEPING TIME—all cuts—Paul Jabara—Casablanca (LP)
★	30	YOUNGBLOOD (LIVIN' IN THE STREETS)—War—United Artists (LP/12-inch)
	22	23 NEED TO KNOW YOU BETTER—all cuts—Finished Touch—Motown (LP/12-inch)
	23	16 HOT SHOT—Karen Young—West End (12-inch)
	24	24 I DON'T KNOW WHAT I'D DO—Sweet Cream—Shadybrook (12-inch)
	25	22 BOOGIE FUND—Solar Flare—RCA (12-inch)
	26	25 DOIN' THE BEST THAT I CAN—Bettye LaVette—West End (12-inch)
	27	32 STAND UP—Atlantic Star—A&M—(LP/12-inch)
	28	35 JUNGLE DJ.—Krikrokus—Polydor (Import) (LP)
	29	27 NO GOODBYES/YOU ARE, YOU ARE—Curtis Mayfield—Curtom (LP/12-inch)
★	—	MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY—James Wells—AVI (LP)
	31	28 LAW & ORDER—Love Committee—Gold Mind (12-inch) (Remix)
★	—	LOVE DISCO STYLE/PLUG ME TO DEATH—Erotic Drum Band—Prism (LP)
	33	29 LOVE WON'T BE DENIED—Len Boone—Chrysalis (12-inch)
	34	36 OVER AND OVER—Charles Earland—Mercury (LP/12-inch)
	35	37 RHYTHM OF LIFE—Afro-Cuban Band—Arista (LP/12-inch)
	36	39 NEW YORK IS MY KIND OF TOWN/THE GREATEST SHOW ON EARTH—Metropolis—Salsoul (LP)
	37	40 ANIKANA-O—Kongas—Salsoul (LP)
★	—	DON'T HOLD BACK/I CAN TELL—Chanson—Ariola (LP/12-inch)
★	—	YOUR SWEETNESS IS MY WEAKNESS—Barry White—20th Century (LP/12-inch)
★	—	THE WIZARD OF OZ—Meco—Casablanca (LP/12-inch)

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

PITTSBURGH

- This Week
- KEEP ON JUMPIN'—all cuts—Musique—Prelude (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
 - SUPERSTAR/GO FOR THE MONEY—Bob McGilpin—Butterfly (12-inch) (Remix)
 - I'M A MAN—Macho—Prelude (LP/12-inch)
 - AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra—SAM (LP/12-inch)
 - VICTIM—Candi Staton—Warner Bros. (LP/12-inch)
 - YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (LP/12-inch)
 - BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
 - INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
 - BURNIN'—Carol Douglas—Midsong (LP)
 - DOIN' THE BEST THAT I CAN—Bettye LaVette—West End (12-inch)
 - STANDING IN THE SHADOWS OF LOVE/FIRE/THE LETTER—Deborah Washington—Ariola (LP/12-inch)
 - #1 DEE JAY—Goody Goody—Atlantic (LP/12-inch)
 - RHYTHM OF LIFE—Afro-Cuban Band—Arista (LP/12-inch)

SAN FRANCISCO

- This Week
- INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
 - MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - I LOVE THE NIGHTLIFE (DISCO SOUND)—Alicia Bridges—Polydor (LP/12-inch)
 - BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
 - YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (LP/12-inch)
 - STAR CRUISER—all cuts—Gregg Diamond—Marlin (TK) (LP)
 - I'M A MAN—Macho—Prelude (LP/12-inch)
 - SUPERSTAR/GO FOR THE MONEY—Bob McGilpin—Butterfly (12-inch) (Remix)
 - BURNIN'—Carol Douglas—Midsong (LP)
 - MR. DJ, YOU KNOW HOW TO MAKE ME DANCE—The Glass Family—JDC Records (LP)
 - DANCING IN MY FEET—Laura Taylor—TK (12-inch)
 - QUEEN OF THE NIGHT—all cuts—Loleatta Holloway—Salsoul (LP)
 - KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12-inch)
 - VICTIM—Candi Staton—Warner Bros. (LP/12-inch)
 - AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra—SAM (LP/12-inch)

SEATTLE/PORTLAND

- This Week
- INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
 - MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - VICTIM—Candi Staton—Warner Bros. (LP/12-inch)
 - BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
 - KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12-inch)
 - SUPERSTAR—Bob McGilpin—Butterfly (12-inch) (Remix)
 - STAR CRUISER—all cuts—Gregg Diamond—Marlin (TK) (LP)
 - YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (LP/12-inch)
 - I'M A MAN—Macho—Prelude (LP/12-inch)
 - QUEEN OF THE NIGHT—all cuts—Loleatta Holloway—Salsoul (LP)
 - I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
 - BURNIN'—Carol Douglas—Midsong (LP)
 - I DON'T KNOW WHAT I'D DO—Sweet Cream—Shadybrook (12-inch)
 - DANCING IN MY FEET—Laura Taylor—TK (12-inch)
 - BOOGIE OOGIE OOGIE—A Taste of Honey—Capitol (12-inch)

MONTREAL

- This Week
- IN THE BUSH—Musique—Quality (LP)
 - LOVE DISCO STYLE—Erotic Drum Band—Drive (LP)
 - #1 DEE JAY—Vince Montana Jr.—WEA (12-inch)
 - THINK IT OVER—Cissy Houston—Quality (12-inch)
 - I'M A MAN—Star City—Quality (12-inch)
 - SUPERSTAR—Bob McGilpin—RCA (12-inch)
 - I DON'T KNOW WHAT I'D DO—Sweet Cream—GRT (12-inch)
 - INSTANT REPLAY—Dan Hartman—CBS (12-inch)
 - BURNIN'—Carol Douglas—MCA (LP)
 - BEAUTIFUL BEND—all cuts—Boris Midney—CBS (LP)
 - ANY WAY YOU WANT IT—all cuts—Deborah Washington—Quality (LP)
 - GET READY FOR THE FUTURE—The Winners—Quality (12-inch)
 - MAC ARTHUR PARK SUITE—Donna Summer—Polydor (LP)
 - THE WIZARD OF OZ—Meco—Quality (LP)
 - PARIS CONNECTION—Alec Constandinos—RCA (LP)

NEW ORLEANS

- This Week
- I'M A MAN—Macho—Prelude (LP/12-inch)
 - KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12-inch)
 - MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
 - INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
 - JUNGLE DJ.—Krikrokus—Polydor (Import) (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)
 - OVER AND OVER—Charles Earland—Mercury (12-inch)
 - VICTIM—Candi Staton—Warner Bros. (LP/12-inch)
 - YOUNGBLOOD (LIVIN' IN THE STREETS)—War—United Artists (LP/12-inch)
 - BURNIN'—Carol Douglas—Midsong (LP)
 - THE WIZARD OF OZ—Meco—Casablanca (LP/12-inch)
 - LOVE DISCO STYLE/PLUG ME TO DEATH—Erotic Drum Band—Prism (LP)
 - SUPERSTAR/GO FOR THE MONEY—Bob McGilpin—Butterfly (12-inch) (Remix)
 - YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (LP/12-inch)

NEW YORK

- This Week
- INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
 - MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12-inch)
 - BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
 - I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
 - VICTIM—Candi Staton—Warner Bros. (LP/12-inch)
 - YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (LP/12-inch)
 - STAR CRUISER—all cuts—Gregg Diamond—Marlin (TK) (LP)
 - I'M A MAN—Macho—Prelude (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)
 - MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY—James Wells—AVI (LP)
 - MR. DJ, YOU KNOW HOW TO MAKE ME DANCE—The Glass Family—JDC Records (LP)

PHILADELPHIA

- This Week
- MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12-inch)
 - INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
 - #1 DEE JAY—Goody Goody—Atlantic (LP/12-inch)
 - STAR CRUISER—all cuts—Gregg Diamond—Marlin (TK) (LP)
 - 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)
 - BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
 - AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra (LP/12-inch)
 - I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
 - NEED TO KNOW YOU BETTER—all cuts—Finished Touch—Motown (LP/12-inch)
 - YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (LP/12-inch)
 - LAW & ORDER—Love Committee—Gold Mind (12-inch) (Remix)
 - BURNIN'—Carol Douglas—Midsong (LP)
 - HOT SHOT—Karen Young—West End (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)
 - STANDING IN THE SHADOWS OF LOVE/FIRE/THE LETTER—Deborah Washington—Ariola (LP/12-inch)
 - BURNIN'—Carol Douglas—Midsong (LP)
 - MR. DJ, YOU KNOW HOW TO MAKE ME DANCE—The Glass Family—JDC Records (LP)
 - NEED TO KNOW YOU BETTER—Finished Touch—Motown (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—Salsoul (LP)
 - I'M A MAN—Macho—Prelude (LP/12-inch)
 - NEW YORK IS MY KIND OF TOWN/THE GREATEST SHOW ON EARTH—Metropolis—Salsoul (LP)
 - KEEPING TIME—all cuts—Paul Jabara—Casablanca (LP)
 - I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/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)
 - I'M A MAN—Macho—Prelude (LP/12-inch)
 - MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (LP/12-inch)
 - VICTIM—Candi Staton—Warner Bros. (LP/12-inch)
 - STAR CRUISER—all cuts—Gregg Diamond—Marlin (TK) (LP)
 - YOUNGBLOOD (LIVIN' IN THE STREETS)—War—United Artists (LP/12-inch)
 - LOVE WON'T BE DENIED—Len Boone—Chrysalis (12-inch)
 - BURNIN'—Carol Douglas—Midsong (LP)
 - MR. DJ, YOU KNOW HOW TO MAKE ME DANCE—The Glass Family—JDC Records (LP)
 - DANCING IN MY FEET—Laura Taylor—TK (12-inch)
 - HOT SHOT—Karen Young—West End (LP/12-inch)
 - I DON'T KNOW WHAT I'D DO—Sweet Cream—Shadybrook (12-inch)

DETROIT

- This Week
- BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
 - VICTIM—Candi Staton—Warner Bros. (LP/12-inch)
 - STAR CRUISER—all cuts—Gregg Diamond—Marlin (TK) (LP)
 - I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
 - INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
 - QUEEN OF THE NIGHT—all cuts—Loleatta Holloway—Salsoul (LP)
 - KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12-inch)
 - BOOGIE FUND—Solar Flare—RCA (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)
 - DON'T HOLD BACK—I CAN TELL—Chanson—Ariola (LP/12-inch)
 - YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (LP/12-inch)
 - LET'S START THE DANCE—Bohannon—Mercury (12-inch)

LOS ANGELES

- This Week
- INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
 - MAC ARTHUR SUITE—Donna Summer—Casablanca (LP)
 - KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12-inch)
 - I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
 - BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
 - SUPERSTAR/GO FOR THE MONEY—Bob McGilpin—Butterfly (12-inch) (Remix)
 - VICTIM—Candi Staton—Warner Bros. (LP/12-inch)
 - I'M A MAN—Macho—Prelude (LP/12-inch)
 - MR. DJ, YOU KNOW HOW TO MAKE ME DANCE—The Glass Family—JDC Records (LP)
 - YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (LP/12-inch)
 - STAND UP—Atlantic Star—A & M (LP/12-inch)
 - THINK IT OVER/WARNING DANGER/SOMEBODY SHOULD HAVE TOLD ME—Cissy Houston—Private Stock (LP/12-inch)
 - STANDING IN THE SHADOWS OF LOVE/FIRE/THE LETTER—Deborah Washington—Ariola (LP/12-inch)
 - QUEEN OF THE NIGHT—all cuts—Loleatta Holloway—Salsoul (LP)
 - STAR CRUISER—all cuts—Gregg Diamond—Marlin (TK) (LP)

MIAMI

- This Week
- MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - 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)
 - STAR CRUISER—all cuts—Gregg Diamond—Marlin (TK) (LP)
 - I'M A MAN—Macho—Prelude (LP/12-inch)
 - YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (LP/12-inch)
 - I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
 - BURNIN'—Carol Douglas—Midsong (LP)
 - #1 DEE JAY—Goody Goody—Atlantic (LP/12-inch)
 - VICTIM—Candi Staton—Warner Bros. (LP/12-inch)
 - MR. DJ, YOU KNOW HOW TO MAKE ME DANCE—The Glass Family—JDC Records (LP)
 - LOVE DISCO STYLE/PLUG ME TO DEATH—Erotic Drum Band—Prism (LP)
 - ANIKANA-O—Kongas—Salsoul (LP)
 - AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra—SAM (LP/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 (LP/12-inch)
 - MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12-inch)
 - SUPERSTAR/GO FOR THE MONEY—Bob McGilpin—Butterfly (12-inch) (Remix)
 - STAR CRUISER—all cuts—Gregg Diamond—Marlin (TK) (LP)
 - I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
 - #1 DEE JAY—Goody Goody—Atlantic (LP/12-inch)
 - DANCING IN MY FEET—Laura Taylor—TK (12-inch)
 - BEAUTIFUL BEND—all cuts—Boris Midney—Marlin TK (LP)
 - I'M A MAN—Macho—Prelude (LP/12-inch)
 - BURNIN'—Carol Douglas—Midsong (LP)
 - AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra—SAM (LP/12-inch)
 - YOUNGBLOOD (LIVIN' IN THE STREETS)—War—United Artists (LP/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)
 - I'M A MAN—Macho—Prelude (LP/12-inch)
 - KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12-inch)
 - STAR CRUISER—all cuts—Gregg Diamond—Marlin (TK) (LP)
 - YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (LP/12-inch)
 - BURNIN'—Carol Douglas—Midsong (LP)
 - MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - THINK IT OVER/WARNING DANGER—Cissy Houston—Private Stock (LP/12-inch)
 - SUPERSTAR/GO FOR THE MONEY—Bob McGilpin—Butterfly (12-inch) (Remix)
 - I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (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)
 - YOUNGBLOOD (LIVIN' IN THE STREETS)—War—United Artists (LP/12-inch)

BOSTON

- This Week
- INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
 - KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12-inch)
 - VICTIM—Candi Staton—Warner Bros. (LP/12-inch)
 - I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
 - I'M A MAN—Macho—Prelude (LP/12-inch)
 - MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
 - YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (LP/12-inch)
 - SUPERSTAR/GO FOR THE MONEY—Bob McGilpin—Butterfly (12-inch) (Remix)
 - STAR CRUISER—all cuts—Gregg Diamond—Marlin (TK) (LP)
 - DANCING IN MY FEET—Laura Taylor—TK (12-inch)
 - NO GOODBYES/YOU ARE, YOU ARE—Curtis Mayfield—Curtom (LP/12-inch)
 - YOUR SWEETNESS IS MY WEAKNESS—Barry White—20th Century (12-inch)
 - AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra—SAM (LP/12-inch)
 - RHYTHM OF LIFE—Afro-Cuban Band—Arista (LP/12-inch)

CHICAGO

- This Week
- MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - 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 (LP/12-inch)
 - BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
 - BURNIN'—Carol Douglas—Midsong (LP)
 - SUPERSTAR/GO FOR THE MONEY—Bob McGilpin—Butterfly (12-inch) (Remix)
 - I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
 - I'M A MAN—Macho—Prelude (LP/12-inch)
 - DANCING IN MY FEET—Laura Taylor—TK (12-inch)
 - I DON'T KNOW WHAT I'D DO—Sweet Cream—Shadybrook (12-inch)
 - KEEPING TIME—all cuts—Paul Jabara—Casablanca (LP)
 - STAR CRUISER—all cuts—Gregg Diamond—Marlin (TK) (LP)
 - AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra—SAM (LP/12-inch)
 - MR. DJ, YOU KNOW HOW TO MAKE ME DANCE—The Glass Family—JDC Records (LP)

Compiled by telephone from Disco D J Top Audience Response Playlists representing key discotheques in the 16 major U.S. Disco Action Markets.

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

#

1

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DIFFER IN STYLE, NOT SUCCESS

Kreiner, Hayden Top Promotion Pile

By PAUL GREIN

This is the first of a two-part report on two top disco promotion men developed through separate interviews. It will be concluded next week.

LOS ANGELES—Despite differences in the scope of their operations and the degree of crossover success their records have enjoyed, Marc Kreiner and Tom Hayden are probably the two most successful independent promotion men in the disco industry.

At Billboard's Disco IV Forum in New York last June, Kreiner's MK Dance Promotions won as best independent promotion company of the year, while Hayden was named top independent promotion person. And between them, the two are promoting 24 of the Top 40 records on this week's national disco action feature, a hefty 60%.

Kreiner, 24, has a broader-based company, with the promotion activities augmented by a record production arm and now a custom label deal with Ariola which is distributed by Capitol.

The label, Ocean Records, is headed by Kreiner as president and Tom Cossie as chairman of the board. The deal with Ariola has a three-year guarantee, according to Kreiner, followed by options. Four artists are to be signed each year; none have as yet been named.

Ocean will later encompass four artists signed to MK Productions: Chic, now on Atlantic; Norma Jean, former lead singer of Chic, now on WB-distributed Bearsville as a solo act; Chanson, now on Ariola; and Linda Evans, lead singer of Chanson, also on Ariola as a solo.

MK Productions is headed by Kreiner with Cossie as his partner.

Its cousin firm is Record Logic, headed by Cossie with Kreiner as partner. (Top act here is Blood Hollins, signed to RCA.) Both companies are geared to overseeing the business aspects of record production, but not the musical aspects: all the artists are self-produced.

Hayden, 25, has no custom label and has only produced two disks, only one of which was released: a version of the "Star Wars" theme by the Graffiti Orchestra, a studio group on Motown. While stating, "We're gearing ourselves in that direction," Hayden adds, "those things will all come later."

"I think if you spread yourself too thin and go off in too many directions, you just can't do an adequate job in promotion and that's the backbone of the company."

Another difference between the two production companies is the degree of crossover success their records have attained. Tom Hayden & Associates has had numerous number one disco hits, including last week's number one, Musique's "Keep On Jumpin'" on Prelude, but none has crossed over to become big pop and soul hits.

Records handled by MK Dance Promotions, on the other hand, include such across-the-board gold hits as Candi Staton's "Young Hearts Run Free," Rose Royce's "Car Wash," Leo Sayer's "You Make Me Feel Like Dancing," Chic's "Dance, Dance, Dance," Evelyn "Champagne" King's "Shame" and A Taste Of Honey's "Boogie Oogie Oogie."

Explains Hayden: "Our thrust is strictly disco promotion, not crossing records over. It's up to the record

companies to bring a hit home radio-wise.

"If after three months on the disco chart a record doesn't have any radio stations, it's no fault of ours; it's the fault of the record company. I truly believe anything in the top 10 on the disco chart warrants a good pop push behind it, but a lot of promotion people in-house at labels still don't believe in disco."

Kreiner acknowledges that he doesn't work radio stations on the records he's promoting, but adds: "It's the old thing of the buzz. If a record company sees that there's that much excitement there, it's going to cash it. Getting a record to number one disco doesn't mean anything if you don't get sales."

Both Hayden and Kreiner started at record companies. Hayden began in the mailroom at 20th Century in 1972, becoming artist relations director six months later and ultimately taking over national disco promotion chores.

He left the label to start his own company 1½ years ago, and six months ago decided to expand the number of accounts he services from five to 14, including Mercury and 20th. He also expanded the staff, adding Jane Brinton, vice president in charge of promotion and Dennis Wheeler, director of promotion.

All three staffers are based in Los Angeles, though Hayden says he is looking to add full-time regional promoters in New York and Chicago.

Kreiner started as a DJ in 1975 at the now-defunct Dragon Fly disco in Marina Del Ray, Calif. He then became national disco coordinator at Ariola until he started MK Dance Promotions in June 1976.

The firm, which two months ago had three employees, now has eight and by January will have 15, according to Kreiner. It has four offices, with a fifth planned for Atlanta. "We're the first disco promotion company to have regional people," Kreiner boasts.

The present offices are in Boston, headed by John Luongo, who resigned as head of the Boston Record Pool a month ago; New York, headed by Tom Cossie; and Los Angeles/San Francisco, bossed by John Hedges, co-principal (with Wes Bradley) of the Bay Area Disco DJ Assn., another pool.

Kreiner's promotion firm, which has been based in Van Nuys, Calif., is now also opening an office in Century City.

It has exclusive retainers with Capitol and Ariola for one year, according to Kreiner, and has also recently pacted a four-month agreement with CBS to promote a minimum of four projects, including Epic releases shipped last week by Melba Moore and Sara Dash.

The first project under the pact, Dan Hartman's "Instant Replay" 12-inch disk on Blue Sky Records, is number one on this week's disco chart.

Kreiner claims the deal is CBS' first-ever contract with an outside promotion firm to work its products.

What both Hayden and Kreiner do is summed up by Hayden: "We lend our expertise to get records to the right people to make them go up the charts."

Hayden says he ships about 1,500 copies of each disk he promotes. About 150 copies are sent to key DJs often a week before the general release, so they can generate excitement for the product.

(Continued on page 88)



DISCO TALKING—Casablanca's Donna Summer chats with special guest host David Sheehan on NBC-TV's "America Alive." The rare live tv appearance for Summer was broadcast live into Eastern markets and on tape for delayed airing in Los Angeles.

New Light Unit Turns On Clubs

NEW YORK—Times Square Theatrical Studio Supply Corp. has introduced a new memory light controller model 10x12. The unit, according to the firm's Robert Riccardelli, is computer driven, and has 10 channels with 1,200 watts of power per channel. It is capable of right and left chase, alternate chase, zig-zag, scramble and a double deal function which can accommodate two circuits. The unit is also available with a memory switch, a manual switch and a standby switch. An additional mode or feature of the model 10x12 is an audio response for use by the deejay. The unit carries a price tag of \$825.

An optional add-on is a memory matrix expander, model 10x12M. Riccardelli explains that this unit, with two switches, offers individual spin and regular modes as well as both simultaneously, and an in-and-out chase effect. It retails for \$795.

Both units were introduced at the Billboard Disco IV Forum.

On the drawing boards at present is a strobe controller designed for use with the above systems. This unit, when completed, will run neon lights, pinbeams and incandescent bulbs.

It is said to be the first unit of its kind to incorporate all these functions. It is expected to be ready for delivery by the next Billboard Forum in February.

Alabamian In Court For Disco License

ALBERTVILLE, Ala.—A Boaz, Ala., man is asking the courts here to issue an injunction ordering the city to give him a license to open a discotheque.

Todd West filed a suit in circuit court after the Albertville city clerk refused to give him an operator's license for the nightclub.

Mayor Buford Cryar says there is a city ordinance allowing licenses to be issued for \$25 a year for dancing.

"A discotheque has to be considered a dancing establishment," he says.

In the past, Cryar has abstained from voting on the issue, because he thinks the court will rule in favor of West.

The city council remains firm on its previous decisions.

Copacabana Hit

NEW YORK—The Copacabana was hit by two armed robbers last week while closed on Sunday night (1).

Owner John Juliano claims a security guard was overpowered by the thieves who made off with a purported \$10,000 from a safe.

60,000 At Paris Discotheque Salon

PARIS—The great upsurge in disco activity in France was strongly emphasized in this year's French Salon de la Musique, which attracted more than 60,000 visitors over five days (Sept. 20-25).

Disco equipment, plus key disk jockeys as demonstrators and advisors, were much in evidence, with a separate "Disco Club" used as a base. Conel offered new Festex Japanese equipment and AEC introduced a complete line bannered Miketron. Lighting effects were also presented.

This exhibition, started five years ago by Bernard Becker, has direct appeal for the general public and is felt to be the only one of its kind and range not open solely to professionals.

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Discos

Disco Mix

By BARRY LEDERER

NEW YORK—Odyssey is back again with a new album on RCA Records called "Hollywood Party Tonight." The LP is much different in feeling from the group's first, which included the hit, "Native New Yorker." The sound is more stylized and somewhat reminiscent of Savannah Band.

"Single Again" backed with "What Time Does The Balloon Go Up," is part of the LP and is available as a 12-inch 33 1/2 r.p.m. disco disk. The song flows easily with a synthesizer spicing the vocalizations, as well as a stripper-like drum break with a sassy brass backup.

Also highlighting the LP is a cut with the title, "You Wouldn't Know A Real True Love If It Walked Right Up, Kissed You On The Cheek And Said Hello, Baby." This is the strongest cut with bold orchestrations punctuated by a punchy saxophone.

Other recommended cuts are "Lily & Harvey," "Late To The Party Again" and "Comin' Back For More." All are laidback disco but good for mellow dancing. The overall arrangement and production are effective and warrant attention.

"Pleasure" by Sting, taken from the ABC Records LP, is available as a 12-inch, 45 r.p.m. disco disk. It is 6:23 minutes in length. Moderate in tempo, the song moves along with a strong strutting beat, creating intensity and feeling with the group's gutsy harmonies. Both male and female lead vocals carry the momentum of this cut with a raw-edged flavor which leads into percussion and string breaks. This group's distinctive sound should bring this Jay Ellis production success.

Two imports are receiving attention in the clubs, and are hot in sales according to Nick deKrechewo at Downstairs Records here. They are the Kikrokos and Ronnie Jones albums. Two of the Kikrokos' members were formerly with Kongas, and have carried with them the jumping and fiery congas, bongos and Cerrone-like orchestrations which prevail on all cuts.

The album is titled "Jungle DJ And Ditty Kate." Side one is "Jungle DJ" which is segued into three parts and runs 15 minutes. Side two is stronger. It is "Life Is A Jungle." It is all instrumental and runs only for 0:45 minutes. The LP is on the Polydor label from France.

The Ronnie Jones LP titled "Me And Myself" is available on Lollypop. Side one is the most exciting with an oldie medley updated to today's disco beat. It contains "Life Is A Song Worth Singing" (Johnny Mathis), "Groovin'" (Rascals), "Give Me A Little Sign" (Brenton Wood) and "Me & Myself." The tunes run together to provide a midtempo dance beat for those who enjoy their music with a touch of nostalgia.

Recently, the 7-inch 45 r.p.m. record has been making a comeback. A prime example is Bonnie Pointer's "Free Me From My Freedom" backed with "Tie Me To A Tree (Handcuff Me)." This single is part of an upcoming LP as well as an extended play 12-inch disco disk. Produced by Jeffrey Bowen and Berry Gordy, this earthy tune utilizes a sound that is tight, economic and rousing. The tempo is easy, but Pointer belts the tune in a style similar to Loleatta Holloway.

The music from the movie "Midnight Express" was composed and produced by Giorgio Moroder and is on Casablanca.

From the Casablanca family of labels comes the new artist, Tero DeSario and her debut LP "Pleasure Train." DeSario has one of the prettiest voices heard in some time. She lends this quality to all cuts ranging from soft and sexy ballads to spirited disco.

The latter is evident on "The Stuff Dreams Are Made Of," "Back In Your Arms Again" and "Just Another Song And Dance Man." The strongest cut is "Ain't Nothing Gonna Keep Me From You," which utilizes DeSario and Barry Gibbs on background vocals. This song carries the infectious flavor of the Bee Gees with a churning, rhythmic beat which cushions the cut with fine production from beginning to end.

N.Y. Events

• Continued from page 50

who just recently handled a WINS-AM newsradio banquet for 1,000; Lois Justy, also production coordinator for Channel J on Manhattan Cable tv; Erich Benton, who with partner Ray Carmona, handled "The Rolling Rock Show" at the Americana earlier this year, and Pete Scarola, the first independent operator to join Disco Van, also production director for WKRB, Brooklyn's first FM radio station.

For the New York Hi Fi expo, David di Sernia, firm's sales manager, notes Disco Van will utilize its big outdoor sound system, probably working out of the custom van itself. Included in the setup are a custom console with two Technics turntables and Meteor Clubman 2 mixer/preamp, three Bose 1800 amplifiers offering a 1,500-watt tri-amped system, four Bose 800 speakers and two Cerwin-Vega B36 folded-horn speakers, two Crown VFX2 electronic crossovers and a Cerwin-Vega graphic equalizer.

In addition to an increasing number of major promo events, di Sernia emphasizes that the steady growth of weekly bookings of all kinds remains Disco-Van's "bread and butter." Basic sound system and disco lighting system go for \$500, with various add-ons available to build any system wanted for larger affairs.

For the near future, disco lighting packages alone may be offered to live bands, which see the concept as adding a missing dimension to their activities.

Dance Prizes: Corvettes

NEW YORK—Cherry's discotheque of Glen Cove, N.Y., and Majestic Chevrolet of Freeport, N.Y., have joined forces to offer two \$14,000 1979 cherry red Corvettes as grand prizes in a \$40,000 disco dance contest scheduled to run 30 weeks.

The contest, to culminate in March of 1979, is open to amateur dancers from the tri-state area, and is being judged by experts from Dale, Arthur Murray, Dance Expressions, Starr, Dance Image, Hustle Explosion and Mitchell Dance Studios.

There is no contest entry charge, and contestants may enter as often as they wish. However, one important stipulation is that they sign an affidavit, testifying that they have never danced as professionals.

The contest is open to singles as

well as couples. Single entrants can team with a partner prior to going onto the floor. There are two style categories, hustle and freestyle. Each competing couple is allowed 2 1/2 minutes by themselves on the dance floor. Contest hosts include Johnny Alen of WKTU-FM, the new disco radio station, and Ralph Lew of the Ralph Lew Dance Co.

In addition to the grand prize, which according to Howard Shapiro, president of Cherry's, goes on display at the club as soon as the 1979 models become available, weekly first, second and third place winners will receive \$50, \$25 and two bottles of champagne respectively.

The grand prize Corvettes will be delivered to contest winners complete with air-conditioning and automatic transmission.

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Crossover Grows, Grabs 20% Of MOR Chart

Execs See Expansion For Trend

• Continued from page 1

mercial production; shifts in demographics; growing listener identification with the newer, younger country artists and heavy doses of television and mass media exposure for country stars.

Lucrative sales figures of pop and rock records have affected country marketing and promotion, resulting in label efforts toward commanding a larger share of the listening and buying audiences.

Producers and arrangers are utilizing more innovative instrumentation and studio techniques on their country sessions to make the resultant product more competitive and more adaptable in today's market.

Even President Jimmy Carter offered an explanation for the rising popularity of country music in his commendatory letter to the Country Music Assn. recently, reasoning 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... this perhaps in part explains the growing popularity—even in our busiest metropolitan areas—of country music."

Twelve years ago, only two artists, Jim Reeves and Patti Page, had accomplished the feat of charting songs on both country and easy listening radio formats for the period of September-October 1966.

Two years after, the figure had been incremented by only one more artist at any given time; those who managed to crossover in 1968 included Eddy Arnold, Jeannie C. Riley, Glen Campbell, David Houston, Bobby Goldsboro and Roger Miller.

In 1973, a slowly-evolving market flow resulted in up to five country artists at a time listed simultaneously on country and easy listening charts. Among the artists achieving easy listening airplay from country charts were Barbara Fairchild, Mac Davis, Jud Strunk, Kris Kristofferson, Elvis Presley, Dottie West, Charlie Rich, Donna Fargo and Jody Miller.

The statistics increased to as many as eight artists showing up on easy listening charts by September 1977, with names such as Crystal Gayle, Ronnie Milsap, Kenny Rogers, Ronnie McDowell, Jim Weatherly, Elvis Presley and Glen Campbell all in top positions on both charts.

And most recently, artists securing dual chart activity have numbered such performers as Willie Nelson, Eddie Rabbitt, Debby Boone and Bonnie Tyler, demonstrating further the diminishing lines between country and easy listening product.

An additional breakdown of the

crossover trend brings to light a reverse trend occurring with pop and MOR artists garnering airplay in country markets.

Artists in this category who charted country for the week of Oct. 7 include Dr. Hook, whose "Sharing the Night Together" came on the Billboard Hot Country Singles chart at a starred number 84 while reaching number 27 on the Billboard Easy Listening chart and a starred number 48 on the Billboard Hot 100 Singles chart; Olivia Newton-John with "Hopelessly Devoted to You" at number 55 on the country chart, number 18 on the easy listening chart, and soaring to number 7 on the Hot 100 Singles chart; Linda Ronstadt, whose rocking rendition of "Back in the U.S.A." is riding the country charts at number 41 while holding the number 30 position on the easy listening chart and surging

up the Hot 100 singles chart at a starred number 18; and Carly Simon-James Taylor with their duet version of "Devoted to You" at number 48 on the country chart, cresting the easy listening chart at number 3, and hitting number 36 on the Hot 100 Singles chart.

Also showing strong crossover potential is pop artist Leo Sayer's countrified rendition of "Rainin' In My Heart," which broke on the Billboard Easy Listening chart at number 41 and took a starred number 78 position on the Hot 100 Singles chart while receiving a "recommended" in Billboard's country singles reviews for the same week.

The consensus of many music industry leaders is that this crossover trend will continue to increase, with several stating their belief that country music may well become the "MOR music of the '80s."

Cite Hits By Purists & Rock Acts

As B. J. Wexler, program director at KTOK-AM, an easy listening radio station in Oklahoma City, puts it, "I hope this trend continues; country music is the most refreshing music around today. MOR stations have been crying out for additional adult contemporary music and the country crossovers are filling this void in our programming needs."

Jim Foglesong, president of ABC Records in Nashville, is even more explicit. "I, along with a number of other people, have felt for a long time that country music has a great shot at becoming the MOR music of the future. It's already reaching that status in Europe."

"I think what we're seeing in these crossover situations is a definite trend that's been coming for a long time... to what extent and how far it will go, I'm not sure, but I think that very definitely it's the music of the future for the 25 and over audiences."

Adds Lynn Shults, operations director for United Artists Records Nashville facility, "I feel it's certainly a trend. Anybody who studies demographics can see that the so-called country acts today are mass appeal acts that are reaching a wider variety of the market than ever before."

The question raised by many in the music industry concerns the validity of established labels which attempt to classify artists and their music in predetermined categories rather than relying on the song itself and its arrangement.

Joe Galante, vice president of marketing for RCA in Nashville, feels that "It's becoming increasingly difficult to label all the kinds of music these days. Labels used to be effective as overall guidelines, but they just don't hold water any more."

Foglesong agrees. "I'm not sure I know now—or ever did know—exactly what country music is supposed to be. It used to be more easily identifiable because only certain instruments were acceptable and the songs were musically very simple and basic."

"But with the changes that have taken place in country music, the limitations of the country product of a few years ago just don't exist today." (Continued on page 88)



ECUMENICAL MEET—Representatives of BMI, SESAC and ASCAP review the agenda for the recent Southern Recording Assn. seminar in Orlando, Fla. Left to right are Jerry Smith, BMI; Jim Black, SESAC; Ed Shea, ASCAP and Eric Schabacker, president of Bee Jay Recording Studios and organizer of the seminar.

JACK CLEMENT PRESIDENT JMI Label Gets New Life And Staff

By KIP KIRBY

NASHVILLE—After nearly four years of inactivity, JMI Records is back in business with a new staff, new artists and a new recording facility.

Jack Clement, president of JMI, has slated an early October shipping date for its debut release.

Clement, who recently signed Stony Edwards to JMI, intends a concentrated promotion program on Edwards' first single, "If I Had It To Do All Over," due out Monday (2).

Bill Williams, formerly with Elektra Records, will handle promotion and marketing for the label, with John Lomax coordinating press and publicity. The single, JMI's first product since the label was reformed, will be released simultaneously in the U.S., Canada and New Zealand, with plans underway for additional worldwide distribution hookups.

Other artists now inked to JMI are Jim Rooney, Kathy Johnson, Rick Schulman and Rachel Peer. Releases are scheduled for late October on Rooney and Johnson.

The Nashville-based label, started by Clement and producer Allen Reynolds in 1972, enjoyed a brief but very successful period of activity from 1972 to 1974, establishing the recording careers of Don Williams, Rex Allen Jr., Mary Kay James and the Tennessee Pulleybone.

It also generated the growth of the label's publishing affiliate, Jack Music, whose songwriting catalog included Don Williams, Dickey Lee, Bob McDill, Wayland Holyfield, Jim Rushing, Allen Reynolds and Clement.

The Tennessee Pulleybone cut three singles on the JMI label, in-

cluding "The Door Is Always Open," which later became a No. 1 record for Dave & Sugar. In 1973 the band was awarded national honors as "the most promising country vocal group of the year" resulting from their work with JMI.

The label's greatest success came with Don Williams who, as a JMI artist, achieved career recognition with his recordings of "Come Early Morning," "I Recall A Gypsy Woman," "She's In Love With A Rodeo Man" and "We Should Be Together," all published through Jack Music.

The singer's version of the Bob McDill classic, "Amanda," was one of 1973's top country singles. Under Allen Reynolds' production, Williams recorded two albums for JMI before leaving the company to sign with ABC/Dot in 1974. It was a loss from which JMI never recovered—and the label folded.

Clement feels that with heavy promotion and international marketing, the new JMI label will have product on both country and pop charts, and he plans to have releases on all JMI artists out by the first part of next year.

Producers for the newly structured label will be Bob Webster, professional manager of Jack Music; assistant producer Curt Allen; and Clement, whose credits include albums on Charley Pride, Doc Watson, Roy Orbison, Charlie Rich and Jerry Lee Lewis.

Clement recently completed construction on a 24-track recording studio for in-house production, the ninth such facility he has built in his career.

Ernest Tubb's LP Brings Platoon Of Top 'Backups'

By SALLY HINKLE

NASHVILLE—Some of country music's top artists and musicians, in a secretly conspired tribute to the legendary Ernest Tubb, will be featured on Tubb's second and forthcoming "The Legend And The Legacy" LP on First Generation Records.

Among the artists contributing harmonies and verses on the project are Willie Nelson, Waylon Jennings, Cal Smith, Merle Haggard, Johnny Paycheck, Johnny Cash, Charlie Rich, Loretta Lynn, Conway Twitty, George Jones and Marty Robbins.

In addition to Tubb's band, the Texas Troubadors, such notable studio musicians as Owen Bradley, Tommy Alsup, Jimmy Capps, Hargus "Pig" Robbins, Billy Sanford, Ray Edington, Buddy Emmons, Larry Butler and Billy Sherrill have also contributed their licks.

"Ernest didn't know anything about it until just recently when I played the tapes for him," notes Pete Drake, Tubb's producer and owner of First Generation—a concept label for living legends in the world of music.

"I had Ernest come in a few months ago with his band and told him that I needed to cut 20 of his old standards, such as 'Walking The Floor Over You' and 'Waltz Across Texas,' for the catalog," says Drake, "but what he didn't know, when he left town, was that I started bringing in artists and putting them on tape singing with him."

"I really didn't know how Ernest

would take it. I was afraid that he was going to ask me to take it off, but it tore him up."

Among the first to be contacted by Drake was Willie Nelson, who used to co-host Tubb's syndicated television show taped in Nashville some years ago.

"Nobody had ever heard of Willie Nelson back then," notes Drake, "and people used to say if Ernest would get rid of that Willie Nelson, he'd have a good show. Willie remembers that, and when I called him with the idea, he said, 'That man was the first person who believed in me. Not only will I sing on it, I'll bring in anybody else you want.' And he did. He brought Johnny Paycheck with him and had Jennings come in a few minutes later."

Through production, Drake has been able to maintain the Tubb sound while adding the distinctive flavors of each artist as they take turns accompanying Tubb on two selections each.

"When Ernest is singing, I'm keeping it as much like Ernest as I can with the Troubadors' sound, and when the other artists come in for a verse, I'm trying to catch their identities such as with a Charlie Rich and his identifiable piano style."

Drake's plans call for the double album set to be released sometime after mid-October with the possibility of another LP of the same nature to follow.

CMA NAMES SHOW HOSTS

NASHVILLE—Barbara Mandrell and Bill Anderson have been named co-hosts of the CMA Anniversary Show slated for Friday (20).

Johnny Paycheck, Larry Gatlin, Janie Fricke, the Original Texas Playboys, Ferlin Husky, the Jordanares and the Nashville Sounds will be among those performing. The bill will be produced by Joe Allison, with Bill Walker as music director.

The anniversary banquet and show will be held at Municipal Auditorium. A cocktail reception begins at 6 p.m., dinner at 7:30 and the show at 9 p.m.

The program will highlight several different styles of country music that have played an integral role in the CMA's history.

There's A Dark-Eyed Lady In Your Future



The new album by DONNA FARGO
Featuring the smash single "Another Goodbye" (WBS 8643)
Produced by Stan Silver for the Prima-Donna Entertainment Corporation

On Warner Bros. records & tapes (BSK 3191) 

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.		
Rank	Artist	Title	Rank	Artist	Title	Rank	Artist	Title	Rank	Artist	Title
1	Dolly Parton	HEARTBREAKER	35	Charlie Rich with Janie Fricke	ON MY KNEES	58	Stella Parton	STORMY WEATHER	69	Jimmie Rodgers	SECRETLY
2	Merle Haggard	IT'S BEEN A GREAT AFTERNOON/ LOVE ME WHEN YOU CAN	36	Reba McEntire	LAST NIGHT, EV'RY NIGHT	71	Hoffman, Manning, Markwell	FOREVER	70	Jody Miller	KISS AWAY
3	Dave And Sugar	TEAR TIME	37	Vern Gosdin	BREAK MY MIND	78	B. Sherrill, G. Sutton	MY SIDE OF TOWN	71	B. Sherrill, G. Sutton	SAVE THE LAST DANCE FOR ME
4	Ronnie Milsap	LET'S TAKE THE LONG WAY AROUND THE WORLD	38	Carly Simon and James Taylor	DEVOTED TO YOU	81	B. Morrison, D. Hupp	THEN YOU'LL REMEMBER	72	Ron Shaw	OH, SUCH A STRANGER/I LOVE YOU BECAUSE
5	Stattler Brothers	WHO AM I TO SAY	39	Cates Sisters	LOVIN' YOU OFF MY MIND	82	D. Gibson/L. Payne	SO GOOD	73	Don Gibson	STRAWBERRY FIELDS FOREVER
6	Kenny Rogers & Dottie West	ANYONE WHO ISN'T ME TONIGHT	40	Nick Noble	STAY WITH ME	89	D. Gibson/L. Payne	THE MAN THAT TURNED MY MAMA ON	74	Terri Hollowell	JUST OUT OF REACH OF MY TWO OPEN ARMS
7	Oak Ridge Boys	CRYIN' AGAIN	41	Nick Noble	SWEET FANTASY	91	D. Gibson/L. Payne	DON'T YOU FEEL IT NOW	75	Terri Hollowell	I'M LEAVING IT ALL UP TO YOU
8	Mel Tillis	AIN'T NO CALIFORNIA	42	Con Hunley	YOU'VE STILL GOT A PLACE IN MY HEART	91	D. Gibson/L. Payne	I WANNA GO TO HEAVEN	76	Terri Hollowell	SHARING THE NIGHT TOGETHER
9	Barbara Mandrell	SLEEPING SINGLE IN A DOUBLE BED	43	Con Hunley	LAST LOVE OF MY LIFE	91	D. Gibson/L. Payne	SHARE YOUR LOVE TONIGHT	77	Terri Hollowell	MY DADDY WAS A TRAVELIN' MAN
10	Randy Barlow	NO SLEEP TONIGHT	44	Johnny Cash	CAN YOU FOOL	91	D. Gibson/L. Payne	MINSTREL MAN	78	Terri Hollowell	I'M A WOMAN IN LOVE
11	Gene Watson	ONE SIDED CONVERSATION	45	Johnny Cash	GONE GIRL	91	D. Gibson/L. Payne	TURN ON THE BRIGHT LIGHTS	79	Terri Hollowell	SOMETHING TO BELIEVE IN
12	Margo Smith	LITTLE THINGS MEAN A LOT	46	Johnny Cash	IF THIS IS JUST A GAME	91	D. Gibson/L. Payne	SOMETHING TO BELIEVE IN	80	Terri Hollowell	COME TO ME
13	Jim Ed Brown/Helen Cornelius	IF THE WORLD RAN OUT OF LOVE TONIGHT	47	David Allan Coe	BACK IN THE U.S.A.	91	D. Gibson/L. Payne	COME TO ME	81	Terri Hollowell	AIN'T LIFE HELL
14	Donna Fargo	ANOTHER GOODBYE	48	David Allan Coe	IF THIS IS JUST A GAME	91	D. Gibson/L. Payne	COME TO ME	82	Terri Hollowell	I OWE IT ALL TO YOU
15	Warner Bros. 8643	WHAT TIME DO YOU HAVE TO BE BACK TO HEAVEN	49	David Allan Coe	BACK IN THE U.S.A.	91	D. Gibson/L. Payne	COME TO ME	83	Terri Hollowell	I'VE BEEN A LONG TIME LEAVIN'
16	Razy Bailey	WHAT TIME DO YOU HAVE TO BE BACK TO HEAVEN	50	David Allan Coe	IF THIS IS JUST A GAME	91	D. Gibson/L. Payne	COME TO ME	84	Terri Hollowell	HELLO MEXICO
17	The Kendalls	SWEET DESIRE/OLD FASHIONED LOVE	51	David Allan Coe	IF THIS IS JUST A GAME	91	D. Gibson/L. Payne	COME TO ME	85	Terri Hollowell	IT'S SAD TO GO TO THE FUNERAL
18	Tom T. Hall	WHAT HAVE YOU GOT TO LOSE	52	David Allan Coe	IF THIS IS JUST A GAME	91	D. Gibson/L. Payne	COME TO ME	86	Terri Hollowell	IT'S SAD TO GO TO THE FUNERAL
19	Eddie Rabbitt	I JUST WANT TO LOVE YOU	53	David Allan Coe	IF THIS IS JUST A GAME	91	D. Gibson/L. Payne	COME TO ME	87	Terri Hollowell	IT'S SAD TO GO TO THE FUNERAL
20	T.G. Shepard	DAYLIGHT	54	David Allan Coe	IF THIS IS JUST A GAME	91	D. Gibson/L. Payne	COME TO ME	88	Terri Hollowell	IT'S SAD TO GO TO THE FUNERAL
21	Zella Lehr	DANGER HEARTBREAK AHEAD	55	David Allan Coe	IF THIS IS JUST A GAME	91	D. Gibson/L. Payne	COME TO ME	89	Terri Hollowell	IT'S SAD TO GO TO THE FUNERAL
22	Freddie Hart	TOE TO TOE	56	David Allan Coe	IF THIS IS JUST A GAME	91	D. Gibson/L. Payne	COME TO ME	90	Terri Hollowell	IT'S SAD TO GO TO THE FUNERAL
23	Kenny Dale	TWO HEARTS TANGLED IN LOVE	57	David Allan Coe	IF THIS IS JUST A GAME	91	D. Gibson/L. Payne	COME TO ME	91	Terri Hollowell	IT'S SAD TO GO TO THE FUNERAL
24	Moe Bandy	TWO LONELY PEOPLE	58	David Allan Coe	IF THIS IS JUST A GAME	91	D. Gibson/L. Payne	COME TO ME	92	Terri Hollowell	IT'S SAD TO GO TO THE FUNERAL
25	Charly McClain	THAT'S WHAT YOU DO TO ME	59	David Allan Coe	IF THIS IS JUST A GAME	91	D. Gibson/L. Payne	COME TO ME	93	Terri Hollowell	IT'S SAD TO GO TO THE FUNERAL
26	Mundo Earwood	THINGS I'D DO FOR YOU	60	David Allan Coe	IF THIS IS JUST A GAME	91	D. Gibson/L. Payne	COME TO ME	94	Terri Hollowell	IT'S SAD TO GO TO THE FUNERAL
27	Mel McDaniel	BORDERTOWN WOMAN	61	David Allan Coe	IF THIS IS JUST A GAME	91	D. Gibson/L. Payne	COME TO ME	95	Terri Hollowell	IT'S SAD TO GO TO THE FUNERAL
28	Buck Owens	NIGHTS ARE FOREVER WITHOUT YOU	62	David Allan Coe	IF THIS IS JUST A GAME	91	D. Gibson/L. Payne	COME TO ME	96	Terri Hollowell	IT'S SAD TO GO TO THE FUNERAL
29	Mary K. Miller	HANDCUFFED TO A HEARTACHE	63	David Allan Coe	IF THIS IS JUST A GAME	91	D. Gibson/L. Payne	COME TO ME	97	Terri Hollowell	IT'S SAD TO GO TO THE FUNERAL
30	Billy "Crash" Craddock	HUBBA HUBBA	64	David Allan Coe	IF THIS IS JUST A GAME	91	D. Gibson/L. Payne	COME TO ME	98	Terri Hollowell	IT'S SAD TO GO TO THE FUNERAL
31	Tommy Overstreet	FADIN' IN, FADIN' OUT	65	David Allan Coe	IF THIS IS JUST A GAME	91	D. Gibson/L. Payne	COME TO ME	99	Terri Hollowell	IT'S SAD TO GO TO THE FUNERAL
32	David Rogers	WHEN A WOMAN CRIES	66	David Allan Coe	IF THIS IS JUST A GAME	91	D. Gibson/L. Payne	COME TO ME	100	Terri Hollowell	IT'S SAD TO GO TO THE FUNERAL
33	Mickey Gilley	HERE COMES THE HURT AGAIN	67	David Allan Coe	IF THIS IS JUST A GAME	91	D. Gibson/L. Payne	COME TO ME	100	Terri Hollowell	IT'S SAD TO GO TO THE FUNERAL
34	Hank Williams Jr.	I FOUGHT THE LAW	68	David Allan Coe	IF THIS IS JUST A GAME	91	D. Gibson/L. Payne	COME TO ME	100	Terri Hollowell	IT'S SAD TO GO TO THE FUNERAL
	Billie Jo Spears	57 CHEVROLET	69	David Allan Coe	IF THIS IS JUST A GAME	91	D. Gibson/L. Payne	COME TO ME	100	Terri Hollowell	IT'S SAD TO GO TO THE FUNERAL

Nashville Scene

By SALLY HINKLE

The Exit/In recently hosted the second in a series of "Performers Night" concerts, bringing SRO crowds to the Nashville nitery for featured performances by **Bill Littleton & Neighbors**, **Chris Lakeland**, **Lore**, **Sam McClain** and **Gypsy Tramps & Thieves**, with a special surprise appearance by Monument recording artist **Larry Jon Wilson**. . . . The Sound Seventy Corp. toasted the signing of Jim Owen to United Talent with a champagne reception Sept. 25. . . . Phonogram, Inc. and Lone Star Records recently hosted a reception in San Antonio for Lone Star artists **Ray Wylie Hubbard** and **Don Bowman** prior to their appearance at the Municipal Auditorium.

Willie Nelson and CBS Records/Nashville officials Rick Blackburn, Joe Casey, Mary Ann McCready, Bonnie Gardner and Sue Binford paid a surprise visit to Billboard's Nashville office Sept. 29 to present a copy of Nelson's gold plaque for the Columbia LP "Stardust." . . . Con Brio recording artist **Don King**, who recently signed with United Talent, Inc., can chalk up another credit for his career with a love theme for a new movie entitled "Bogg." His composition, "Walk With Me," will be billed as the "Love Theme From Bogg." The movie has been slated to premiere in Chicago on Halloween night, an appropriate date for this science fiction thriller.

Roy Clark will be receiving an ASCAP award for his ABC recording of "We Can't Build A Fire In The Rain." . . . **Churchill Records, Ltd.** of Des Plaines, Ill., has attained a first for its company with three single chartings simultaneously on the national trade charts. These releases include **Nick Noble's** "Stay With Me," **Jerry Abbott's** "I Owe It All To You" and **Don Drumm's** "Something To Believe In." . . . The **Fort Madison Annual Rodeo's** 30-year attendance record was broken recently when **Sonny James** appeared with his troupe for four performances at the three-day Iowa event.

Mike Holmes, music director for WLCO-AM in Eustis, Fla., won an Ad-Korp Records' drawing

for a trip to Las Vegas for submitting the title of Donnie Rohr's more favorable A-side, "For Crying Out Loud," over "Last Of The Honky Tonk Heroes" in balloting. . . . Sun Records rockabilly artist **Sleepy LaBeef** marked his first appearance in New York with a two night engagement at the Lone Star Cafe Oct. 1-2. . . . MCA comedian **Jerry Clower** humored a crowd of some 18,000 attending KCKN-AM's "Day In The Country." The Kansas City, Kan. station promoted the free concert for its listeners.

The **Jim Halsey Company All-Stars** scored a run in the bottom of the ninth inning to defeat the **Oak Ridge Boys** 17-16 in a hotly contested softball game at Driller Stadium in Tulsa. . . . **Door Knob Records** has released two singles entitled "Ragtime Rodeo Star" by **Dr. Tom Butt**, a Virginia dentist, and "Chalk Me Up" by **Bob Brewer**. . . . Philips recording artist **Sydney Divine** was in Nashville negotiating a management agreement for the U.S. with Lamar Fike. . . . **R. W. Blackwood** and **Fever** are set to headline the Strawberry Festival in Plant City, Fla., next March 4-9.

Kenny Dale's parents have opened the **Kenny Dale Store** in Pasadena, Tex., offering retailing leather goods, belt buckles, a complete line of records and tapes and specialty items. . . . "Country Music Searchlight" featured English country singer **Stu Stevens** in an in-depth, two-part article in their August and September issues.

Minnie Pearl takes her country charm to Canada for a special television appearance on the **Tommy Hunter Show** in Toronto Oct. 27 with an appearance at the Civic Center in Petersburg, Ont., the following day. Pearl will finish her Canadian visit with a performance at the Civic Center in Cornwall Oct. 29. . . . **Joe Stampley** will wrap up October with a date at Nashville North in Taylorville, Ill., Oct. 28 followed by a Municipal Auditorium appearance in Topeka Oct. 30.

1st Gold Release: Jennings

NASHVILLE—Waylon Jennings has reportedly become the first country artist in history to have an LP certified gold upon release with the shipping of "I've Always Been Crazy." RCA Records makes this claim.

In support of the rapid gold certification, RCA in Nashville plans to embark upon a major marketing campaign.

In addition to four-color mobiles, posters, consumer and trade advertising and radio spots, RCA will also employ a four-color inner sleeve in the album depicting the entire Waylon Jennings catalog. Some catalog albums have received new cover graphics for the program, and a poster-sized reproduction of the album sleeve has been readied for retail store use.

A 4 x 4 foot board of the LP cover, a five-foot Waylon standup cutout and a four-color poster of the standup will insure a wide variety of support material available for the campaign.

A videocassette of a Jennings live performance will be utilized in accounts with video facilities and a large billboard will be erected on Sunset Strip in Los Angeles to coincide with the beginning of the Christmas season market upturn in November.

Special caps employing the orange and black Waylon logo embroidered on the front have been furnished to radio and retail personnel.

To enhance airplay, a 12-inch, 33 r.p.m. version of the single, "Don't You Think This Outlaw Bit's Done Got Out of Hand" backed with a Buddy Holly medley has been serviced to AOR stations.

Titled after the recent No. 1 single, "I've Always Been Crazy," the LP is the latest in a string of accomplishments by the trendsetting artist. Beginning in May 1976, with the gold certification of the LP "Wanted: The Outlaws," Jennings has put together a total of six gold and three platinum albums in a two-year span.

In November 1976, Jennings' "Wanted: The Outlaws" LP became the first country LP ever to be certified platinum. It was followed in 1977 by "Ol' Waylon," the first country album ever to debut in the number one position on the national music trade charts. In October 1977, "Ol' Waylon" was certified platinum.

The strength of consumer and radio interest in Jennings' product has also prompted RCA to break precedent releasing his singles to radio stations with two songs instead of the usual double A-side arrangement.

Accordingly, "The Wurlitzer Prize" backed with "Lookin' For A Feelin'," "Mommas Don't Let Your Babies Grow Up To Be Cowboys" backed with "I Can Get Off On You" and "Are You Sure Hank Done It This Way" backed with "Bob Wills Is Still The King" blazed new ground by becoming double-sided No. 1 singles.

Golfers Gather

NASHVILLE—Radio personalities, country artists and industry executives will be among the field of golfers participating in the sixth annual **Chuck Chellman/Georgia Twitty Radio Invitational** to be held Wednesday (18).

Hot Country LPs

Billboard SPECIAL SURVEY For Week Ending 10/14/78

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	10	HEARTBREAKER—Dolly Parton, RCA AFL 1-2797
2	2	35	LET'S KEEP IT THAT WAY—Anne Murray, Capitol ST 11743
3	3	23	STARDUST—Willie Nelson, Columbia JC 35305
4	4	12	LOVE OR SOMETHING LIKE IT—Kenny Rogers, United Artists UA-LA 903 H
5	5	16	WHEN I DREAM—Crystal Gayle, United Artists UALA 858 H
6	7	37	WAYLON & WILLIE—Waylon Jennings & Willie Nelson, RCA AFL 12686
★ 7	NEW ENTRY		LIVING IN THE U.S.A.—Linda Ronstadt, Asylum 6E-155
8	6	10	ELVIS SINGS FOR CHILDREN AND GROWNUPS TOO—Elvis Presley, RCA CPL 1-2901
★ 9	11	4	EXPRESSIONS—Don Williams, ABC AY 1069
★ 10	12	4	TEAR TIME—Dave And Sugar, RCA APL 1-2861
11	10	25	ENTERTAINERS . . . ON AND OFF THE RECORD—The Statler Brothers, Mercury SRM15007 (Phonogram)
12	9	27	VARIATIONS—Eddie Rabbitt, Elektra 6E 127
13	8	18	ONLY ONE LOVE IN MY LIFE—Ronnie Milsap, RCA AFL1-2780
14	14	39	THE BEST OF THE STATLER BROTHERS, Mercury SRM 1-1037 (Phonogram)
15	15	38	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA-LA 835-H
16	16	11	WOMANHOOD—Tammy Wynette, Epic KE 35442
17	17	18	OH! BROTHER—Larry Gatlin, Monument MG 7626
18	18	12	I'M ALWAYS ON A MOUNTAIN WHEN I FALL—Merle Haggard, MCA 2375
19	13	18	ROOM SERVICE—The Oak Ridge Boys, ABC 1065
20	20	4	20 GOLDEN GREATS—Buddy Holly, MCA 3040
21	21	27	EVERYTIME TWO FOOLS COLLIDE—Kenny Rogers & Dottie West, United Artists UALAB64H
22	23	15	I BELIEVE IN YOU—Mel Tillis, MCA 2364
23	22	25	REDHEADED STRANGER—Willie Nelson, Columbia KC 33482
24	19	13	HONKY TONK HEROES—Conway Twitty/Loretta Lynn, MCA 2372
25	26	51	HERE YOU COME AGAIN—Dolly Parton, RCA APL12544
26	27	7	WANTED! THE OUTLAWS—Waylon Jennings, RCA AFL1-1312
27	28	26	OLD FASHIONED LOVE—The Kendalls, Ovation OV1733
28	32	20	IT'S A HEARTACHE—Bonnie Tyler, RCA AFL12821
★ 29	NEW ENTRY		BEST OF DOLLY PARTON—RCA APL1-1117
30	33	53	SIMPLE DREAMS—Linda Ronstadt, Asylum 6E104
31	37	46	TAKE THIS JOB AND SHOVE IT—Johnny Paycheck, Epic KE 35045
32	36	93	GREATEST HITS—Linda Ronstadt, Asylum 7E-1092
33	25	37	QUARTER MOON IN A TEN CENT TOWN—Emmylou Harris, Warner Bros. BSK 3141
34	34	53	COUNTRY BOY—Don Williams, ABC/Dot DO 2098
35	39	20	THE VERY BEST OF CONWAY TWITTY— MCA 3043
★ 36	NEW ENTRY		THE WAY IT WAS IN '51—Merle Haggard, Capitol ST-11839
37	24	7	RED WINE AND BLUE MEMORIES—Joe Stampley, Epic KE 35443
38	38	4	REFLECTIONS—Gene Watson, Capitol ST-11805
★ 39	NEW ENTRY		ELVIS—A CANADIAN TRIBUTE—Elvis Presley, RCA KKL1-7065
40	40	5	DON'T BREAK THE HEART THAT LOVES YOU—Margo Smith, Warner Bros. BSK 3173
41	31	65	WE MUST BELIEVE IN MAGIC—Crystal Gayle, United Artists UA LA 771 G
42	29	53	Y'ALL COME BACK SALOON—Oak Ridge Boys, ABC/Dot DO2093
43	30	57	HEAVEN'S JUST A SIN AWAY—The Kendalls, Ovation OV 1719
44	48	2	FACE OF A FIGHTER—Willie Nelson, Lone Star LS 4602
45	46	59	LOVE IS JUST A GAME—Larry Gatlin, Monument MG 7616 (Phonogram)
46	50	2	TURNING UP AND TURNING ON—Billy "Crash Craddock, Capitol SW-11853
47	49	10	THE BEST IS YET TO COME—Johnny Duncan, Columbia KC 35451
48	35	11	CLASSIC RICH—Charlie Rich, Epic JE 35394
49	47	3	THE BEST OF GENE WATSON, Capitol ST-11782
50	45	2	BANJO BANDITS—Roy Clark & Buck Trent, ABC A41084

OCTOBER 14, 1978, BILLBOARD



"You're Just Like Sunshine"

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JMI Going Global With Single

NASHVILLE—JMI Records plans to go global with its first single since the company was reactivated. "If I Had It To Do All Over Again" by Stoney Edwards has been released in the U.S. and is slated for re-

lease in Canada, South Africa, Australia and New Zealand.

International agreements are being handled by Jury Krytiuk of Morning Music, Toronto, which will distribute JMI in Canada.

Japan Audio Fair & Electronics Show Big Draw

Tokyo Trade Center Hosting Both Events

TOKYO—Japan's electronics industry is on view through Wednesday (11) with the two big events of the year—the 27th Japan Electronics Shows and the 17th Japan Audio Fair—a showcase for multiplex television broadcasting, videodisk systems, and "metal tape" technology among other major presentations.

The twin six-day events at the Tokyo International Trade Center in Harumi had about 350 companies in

the main electronics show and about 90 exhibitors in the consumer-oriented audio expo.

Sponsor of the events—the Japan Electronics Show Assn.—had been worried about a lack of enthusiasm and a possible decline in the number of stands. However, the latest figures

By HARUHIKO FUKUHARA

show there is no cause for concern since applications topped expectations.

Manufacturers from every field of activity such as home electrical appliances, instrumentation, electronics-applied equipment and components and parts are on hand to show off their latest products, and they are joined by more than 50 foreign companies.

One of the predictable highlights of this year's show are demonstrations of tv sound multiplex broadcasting. (The first broadcast was aired Sept. 28 in the Tokyo area, see separate story.)

The special tv multiplexing corner is a showcase for two sound multiplex receivers each from 10 manufacturers. There is also a 72-inch-diagonal video projector and large-scale speaker system. The 30-odd seats in front of the projector are expected to be full to capacity during the duration of the demonstrations, with people out to enjoy the lifesize images and stereo sound.

Thirty-minute programs from NHK (Japan Broadcasting Corp.) and the Nippon Television Network will be shown. Dramas, music programs and baseball programs will also be televised.

This corner will be connected to the booths of participating manufacturers by cable, and the same pro-

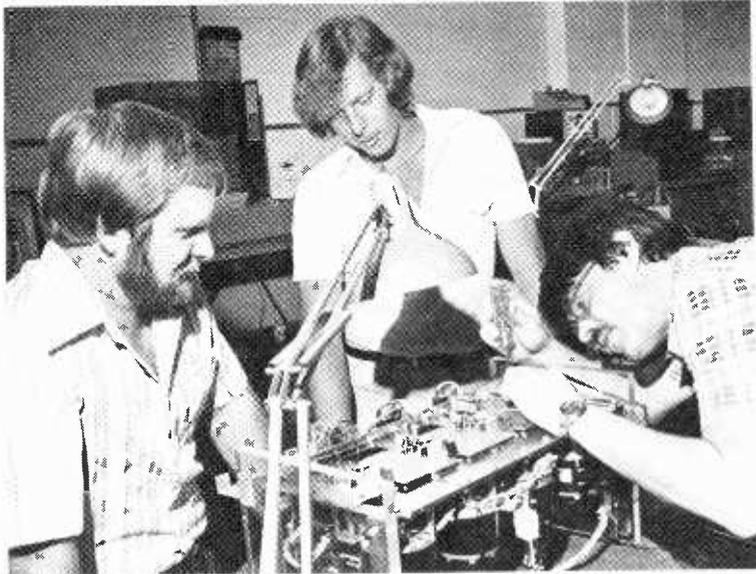
grams will be broadcast at the individual booths. There will be detailed talks given on the significance not only of sound multiplex but also character multiplex, still picture facsimile and other multiplex broadcasting techniques.

At the show virtually every major consumer electronics manufacturer

is participating, including Hitachi, Matsushita, Mitsubishi, Sanyo, Sharp, Sony, Toshiba and Victor of Japan.

This year, a record number of exhibitors signed up for the Audio Fair. The audio market has been sluggish this year and those participating hope that their displays will give sales a shot in the arm.

The action is being provided at
(Continued on page 62)



TRAINING VISIT—Serge Doubine, head of Audiomatic's Paris office, is flanked by Arnold Bos, left, general manager of Infonics Inc., and Dave Smith, engineering vice president, on his recent visit to the Michigan City, Ind., tape duplicating equipment firm. Doubine took delivery on this 200 series system, which Audiomatic is repping abroad, after getting an intensive training course at the factory.

Petite To Memorex; Joint Pioneer Promo

SANTA CLARA, Calif.—Expanding Memorex marketing activities for consumer products in the hi fi mart will be handled by product manager Joe Petite, who recently joined from Procter & Gamble. Included are the Quantum open-reel line and high-end tape and disk accessories.

Memorex recently kicked off a

year-long promotion through August 1979 with U.S. Pioneer Electronics. A Memorex C-90 MRX3 cassette will be packed with each Pioneer deck, while Memorex has a coupon offering the Pioneer "Understanding Hi Fi" book and a T-shirt with each of its promo C-90 cassette three-packs.

MULTIPLEX SYSTEM DEBUTS

'Stereo TV' Comes To Japan

TOKYO—Japan is on the verge of broadcasting television, in stereo, with a new "multiplex" system that should greatly enhance the sound of music on this medium.

The development has implications for American television with multiplex audio broadcasting a possibility in the U.S. in the early 1980s.

Japan's major networks are expected to begin offering one or two hours a day of audio multiplex broadcasts initially with other tv companies to follow suit.

The Electronic Industries Assn. of Japan expects that audio multiplex receiving equipment will add \$340 million to electronic manufacturers' coffers by March of 1980 with a \$1 billion market forecast within three years.

Television sets with built-in audio multiplex equipment goes on sale in early October with Matsushita Electric (parent company of Panasonic in the U.S.) expected to sell 19-inch color audio multiplex sets for \$1,150 and 17-inch sets for \$1,070, approximately \$235 more than equivalent regular color units.

Matsushita's production initially will be 15,000 units per month for 19-inch sets and 10,000 for 17-inch sets and will be sold exclusively in Japan.

Basically there are three multiplex methods for television. One is a tv receiver which has built-in equipment; another is connecting an audio multiplex adaptor with two speakers on either side of the tv to a set that was built with an adaptor plug; and thirdly, adding a tv tuner to a home stereo system and incorporating that system's speakers.

Television sets in Japan have already been sold with terminals for the attachment of audio multiplex adaptors.

Adaptors will be on the market shortly with most new tv sets manufactured in Japan equipped with at least the terminal. Tuners that can be attached to a stereo system enabling it to receive audio multiplex systems will also be made available shortly.

The system is similar to a process developed by a joint committee of the Bell system in the U.S. and the U.S. television industry called "displicing" (Billboard, Oct. 7, 1978) which would allow tv networks to transmit stereo sound and pictures on the same carrier wave.

Television receivers would have to be modified for the stereo effect and AT&T is awaiting Federal Commu-

nications Commission approval.

The multiplex system works by sending two sound channels over a single audio wave which are then decoded with the appropriate equipment in the consumer's home.

Audio multiplex transmission waves have a wider frequency than regular television audio waves but not as wide a frequency as FM stereo waves, thus giving audio multiplex sound a quality just less than the quality of FM stereo sound.

The system had its first airing in the Tokyo area Sept. 28, and continuous demonstrations are being offered at the Japan Audio Fair which closes its six-day run Wednesday (11) here (see separate story).

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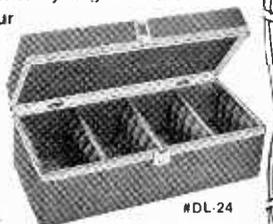
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MILLION TURNTABLES—Radio Shack president Lewis Kornfeld, left, gets a gold turntable plaque from BSR USA Ltd. chairman John Hollands to mark the chain's purchase and resale of two million BSR automatic tables and changers. Award comes three years after a similar citation for the first million sales.

Tape Duplicator

Video Expo-New York, Tuesday through Thursday (17-19) at Madison Square Garden's Rotunda and Felt Forum, is offering approximately 100 non-broadcast trade show exhibits including new home videocassette programming and 18 educational seminars.

Of particular interest to the music industry are workshop sessions on portable video production techniques/guidelines, intro to electronic editing, audio methods and techniques, and evaluating color cameras and VTRs.

In video programming, Video Tape Network will have its catalog with vintage Beatles, Jimi Hendrix and Ernie Kovacs among others, and Talemine will have its series of first-run movies for closed-circuit tv. In blank videotape, TDK has its two and four-hour VHS cassettes, Memorex has its new ¾-inch Q2HD cassettes, and Ampex has its new one- and two-hour Beta-format tapes and 167 ¾-inch U-Matic cassettes.

Registration information for exhibits and seminars is available from Video Expo 2 Corporate Park Dr., White Plains, N.Y. 10604.

★ ★ ★

Columbia Pictures Videocassette Services, which officially dedicated its 12,000-square-foot Elk Grove Village, Ill., facilities Sept. 13-14, has an initial capacity of 124 duplicators for ¾-inch U-Matic, and ½-inch Beta I and II, and VHS formats, executive vice president George Ricoi notes.

The new division of Columbia Pictures Industries, which is providing all duping services for the parent firm's pay tv division, is offering its own **Columbia Video Gard** antipiracy encoding circuit on all cassettes to help prevent unauthorized duplication. The new operation also is now an authorized dealer for all JVC, Panasonic and Sony video equipment, and Ampex, 3M and Fuji blank videotape.

★ ★ ★

Sony Video Products Co. will be exporting the first two video accessories designed and manufactured by its **Video Technology Center** in Palo Alto, Calif., to Japan and Europe. Also available in the U.S. for use with the Sony BVH-1000 one-inch compact helical scan VTR are the **APR-1000**, a simplified two-machine editor kit, and the **XG-1000**, a crystal calibrator for test and alignment of recording operating conditions. Both began shipping in September.

★ ★ ★

In major expansion moves for **Videotape Production Assn.**, **Joe DiBuono**, marketing vice president at United Production Services, is the new president of the New York chapter, which recently held a meeting to clarify the industry position on video blank requirements of the FCC. A fall dinner is being planned for the first VPA "Monitor" awards, and a European chapter is being set up by **Tom Cook**, with headquarters in London.

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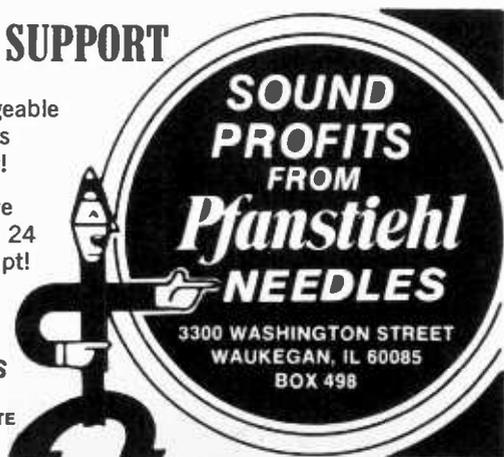
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VIDISK UPDATE *Progress On Compatibility Linked To PCM Standards*

• Continued from page 1

hardware and software is seen as absolutely vital to most of the global recording industry, if the digital era is to fulfill its early promise.

With some half-dozen different versions of pulse code modulation (PCM) recorders and turntables shown in prototype form, the new committee comes just in time.

In addition to the 19 Japanese firms, the digital audio disk council includes RCA and MCA Discovision from the U.S., AEG Telefunken (Teldec), Thomson CSF and Philips from Europe, the latter through a Japanese subsidiary.

Every major Japanese company is represented, including Hitachi, Mitsubishi, Sony and TEAC which have prototype PCM turntables with optical laser pickups, and Matsushita and JVC which have mechanical versions.

While RCA's capacitance player is not "technically compatible" at this point with either the Matsushita

or the JVC video/audio high density disk, all three mechanical systems have basic compatibility in this area, according to Dick Sonnenfeldt, vice president in charge of the RCA SelectaVision Videodisk project.

"It's more a legal and political compatibility that's the key," he emphasizes. "The potential antitrust situation has to be resolved, hopefully by means of a governmental, industry or regulatory body created to reconcile the differences.

"RCA would undoubtedly participate in an industrywide group if the Japanese took the lead as they have with PCM standards," Sonnenfeldt says. "There's no reason this group shouldn't set a precedent for a videodisk standards committee."

While he sees optical videodisk players like the Philips, MCA and Sony systems "in a class by themselves," he reiterates earlier statements that the three mechanical systems are basically compatible from a technological viewpoint.

Sonnenfeldt notes that while the Matsushita system uses a pressure pickup for its non-conductive disk, and RCA has a capacitance pickup for its conductive record, otherwise the two systems are extremely similar.

With JVC, the major difference of the 450 r.p.m. rotational speed for the RCA and Matsushita systems versus the 900 r.p.m. speed of JVC is not like the earlier 45 versus 33 battle over a basic short or long format.

"In the videodisk, there's no parallel reason for our 450 versus their 900 r.p.m. speed, since both offer one hour per side playback with equivalent picture and sound quality," he claims.

However, on the ungrooved JVC versus the grooved RCA disk, he sees some interesting tradeoffs. "Since the JVC system doesn't rely on the force of the stylus to bring the information from the signal tracks on the disks, it's relatively easy to achieve some optical system features, such as random access, still, slow and quick motion.

"But the active search and repeat

feature of the RCA system is more difficult in an ungrooved process, since it's virtually impossible to keep the picture in sync," he claims.

Most important, Sonnenfeldt points out that all three mechanical systems have tested the dual audio and video disk playback feature

(Continued on page 63)

Japan Expos On

• Continued from page 60

the "event hall" and the "audio hall." The "event hall" is the scene of sound multiplex demonstrations and synthesizer concerts.

With metal-particle tape introduced formally at the Summer Consumer Electronics Show in Chicago with demonstrations by Tandberg, 3M Scotch Metafine and Nakamichi Research, as many as a dozen new high-end recorders with the capability for the high output recording were anticipated, according to one reliable source.

And in the emerging micro-components field, which Mitsubishi previewed at the Summer CES along with Randix Audiologic, a high-technology U.S. firm, more miniature amps, preamps tuners and tape decks are anticipated by Pioneer Electronics, Sony and Matsushita (Panasonic), among others.

It was uncertain how many PCM audio systems or the related videodisk systems would be on view, but with interest heightened by recent industry showings of the Victor of Japan (JVC), MCA-Pioneer and RCA players, at least several of the new players were expected to be available for viewing.

In special symposia scheduled at the Audio Fair, guest speakers are holding forth about the U.S. audio market, cassette tape and its 15 years of progress, high quality record concerts and the increase in FM stations among other topics of consumer interest.

Assistance in preparing this story provided by Stephen Traiman in New York.

200 TITLES AT \$6

Tape Vendor Is Franchised

• Continued from page 60

ice station or fast food establishment, which cater to the traveler.

Phil Willen, veteran industry marketing executive who operates a freelance consultant service, is setting up the opening vendor stocking program and will supply distributor/operators with a catalog of suggested tape selections.

Willen is emphasizing MOR-type repertoire because Wilson's research indicates the average customer will be over 30.

Rod LeBron of Century 21 Manufacturing, says he has manufactured "thousands of map vending machines" for Wilson. Wilson says he set up the map vendors in service stations for Rand McNally, when major petroleum producers deleted free maps as part of an economy program several years ago.

LeBron volunteered he had also made pantyhose vendors for Wilson. "If Don is determined to put over a marketing plan, he has the ability to do it," LeBron adds. Century 21 is a more than 50 year-old maker of coin-operated equipment in Omaha.

LeBron says he has a prototype of the vendor Wilson proposes. As yet,

he has not received an order for the machine, LeBron states. Wilson says he has not yet appointed any distributor/operators.

Wilson says he hopes that distributor/operators will buy machines in multiples of five, with profits from the first five machines providing capital to buy more machines.

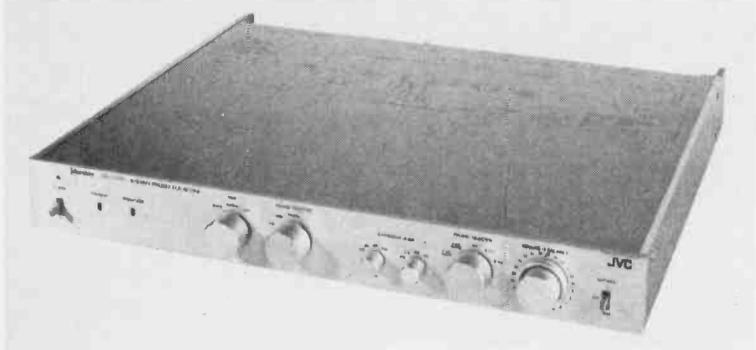
Within six months to a year, Wilson hopes to provide his operators with a computerized machine which will enable the customer to make his own selection from 250 different recorded performances. Wilson says the new machine is an invention of Yujiro Yamamoto of Y Square Associates, Santa Ana, Calif.

The computerized machine would record the average selection in three seconds. Eventually the machine's repertory could be extended to 500 different compositions, Wilson says.

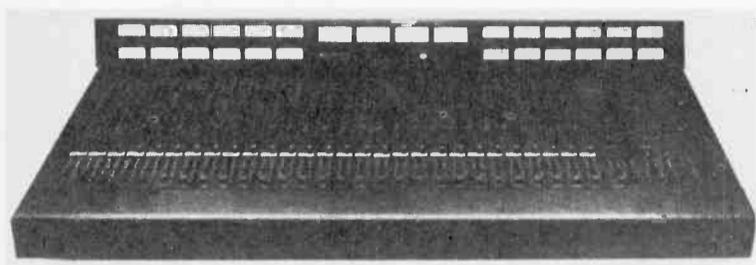
Wilson says his firm will send a company representative to the area in which the distributor/operator is located to aid in choosing best locations, selling them and setting up the initial vendors.

Wilson says Tom Blanc of Fort Lauderdale, Fla., is president of the firm, while Willen is executive vice president.

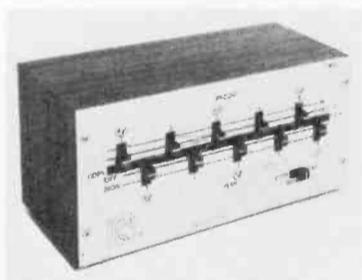
Audio Showcase



JVC EQ 7070 stereo preamp offers 300 mV-plus phono overload capability, common inputs for moving magnet, moving coil cartridges, source selector for phono, tuner, aux; selectable switching tape 1 & 2; 20 dB muting; \$949.95 suggested list.

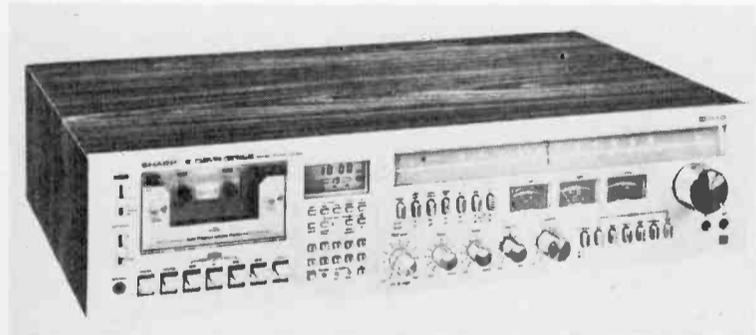


A&H Syncon studio console distributed by Audiomarketing Ltd. has discrete components so engineer can drive quad, stereo and mono tape machines simultaneously; +26 dBm maximum output level, -127 dBm input noise; \$12,000 to \$22,500, 8 to 24 tracks.

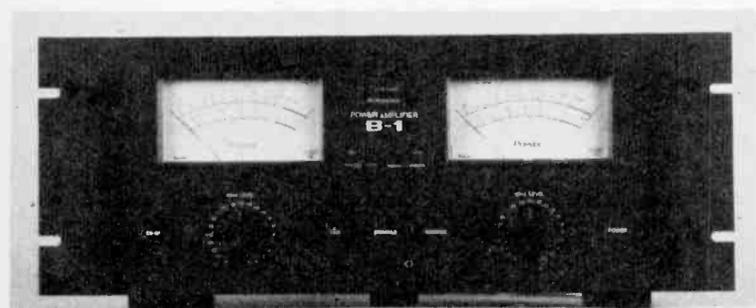


RUSSOUND TMS-2 tape recorder selector, above, allows interface of up to 5 decks for any functions; \$69.95 list.

E-V S18-3 3-way keyboard speaker system has auto limiting circuit, 100 watts capacity. List is \$906.



SHARP SC-8000 stereo receiver/microprocessor cassette deck music center is first with computer-controlled RT-3388 functions, has five forms of memory plus Dolby, and 15 watts RMS/channel receiver. Suggested list is \$549.95.



SANSUI B-1 "diamond differential" power amp offers 250 watts RMS/channel with peak reading meters, subsonic filter in one of first units in new Professional Products series, aimed at studio monitor, sound reinforcement, broadcast, disco marts.

Electro-Voice Display

BUCHANAN, Mich.—Electro-Voice has a new counter-top display with a plexiglass housing, enameled wood base and a vacuum-formed insert to house up to eight of the firm's

microphones. The lighted display has a hinged back for access for demos, and is available to dealers as part of a special fall mike merchandising program.

Rep Rap

Mid-Lantic Chapter of Electronic Representatives Assn. welcomes Keystone Chapter of NEDA members to Thursday (12) dinner meeting at The Presidential in Philadelphia, with Jack Berman conducting a workshop-type session on "listening as a part of stroking." Berman, who heads his own West Coast rep firm, conducts a day-long session Oct. 13 sponsored by the Mid-Lantic group on sales training and synergistic selling, the latter part of course he is developing for National ERA with the R & R Newkirk Co.

Jack Berman moves his act to the Raleigh House in Southfield, Mich., Tuesday (17), with the all-day session on new techniques of selling sponsored by the Michigan Chapter of ERA. Registration information is available through president Dan Dorshkind, 165 W. Liberty, Plymouth, Mich. 48170, phone (313) 427-7460.

"Economic Forecast For 1979" featuring Richard Chamberlin, First National Bank of Chicago, keys the Chicagoland Chapter of ERA Monday (16) meeting at the Ramada O'Hare Inn. The talk will be preceded by product group sessions, and followed by a hot dog/beans/beer buffet and a wide-screen showing of the NFL Bears/vs. Broncos telecast. Registration is avail-



FULL MEMBER—Jim Fahy, right, gets his regular membership plaque from ERA Mid-Lantic Chapter president Ron Lyons, center, and national ERA president Harry Estersohn. Fahy Marketing Associates, Marlton, N.J., is the new firm of the former partner in Morris F. Taylor Co., which recently closed in Silver Spring, Md.

PCM Council To Seek Standards

• Continued from page 62

with satisfactory results—Matsushita at the Summer CES in Chicago, JVC at its unveiling in Japan, and RCA in private sessions.

"We have pressed digital audio-only disks for playback on our videodisk system (Billboard, May 27, 1978), with private demonstrations to staff and licensees that were extremely well received," Sonnenfeldt reveals. "We've proved to our satisfaction that our videodisk and player are completely compatible with a number of PCM systems shown to date."

RCA's interest in the just-formed Japanese group on PCM standards is to insure that the RCA player is compatible with any eventual digital audio system—or systems—selected, he emphasizes.

"We're hopeful that the legal steps toward compatibility will be achieved, and there's no reason they shouldn't be," Sonnenfeldt maintains.

Representatives of many members of the PCM council will be on hand at the upcoming AES Nov. 3-6 in New York, and may meet informally at that time.

(This update on videodisk and digital audio concludes next week with a look at progress in the various systems.)

able through Judi Travers, ERA/Chicagoland, 221 N. LaSalle St., Chicago, phone (312) 346-1600.

Upcoming Tuesday (17) meeting of the New York chapter of ERA is a conference on office procedures, with office managers of several member rep firms providing a formal discussion panel. Further information is available from A.D. Adams, 145 E. 52nd St., New York 10022, phone (212) 755-0845.

Newest reps for Allsop Automatic, Bellingham, Wash.-based manufacturer of the Allsop 3 cassette deck cleaner, are Hutto, Haw-

kins, Peregoy, Inc., 139 Candace Dr., Maitland, Fla., (315) 831-2474, for Florida, and Millar Electronics, 3110 Maple Dr., N.E., Box 12137, Atlanta 30305, (404) 261-6160, for Georgia, Alabama, East and Central Tennessee, North & South Carolina, and Virginia.

Olson Sales, Foster City, Calif., was recently named rep of the year by Empire Scientific Corp., phono cartridge manufacturer. President Norman Olson and sales manager John Rubino accepted the plaque from Empire general manager Ken Busch and sales manager Mark Friedman. Olson also reps Maxell, AudioSource, Lenco and Dorchester.



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Soul Sauce

Disco Cuts On Green's Latest LP

By JEAN WILLIAMS

LOS ANGELES—Cream recording artist Al Green has completed his soon to be released LP titled "Truth N' Time." He has included four disco cuts on the LP along with "Say A Little Prayer," popularized by Dionne Warwick.

Green notes that most of the LP was written by Philadelphia-based husband/wife team Bernard and Carolyn Staton. Green produced the album and also played guitar.

He now is at his Memphis studio producing Margie Joseph.

★ ★ ★

Carol King, regional promo rep at 20th Century-Fox Records has written a song "Changes," which is expected to be included in Etta James' next Warner Bros. LP. . . . The Fifth Dimension is set to appear with Frank Sinatra in Sinatra's 10-concert engagement at New York's Radio City Music Hall Oct. 14-22. The Motown group's current LP is "Star Dancing."

★ ★ ★

An autograph signing party will be held Saturday (14) at L.A.'s Target Record Shop for the Coasters.

The popular group of the '50s and early '60s has recorded a new LP, "Dance Coasting," on the Salsa Picante label.

The Coasters, possibly best known for their 1959 hit "Yakety-Yak" recently completed engagements at Harrah's in Lake Tahoe and Reno.

★ ★ ★

Arista artist Gil Scott-Heron visited L.A. area high schools last week to speak to students on the dangers of PCP (angel dust). In addition to lecturing to the teens, Heron was engaged in a question and answer session on the growing drug problem. . . . Bobby Womack, another Arista artist, has completed his debut LP for the label. Mavis Staple on Warner Bros. Records is among those contributing to Womack's effort.

Womack, whom many have compared vocally to the late Sam Cooke, employed a young man from Memphis to sing with him on one cut. The gentleman's voice is so close to Cooke's it's almost frightening. Womack is also producing Linda Cooke, daughter of Sam.

★ ★ ★

The recently formed Independent Promotion And Marketing Assn. in addition to working product as a group will maintain individual firms with their own clients. The organization is headed by Jimmy Bee, president of Jimmy Bee & Associates based in Berkeley, Calif.

★ ★ ★

The Isley Brothers have completed what is reported to be their longest and most successful concert tour.

The group is said to have grossed \$5,210,852.75 from 57 dates. Acts that appeared with the group at different times during the tour include Teddy Pendergrass, Brainstorm, Ashford & Simpson, Stargard, Peabo Bryson, Chic, Heatwave, the Dramatics, the Whispers, a Taste of Honey, Evelyn "Champagne" King and Mass Production.

★ ★ ★

Arista's Eddie Kendricks was
(Continued on page 66)

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	1	9	ONE NATION UNDER A GROOVE—Funkadelic (G. Clinton, G. Shider, W. Morrison), Warner Bros. 8618 (Malbiz, BMI)	34	36	7	DANCING IN PARADISE—El Coco (W. Lewis, L. Rinder, M. Ross), AVI 203 (Equinox, BMI)	★ 69	80	3	MARY JANE—Rick James (R. James), Gordy 7162 (Motown) (Stone Diamond, BMI)
2	2	12	GOT TO GET YOU INTO MY LIFE—Earth, Wind & Fire (J. Lennon, P. McCartney), Columbia 2310786 (MacClean, BMI)	35	28	14	LOVE BROUGHT ME BACK—D.J. Rogers (D.J. Rogers), Columbia 3-10754 (Circle R, ASCAP)	70	73	3	LOVE, I NEVER HAD IT SO GOOD—Quincy Jones (Q. Jones, T. Bahler, P. Austin, R. Tee), A&M 2082 (Yellow Brick/Bloody, ASCAP)
★ 3	4	8	IT SEEMS TO HANG ON—Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 8651 (Nick-O-Val, ASCAP)	★ 36	46	6	SWEET MUSIC MAN—Millie Jackson (K. Rogers), Spring 185 (Polydor) (Jolly Rogers, ASCAP)	★ 71	81	2	ONLY YOU—Teddy Pendergrass (K. Gamble, L. Huff), Philadelphia International 460 (Mighty Three, BMI)
★ 4	7	7	BLAME IT ON THE BOOGIE—Jacksons (M. Jackson, D. Jackson, E. Krohn), Epic 850595 (CBS) (Global, ASCAP)	37	29	22	I LIKE GIRLS—Fatback Band (B. Curtis), Spring 181 (Polydor) (Clita, BMI)	★ 72	82	2	BARE BACK—Temptations (B. Holland, H. Beatty, E. Holland), Atlantic 3517 (Good Life, BMI)
5	5	11	I'M IN LOVE—Rose Royce (N. Whitfield), Whitfield 8629 (Warner Bros.) (May Twelfth/Warner Tamerlane, BMI)	38	38	18	VICTIM—Candi Staton (D. Crawford), Warner Bros. 8582 (Daann, ASCAP)	73	66	10	YOU'RE GONNA NEED THIS LOVE—M'Gonna (T. Life, J. Freeman), Millennium 617 (Casablanca) (MRTS & Mills/Stone Diamond, BMI)
6	6	13	DANCE—Sylvestre (Robinson & Orsborn), Fantasy 827 (Jobete, ASCAP)	★ 39	50	4	MAC ARTHUR PARK—Donna Summer (J. Webb), Casablanca 939 (Canopy, ASCAP)	74	75	4	DON'T WANNA' COME BACK—Mother's Finest (J. Seay, J. Kennedy), Epic 8-50596 (Salsong, ASCAP)
7	3	14	HOLDING ON—L.T.D. (J. Osborne, J.L. McChee), A&M 2057 (Almo/McRouscod, ASCAP/Irving, McDonslow, BMI)	40	42	7	LOVE ATTACK—Shotgun (A. Casey, T. Steels, W. Talbert), ABC 12395 (ABC/Dunhill/Goblet/Funk Rock, BMI)	★ 75	85	2	COME FLY WITH ME—Bobby Bland (L. Purify, P. Smith, A. Varnado), ABC 12405 (Capitol Dome, ASCAP)
8	8	13	WHAT YOU WAITIN' FOR—Stargard (N. Whitfield), MCA 40932 (Warner-Tamerlane/May 12th, BMI)	41	43	6	SAY A PRAYER FOR TWO—Crown Heights Affair (P. Thomas, B. Reid, H. Young, W. Anderson), DeLite 908 (Phonogram) (Delightful/Cabrini, BMI)	76	79	3	GET ON UP—Roundtree (K. Lehman, S. Boston, G. Covington), Island 8646 (Warner Bros.) (Darian, BMI)
9	9	17	GET OFF—Foxy (C. Driggs, I. Ledesma), Dash 5046 (TK) (Sherlyn/Lindsay Anne, BMI)	★ 42	45	10	GUESS WHO'S BACK IN TOWN—Heaven & Earth (L. Hanks, R. Massey), Mercury 74013 (Jahmilla, ASCAP)	★ 76	87	2	IN THE BUSH—Musique (P. Adams, S. Cooper), Prelude 71110 (Pat/Leeds/Phylmar, ASCAP)
10	11	11	LET'S START THE DANCE—Hamilton Bohannon (H. Bohannon), Mercury 74105 (Phonodisc) (Bohannon Phase II, ASCAP)	43	84	2	I'M EVERY WOMAN—Chaka Kahn (Ashford & Simpson), Warner Bros. 8683 (Nick-O-Val, ASCAP)	★ 77	87	2	LIGHTN' A FIRE—Patti Hendrix (M. Stubbs), Hilltak 7801 (Atlantic) (Conjay, BMI)
★ 11	13	12	THERE'LL NEVER BE—Switch (B. Debarge), Gordy 7159 (Motown) (Jobete, ASCAP)	★ 44	31	9	I LOVE THE NIGHT LIFE—Mica Bridges (A. Bridges, S. Hutcheon), Polydor 14483 (Lowery, BMI)	78	68	9	PLATO'S RETREAT—Joe Thomas (J. Thomas, B. Baker), LRC 94 (TK) (Allagood, ASCAP)
12	10	16	TAKE ME I'M YOURS—Michael Henderson (M. Henderson), Buddah 597 (Arista) (Electrocard, ASCAP)	45	55	5	FUNK AND ROLL—Quazar (G. Gons, J. Brailey), Arista 349 (Jumpshoot, BMI)	79	76	10	IT'S ALRIGHT—Vivian Reed (C. Jackson, M. Yancy), United Artists 1239 (Jays/Chappell, ASCAP)
13	12	12	SOFT AND WET—Prince (Prince & Moon), Warner Bros. 8619 (Prince, BMI)	46	34	12	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)	★ 80	90	2	I WISH YOU WELL—Maze (F. Beverly), Capitol 4629 (Pecte, BMI)
14	14	12	SMILE—Emotions (M. White, A. McKay), Columbia 3-10791 (Sagfire, BMI)	★ 47	47	12	YOU GOT ME RUNNING—Lenny Williams (C. Drayton, J. Wieder), ABC 12387 (Trac, BMI)	81	83	3	COOLING OUT—Jerry Butler (K. Gamble, L. Huff, J. Butler), Philadelphia International 3655 (Mighty Three, BMI/Fountain, ASCAP)
15	15	9	ONLY YOU—Loleatta Holloway & Bunny Sigler (B. Sigler), Gold Mind 74012 (Lucky Three/Henery Suemay/Six Strings, BMI)	★ 48	58	6	GOT TO BE REAL—Cheryl Lynn (C. Lynn, D. Paich, D. Foster), Columbia 3-10808 (Butterfly/Gong, BMI/Hudmar/Cotaba, ASCAP)	★ 82	NEW ENTRY		LET ME—Jimmy "Bo" Horne (H.W. Casey, R. Finch), Sunshine Sound 1005 (TK) (Sherlyn/Harrick, BMI)
16	16	10	STANDUP—Atlantic Starr (W.L. Lewis), A&M 2065 (Almo/Newban/Audio, ASCAP)	★ 49	59	3	FLYING HIGH—Commodores (T. McClary, L. Richie), Motown 1452 (Jobete/Commodores, ASCAP)	83	NEW ENTRY		DO YOU FEEL ALRIGHT K.C. & The Sunshine Band (H.W. Casey, R. Finch), TK 607 (Sherlyn/Harrick, BMI)
17	20	10	YOU WERE MEANT FOR ME—Donny Hathaway (W. Peterkin), Atco 7092 (Atlantic) (Kuumba, ASCAP)	★ 50	60	6	YOU FOOLED ME—Grey & Hanks (L. Hanks, Z. Grey), RCA 11346 (Irving/Medard, BMI)	★ 84	NEW ENTRY		HELP YOURSELF—Brass Construction (R. Muller), United Artists 1242 (Big Boro, ASCAP)
18	18	10	IT'S A BETTER THAN GOOD TIME—Gladys Knight & The Pips (T. MacAuley), Buddah 598 (Arista) (MacAuley/Alamo, ASCAP)	★ 51	54	6	LOVIN' FEVER—High Energy (P. Sawyer, M. McLeod), Gordy 7161 (Motown) (Jobete, ASCAP)	★ 85	NEW ENTRY		WHOLE LOT OF SHAKIN'—Emotions (M. White, A. McKay), Columbia 3-10828 (Sagfire, BMI/Steelchest, ASCAP)
19	19	7	DON'T STOP, GET OFF—Sylvers (L. Sylver, J. Sylver, J. Sylver, E. Sylver, F. Sylver), Casablanca 938 (Rosy, ASCAP)	★ 52	62	4	UNLOCK YOUR MIND—Staples (G. Jackson, L. Chambers), Warner Bros. 8669 (Muscle Shoals, BMI)	★ 86	NEW ENTRY		THE BEST OF STRANGERS—Eddie Kendricks (T. Macaulay, K. Petger), Arista 346 (Almo/Macaulay, ASCAP)
20	17	17	YOU—McCrarys (S.L.A. McCrary), Portrait 670014 (CBS) (Island, BMI)	★ 53	63	5	MELLOW LOVIN'—Judy Cheeks (T. Monn, J. Cheeks, R. Williams), Salsoul 2063 (RCA) (AMRA)	87	65	11	SUBSTITUTE—Gloria Gaynor (W.H. Wilson), Polydor 14508 (Touch Of Gold, BMI)
21	21	16	SHAKE AND DANCE—Con Funk Shun (M. Cooper), Mercury 74008 (Valle-Joe, BMI)	★ 54	64	4	DON'T HOLD BACK—Chanson (D. Williams, J. Jamerson, Jr.), Ariola 7717 (Kichelle/Jamersonian/Cos-K, ASCAP)	★ 88	NEW ENTRY		WHAT YOU WON'T DO FOR LOVE—Bobby Caldwell (Caldwell, Kettner), Clouds 11 (TK) (Sherlyn/Lindseyanne, BMI)
★ 22	39	5	YOUR SWEETNESS IS MY WEAKNESS—Barry White (B. White), 20th Century 2380 (Sa-Vette/January, BMI)	55	49	7	MIND BLOWING DECISIONS—Heatwave (Wilder/Geoff & Eddie/Blackwood, BMI), Epic 850586 (CBS) (Wilder, ASCAP)	★ 89	NEW ENTRY		DO WHAT YOU FEEL—Creme De Coco (T. Barye), Venture 102 (Barcam, BMI)
23	22	23	BOOGIE OOGIE OOGIE—A Taste of Honey (J. Johnson, P. Kibble), Capitol 4565 (Conducive/On Time, BMI)	56	56	8	DON'T LET IT GO TO YOUR HEAD—Jean Carn (K. Gamble, L. Huff), Philadelphia International 3654 (Mighty Three, BMI)	90	NEW ENTRY		MINNIE THE MOOCHER—Cab Calloway (Cab Calloway & Irving Mills), Hologram 11364 (RCA) (Mills Music, inc., ASCAP)
24	24	10	HOT SHOT—Karen Young (K. Borousiewicz, A. Kahn), West End 1211 (Scully, ASCAP)	57	67	3	DISCO TO GO—Brides of Funkenstein (G. Clinton, W. Collins), Atlantic 3498 (Rubber Band, BMI)	91	NEW ENTRY		FREAK IN, FREAK OUT—Timmy Thomas (C. Reid, I.J. Kitts), TM 1749 (TK) (Sherlyn, BMI)
★ 25	33	7	TONIGHT'S THE NIGHT—Betty Wright (B. Wright, W. Clarke), Alston 3740 (T.K.) (Sherlyn, BMI)	58	53	6	LUCY IN THE SKY WITH DIAMONDS—Natalie Cole (J. Lennon, P. McCartney), Capitol 4623 (MacLen, BMI)	92	94	2	BAYOU BOTTOMS—Crusaders (S. Hooper, W. Felder, J. Sample), ABC/Blue Thumb 278 (Four Knights, BMI)
★ 26	35	7	LOST AND TURNED OUT—Whispers (M. Anthony), Solar 11353 (RCA) (Spectrum VII, ASCAP)	59	61	4	DO WHAT YOU WANT TO DO—Dramatics (D. Hall, J. Oates), ABC 12400 (Unichappell/Hot-Cha, BMI)	93	93	4	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)
27	27	8	TAKE IT ON TOP—Pockets (K. Barnes, W. White, R. White, L. Satterfield), Columbia 3-10755 (Pockets/Verdangel, BMI)	60	23	17	THREE TIMES A LADY—Commodores (L. Richie), Motown 7902-1 (Jobete/Commodores, ASCAP)	94	92	6	I SECOND THAT EMOTION—Thelma Jones (W. Robinson, A. Cleveland), Columbia 310814 (Jobete/Stone Agate, BMI)
28	25	11	BRANDY—O'Jays (J. B. Jefferson, C.B. Simons), Philadelphia International 3652 (CBS) (Mighty Three, BMI)	★ 61	71	5	I JUST WANNA STOP—Gino Vannelli (G. Vannelli, J. Vannelli, R. Vannelli), A&M 2072 (Ross Vannelli, ASCAP)	95	95	2	NEVER MAKE A MOVE TOO SOON—B.B. King (S. Hooper, W. Jennings), ABC 12380 (Irving/Four Knights, BMI)
★ 29	37	5	EASE ON DOWN THE ROAD—Diana Ross & Michael Jackson (C. Smalls), MCA 40947 (Fox Fanfare, BMI)	62	40	22	YOU AND I—Rick James (R. James), Gordy 7156 (Motown) (Jobete, ASCAP)	96	70	17	PLEASE DON'T SAY GOODBYE TO ME—Solomon Burke (J. Williams, Jr.), Amherst 736 (Harlem/Jerry Williams, BMI)
30	30	8	SPECIAL OCCASION—Dorothy Moore (S. Dees), Malaco 1052 (TK) (Unichappell, BMI)	63	44	14	SATURDAY—Norma Jean Wright (B. Edward, N. Rodgers, B. Carter), Bearsville 0326 (Warner Bros.) (Chic, BMI)	97	91	4	DO IT ALL NIGHT—Curtis Mayfield (C. Mayfield, G. Askey), Curtom 0141 (Warner Bros.) (Andraek/Mayfield, BMI)
★ 31	41	7	PARTY—Leon Haywood (L. Haywood), MCA 40941 (Jim-Edd, BMI)	★ 64	74	5	I WANNA MAKE LOVE TO YOU—Randy Brown (H. Banks, C. Hampton), Parachute 517 (Casablanca) (Irving, BMI)	98	96	3	STICKS AND STONES—Finished Touch (B. Sulton, M. Sulton), Motown 1445 (Jobete, ASCAP)
32	32	7	YOU SHOULD DO IT—Peter Brown (T. Brown, R. Rans), Drive 6272 (TK) (Sherlyn/Ocibel, BMI)	65	48	10	THINK IT OVER—Cissy Houston (C. Houston, A. Fields, M. Zager), Private Stock 204 (Sumac, BMI)	99	88	4	RHYTHM OF LIFE—Afro-Cuban Band (A. Fields, M. Zager), Arista 0355 (Sumac, BMI/Jack, ASCAP)
33	26	15	STELLAR FUNK—Slave (S. Washington, M. Adams, D. Webster, A. Arrington, M. Hicks), Cotillion 44238 (Atlantic) (Spurtree/Cotillion, BMI)	66	69	4	LOVE TO BURN—O.C. Smith (P. Harrison, C. Kelly), Shadybrook 1045 (Screen Gems/EMI, BMI/Bobby Goldsboro, ASCAP)	100	98	5	
				67	77	3	RIDE O ROCKET—Brothers Johnson (N. Ashford, V. Simpson), A&M 2086 (Nick-O-Val, ASCAP)				
				68	72	4	MOVIN' ON—George Duke (G. Duke), Epic 85093 (Mycenae, ASCAP)				



BLACK MUSIC IS YOUR INDUSTRY...SUPPORT IT BY JOINING THE BLACK MUSIC ASSOCIATION NOW!

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

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Phone () _____

Occupation: _____

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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



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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:

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- 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



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STROUSE-ADAMS *Songwriters Prep a B'way Musical For Dec. Opening*

By RADCLIFFE JOE

NEW YORK—The Tony Award-winning team of Charles Strouse and Lee Adams has been tapped by producer Norman Kean to provide music and lyrics for a new Broadway show titled "A Broadway Musical."

The show, with a cast of 30, deals with a white producer's attempt to convince a struggling, young black playwright to turn one of his serious works into a splashy musical.

Strouse and Adams hasten to stress that the show is not another exploitative black musical. "Instead," they state, "it seeks to spoof the trend toward the commercialization of the black musical theatre."

"A Broadway Musical" is built around 17 songs and "lots of dancing." Its cast is 65% black. Lyrics and music are all by Adams and Strouse, and both confess that writing the score for the show has been a challenge.

They add that their experience from working with "Golden Boy" which starred Sammy Davis helped in giving them the feel for writing "black-oriented" music.

Strouse and Adams had also collaborated on the successful Broadway musical, "Applause," and they state that after having done that show, they felt there was nothing original left to be done for the Broadway theatre. "'A Broadway Musical' proved us wrong," Strouse says. "It offered us an opportunity to say a lot of original things."

The show, which goes into tryouts at the Riverside Church here Tuesday (10), stars two-time Tony award winning actress, Helen Gallagher ("No, No Nanette" and "Pal Joey").

Other featured performers include Gwyda Don Howe, seen recently on Broadway in "The

Shadow Box," Larry Marshall, who was nominated for a Tony Award for his performance in last season's "Porgy & Bess," Alan Weeks, last seen in the Broadway production of "The Wiz," Julius La Rosa and Anne Francine.

In addition to their success together on "Applause" and "Golden Boy," Strouse and Adams have also teamed successfully on the Broadway productions of "Bye, Bye Birdie," which they describe as their first Broadway rock musical and



LARGE DONATION—LeBaron Taylor, vice president of black music marketing for CBS Records, presents a \$25,000 check to Congresswomen Yvonne Burke (D-Calif.) and Shirley Chisholm (D-N.Y.), right, representing the label's contribution to the Congressional Black Caucus' Legislative Intern Program. Columbia artists Earth, Wind & Fire made a separate donation of \$15,000. The donations were made during a recent dinner in Washington.

George Faison and William F. Brown, two Tony Award-winning collaborators from "The Wiz," are again teamed on "A Broadway Musical." Brown has written the book while Faison will direct and choreograph.

"Superman." Strouse is currently represented on Broadway by the award-winning musical, "Annie" on which he collaborated with Martin Charnin.

The show is due to open on Broadway sometime in December.

WB's Video Focus Is On Black Talent

By JEAN WILLIAMS

LOS ANGELES—Warner Bros. Records launches a month-long video campaign spotlighting several of its major black acts in November.

The campaign, according to Eddie Gilreath, Warner's national sales manager black music, will hit major markets including Boston, New York, Philadelphia, Detroit, Chicago, New Orleans, Los Angeles, San Francisco, Washington, Charlotte, Atlanta, Miami, Dallas and Houston.

He notes acts included in the video campaign are Rose Royce, Ashford & Simpson, Al Jarreau, Linda Clifford, Candi Staton, Chaka Khan and George Benson. The tape will run 50 minutes.

The presentation will be offered in approximately four stores in each market, which will include both full-line and mom and pop retail outlets, says Gilreath.

He points out that some accounts have their own videotape machines but Warner Bros. will rent machines for accounts without them.

The presentation will run for at least three days in each outlet, Thursday-Saturday, and longer when the response warrants it.

"We're going all out with heavy merchandising materials on each artist, including light boxes, wall displays, banners, standups and many other aids," Gilreath says.

"Our field representatives will go to the stores and set up the video equipment. There will also be special sales on the product included in the package."

In a separate campaign but dealing with the same releases, plus the Funkadelics, Warner Bros. held a

new product presentation in Cleveland on Sunday (8).

The black tie dinner, held at the Swingo Hotel in the city, launched a second November campaign just for Cleveland dealers.

"This is a merchandising display campaign where the dealers will actually participate and win prizes," says Gilreath.

"We will be giving the dealers equal amounts of merchandising aids to decorate their stores.

"Once the shops are decorated, photos will be taken of the displays and sent to WEA. Then we will put our heads together and select the winners."

First prize is a Betamax video machine, second prize is a movie camera and projector and the third place

winner collects a portable television.

Warner's is also busy in the radio area with contests.

"In our effort to continue to stress the importance of education, we have tied into several radio stations with contests. We are giving away up to \$1,000 towards scholarships through each station.

"It's one of the promotional campaigns for the Staples' 'Unlock Your Mind' LP and we're giving away the money under the 'Unlock Your Mind' banner."

The contest has already begun in Chicago on WVON-AM and will start shortly on WLOK-AM in Memphis and also in St. Louis. The radio/scholarship campaign is the brainchild of Kirkland Burk, Warner's promo rep in Chicago.

Soul Sauce

• Continued from page 64

presented with a "Roots" Image Award during his recent engagement at L.A.'s Total Experience nightclub. The award is given to outstanding musicians/performers for their contributions to the music industry and the public.

The award was conceived by Now-Wow Productions president Phillip Miller and producer Steve Stein.

Independent Publicity Network has been formed by four well-known, established p.r. firms, to deal

primarily with labels and their black artists.

Network members are Warren Lanier Sr., Warren Lanier Enterprises, Los Angeles; Bunny Jackson, former wife of Atlanta's Mayor Maynard Jackson, with First Class Inc., Atlanta; Vicki Lucas Associates, New York; and John Bradley, John Bradley & Associates, Detroit.

"Historically, we have found that although not necessarily intentionally, some labels tend to do an assembly line operation with black acts," says Lanier.

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

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	★STAR Performer—LP's registering greatest proportionate upward progress this week	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	10	BLAM Brothers Johnson, A&M SP 4714	31	34	12	IMAGES Crusaders, Blue Thumb BA 6030 (ABC)
★	24	2	ONE NATION UNDER A GROOVE Funkadelic, Warner Bros. BSK 3209	32	32	8	LOVING IS LIVING McCarly's, Portrait JB 34764 (CBS)
★	4	6	IS IT STILL GOOD FOR YA Ashford & Simpson, Warner Bros. BSK 3219	33	33	13	NATALIE COLE ... LIVE Natalie Cole, Capitol SKBL 11709
4	3	18	TOGETHERNESS L.T.D., A&M SP 4705	34	19	9	YOU SEND ME Roy Ayers, Polydor PD1-6159 (Phonodisc)
★	6	6	STRIKES AGAIN Rose Royce, Whitfield WHK-3227 (Warner Bros.)	35	35	7	THE ONE AND ONLY Gladys Knight & The Pips, Buddah BDS-5701 (Arista)
6	2	18	A TASTE OF HONEY A Taste Of Honey, Capitol ST 11754	★	NEW ENTRY		LOVE & PEACE Ray Charles, Atlantic SD-19199
7	5	14	IN THE NIGHT TIME Michael Henderson, Buddah BDS 5712 (Arista)	37	39	3	ROBERTA FLACK Roberta Flack, Atlantic SD-19186
★	10	13	STEP II Sylvester, Fantasy F9556	★	48	2	BEFORE THE RAIN Lee Oskar, Elektra 6E-150
★	13	18	BETTY WRIGHT LIVE Betty Wright, Alston ALST 4408 (T.K.)	39	36	9	THE CONCEPT Slave, Cotillion SD 5206 (Atlantic)
★	12	4	LIVE AND MORE Donna Summer, Casablanca NBLP 7119	40	38	25	CENTRAL HEATING Heatwave, Epic JE 35260
11	11	17	LIFE IS A SONG WORTH SINGING Teddy Pendergrass, P.I.R. JZ 35095 (CBS)	41	44	5	FOREVER YOURS Sylvers, Casablanca NBLP-7103
★	16	7	SWITCH Switch, Gordy G-7980 (Motown)	42	42	29	MACHO MAN Village People, Casablanca NBLP 7096
13	8	13	GET OFF Foxy, Dash 30005 (TK)	43	43	23	MIDNIGHT BELIEVER B.B. King, ABC AA 1061
14	9	20	NATURAL HIGH Commodores, Motown M 790	★	NEW ENTRY		ALICIA BRIDGES Alicia Bridges, Polydor PD-1-6158
★	18	17	SUMMERTIME GROOVE Hamilton Bohannon, Mercury SRM-1-3728 (Phonodisc)	45	41	27	SUNBURN Sun, Capitol ST11723
16	7	21	COME GET IT Rick James & the Stone City Band, Gordy G7-981	46	40	36	REACHING FOR THE SKY Peabo Bryson, Capitol ST 11729
17	15	21	SMOOTH TALK Evelyn "Champagne" King, RCA APL1-2466	47	45	22	THIS IS YOUR LIFE Norman Connors, Arista AB 4177
18	14	9	SUNBEAM Emotions, Columbia JC 53385	48	55	23	DO WHAT YOU WANNA DO Dramatics, ABC AA 1072
19	17	18	LOVE SHINE Con Funk Shun, Mercury SRM-1-3725 (Phonodisc)	49	49	2	THE WIZARD OF OZ Meco, Millennium MNL8 8009 (Casablanca)
20	20	16	FIRE UP 'N' KICKIN Fatback Band, Spring 1-6718 (Polydor)	50	50	2	GOODY GOODY Goody Goody, Atlantic SD 19197
21	27	13	FOR YOU Prince, Warner Bros. BSK 3150	51	31	8	WHO DO YA LOVE K.C. & the Sunshine Band, TK 607
22	21	17	SOUNDS Quincy Jones, A&M SP 4685	52	NEW ENTRY		UNLOCK YOUR MIND Staples, Warner Bros. BSK 3192
23	23	13	SPARK OF LOVE Lenny Williams, ABC AA1073	53	47	38	FANTASY LOVE AFFAIR Peter Brown, Drive 104 (TK)
24	26	6	SECRETS Gil Scott-Heron & Brian Jackson, Arista AB 4189	54	54	20	HEADLIGHTS Whispers, Solar BXL1 2274 (RCA)
★	30	12	HOUSE OF LOVE Candi Staton, Warner Bros. BSK 3444	55	60	8	LOVE BROUGHT ME BACK D.J. Rogers, Columbia JC 3593
26	25	25	SO FULL OF LOVE D'Jays, P.I.R. JZ35355	56	52	3	ANY WAY YOU WANT IT Deborah Washington, Ariola SW-50040
27	22	9	JASS-AY-LAY-DEE Ohio Players, Mercury SRM1-3730 (Phonogram)	57	51	4	THE BEST OF DONNY HATHAWAY Donny Hathaway, Atco SD 38107 (Atlantic)
★	NEW ENTRY		TAKE IT ON UP Pockets, Columbia JC-35384	58	53	3	MOTHER FACTOR Mother's Finest, Epic JE 35546 (CBS)
29	29	13	GET IT OUT'CHA SYSTEM Millie Jackson, Spring SP 16719 (Polydor)	59	NEW ENTRY		MARILYN & BILLY Marilyn McCoo & Billy Davis Jr., Columbia JC-35603
30	28	9	ATLANTIC STARR Atlantic Starr, A&M SP-4711	60	58	24	IF MY FRIENDS COULD SEE ME NOW Linda Clifford, Curtom CUK 5021 (Warner Bros.)

PRODUCING OTHER ARTISTS MAIN AIM

Bee Gees Will Bow Own Label By End Of Year

By DANIELE CAROLI

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strong as 'Fever' and in a kind of advanced rhythm and blues style."

The Gibbs' press conference, arranged here by RSO with help from Polydor International and Phono-

gram Italy, took place aboard Robert Stigwood's ship *Sarina L*, anchored off San Marco Square. Andy Gibb also attended.

The Bee Gees said their charity concept "Music For UNICEF,"

launched by David Frost, Stigwood and themselves, had been successful since its launch in New York in May. Some 80 composers around the world are writing songs for UNICEF.

The drive is supported by Kurt Waldheim, secretary general of the United Nations, and by Henry R. Labouisse, executive director of UNICEF. It officially kicks off in January, at the start of the International Year of the Child.

Says Barry Gibb: "Our aim was to start a society which would collect money for children in need. In the U.S., you cannot donate a song, only your benefits from a song, so this is what we did. We've recruited as many artists and writers as possible to help out. In the end we should get about \$100 million.

"To most of these composers it is nothing to write a song, and many of them don't need that extra number. But the children do and we can make a lot of money this way."

RECORD # OF ACTS BROKEN

EMI Electrola To Continue Long-Term Concentration

COLOGNE—After a year that saw EMI Electrola break more new acts than ever before, and increase both singles and album market share, managing director Friedrich Wottawa has re-affirmed the company's determination to concentrate not on short-term turnover but on the long-term careers of its artists.

Speaking at EMI Electrola's annual sales convention in Ludenscheid, Wottawa said: "Despite the fact that radio and tv advertised album compilations secure high turnover, we will not concentrate on these short-term bestsellers but will continue to grant priority to the individual artist.

Wottawa went on, "In no previous fiscal year has the company succeeded in breaking so many acts, and I am sure that our artist roster has never been as strong as it is today."

Highlights of the fiscal year 1977-78 have included extraordinary singles sales by Smokie, Wings and Howard Carpendale, Carpendale's breakthrough on the album market, outstanding successes for Alan Parsons' Project and David Gilmour as a solo artist, and the final breaking of Bob Seger in the German market.

Other successes were gold and platinum disks for Smokie, gold albums for Wings and Queen, high chart listing for newcomers like Kate Bush, Patti Smith and the Tom Robinson Band, the signing of the Roll-

ing Stones followed by their immediate entry into the charts, and strong album sales from Kraftwerk, Eloy, Black Foos and many others.

Following Wottawa's summary, Dr. Bernhard Krajewski, sales/marketing director, opened the sales conference proper, which this year divided into three sections: information—show—discussion.

Though EMI Electrola has strong international repertoire it became apparent that domestic product holds a priority position, as a&r director Manfred Zumkeller showed in his presentation. The entire first two days were reserved for domestic acts.

Particular attention was paid to the numerous new releases from the German language repertoire block, which includes artists such as Heino, Christian Anders and Hugo Strasser. Major marketing drives have been readied for upcoming tours by Howard Carpendale, Franz Lambert and Maria and Margot Hellwig. Peter Orloff, boss of the Aladin Records company, presented a live show featuring his label's acts to celebrate three years of success in the German market, while on the classical side attention was drawn to new releases from established EMI stars like Karajan, Richter and Fischer-Dieskau, and to new signings like Eschenbach, Tennstedt, Gawrilow and others.



CHAPPELL SONGS—Artists, production team and Chappell Music personnel in London toast Yorkshire Television's new network series, "Song By Song." The first three programs will spotlight Oscar Hammerstein II, Lorenz Hart and "Yip" Harburg, all of whose works are published by Chappell. In the back row from the left are Ned Sherrin, presenter, producer and writer of the series; Tony Roberts, Chappell managing director; David Kernan, series originator; and Elaine Stritch along with other cast and Chappell staff members.

62.7% OVER '77 QTR.

U.K. Singles Boom

LONDON—Evidence of a continued boom in singles sales in the U.K. over recent months is contained in a survey from the British Phonographic Industry.

Provisional figures just released show that nearly 20 million singles, worth about \$17.1 million, shipped through the April-June second quarter of the year. This is an increase of 62.7% on the same period of 1977, with monetary value upturn of nearly 80%.

Albums also improved by 9% on last year, with a total 16,784,000 units shipped, an increase of 34.1%

in monetary terms. Cassettes are up by 13.6% to a total 3,869,000 units.

But the 8-track cartridge slumped further during the reviewed three months, with only 83,000 sales compared with 210,000 in 1977.

Total value of all product, say the provisional report, was up 38.4%, at roughly \$89.5 million.

Taking the first half of 1978 and comparing it with the first six months last year, singles units are up 38%; LPs stay virtually the same, though up 19% in value; cassettes are up 5%; and total value of all units is up by a healthy 22%.

Intl Artists To Make U.K. Bow

LONDON—Radar Records here has signed a licensing deal with U.S. label International Artists and plans a London launch to coincide with first releases through the pact.

The label, formed by Lelan Rogers, elder brother of chart artist Kenny Rogers, originated in Houston, Texas, in 1966. Its first chart success was with 13th Floor Elevators' single "You're Gonna Miss Me." Subsequent albums from that group, and Red Crayola, Bubble Puppy and Lightnin' Hopkins are highly prized here.

Rogers visits London for the launch Friday and Saturday (13-14), and plans to re-activate the label in the U.S. with new product.

From The Music Capitals Of The World

LONDON

Andrew Lloyd Webber presented the gold disk awarded to him for his "Variations" album music to Orient Football Club here, having written it after losing a bet with his Orient-supporting, cello-playing brother Julian about the club's performance. ... First-ever solo recording by Ginger Rogers out here, a single "Isn't This A Lovely Day," part of a London-recorded album due out later this year.

Aidan Day, director of programs for Capital Radio in London, now becomes program controller, a post relinquished by managing director John Whitney. ... Big EMI Licensed Repertoire Division campaigns for the groups Shooter and Whitesnake, the latter now including ex-Deep Purple keyboard player Jon Lord.

Penetration's debut album for Virgin, the U.K.'s first luminous LP, hotly promoted as the group proves sell-out appeal on major London

Polar Signs Olivia

Olivia Newton-John has signed an exclusive agreement with Polar Records for album representation and distribution in Sweden, Denmark, Finland, Norway and Iceland. Polar Records is co-owned by Abba and Stig Anderson, their producer and manager.

gigs. ... Reception at plush Tramp, plus huge poster campaign round London, to launch debut album of Roddy Lewellyn, "Foddy," on Phonogram here.

Jeff Wayne's CBS production "War Of The Worlds," Top 20 in Australia, Sweden, New Zealand, Holland, Austria, Belgium and the U.K., received series of gold and platinum awards for sales. ... Chappell Publishing here signed three-year agreement to print and distribute Rondor Music folios and music in the U.K., product roster including Peter Frampton, the Beach Boys, the Carpenters and Rick Wakeman.

Magnet Records promote head Marilyn Ford quit to set up freelance company, with Magnet a first client, and Helena Blakeman new press officer for the indie. ... Chart artist Dean Friedman (GTO) due for U.K. concerts this fall. ... Barbara Dickson's extensive U.K. tour climaxes at the Rainbow for a Save The Whale charity show.

The Jam's new single, "Down In The Tube Station At Midnight," said by group member Paul Weller to be "Anti-violence and pro-currency, therefore also anti-racialism." ... 10th anniversary album of Black Sabbath is "Never Say Die," summing up the philosophy of the pioneering heavy-metal band.

First 10,000 copies of the new 999 album "Separates," UA, contain vouchers redeemable by mail for a limited 12-inch single of two previously unreleased tracks from the band's original Labritain label. ... Simon Draper new managing

director of Virgin Records, following Richard Branson's upgrading to chairman of the group. He co-founded the label with Branson in 1973.

John Kalodner, Atlantic Records head of West Coast a&r in U.K. November looking for acts suitable to sign to the label in the U.S. ... Johnny Rotten's first live concerts since the original break up of the Sex Pistols planned for the Rainbow here over Christmas with his new band, Public Image Ltd.

Tremendous demand for seats for Barry Manilow concerts at the London Palladium led to four dates being added, this season following the sell-out week of Bette Midler, for whom he used to be musical director. ... First solo gigs Oct. 23 onwards for Steven Hackett, since the guitarist left Genesis. ... Rumored Rod Stewart cancelling his U.K. tour late this year because of delays in production of the "Blondes Have More Fun" album.

Slade hitting comeback trail here with a tour taking in London's Music Machine Oct. 30. ... After nearly two years, James Brown back late November for concerts as part of European tour. ... Phil May, leader, changing name of Pretty Things to the Fallen Angels now the band has a new personnel. PETER JONES

OSLO

In the Nord-Ring contest, run via the European Broadcasting Union network, Ellen Nic-

(Continued on-page 71)

Two New Labels Are Set To Begin U.K. Operation

LONDON—Two new labels are being set up here. One is Gem Records, backed by Laurence Myers, who co-founded the GTO label here, and the other comes from the massive leisure group Brent Walker, with one-time Decca a&r chief Dick Rowe in charge.

Following talks in New York, Myers says plans were well advanced for RCA to distribute Gem on a worldwide basis. He severed his last links with GTO 18 months ago and now sees Gem as a production and promotion company initially, expanding when product is sufficient to give it label identity.

General manager of Gem is Clifford Gee, currently production manager at Arista, and David Simone, a lawyer, is head of business affairs. Mike Leander will produce exclusively for the company, allowing for his existing commitments with Gary Glitter.

Myers says the Gem label, with repertoire of broad range, will be run alongside the other Gem Toby divisions.

Brent Walker, a multimillion-pound concern, has interests in hotels, movies such as "The Stud," and golf courses in the U.K. Ronco successes with the soundtrack of "The Stud" interested the company in the record industry and it now plans a label, as yet unnamed, and a publishing company.

Work is starting on a follow-up to "The Stud," and the music for this will go through Brent Walker's own label. Rowe, heading the music division, has produced chart disks for

Billy Fury, Tony Newley, Tom Jones and Engelbert Humperdinck.

He says two films are already in the planning stage. The music and records side will grow slowly and be linked closely with the movie division.

Stiff Promotion Train

LONDON—Stiff Records here has set up a whistle-stop tour by private train to promote its product to the dealer and media generally.

At a cost of around \$75,000, the train is being hired from British Rail to follow five of the Stiff artists to each venue on a concert tour, starting Oct. 10 and running to Nov. 19. Acts involved are Rachel Sweet; Lene Lovich; Micky Jupp; Jena Lewie; and Wreckless Eric.

British Rail is expected to put its own considerable promotional weight behind the event. At each call, dealers and media folk will be invited aboard the locomotive to view product and meet Stiff staffers.

Allans Music Deals

SYDNEY—The publishing division of Allans Music Australia has made new representation deals with The Jobete/Stone Diamond catalogs beginning Oct. 1, 1978; Loretta Lynn's Coal Miners Music and Texas Red Songs; and Kongriddie Music from London. A deal with the Tumbleweed/Antipodes catalogs was also recently complete for the Australian print rights.

Nesuhi Ertegun is president of WEA International, a global network of 13 companies that is the youngest, and fastest growing, manufacturer and distributor of records and tapes in the world. WEA International is very much Nesuhi Ertegun's creation. A believer in doing business face-to-face, Ertegun spends a good part of his time circling the globe,

world. WEA Italiana, however, will stage a live presentation of its artists in the evening.

The presentations are held in the castle's White Room, a domed fantasy of carved plaster and Moorish architecture. The images of Shaun Cassidy, Alice Cooper, AC/DC, Rose Royce, Chaka Khan, the Cars and others flash across several television monitors and a giant tv projection screen flanked by two enormous speakers.

Nesuhi, who sits through this presentation in each country, knows the roster well and will occasionally lean over in the dark to whisper a comment or two on the proceedings. When

"There are many reasons for this," he says. "One of the most important is that in each country we have a man in charge who we believe is the best man in that country for the job."

Nesuhi goes on to congratulate his Italian host for the "magnificent food, not to mention the superb wines," and introduces members of his traveling party, prefacing each one with a good-natured jibe or a knowing comment.

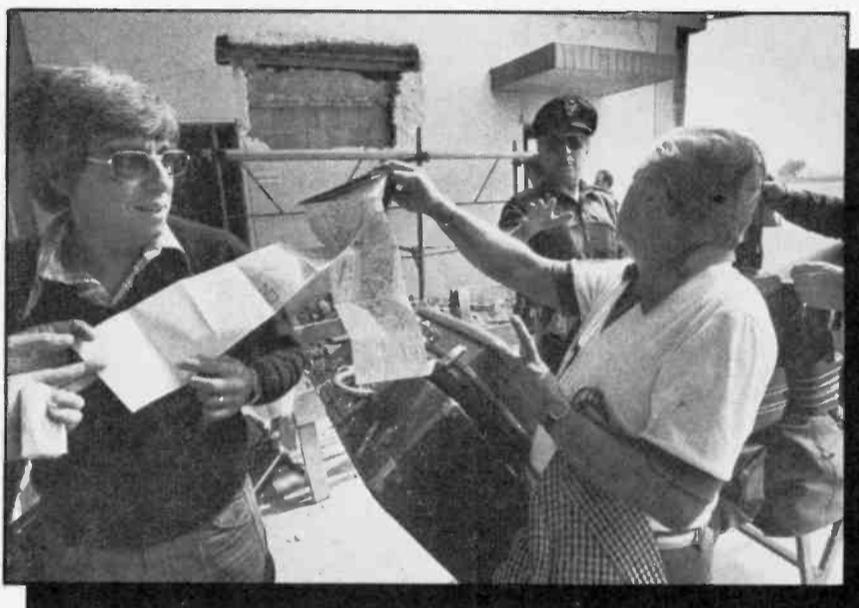
Atlantic's Klenfner is "the king of pasta." European coordinator Gitta Peschko is "the brains of the operation" and her

A Day In The Life Of NESUHI ERTEGUN

Billboard Travels With WEA International Chief As He Brings a Product Show To 3 Countries



Nesuhi Ertegun speaks to his WEA brethren during a European roadshow presentation.



Top: Ertegun unfurls his voluminous passport for Italian custom officials with Tom Ruffino. Warner Bros. international director helping. Above: he dances with pop vocalist Mia Martini to the strains of Raul Casadei's band.



Nesuhi addresses the Italian meeting inside Castello di Sammezzano. WEA Italian vice president Pino Velona is on his left.



Nesuhi discusses music on board the WEA jet en route to Stockholm.



Billboard photos by Giuseppe Pino

OCTOBER 14, 1978, BILLBOARD

meeting personally with the directors of the WEA companies, many of whom he knows from the days when he was arranging foreign licenses for Atlantic Records, founded by his younger brother Ahmet, who remains there as chairman of the board. On part of one of his most recent trips, a whirlwind tour of seven European countries billed as the 1978 WEA Roadshow, he was accompanied by Billboard's Dick Nusser. This is his report:

FLORENCE—After flying in from Paris and spending the night in a castle where Charlemagne is said to have stayed in the spring of 800, Nesuhi Ertegun is off on a tour of Florence, and a visit to the home of Rolling Stones Records president Earl McGrath. It is an enjoyable interlude in a busy week. Nesuhi is expected back at the castle for dinner, hosted by Giuseppe Velona, managing director of WEA Italiana.

Accompanied by Selma, his wife of seven years who has driven from the Ertegun's home in the south of France to meet him here, Nesuhi takes his seat at the center of the table in the dining room of the castle, known as the Hotel Castello di Sammezzano.

"You see," he confides in a serious tone, "this is why I like to travel. When I travel I avoid my enemies and I see friends. I enjoy the people I work with. It's as simple as that."

The next day, Monday, is devoted to the audio/visual presentations of forthcoming or current releases from the entire WEA family. Nesuhi is not traveling alone, as he sometimes does. Bob Krasnow and Tom Ruffino of Warner Bros.; Robin Loggie of Elektra/Asylum; Michael Klenfner and Bob Kornheiser of Atlantic Records, and Lee Mendell, Claude Nobs, Brigitta Peschko and Marty Richmond of WEA International are traveling with Nesuhi aboard the Warner Communications jet, and most of them will say a few words about their company. The films and the music represent artists from all over the

Elvis Costello appears on the screen, he points out that while WEA distributes him elsewhere in the world, CBS handles him in America.

"But," he adds, "we coordinate releases so nobody hurts anybody." At other times he snaps his fingers, enjoying the music and responding with further asides.

"This is the work of a fantastic young composer, Michel Berger. A French rock opera called 'Starmania' recorded in Los Angeles, London and Paris. The girl who stars in it is French-Canadian. Hopefully, they'll do an English version." He is also excited about Australia's Cold Chisel, "a group with great potential," and young Luisa Fernandez, a Spanish singer released so far in 25 countries.

"She sold a half million in Germany alone," Nesuhi notes, shaking his head in disbelief. An English artist recording in Germany draws an admiring comment on his piano playing. The song is called "Blame It On The Boogie." "It's a great song," Nesuhi chuckles. "You see these artists are from all over. Well, more and more we're working on this sort of exchange of talent, this cross-fertilization."

Lunch is served in a small park adjoining the castle. Nesuhi receives a ceramic plaque from band leader Raoul Casadei and performs an energetic waltz with singer Mia Martini.

Later, Nesuhi returns to the White Room to address the assembled producers, artists, sales and marketing managers and journalists. WEA is only eight years old, he reminds them, yet it ranks first among CBS, Polygram and RCA in U.S. sales. International sales have climbed steadily, he notes, pointing to last year's net increase of 42%.

of renowned flag tossers, all in silk medieval costumes, plus trumpeters, drummer boys and several rock and pop acts, one of which ends the show with an ear-splitting, smoke bomb and fireworks' finale that drives Nesuhi from his seat, hands cupped over throbbing eardrums.

During the ride to the airport at Pisa the next morning, Nesuhi elaborates on his philosophy of management. "I've sometimes waited two, maybe three years to start a company in a particular territory because I didn't have the right man," he says. "And when I get a man I like I put him in charge and give him more freedom than the other companies. Once we agree on fundamental things I say: 'Okay. You build up your operation and then we make a budget.' I don't tell him what to do. He tells me. That's his job."

"What we don't do," he emphasizes, "is put regional managers and area managers between the local companies and the home office. That way there's a minimum of red tape. Things are less formal. I also think this attracts certain people to us."

"I believe in doing business face-to-face and having personal contact with people. That's why we have many foreign meetings in order to bring the directors of the various companies together so they can exchange ideas in person."

Nesuhi relaxes in his seat and enjoys the view as the bus negotiates the narrow Tuscan road. Tom Ruffino of Warner Bros. and Bob Kornheiser of Atlantic are seated behind him, and they talk about the amount of studio time required to produce a single album these days. Nesuhi cranes his neck and listens.

"Of course they spend too much time in the studio," Nesuhi says frowning, turning in his seat to address them. "You know why? Because they are not sure of themselves. They have to try everything because they don't have firm instincts. They listen to their friends' advice all the time because they don't know what to do by themselves."

Nesuhi goes on to talk about the days when he produced John Coltrane, Charles Mingus, King Curtis and others. For one thing, he notes, things were less formal.

"It was a very exciting time to be able to work and live with those artists. We were music people day and night, in the stu-



Nesuhi pushes his own luggage after landing in Stockholm. That's Bob Kornheiser, international head of Atlantic behind him.



Nesuhi is in a reflective mood on board the King Erik for a cruise with his Swedish affiliates before their product meetings.



The WEA president addresses WEA's Scandinavian licensees at the Stockholm Hilton.

dios, in the bars at night. But there wasn't a businessman around in those days. We were all producers, but we produced only what we liked and I only sold those records I liked. People thought I was crazy but that is what I enjoyed."

Lee Mendell of WEA International later joins the conversation, and the group discusses the growth of WEA Italiana. Nesuhi remarks that he is grateful for the fact that under Velona's direction, there are few problems that had to be discussed.

"Except for piracy," Nesuhi says, shaking his head. He esti-

mates that in Italy 50% of the tape sales are pirated. "Now 5% or 6% is no danger, but 50% is a catastrophe."

At the airport Nesuhi supervises the movement of the luggage from bus to plane and settles aboard in his favorite seat situated in the middle of the plane next to a window. After take-off and lunch, Claude Nobs plays videotapes from the last Montreaux Jazz Festival. Nesuhi dons earphones and grooves on the music again, pointing out some of the jazz greats he's worked with, and making occasional comments about today's music.

"I never really make predictions," he says at one point. "But something new is always happening in music. People say there's nothing happening in music because they can't see it. You have to be alert, you have to have the ability to see and hear. Some people don't have that. They're the ones who say 'I'm going down to look at an act...' but looking doesn't mean seeing and understanding."

STOCKHOLM—On the way into Stockholm from Arlanda airport, Nesuhi describes his Swedish hosts as being "extremely well-informed, dedicated record people." "One of my first international contracts was with Metronome," he recalls. "I know Borje Ekberg for more than 20 years." Metronome is WEA's Scandinavian licensee.

The schedule calls for Nesuhi and his party to be in front of the hotel within an hour after their arrival in order to depart for a five-hour boat ride around the Stockholm archipelago. Nesuhi spends the hour on the phone with WEA International executive vice president Phil Rose who is in Tokyo on the first leg of the WEA Roadshow for the Far East. "I was surprised to hear from him," Nesuhi says smiling. "He timed that phone call perfectly."

"Phil and I divide the world between us," Nesuhi says. "He goes in one direction and I go in the other. Every few days we catch each other. He's really a key man. He made all the foreign licensing deals for Warner Bros. so naturally when WEA was formed he came along. One of WEA's great strengths is that we have people like Phil Rose. We're all extremely close to our artists. We can talk to our artists. We're not the distant type sitting in back of our desks."

During the boat ride, Nesuhi recalls the first time he met Ekberg and his partner Anders Burman. "Anders was playing drums in a band aboard one of the cruise ships," Nesuhi says. "I think it was the Normandie." "It was the Kungsholm," Burman gently corrects him. "Of course you're right," Nesuhi replies. He remembers Ekberg coming to New York on his own initiative to arrange a license deal for Atlantic jazz acts. That was 23 years ago. "I'll never forget it," Ekberg says. "I went to a party at Nesuhi's where I met Leiber and Stoller, met King Curtis, and ate Turkish dolmas. He later introduced me to the Modern Jazz Quartet and I went on the road with them. I also later recorded them in Sweden."

During dinner Nesuhi laughs and jokes with Ekberg's wife and others at the table, responding to every toast as the boat, a vintage steamship called the King Erik, winds its way through the archipelago.



The good life: Nesuhi enters his limousine in London after his flight in the WEA jet from Stockholm.

The next morning Nesuhi is up and joking about having drunk too many schnapps the night before, and selling the virtues of WEA International to the 50 or so Scandinavians gathered in a meeting room at the Sheraton Stockholm where the WEA entourage is staying.

Although his remarks are along the same lines as his address in Italy, Nesuhi elaborates on the reasons he believes are behind WEA International's success.

He praises the Scandinavians for their efforts in the past at breaking groups from the WEA roster, and points out that it was becoming common for acts to be broken abroad before they make it in the U.S.

Another factor, he reminds them, is that foreign companies are producing more top international acts themselves. He mentions the phenomenal success of Abba in that regard.

The group listens attentively and then Nesuhi turns the meeting over to the Swedish interpreter who narrates the video portion of the presentation.

During the two-hour lunch break Nesuhi meets with Burman and Ekberg to discuss a problem they are having with parallel imports. The three men gather in the hallway outside the meeting room and it is obvious the talk is serious. Nesuhi later explains that on certain releases importers are selling WEA product below the normal suggested price, causing trouble for the Scandinavian licensee.

He solves the problem by authorizing Burman and Ekberg to lower their price in order to compete. Naturally, this means that WEA will have to absorb the difference, which he says isn't very great. "It doesn't happen very often," Nesuhi notes.

After settling this matter, Nesuhi joins Atlantic's Klenfner for a dash across town to meet Abba at the group's recording studio. He returns to the hotel for the afternoon session, which consists of more videotapes and music. At 5 p.m. Nesuhi bids the Scandinavians goodbye, and along with the rest of the traveling party, boards the bus for the ride to the airport and the flight to London.

Nesuhi is proud of the fact that most of the directors of WEA companies are men who have established themselves in that territory or are native to it. He mentions new appointments in Africa and the excitement and challenge of "selling



Nesuhi trades quips in London with John Fruin, WEA-U.K. managing director, center, and Joe Smith, Elektra/Asylum chairman.

WEA black product in Africa." He notes that WEA has committed itself to hiring blacks in executive positions in South Africa and admits that the company is trying to make a point with such a policy.

"We go as far as we can without making it tough on the people who are working there," he explains. "Either we stay out completely or we give a break to people who normally don't get the breaks. We wouldn't have gone in there if we couldn't have a company where blacks and whites can work side by side."

A trip to Africa is forthcoming, he says. "After London I might go back to Europe for a few days and then I'll return to New York for a few days to look at the mail. Then to Canada for a visit. The Canadian company is so fantastic that I spend very little time there. Then back to New York for a very important IFPI meeting on piracy, and then on to Brazil.

"I'll spend two working days there at least. In October I plan to fly from Rio to Johannesburg. Tom Draper from Warner Bros. will be with me in Brazil and Africa and we're really going to stress black artists."

"I function best on the road," he says, settling comfortably into an armchair on the plane. "I do all my most important work on the road."

"I don't usually travel on the Warner plane, you know," he confides. "We only use it for the roadshows. Otherwise we take commercial flights."

The plane taxis to a halt as a procession of Daimler limousines rolls up alongside to take Nesuhi and entourage to London's Savoy Hotel. As usual, Nesuhi oversees the unloading of the luggage and makes sure everyone is in the car before he gets in. "Everybody's here. Let's go," he tells the driver.

LONDON—"It's like traveling with royalty, I suppose," one of the Englishmen observes, after watching Nesuhi enter the Savoy's Manhattan Room where coffee is being served before the meetings begin. In the studied calm of the Savoy, Nesuhi's own elegant composure is more evident than before, and so is his interest in the people he talks with. After this period of renewing more old friendships, the meetings begin. The English are extremely proud of their accomplishments, and trot out many charts and graphs to document their success, not the least of which is a 56% rise in profits.

Problems are discussed and Nesuhi deals with each one in turn, sometimes calling on a representative of the company involved to provide an explanation.

Later that evening Nesuhi, the WEA U.K. staff and the traveling party gather for dinner in the Savoy's River Room. Joe Smith is entertaining the guests with a story about Frank Sinatra, who was staying in the hotel during his engagement at London's Palladium. Smith recalls the difficulty he used to have getting through Sinatra's bodyguards in order to speak to him when Smith was president of Warner Bros. Records.

Nesuhi overhears Smith telling the story, but he doesn't let on that he is listening. A few moments later Nesuhi leans over to John Fruin, winks at him, and gets up to speak.

"I have a surprise announcement," Nesuhi begins. "I understand that Mr. Frank Sinatra is a guest in the hotel tonight and since he is such close friends with Joe Smith, I think we should ask Joe if he would be so kind as to go and fetch Frank here so he could maybe sing us a few songs after dinner."

Smith, who had been smiling moments before, looks absolutely aghast. His jaw drops and, possibly for the first time in his life, he is rendered speechless—until Nesuhi bursts out laughing.

After dinner Nesuhi returns to his London home for a night's rest. He plans to stay there for a few days, he says, before returning to Europe to complete some unfinished business. And then it is off again—to Canada, the U.S., Brazil and Africa.

Graphic layout: Bernie Rollins

INCLUDES LOSSES NORMALLY UNAVAILABLE

Revealing Finance Report On 99 Music Cos. Out

• Continued from page 12

Again, record companies fail to improve profits despite upsurging sales value. Music publishers improve margins. But musical instrument makers are grievously hit with average profit margins and halved profitability.

The report shows that 20%, or one in five of the companies investigated, made a loss during the three-year period. Profits rose by an average 20%. Total turnover was up by 41%. But only music publishers were able to boost profit margins, from 30.9% in 1974-75 to 34.7% in 1976-77.

Only five retail shops and chains were under scrutiny. Results show that retailers saw a dramatic fall in return on capital from 518.5% to 195.5% over the three-year span. But the report says, "This figure is still

Famous Interchange

NEW YORK—Ann Gardner, director of creative affairs, pop music, for Famous Music in New York will be the first staff member to go to the Famous London office as part of the company's new staff rotation policy. The program is being introduced as an opportunity for all the territories to learn more about each other's respective activities.

CELEBRATE 15TH ANNIVERSARY

CBS Germany Projects Year's Increase Of 15-20%

NEW YORK—CBS Schallplatten, the German subsidiary of CBS Records International, announced sales for the fiscal year ending Oct. 31 will be 15-20% above 1977.

Rudolf Wolpert, managing director of the company, explained that this healthy increase occurred despite a general stagnation in the singles business, and attributed the growth mainly to the sales of pop albums including "Jonathan Livingston Seagull," by Neil Diamond; "Even In The Quietest Moments" by Supertramp; "Moonflower" by Santana; and "Santana's Greatest Hits" which went platinum in Germany.

The company which just cele-

high enough to be probably unequalled by any other sector of British industry."

And it adds, "There has been a marginal increase in the average return on capital employed in the industry as a whole. This is up from 44% to 45.1% and is considered the best indicator of profitability.

'COMPUTERIZED SUPER-GIRLS'

Streamlined System At EMI's Distribution Center

LONDON—EMI Records, at its massive distribution center at Hayes, Middlesex, has streamlined its telephone and sales division by training a team of "computerized super-girls" which uses expensive Visual Display Units to take and tab orders from dealers.

The employees involved underwent an intensive training course to use the system, which cost some \$89,000 in equipment and tutorial fees.

Gordon Collins, assistant director of production and distribution, says the girls are in groups of 12 or 13, responsible for certain geographical areas.

"A key feature of such massive profitability is the way so many companies in the music industry can operate with very little working capital, the bulk of profits being secured from royalties and such like."

The ICC Report is available from 81, City Road, London, EC1.

They take orders, punch them out on the VDUs, and at the same time fill in no-match information for the dealers where disks are wrongly ordered, and also fill in details on filing, returns and correspondence.

No redundancy occurred with the new system but EMI is to work with a smaller staff decreased by "natural wastage." In the end, there will be roughly 25% less clerical staff.

There are 48 VDUs in the division now, with five groups of girls handling geographical areas and a sixth dealing with special orders as from one-stops and wholesalers.

Says Collins, "Our eventual aim, given Post Office assistance, is to have different telephone numbers for each group. That way a dealer gets a personalized service from the same handful of girls who get to know his individual problems."

For dealers it already means a faster service on orders, returns, inquiries and general correspondence. Included in the overall cost are fees for increased terminal use through the computer.

CLOSER A&R TIES FOR WEA WORLDWIDE

NEW YORK—In a move to create a two-way street of greater communication between the domestic and international a&r operations of the three WEA companies, Dan Loggins, newly appointed executive director, international a&r for WEA International, will bring new product from abroad to the attention of the U.S. companies and in turn, new product from the U.S. to the attention of the WEA International companies worldwide.

In making the appointment to the newly created spot Nesuhi Ertegun, president of WEA International, said, "Our recent growth requires the establishment of closer and more extensive liaison among our companies. Dan will have the advantage of his prior successes as he keeps in touch with the top managers and producers in both the U.S. and foreign markets. It's an important and high level move on our part."

Loggins, a native of California, will headquarter in New York. His last position was executive director of a&r at CBS Records in the U.K. He is credited with bringing in an artists roster that included Johnny Nash, David Essex, Mott the Hoople and Jeff Wayne's "War of The Worlds" project.



Piracy Display: An exhibit of pirated tapes and records is a great attention-getter at CISAC's 31st Congress in Canada.

ELECTED AT 31ST MEET

Stanley Adams Is New President Of CISAC

By DAVID FARRELL

TORONTO—More than 400 delegates from 55 countries attended CISAC's 31st conference staged in Toronto and Montreal, Sept. 23-Oct. 1.

CISAC has held its Congress in North America only twice before in its 42 year history, once in Mexico and once in the U.S.

Discussionary papers dealing with copyright protection and systems for administering copyright payments were discussed at length in closed door sessions, but the election of new administrative and executive bureaus marked an important part of business for the general assembly, which meets every other year.

ASCAP president Stanley Adams and noted Soviet composer R. Shchedrin were voted president and vice president respectively of CISAC while CAPAC's general manager John Mills and Luis Rebello were voted president and vice president respectively of the executive bureau.

The official opening of the international meet was highlighted by the presentation of the CISAC Gold Medal to Barbara Ringer, the Registrar of Copyrights for the U.S. Copyright Office. Opening ceremonies were staged at Ontario Place where the Congress was treated to a mixed program of classical music, performed by the Canadian Brass, then shown the prize winning Ontario Place film "North of Superior."

During meetings at the Four Season, Toronto, and the Meridian, Montreal simultaneous translations of the proceedings were offered in six languages—French, English, German, Italian, Russian and Spanish.

Four major papers were presented to the delegates for discussion and comment: Mills of CAPAC presented a paper entitled "The Economist—A New Factor In Copyright;" Professor E. Schulze, GEMA, the German Performing and Mechanical Rights Organization, discussed "Rationalization And Viability In The Copyright Field."

On Sept. 28 when the group moved to Montreal, J.M. Fernandez Unsain, one of the delegates from Mexico, reported on "State Intervention In The Operation Of Authors' Societies In Latin America," while T. Colliva delivered a paper on "Sound And Visual Reproductions For Personal Use." Colliva represented Italy's SIAE organization at the conference.

The holding of the Congress in Canada is a first for CISAC, which maintains headquarters in Paris. Both the presidents of CISAC, German author Werner Egk and executive director Jean Alexis Ziegler, were in attendance.

A final meeting on Sept. 30 for BIEM members featured a paper on "record and tape piracy," delivered by Peter Kaundinya, legal advisor to Deutsche Grammophon. The paper was commissioned by Professor Schulze, president of BIEM.

Kaundinya's paper, to be expanded on next issue, takes the total value of unauthorized duplication of records and tapes world wide at 780 million, a figure the paper's author describes as only "the tip of an iceberg."

Heading the CAPAC delegation which hosted the entire event, was John Mills.

ONE PLANT IN MONASTERY

Greek Police Raid Pirates

ATHENS—In a nationwide raid organized by AEPI, the Greek copyright protection society, Greek police seized 32,000 pirate cassettes and 205 cassette-recording units.

A private detective who worked with the society to co-ordinate the police raids said he found one complete cassette-producing plant inside the walls of a monastery, where it was alleged monks were paid to do the work.

The detective said he risked personal assault many times in his search for the pirate chiefs and he

added that these illicit dealers make profits of around \$3,000 a day.

AEFI says now it will erase the confiscated cassettes and sell them as blank tape, and will give the proceeds to the artists and composers involved, as token compensation for the huge sums lost in Greece through piracy.

The recording units, which reportedly can fill up three cassettes simultaneously in 90 seconds, are to be auctioned off to the Greek government.



AT MUSEXPO

Attending Miami will be

Edtton Into. Gebr. Meisel: Germany, Switzerland, Austria,
ATV Music Ltd: U.K. Eire, **Sweden Music:** Scandinavia,
Durlum: Italy, **Roland Kluger Music:** Belgium, Holland,
Ediciones Musicales Cilpper's: Spain, Portugal.

for further information contact:

George Gluck at Konover (Hyatt) Hotel 0101 (305) 865-1500

From The Music Capitals Of The World

• Continued from page 67

layesen won as soloist with the Norwegian presentation "Portrait Of A Voice," produced by Rolf Kirkvaag and Eva Schramm.

Another prize in the same event went to Danish bassist Mads Winding, and the top production was by Johnny Devlin, of Ireland. Award for the top arrangement went to pianist Bengt Hallberg. Nine countries took part, with Norway host nation.

Big hits here: "You're The One That I Want" by Travolta and Newton-John; "Rivers Of Babylon," by Boney M; "Love Is In The Air," John Paul Young. . . . 10cc selling strongly with "Bloody Tourists" and other albums scoring are "Grease," "Saturday Night Fever" and Boney M's "Night Flight To Venus."

Elvin Jones Quartet in for Club 7 gig. Dollar Brand following. . . . Oscar Peterson playing four Norwegian cities. . . . Visit to Chateau Neuf for Weather Report recently.

Christiana Jazz Band has cut its fourth album for Arne Bendiksen's label. . . . The Royal Garden Jazzband presents volume three in its series "The Old Jazz Friends," this CBS release including Stevie Wonder's "Sir Duke." . . . Phonogram here has taken over Trell Records, which includes the group Dizzy Tunes, comedy for all ages.

Norwegian Jazz Federation is 25 years old and is celebrating with a series of special concerts. . . . And it is the 15th anniversary of Club 7, with visiting groups, plays and exhibitions planned. . . . Visitors to the Sandvika Cinema, organized by the Asker and Baerum Jazz Club, include the Sanvika Big Band, Frede Thingnaes and the Yusef Lateef Quartet.

Ivar Wefring, noted 1950s Norwegian jazz pianist, died aged 51. . . . Duke Jordan trio with Major Holley (bass) and drummer Danny Richmond playing Norwegian clubs through November-December. RANDI HULTIN

SYDNEY

John Vallins, the Australian songwriter who, in collaboration with fellow ex-patriate Nat Kipner, wrote the Mathis-Williams global hit "Too Much, Too Little, Too Late" departed this week for England with new partner Gary Keady. The pair will lay down extensive demos for Chappell U.K. during their brief stay.

Producers Vanda & Young are currently working on the selection of material for a proposed AC/DC live album release. This week tapes, delayed by a recent telecommunications ban, arrived from both the U.S. & U.K. They include complete concert performances from Glasgow, Liverpool, London and various American cities. It appears, from initial reports, that the Glas-Glasgow material will form the bulk of the album. The group's two guitarists Malcolm & Angus Young, as well as producer (and brother) George Young, were born in Glasgow.

English producer John Wood has arrived in Melbourne to commence work on the second album for Oz label act Red Hot Peppers. Wood, who has previously worked with Julie Covington, Fairport Convention, Sandy Denny & Jethro Tull, will also be having discussions with local singer/songwriter Glenn Cardier (writer of "New Born Babe" for Olivia Newton-John) about a possible production project.

Music publisher J. Albert & Son has claimed a 'world first' for its sheet music marketing of the latest John Paul Young hit "Love is in the Air." When unfolded, the sheet reveals a 32 x 40 inch full color poster, with the script printed on the reverse. Already festival Music has followed suit with a similar issue for Sherbet's "Another Night on the Road."

Russian born composer/musician Leon Berger has won the 1978 Australian Popular Song Festival with the, as yet unreleased, song "Loneliness." Berger an Oz label artist, will now represent Australia in the World Popular Song Festival in Tokyo. Australian Steve Groves took out first place in Tokyo in 1976 with "On the Loose Again" and Paul O'Gorman fared similarly in 1977 with his "Ride Ride America."

Festival Records is enjoying strong sales of a double Bee Gees package "Birth of Brilliance 1963-66." The set, which includes extensive notes and historical information, has entered the national top 60 album chart and is expected to reach gold status.

Jeff Wayne, creator of the "War of the Worlds" concept rock album, is currently visiting Australia for a two week promo tour, organized by local CBS Marketing Manager Barry Bull. Over the past two months Johnny Cougar and

Alan Parsons have been imported, by WEA & EMI respectively, for similar purpose. This form of promotional exercise has been extensively implemented by Australian record companies for the past three years. Previous visitors have included artists as diverse as Shaun Cassidy, Lonnie Donegan, Bonnie Tyler, Blondie, Leif Garrett, Bruce Johnson, Abba and Graham Bonnett.

Australian born English producer Mike Chapman spent a half-day in discussion with Sydney EMI personnel, during a recent flying visit to his mother in Brisbane. Chapman, half of the famed 'Chinnichap' production duo, has enjoyed extensive success in Australia, through acts such as Smokie and Suzi Quatro. The third Blondie album, his latest production effort, is expected to sell well in Australia—the country which gave Blondie its very first number one hit single ("In the Flesh").

Graham Parker & The Rumour are currently in the middle of a sellout Australian tour for promoters Evans & Gudinski. Second and third shows are being added in most cities and Phonogram has reported high sales of its "Parkerille" live release, which has been issued here in single album form with the entire original content. Also touring or about to tour are: Peggy Lee, Chubby Checker, Billy Connolly (2nd tour), Manhattan Transfer (2nd), Stephan Grapelli (3rd), Don McLean (3rd) and Peter Ustinov. Bette Midler, Olivia Newton-John, Elvis Costello and Peter Frampton are due in November. Alice Cooper has cancelled his proposed Sept./Oct. tour to meet delayed recording schedules and is now expected in February 1979.

Little River Band has returned home after its third American tour, describing it as its "best yet." After a two-week rest the group will undertake a lengthy national tour and then enter EMI's Sydney studios to record their fifth album. A fourth U.S. tour is planned for early 1979.

Sydney rock recording studio Trafalgar has recently accomplished an Australian 'first' with the issue of this country's first commercially released direct-to-disc album. Producer/engineer Alan Thorne, ex of Canada's Phase One studios, recorded jazz-rock group Crossfire over a two-day period. The album has been issued on the Trafalgar direct-to-disc label and is being independently distributed. Retail is \$11.99, considerably less than the imported titles available. GLENN BAKER

STOCKHOLM

Electra now representing Big Mouth Records here, with a first release batch of three singles. . . . After being used as a theme for a top radio show here, James Galway's version of "Annie's Song" now getting hot reaction.

EMI has released an album of local jazz singer Monice Zetterlund with the Thad Jones-Mel Lewis big band and the package will tour here through October. . . . Bette Midler's four Scandinavian concerts all sold out within a day and she put in an extra show in Stockholm.

Sonet now represents Red Star here, with initial releases from Suicide and the Real Kids, both from New York. . . . A 28% increase in revenue for 1977 over 1976 reported by STIM, Swedish copyright agency, with income from abroad jumping from \$1 million to \$1.5 million.

Boston's new album "Don't Look Back," a fast riser to the top 10, is the group's breakthrough here. . . . RSO hit number two, three and four in the Swedish album chart with "Saturday Night Fever," "Grease," and "Shadow Dancing."

CBS artist Magnus Uggla touring here with U.K. band Stadium Dogs and has a new album "Vitrning" in the shops. . . . K-tel releasing "Disco Night" and also its own production "Modern Sound Corp." . . . Sonet releasing an album "Swedish Tracks '79" which features six new Swedish groups, Hangover, Heartbreak Hotel, Mad House, Snowstorm, Tears and Zeta, the album pressed on white vinyl.

EMI releasing its first colored single, green vinyl used for the first 5,000 copies of Brian Chapman's 45 "You Saved Me." . . . From Phonogram: the first 5,000 copies of the double album "Crazy Feeling" by Magnum Bonum with a plastic sleeve with relief motif, said to be the first time this method has been used for an LP package.

U.K. group the Stranglers have toured here twice, each time cutting short the itinerary for various reasons. On the band's last album, one track was "Sweden—All Quiet On The Eastern Front," now recorded in Swedish, with Swedish lyrics from guitarist Hugh Cornwell who lived here in the early 1970s, and out as an EMI single. LEIF SCHULMAN



TWITTY'S TWENTY—Conway Twitty, left, receives a platinum disk commemorating "20 Certified Number One Hits" on the Tee Vee label, from Scott Richards, center, general manager of MCA Canada and Ed LaBuick, Tee Vee Records' president during a visit to Toronto.

MORE DISKS GET PLAY

Toronto Radio Stations Battle For Top Position

By DAVID FARRELL

TORONTO—Competitive radio was something one read about in markets other than Toronto until very recently. But a real tussle is now going on, and record companies generally endorse the new struggle to win over audiences since it increases chances for getting airplay on a wider range of disks.

The first station to offer competition to CHUM-AM radio's stranglehold on this market was CFTR-AM. Under the direction of program director Chuck Camroux, CFTR established a name for itself in this market as the aggressive AM hit parader willing to take gambles on untried records, particularly disco material like Patsy Gallant's "From New York To L.A.," which CHUM backed off from until the end.

Now Camroux has settled into consultancy work and former CHUM-FM program director Les Sole has moved into the station from Montreal, bringing in new on-air staffers and even stronger emphasis on r&b and disco material, which CHUM continues to be wary of.

Sole at CFTR is dedicated to winning over the 18-35 audience, particularly the large female audience which has shown a reluctance to tune into FM frequencies for any great length of time in Canada. Joining the station in its competitive lean is CILQ-FM, better known as Q-107. While separate stations, CILQ-FM and CFTR have formed a strong lobby to entice the Toronto audience away from CHUM-AM and FM.

Program director for CILQ-FM is Gary Slight who is planning a major offensive in the coming months to ensure the station a cumulative audience total in excess of 300,000. CHUM-FM has succeeded in attracting a 500,000 figure in the past, but has been in operation as an album oriented rock station for a longer period of time than its competition's two years of being on the air.

One of CILQ's latest gains is Brian Master, former music programmer at CHUM-FM, who moves to the station in a similar post and is to be featured on air doing a number of

movie and theatre reviews. The station also lured its competition's news director, Chuck Bridges, over to its side, in turn exchanging Bridges for Mark Daily who shifts to CHUM-AM.

With ratings now in effect in the city, the four stations are working hourly to scoop the other on promotions and new records. CHUM-FM, rebroadcasting a number of El Mocambo "In Concert" tapes, including Elvis Costello and Meatloaf; Q-107 introducing a "Street Sheat," circulated free of charge to record shops and hair salons and introducing a series of one-hour music specials produced by staffers John Donabie, Ritchie Yorke and Bob Mackowicz.

In turn, CFTR is introducing the Maple Tapes, 26 one-hour music specials on Canadian acts such as BTO, Anne Murray, Neil Young and Murray McLauchlan, which the station intends syndicating to stations across the continent at a later point in time.

CHUM-AM, meantime, is continuing its close affiliation with its FM sister, promoting a number of El Mocambo concerts. It recently took out a full page ad in the Saturday Star to announce its Billy Joel/Maple Leaf Gardens concert presentation and has an on-going sticker-sign competition, which offers concert tickets, albums and jeans to winners spotted with CHUM-radio car stickers.

Quebec Radio In Subliminal Test

MONTREAL—A Quebec radio station has begun broadcasting subliminal messages between 11:30 p.m. and midnight, five times a week to help listeners relax after a long day of a stress and tension.

Believed to be the first time in North America that a radio station has been licensed to do so, radio station CIME-FM in St. Adele, 40 miles outside of Montreal, is working closely with the Canadian Radio-television Telecommunications Commission to determine the effects of the radio messages on the listening audience.

ROBLAN EYES EXPANSION TO U.S. & EUROPE

TORONTO—Roblan Distributors, a major record distributor tied to the Sam the Record Man chain of stores, is seriously eyeing expansion into the U.S. and possibly the European marketplace "in the near future," says Bob Sniderman, president of the operations.

While no specific dates have been given for foreign expansion, Sniderman says that "in order to continue expansion at the present rate, we are going to have to expand our horizon as a company and, naturally, that means looking at the U.S. market and, possibly, Europe."

With new locations opening almost weekly in the retail/franchise division, Roblan is servicing 61 Sam's stores across the country, in addition to 23 mini-stores, billed as RD 2000 units.

Speaking at an industry conference recently, Sniderman noted that the company is remaining with its long-time policy of operating "full line record outlets," and that the chain was going to be spending "substantially more" on tv time buys. As an aside to the discussion on future plans for the Roblan/Sam's operations, he noted that disco product is currently the biggest selling music for the chain but further stressed the company's commitment to every area of music, including MOR Product.

Roblan recently added a publicity and promotions department to its head-office setup in Toronto and is publishing a monthly product and tour information booklet which is sent out to accounts free of charge.

From The Music Capitals Of The World

TORONTO

Former UA Canada president Stan Kulin has moved into the CBS Canada offices as vice president business development. Further news on the appointment is expected shortly.

Nanette Workman and brother Billy return to Montreal from L.A. this week, following rehearsals in the music city with Spencer Davis among others. Plans are to form a touring band; meantime the songstress is featured in a Rush Super-special, Oct. 19, televised by the CBC-TV network. One of the songs featured on the program by her is to be "Steady Eddie," a track of ex-Wacker Bob Segarini's upcoming Bomb Records album.

"When The Lights Go Out" is the title of Segarini's first single from the "Got To Have Pop" album, the latter scheduled for release Oct. 30. . . . Van Morrison makes one Canadian stop on his current tour, at O'Keefe Centre in Toronto, Oct. 26. Support billing for the two shows scheduled is Dave Edmunds with the Rock Pile, featuring Nick Lowe.

According to Colette Chabot, owner of the station, soothing messages, designed by a team of two psychiatrists and a psychologist, will be subliminally imprinted over the top of light music.

While the exact content of the messages isn't to be revealed, the messages are being submitted to the CRTC beforehand. Subliminal messages for commercial purposes are strictly banned in Canada, but the CRTC has waived the rule for CIME-FM's experiment, based on the eminence of the three experts involved.

OCTOBER 14, 1978, BILLBOARD

Billboard Hits Of The World

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BRITAIN

(Courtesy Music Week)
SINGLES

This Week	Last Week	Title	Label
1	1	SUMMER NIGHTS—John Travolta/Olivia Newton-John (RSO 006)	RSO
2	4	LOVE DON'T LIVE HERE ANYMORE—Rose Royce (Whitfield K 17236)	Whitfield K
3	3	GREASE—Frankie Valli (RSO 12)	RSO
4	2	DREADLOCK HOLIDAY—10cc (Mercury 6008 035)	Mercury
5	8	SUMMER NIGHT CITY—Abba (Epic 6595)	Epic
6	23	LUCKY STARS—Dean Friedman (Lifesong LS 402)	Lifesong
7	19	I CAN'T STOP LOVING YOU—Leo Sayer (Chrysalis CHS 2240)	Chrysalis
8	16	YOU MAKE ME FEEL (MIGHTY REAL)—Sylvester (Fantasy FTC 160)	Fantasy
9	New	RASPUTIN—Boney M (Atlantic/Hansa 11192)	Atlantic/Hansa
10	7	KISS YOU ALL OVER—Exile (RAK 279)	RAK
11	6	OH WHAT A CIRCUS—David Essex (Mercury 6007 185)	Mercury
12	5	THREE TIMES A LADY—Commodores (Motown TMG 1113)	Motown
13	9	JILTED JOHN—Jilted John (EMI Int. INT 567)	EMI Int.
14	12	PICTURE THIS—Blondie (Chrysalis CHS 2242)	Chrysalis
15	29	TALKING IN YOUR SLEEP—Crystal Gayle (United Artists UP 36422)	United Artists
16	13	A ROSE HAS TO DIE—Dooleys (GTO GT 229)	GTO
17	New	SWEET TALKIN' WOMAN—Electric Light Orchestra (Jet 121)	Jet
18	27	NOW THAT WE'VE FOUND LOVE—Third World (Island WIP 6457)	Island
19	11	HONG KONG GARDEN—Siouxsie And The Banshees (Polydor 2059 052)	Polydor
20	14	AGAIN AND AGAIN—Status Quo (Vertigo QUO 1)	Vertigo
21	10	BROWN GIRL IN THE RING/RIVERS OF BABYLON—Boney M (Atlantic/Hansa 11120)	Atlantic/Hansa
22	25	WINKER'S SONG—Ivor Biggun (Beggars Banquet BOP 1)	Beggars Banquet
23	28	BLAME IT ON THE BOOGIE—The Jacksons (Epic 6683)	Epic
24	18	FORGET ABOUT YOU—Motors (Virgin VS 222)	Virgin
25	20	AN EVERLASTING LOVE—Andy Gibb (RSO 015)	RSO
26	26	DAVID WATTS/A BOMB IN WARDOUR STREET—The Jam (Polydor 2059 054)	Polydor
27	54	MEXICAN GIRL—Smokie (RAK 283)	RAK
28	17	IT'S RAINING—Darts (Magnet MAG 126)	Magnet
29	15	BRITISH HUSTLE/PEACE ON EARTH—Hi Tension (Island WIP 6446)	Island
30	33	HAVE YOU EVER FALLEN IN LOVE WITH SOMEONE—Bucccocks (United Artists UP 36455)	United Artists
31	22	YOU'RE THE ONE THAT I WANT—Hylda Baker/Arthur Mullard (Pye 7N 46121)	Pye
32	38	BLAME IT ON THE BOOGIE—Mick Jackson (Atlantic K 11102)	Atlantic
33	30	YOU'RE THE ONE THAT I WANT—John Travolta/Olivia Newton-John (RSO 006)	RSO
34	39	RESPECTABLE—Rolling Stones (EMI 2861)	EMI
35	31	GALAXY OF LOVE—Crown Heights Affair (Phillips 6168 801)	Phillips
36	New	SANDY—John Travolta (Polydor POSP 6)	Polydor
37	21	I THOUGHT IT WAS YOU—Herbie Hancock (CBS 6530)	CBS
38	35	BAMA BOOGIE WOOGIE—Cleveland Eton (Gulf GULS 63)	Gulf
39	63	BRANDY—O'Jays (Philadelphia PTR 6658)	Philadelphia
40	45	L.A. CONNECTION—Rainbow (Not Available)	Not Available
41	51	DIPPEY DAY—Father Abraham (Decca F 13798)	Decca

42	66	HOLLYWOOD NIGHTS—Bob Seger (Capitol CL 16004)	Capitol
43	41	DAYLIGHT KATY—Gordon Lightfoot (Warner Bros. K 17214)	Warner Bros.
44	36	EVE OF THE WAR—Jeff Wayne's War Of The Worlds (CBS 6496)	CBS
45	New	GIVIN' UP GIVIN' IN—Three Degrees (Ariola ARO 130)	Ariola
46	64	MIDDLE OF THE NIGHT—Brotherhood Of Man (Pye 7N 46117)	Pye
47	59	DON'T COME CLOSE—Ramoness (Sire SRE 1031)	Sire
48	70	DOWN AT THE DOCTORS—Doctor Feelgood (United Artists UP 36446)	United Artists
49	32	SUPERNATURE—Cerrone (Atlantic K 11089)	Atlantic
50	37	GOT A FEELING—Patrick Juvet (Casablanca CAN 127)	Casablanca
51	47	HEADS DOWN NO NONSENSE MINDLESS BOOGIE—Alberto Y Lost Trios (Logo GO 323)	Logo
52	34	IT'S ONLY MAKE BELIEVE—Child (Ariola Hansa AHA 522)	Ariola Hansa
53	New	BURN—Deep Purple (Purple PUR 137)	Purple
54	55	AND THE BAND PLAYED ON—Flash And The Pan (Ensign ENY 15)	Ensign
55	50	I GO TO PIECES (EVERY TIME)—Gerri Granger (CC3)	CC3
56	New	JUKE BOX GYPSY—Lindisfarne (Mercury 6007 187)	Mercury
57	48	SHAME—Evelyn "Champagne" King (RCA PC 1122)	RCA
58	44	WHAT YOU WAITIN' FOR—Stargard (MCA 382)	MCA
59	60	IT'S A BETTER THAN GOOD TIME—Gladys Knight & The Pips (Buddah BDS 478)	Buddah
60	New	ONE FOR YOU ONE FOR ME—Jonathan King (GTO GT 237)	GTO
61	65	MONTEGO BAY—Sugar Cane (Ariola/Hansa AHA 524)	Ariola/Hansa
62	52	SHE'S GONNA WIN—Bilbo (Lighting LIG 548)	Lighting
63	New	DON'T LOOK BACK—Boston (Epic EPC 6653)	Epic
64	New	FOOL (IF YOU THINK IT'S OVER)—Chris Rea (Magnet MAG 111)	Magnet
65	24	TOP OF THE POPS—Rezillos (Sire SIR 4001)	Sire
66	New	GOT TO GET YOU INTO MY LIFE—Earth, Wind & Fire (CBS 6553)	CBS
67	40	WHO ARE YOU—The Who (Polydor WHO 1)	Polydor
68	46	TWO OUT OF THREE AIN'T BAD—Meat Loaf (Epic/Cleveland EPC 6281)	Epic/Cleveland
69	43	WHERE DID OUR LOVE GO/JE VOULAIS TE DIRE—Manhattan Transfer (Atlantic K 1182)	Atlantic
70	New	SGT. PEPPER'S LONELY HEARTS CLUB BAND—Beatles Parlophone R6022)	Parlophone
71	New	SWEET SUBURBIA—Skids (Virgin VS 227)	Virgin
72	49	AIN'T WE FUNKIN' NOW—Brothers Johnson (A&M AMS 7379)	A&M
73	42	BABY STOP CRYING—Bob Dylan (CBS 6499)	CBS
74	New	ONE FOR YOU ONE FOR ME—La Bionda (Phillips 6198 227)	Phillips
75	New	CAN'T STAND LOSING YOU—Police (A&M AMS 7381)	A&M

LPs

This Week	Last Week	Title	Label
1	3	GREASE—Original Soundtrack, RSO RSD 2001 (F)	RSO
2	2	IMAGES—Don Williams (Don Williams/Galph Fundes) K-Tel NE 1033 (K)	K-Tel
3	8	BLOODY TOURISTS—10cc (Eric Stewart/Graham Gouldman) Mercury 9102 503 (F)	Mercury
4	1	NIGHT FLIGHT TO VENUS—Boney M (Frank Farian) Atlantic/Hansa K 50498 (W)	Atlantic/Hansa
5	5	CLASSIC ROCK—London Symphony Orchestra (Jeff Jarratt/Don Reedman) K-Tel ONE 1009 (K)	K-Tel
6	7	WAR OF THE WORLDS—Jeff Wayne's Musical Version, CBS 96000 (C)	CBS

7	9	PARALLEL LINES—Blondie (Michael Chapman) Chrysalis CDL 1192 (F)	Chrysalis
8	4	SATURDAY NIGHT FEVER—Various, RSO 2658 123 (F)	RSO
9	New	YES—Tormato (Atlantic K 50518)	Atlantic
10	6	WHO ARE YOU—The Who (Glyn Johns/Jon Astley) Polydor WHOD 5004 (F)	Polydor
11	11	NATURAL HIGH—Commodores (James Carmichael/Commodores) Motown STML 12087 (E)	Motown
12	New	THE BIG WHEELS OF MOTOWN—Various (EMI EMTV 12)	EMI
13	38	THE BRIDE STRIPPED BARE—Bryan Ferry (Various) Polydor POLD 5003 (F)	Polydor
14	12	DON'T LOOK BACK—Boston (Tom Scholz) Epic EPC 86057 (C)	Epic
15	10	JAMES GALWAY PLAYS SONGS FOR ANNIE—James Galway (Ralph Mace) Red Seal RL 25163 (R)	Red Seal
16	20	LEO SAYER—Leo Sayer (Richard Perry) Chrysalis CDL 1198 (F)	Chrysalis
17	New	LOVE BITES—Bucccocks (United Artists UAG 30197)	United Artists
18	23	STRIKES AGAIN—Rose Royce (Norman Whitfield) Whitfield K 56527 (W)	Whitfield K
19	15	ARE WE NOT MEN? NO WE ARE DEVO—Devo (Brian Eno) Virgin V 2106 (C)	Virgin
20	13	STREET LEGAL—Bob Dylan (Don DeVito) CBS 86067 (C)	CBS
21	26	OUT OF THE BLUE—Electric Light Orchestra (Jeff Lynne) Jet JETDP 400 (C)	Jet
22	14	LIVE AND DANGEROUS—Thin Lizzy (Thin Lizzy/Tony Visconti) Vertigo Vertigo 6641 807 (F)	Vertigo
23	18	20 GOLDEN GREATS—The Hollies, EMI EMTV 11 (F)	EMI
24	22	THE ALBUM—Abba (B. Andersson/B. Ulvaeus) Epic EPC 86052 (C)	Epic
25	40	WHEN I DREAM—Crystal Gayle (Allen Reynolds) United Artists UAG 30169 (E)	United Artists
26	25	NEW BOOTS AND PANTIES—Ian Dury (Peter Jenner/Lauria Latham/Rick Walton) Stiff SEEZ 4 (E)	Stiff
27	45	EVITA—Various, MCA MCX 503 (E)	MCA
28	17	AND THEN THERE WERE THREE—Genesis (David Hentschel) Charisma CDS 4010 (F)	Charisma
29	19	BAT OUT OF HELL—Meat Loaf (Todd Rundgren) Epic/Cleveland Int. EPC 82419 (C)	Epic/Cleveland
30	36	THAT'S WHAT FRIENDS ARE FOR—Johnny Mathis/Deniece Williams (Jack Gold) CBS 86068 (C)	CBS
31	29	THE KICK INSIDE—Kate Bush (Andrew Powell) EMI EMC 3223 (E)	EMI
32	New	ROAD TO RUIN—Ramoness, Sire (WEA) SRK 6063	Sire
33	27	SUNLIGHT—Herbie Hancock (Herbie Hancock/David Rubinson & Friends, Inc.) CBS 82240 (C)	CBS
34	16	RUMOURS—Fleetwood Mac (Fleetwood Mac/Dashut/Caillat) Warner Bros. K 56344 (W)	Warner Bros.
35	28	OCTAVE—Moody Blues (Tony Clarke) Decca TXS 129 (S)	Decca
36	43	HANDSWORTH REVOLUTION—Steel Pulse (K. Pieterston/P. King) Island ILPS 9502 (E)	Island
37	31	LENA MARTELL COLLECTION—Lena Martell, Ronco RTL 2028 (B)	Ronco
38	30	SHADOW DANCING—Andy Gibb (Alby Galuten/Karl Richardson) RSO RSS 0001 (F)	RSO
39	39	20 GIANT HITS—Nolan Sisters (Roger Greenaway) Target TGS 502 (W)	Target
40	New	BROTHERHOOD OF MAN—Brotherhood Of Man, K-Tel 7980	K-Tel
41	New	PRIVATE PRACTICE—Dr. Feelgood, United Artists	United Artists
42	54	SOLID SENDERS—Solid Senders (David Batchelor) Virgin V 2105 (C)	Virgin
43	21	STAR PARTY—Various, K-Tel NE 1034 (K)	K-Tel
44	50	DREAM WORLD—Crown Heights Affair (Nerangis/Britton) Philips 6372 754 (F)	Philips

45	24	WHO PAYS THE FERRYMAN—Yannis Markopoulos, BBC REB 315 (A)	BBC
46	32	SOME GIRLS—Rolling Stones (Glimmer Twins) EMI CUN 39108 (F)	EMI
47	35	GREATEST HITS—Abba (B. Andersson/B. Ulvaeus) Epic EPC 69218 (C)	Epic
48	New	CHAIRS MISSING—Wire, Harvest SHSP 4093	Harvest
49	—	THE STRANGER—Billy Joel, CBS 82311	CBS
50	—	A NEW WORLD RECORD—Electric Light Orchestra, Jet JETLP 200	Jet
51	New	GHOSTS OF PRINCES IN TOWERS—Rich Kids, EMI EMC 3263	EMI
52	New	CONVOY—O.S.T., Capitol EST 24590	Capitol
53	47	DARK SIDE OF THE MOON—Pink Floyd (Pink Floyd) Harvest SHVL 804 (E)	Harvest
54	59	EVEN NOW—Barry Manilow (Ron Dante/Barry Manilow) Arista SPART 1047 (F)	Arista
55	—	BLACK AND WHITE ALBUM—The Stranglers, United Artists UAK 30222	United Artists
56	37	EVERYONE PLAYS DARTS—The Darts (Tommy Boyce/Richard Hartley) Magnet MAG 5022 (E)	Magnet
57	New	I'M COMING HOME—Tom Jones, K-Tel WH 5001	K-Tel
58	34	CAN'T STAND THE REZILLOS—The Rezillos (Bob Clearmountain/Tony Bongjoli) Sire K 56530 (K)	Sire
59	33	B FOR BROTHERHOOD—Brotherhood Of Man (Tony Hiller) Pye NSPL 18567 (A)	Pye
60	41	PASTICHE—Manhattan Transfer (Tim Hauser) Atlantic K 50444 (W)	Atlantic

CANADA

(Courtesy of Canadian Recording Industry Association)
As Of 9/26/78
SINGLES

This Week	Last Week	Title	Label
1	1	GREASE—Frankie Valli (RSO)	RSO
2	2	THREE TIMES A LADY—Commodores (MOT)	Commodores
3	3	HOPELESSLY DEVOTED TO YOU—Olivia Newton-John (CASA)	CASA
4	4	SUMMER NIGHTS—Olivia Newton-John & John T (POL)	POL
5	5	COPACABANA—Barry Manilow (ARIS)	ARIS
6	6	HOT CHILD IN THE CITY—Nick Gilder (CHRY)	CHRY
7	7	HOT BLOODED—Foreigner (ATLA)	ATLA
8	8	LIFE'S BEEN GOOD—Joe Walsh (ASYL)	ASYL
9	9	AN EVERLASTING LOVE—Andy Gibb (RSO)	RSO
10	10	LAST DANCE—Donna Summer (CASA)	CASA
11	11	BOOGIE OOGIE OOGIE—A Taste Of Honey (CAP)	CAP
12	12	RIVERS OF BABYLON—Boney M (ATLA)	ATLA
13	13	DON'T LOOK BACK—Boston (EPIC)	EPIC
14	14	BREAK IT TO THEM GENTLY—Burton Cummings (PORT)	PORT
15	15	MISS YOU—Rolling Stones (WEA)	WEA
16	16	MAGNET & STEEL—Walter Egan (CBS)	CBS
17	17	LOVE WILL FIND A WAY—Pablo Cruise (A&M)	A&M
18	18	YOU NEEDED ME—Anne Murray (CAP)	CAP
19	19	YOU'RE THE ONE THAT I WANT—John Travolta/Olivia Newton-John (RSO)	RSO
20	20	MACHO MAN—Village People (CASA)	CASA
21	21	TWO OUT OF THREE—Meatloaf (EPIC)	EPIC
22	22	SHAME—Evelyn King (RCA)	RCA
23	23	MY ANGEL BABY—Toby Beau (RCA)	RCA
24	24	LOVE IS IN THE AIR—Martin Stevens (CBS)	CBS
25	25	BAKER STREET—Gerry Rafferty (UA)	UA
26	26	RAISE A LITTLE HELL—Trooper (MCA)	MCA
27	27	YOU & I—Rick James (MOT)	MOT
28	28	DANCE WITH ME—Peter Brown (PRIV)	PRIV
29	29	IT'S A HEARTACHE—Bonnie Tyler (RCA)	RCA
30	30	USED TO BE MY GIRL—O'Jays (CBS)	CBS
31	31	SHADOW DANCING—Andy Gibb (RSO)	RSO
32	32	MUSIC BOX DANCER—Frank Mills (POL)	POL
33	33	PARADISE BY THE DASHBOARD LIGHT—Meatloaf (CBS)	CBS
34	34	STAY—Jackson Browne (ASYL)	ASYL

35	35	ME BLUE SKY—Electric Light Orchestra (CBS)	Electric Light Orchestra
36	36	YOU—Rita Coolidge (A&M)	A&M
37	37	I CAN'T STAND THE RAIN—Eruption (GRT)	Eruption
38	38	NIGHT FEVER—Bee Gees (RSO)	RSO
39	39	BLUER THAN BLUE—Michael Johnson (EMI)	EMI
40	40	STILL THE SAME—Bob Seger (CAP)	CAP
41	41	KISS YOU ALL OVER—Exile (WARN)	WARN
42	42	BABY HOLD ON—Eddy Money (CBS)	CBS
43	43	COME TOGETHER—Aerosmith (COL)	Aerosmith
44	44	BACK IN THE U.S.A.—Linda Ronstadt (ASYL)	ASYL
45	45	YOU BELONG TO ME—Carly Simon (ELEK)	Carly Simon
46	46	IF I CAN'T HAVE YOU—Yvonne Elliman (RSO)	Yvonne Elliman
47	47	THE GROOVE LINE—Heatwave (EPIC)	Heatwave
48	48	TAKE A CHANCE ON ME—Abba (ATLA)	Abba
49	49	THE CLOSER I GET—Roberta Flack (ATLA)	Roberta Flack
50	50	ONLY THE GOOD DIE YOUNG—Billy Joel (CBS)	Billy Joel

LPs and Tapes

This Week	Last Week	Title	Label
1	1	GREASE—Various (RSO)	RSO
2	2	I DON'T LOOK BACK—Boston (EPIC)	Boston
3	3	BAT OUT OF HELL—Meatloaf (EPIC)	Meatloaf
4	4	NATURAL HIGH—Commodores (MOT)	Commodores
5	5	SATURDAY NIGHT FEVER—Various (RSO)	Various
6	6	FROZEN IN THE NIGHT—Dan Hill (GRT)	Dan Hill
7	7	THE STRANGER—Billy Joel (CBS)	Billy Joel
8	8	DREAM OF A CHILD—Burton Cummings (PORT)	Burton Cummings
9	9	SOME GIRLS—Rolling Stones (RSR)	Rolling Stones
10	10	DOUBLE VISION—Foreigner (ATLA)	Foreigner
11	11	WHO ARE YOU—The Who (MCA)	The Who
12	12	SHADOW DANCING—Andy Gibb (RSO)	Andy Gibb
13	13	CITY TO CITY—Gerry Rafferty (UA)	Gerry Rafferty
14	14	THE ALBUM—Abba (ATLA)	Abba
15	15	SGT. PEPPER'S LONELY HEARTS CLUB—Various (A&M)	Various
16	16	MACHO MAN—Village People (CASA)	Village People
17	17	THANK GOD IT'S FRIDAY—Soundtrack (CASA)	Soundtrack
18	18	A CANADIAN TRIBUTE—Elvis Presley (RCA)	Elvis Presley
19	19	20 GOLDEN GREATS—Buddy Holly (MCA)	Buddy Holly
20	20	RUMOURS—Fleetwood Mac (WARN)	Fleetwood Mac
21	21	STRANGER IN TOWN—Bob Seger (CAP)	Bob Seger
22	22	EVEN NOW—Barry Manilow (ARIS)	Barry Manilow
23	23	BUT SERIOUSLY FOLKS—Joe Walsh (ASYL)	Joe Walsh
24	24	EDDIE MONEY—Eddie Money (CBS)	Eddie Money
25	25	WORLD'S AWAY—Pablo Cruise (A&M)	Pablo Cruise
26	26	SEE FOREVER EYES—Prism (GRT)	Prism
27	27	IT'S A HEARTACHE—Bonnie Tyler (RCA)	Bonnie Tyler
28	28	OUT OF THE BLUE—Electric Light Orchestra (UA)	Electric Light Orchestra
29	29	LET'S KEEP IT THAT WAY—Anne Murray (CAP)	Anne Murray
30	30	RUNNING ON EMPTY—Jackson Browne (ASYL)	Jackson Browne
31	31	PYRAMID—Alan Parsons Project (ARIS)	Alan Parsons Project
32	32	ENDLESS WIRE—Gordon Lightfoot (WARN)	Gordon Lightfoot
33	33	OCTAVE—The Moody Blues (LON)	The Moody Blues
34	34	THE GRAND ILLUSION—Styx (A&M)	Styx
35	35	UNDER WRAPS—Shaun Cassidy (WARN)	Shaun Cassidy
36	36	STREET LEGAL—Bob Dylan (CBS)	Bob Dylan
37	37	THEN THEY WERE THREE—Genesis (ATLA)	Genesis
38	38	FEELS SO GOOD—Chuck Mangione (A&M)	Chuck Mangione
39	39	BOYS IN THE TREES—Carly Simon (ELEK)	Carly Simon
40	40	SIR ARMY SUIT—Klaatu (CAP)	Klaatu
41	41	NEWS OF THE WORLD—Queen (ELEK)	Queen
42	42	DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen (CBS)	Bruce Springsteen
43	43	SONGBIRD—Streisand (CBS)	Streisand
44	44	CRIME OF THE CENTURY—Supertramp (A&M)	Supertramp
45	45	HOTEL CALIFORNIA—Eagles (ASYL)	Eagles
46	46	LOVE ME AGAIN—Rita Coolidge (A&M)	Rita Coolidge
47	47	YOU LIGHT UP MY LIFE—Johnny Mathis (CBS)	Johnny Mathis
48	48	AJA—Steely Dan (ABC)	Steely Dan
49	49	FOOTLOOSE & FANCY FREE—Rod Stewart (WARN)	Rod Stewart
50	50	LONDON TOWN—Wings (CAP)	Wings

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Wij feliciteren Ekseption met hun hernieuwde samenwerking en met de fantastische LP, die hiervan het resultaat is.

Wir gratulieren Ekseption zu Ihrer erneuten Zusammenarbeit und das Ergebnis spiegelt sich in der fantastische LP wieder.

Nous félicitons Ekseption de s'être retrouvés et de nous avoir confié cette magnifique production.

We congratulate Ekseption on their reforming which has produced this fantastic LP.

Välkommen tillbaka Ekseption och grattis till en ny fantastisk LP.

Vi lykoensker Ekseption med deres gendannelse, som har skapt denne fantastiske LP.

Onnittelemme Ekseptionia uudelleensyntymisestä, jonka tulos on tämä fantastinen LP.

On behalf of: CNR Holland/Teldec Germany-Austria/Carrere France-Switzerland-England/Phonogram Scandinavia.

Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 10/14/78

Number of LPs reviewed this week **46** Last week **70**

Spotlight

Pop

DIANA ROSS—*Ross, Motown M7907R1*. Produced by Hal Davis, Greg Wright, Nickolas Ashford, Valerie Simpson, Michael Masser, Ron Miller, Tom Baird. Hot on the heels of "The Wiz" soundtrack, Motown's leading lady offers this mix of sprightly pop numbers and ballads. The most surprising cut is a heavily synthesized Euro-disco version of "Lovin', Lovin' & Givin'," a song she has on the "Thank God It's Friday" soundtrack. But the most striking cut here is a slowed-down ballad version of "Reach Out, I'll Be There" which first appeared on her 1971 "Surrender" album. A version of "Sorry Doesn't Always Make It Right" by Michael Masser, writer of "Touch Me In The Morning" and "Mahogany," is as poignant as Gladys Knight's downbeat original. String and horn arrangements add class to Ross' latest collection of interpretations.

Best cuts: "Reach Out, I'll Be There," "To Love Again," "You Were The One," "What You Gave Me."

Dealers: Ross has been doing personal appearances to support this set.

VAN MORRISON—*Wavelength, Warner Bros. BSK3212*. Produced by Van Morrison. With 15 years under his creative belt, Morrison proves he's one of rock's viable survivors in this nine-cut, two-years-coming LP. Backed by a two-guitar, bass, drums and keyboard line-up, plus three female vocalists, Morrison energizes every song with his unique, energetic style and incisive lyrics.

Best cuts: "Kingdom Hall," "Checkin' It Out," "Natalia," "Wavelength."

Dealers: Bill Graham is putting together a tour this month for Morrison.

ERIC CARMEN—*Change Of Heart, Arista AB4184*. Produced by Eric Carmen. Carmen's third album for the label, following his 1976 breakthrough set "Eric Carmen," and last year's commercial setback "Boats Against The Current," is a near-perfect mix of bouncy rockers and heavily orchestrated ballads. Two standout cuts on the album are "Hey Deanie," Carmen's ultra-effervescent rocker which was a gold hit for Shaun Cassidy earlier this year, and a remake of Holland-Dozier-Holland's "Baby I Need Your Lovin'." A classy overture opens the album, with strings arranged and conducted by David Campbell.

Best cuts: "Hey Deanie," "Change Of Heart," "Baby I Need Your Lovin'," "Desperate Fools," "End Of The World."

Dealers: Carmen remains a major star.

MARSHALL TUCKER BAND—*Greatest Hits, Capricorn CPN0214*. Produced by Paul Hornsby. Though not quite a greatest hits package, it certainly does qualify as a best of LP. The eight cuts presented are the sextet's better known material heard frequently on AOR and progressive country stations. The tasty orchestrations and vocals which have trademarked the band's best songs are put into solid perspective here as one strong cut follows another with no filler included.

Best cuts: "Heard It In A Love Song," "Fire On The Mountain," "Long Hard Ride."

Dealers: The Marshall Tucker Band has a strong track record of gold and platinum albums.

RAMONES—*Road To Ruin, Sire SRK6063 (WB)*. Produced by T. Erdelyi and Ed Stasium. With its fourth LP it is obvious that the Ramones are a group and representative of a phenomena that won't go away. The emphasis here is on vocals and harmonies. The pounding rhythms and power chords of previous LPs have been sublimated in favor of the well-structured song. The social philosophy expressed in the lyrics is still rejectionist and hard bitten but now they reflect a newfound maturity that may bring the band to a new level of commercial acceptance. The LP is full of songs that radio should have no problems with.

Best cuts: "She's The One," "I Wanna Be Sedated," "I'm Against It," "Bad Brain."

Dealers: Striking cartoon cover art should make for some interesting displays.

JOE WALSH—*The Best Of, ABC AA1083*. Various producers. A very tasty collection of nine cuts taken from Walsh's days with the James Gang, as well as his earlier solo outings, this LP shows his considerable talent as a rock stylist. Now an important part of the Eagles' sound, Walsh specializes in building songs around varied guitar riffs with plenty of melody. Lyrically he's always interesting. The fact that some of the Eagles sing backing vocals here, and producer Bill Szymczyk compiled the selections, give the album greater appeal. Walsh's latest solo effort sold well.

Best cuts: "Time Out," "Rocky Mountain Way," "Turn To Stone," "Meadows," "County Fair."

Dealers: This could fill a gap between Walsh's last LP and the Eagles' next. Pitch to fans of both.

ODYSSEY—*Hollywood Party Tonight, RCA AFL13031*. Produced by Sandy Linzer, Charles Calello. The trio that hit with "Native New Yorker" earlier this year returns with another album mixing compassionate, endearing vocals with invigorating rhythms. "Lucky Star" is the cut here that most closely approximates the theme of "Native New Yorker," with the heroine dreaming of making it big in Hollywood and Las Vegas. John Tropea, Luther Vandross and Randy Brecker are guest musicians backing up the trio, which consists of Lillian Lopez, Louise Lopez and Billy McEachern. Rich and funky horn arrangements dominate the instrumental mix.

Best cuts: "Lucky Star," "Single Again," "I Dare Ya," "Comin' Back For More," "Pride."

Dealers: Expect across-the-board appeal to pop, soul, disco and MOR formats.



JETHRO TULL—*Jethro Tull Live—Bursting Out, Chrysalis CH21201*. Produced by Ian Anderson. One of rock's legendary bands finally has its first live album—a two pocket set and it's a dandy. Recorded in Europe on a recent tour, the feeling is electric as the group reels dynamically over a long repertoire of material including well-known hits such as "Aqualung." As ever the forceful and melodious flute of Ian Anderson is omnipresent over the basic rock instrumentation as tunes range from energized rockers to folk-tinged ditties. Anderson also provides witty introductions and narrative.

Best cuts: Pick and choose.

Dealers: Jethro Tull has been a consumer favorite for over 10 years with this package already shipping platinum. A U.S. tour has just begun.

NEIL YOUNG—*Comes A Time, Warner Bros. MSK2266*.

Produced by Neil Young, Ben Keith, Tim Mulligan.

Backed primarily by the Crazy Horse guitar, bass, drum and sax lineup, Young focuses on his acoustic capabilities in this introspective 10-cut LP. The exceptional vocal harmonies by Nicolette Larson, plus acoustic and electric guitar and string flourishes by a small army of musicians including J.J. Cale, lend a richness in production not often present in Young's albums, excepting perhaps "Harvest." Young wrote all tunes but "Four Strong Winds," the moving closing cut on side two by Ian Tyson.

Best cuts: "Goin' Back," "Comes A Time," "Look Out For My Love," "Human Highway," "Motorcycle Mama."

Dealers: Young is planning a tour with Crazy Horse.

DAVE MASON—*The Very Best Of Dave Mason, ABC B6032*. Produced by Tommy LiPuma, Dave Mason.

Two of Mason's biggest hits, "Only You Know And I Know" and a live version of "Feelin' Alright?" lead off and close this 10-cut collection of tasty material. Backed by several guitars, keyboards, drums and percussion, Mason's intense lyrics and strong vocals pervade.

Best cuts: "Only You Know And I Know," "Feelin' Alright?," "Waitin' On You," "Shouldn't Have Took More Than You Gave."

Dealers: Mason broke big with "Let It Flow."

NOVA—*Sun City, Arista AB4203*. Produced by John Ryan.

Fans who have been into this band for its fusion and progressive rock stylistics will have a hard time recognizing it after this LP. Producer John Ryan has commercialized the band in an attempt for Top 40 acceptance. Comprised of five stellar musicians from Italy, England and the U.S., Nova turns in a set of nine lyrically and instrumentally exciting cuts that often bear resemblance to some '60s rock units while maintaining a fresh contemporary sound. The band effectively uses saxophones to complement the riveting rhythms.

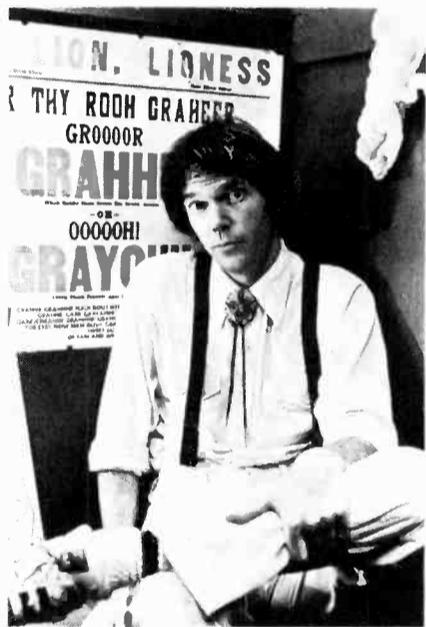
Best cuts: "Lean On Me," "Morning Flight," "Light Were My Years," "Sailors."

Dealers: With a new commercialized sound, Nova will be getting a label push.

Country

DONNA FARGO—*Dark-Eyed Lady Warner Bros. BSK3191*

Produced by Stan Silver. Fargo's fourth album features the singer's fine vocal efforts on a variety of tunes that highlight her pop-oriented delivery. Classy production and orchestration combine with a mixture of Fargo-penned tunes and other selections from writers like Billy Joel and the Bee Gees to give this album an MOR flavor. Fargo is assisted by some



strong background vocalists and fine rhythm tracks.

Best cuts: "Sweet Sexy Guy," "For The Rest of My Life," "Don't Forget to Remember," "Changes In My Life."

Dealers: Singer's strong track record should boost sales.

Disco

VARIOUS ARTISTS—*Westbound Disco Dazzlers, Westbound, WT 6107*. (Atlantic) Produced by Al Kent, Dennis Coffey, Mike Theodore, Abrim Tilmon.

This is a greatest hits package featuring the biggest disco hits on the Westbound label over the past two years. The best known is C.J. & Co.'s "Devil's Gun" which garnered substantial Top 40 airplay last year. The Fantastic Four's medley of "Night People" and "Lies Divided By Jive" is reminiscent of the Trammps while the Mike Theodore Orchestra's "The Bull" and Dennis Coffey's "Wings Of Fire" are strong instrumentals. The remaining cut, Detroit Emeralds' "Feel The Need," is suitable for disco play though it lacks the bite of Graham Central Station's original.

Best cuts: "Devil's Gun," "Wings Of Fire."

Dealers: Expect heavy disco play.

Classical

VERDI: "OTELLO"—Cossutta, Price, Bacquier, Solti, Vienna Philharmonic, London OSA13130. One comes away drained from this dynamically conducted, creatively recorded version of Verdi's most highly evolved and subtly knit tragedy. The great score is rocketed at the listener in Solti's immensely energetic handling. Gabriel Bacquier produces some magnificent vocal acting as the treacherous Iago, and Margaret Price is pure and radiant in her big final scene. Carlo Cos-

sutta, in the title role, is excellent too, though not possessed of the requisite vocal weight to make his portrayal definitive.

MAHLER: SYMPHONY NO. 5, SYMPHONY NO. 10 (ADAGIO)—Levine, Philadelphia Orchestra, RCA ARL22905. The strenuous demands of Mahler's wildly imaginative pages are met with complete mastery in this installment of RCA's Mahler cycle. Interpretation and disk reproduction both rate extremely high, as Levine spurs the Philadelphians to the peak of their form and RCA details everything from the triangle's ring to the tuba's deep sighs.

Billboard's Recommended LPs

pop

ARLO GUTHRIE—*One Night, Warner Bros. BSK3232*. Produced by John Pilla. Guthrie continues his brand of folk-rock with this new set which includes some live recordings. Also included is a long talk/song tune in the "Alice's Restaurant" vein called "The Story Of Reuben Clamzo & His Strange Daughter" which combines humour and music. He also includes a few old classics such as Elvis Presley's "One Night." Backing Guthrie is his five-man band Shenandoah. **Best cuts:** "One Night," "I've Just Seen A Face," "Tennessee Stud," "(Last Night I Had The) Strangest Dream."

SMALL FACES—*78 In The Shade, Atlantic SD19171*. Produced by Kemastris. This English band is basically blues-based and while its material isn't very much different from others in the genre, it has always attracted a cult following here. Lineup includes Steve Marriott, Ian McLagan, Rick Wills and Kenny Jones. **Best cuts:** "Stand By Me."

DAVID CROSBY/GRAHAM NASH—*The Best Of Crosby/Nash, ABC AA1102*. Produced by Graham Nash, David Crosby. This one pocket set spotlights tunes from several previous ABC albums. As ever, the duo's harmonies are perfect and intact with some songs spotlighting one as lead singer and vice versa. The mix is rock and flowing ballads with such top players as Russ Kunkel, David Lindley, Leland Sklar, Jerry Garcia, Danny Kortchmar and others. **Best cuts:** "Love Work Out," "Wild Tales," "Carry Me," "Southbound Train," "Chicago," "Bittersweet."

RICHARD & LINDA THOMPSON—*First Light, Chrysalis CHR1177*. Produced by John Wood, Richard Thompson. This duo has been on the English folk scene for a long time, being part of the legendary Fairport Convention. Here they produce a stunning set of folk and folk/pop material both as a duet and taking turns on lead vocals. The instruments include guitar, mandolin, dulcimer, keyboards, synthesizer, whistle, accordion, drums and percussion. **Best cuts:** "Restless Highway," "Sweet Surrender," "Died For Love," "Strange Affair," "Layla."

NICOLETTE LARSON—*Nicolette, Warner Bros. BSK3243*. Produced by Ted Templeman. This singer, who has a husky and honey-throated style, at times reminiscent of Bonnie Raitt, was a studio backup singer. On this effort she does a good job of singing ballads, uptempo rockers and even jazzy flavored material. Musicianship is strong with strings appearing on most tunes. **Best cuts:** "Lotta Love," "Rhumba Girl," "Can't Get Away From You," "Baby, Don't You Do It," "Come Early Morning."

AT THE HOP (A Collection Of Classic Oldies), ABC AA1111/2. Various producers. This two record set is a compilation of 50s, 60s and 70s hits that span rock, pop, MOR, ballads and include such artists as Danny & The Juniors, Pat Boone, Del Vikings, Del Shannon, Impressions, Mamas & Papas, Steppenwolf and Three Dog Night. A good package for party situations. **Best cuts:** Pick and choose.

RAMSEY LEWIS—*Legacy, Columbia JC35483*. Produced by Ramsey Lewis, James L. Mack. Keyboardist Lewis offers his most ambitious work to date, taped in Chicago with a symphony-sized orchestra and covering one LP side. "Legacy" attempts to combine pop, classical and jazz and it comes off the vinyl as partially successful. Some moments sparkle; others are pretentious. Side B is more conventional fare. But credit Lewis, a gifted and imaginative musician, with a daring attempt to break away from current banalities in music. **Best cuts:** "Legacy," "Don't Look Back."

MATTHEW MOORE—*Winged Horses, Caribou JZ35611 (CBS)*. Produced by Robert Appere. This is a collection of laidback songs from a singer/songwriter who returns to the public eye following a seven-year hiatus after writing the "Space Captain" theme for the Joe Cocker Mad Dogs & Englishmen tour in 1970. The songs are pretty and melodic with a strong country rock influence. The musical accompaniment is soft and restrained, with gentle guitar work and sweet harmonies. **Best cuts:** "One More Time Around," "When I See Your Face."

BACCARA, *Manhattan Island MRLA927H (United Artists)*. Produced by Rolf Soja. Baccara is a female duet who enjoyed

(Continued on page 78)

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. Album receiving a three star rating are not listed. Review editor: Ed Harrison; reviewers: Eliot Tiegel, Gerry Wood, Allen Kenchansky, Jess Williams, Dave Dexter Jr., Sally Hinkle, Roman Kozak, Dick Nusser, Jim McCullough, Paul Grein, Adam White and Ray Herbeck Jr.

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North Texas Univ.'s Jazz Lab Releases 19th Album

LOS ANGELES—The North Texas State Univ. Jazz Lab has released its newest LP, "The Dan Haerle Quartet." This is the 19th release for the school band which over the years has earned two Grammy nominations.

Haerle, a pianist now on the school's jazz faculty, is also a composer and arranger featured on "John Monaghan," first in a new series of albums featuring the bands' alumni. Monaghan died in 1972.

Production of records is a non-profit educational venture with proceeds going to the school's Educational Foundation, Inc. From there, the funds are used to strengthen the jazz education program. Scholarships, performances and other activities of the bands are paid for from the mail-order record sales.

"Lab '75!" and "Lab '76!," the Grammy nominees, were beaten by Count Basie in the most recent competition. Still, the school's one O'Clock Jazz Lab Band carries the distinction of being the only college music group ever nominated for a Grammy.

There are currently nine lab bands, all of which are named for their rehearsal hour. However, it is the One O'Clock Band, under the direction of Leon Breeden, which has received most of the honors.

Except for "12 x 3" and "Lab '70!," which are double albums which sell for \$12 each, and "Jazz Live At Spoleto," which is sold for \$6.95, all albums sell for \$6. A dollar is added for shipping and handling within the U.S.

Other releases include "Fall 1969 Big Band Concert," the first recording in music education history to feature seven big bands from one school of music; "Lab '77!," which features the band which played a return engagement to the American Spoleto Music Festival in South Carolina; "Lab '76!," cut right after that year's band returned from a tour of Portugal and the Soviet Union; "Lab '74!," which features the band that taped a television special backing up Tony Bennett and "Lab '78!," which showcases the band that toured Germany and Switzerland.

Closeup

ROSE ROYCE—Rose Royce Strikes Again, Whitfield WHK3227. Produced by Norman Whitfield.

Many producers have graduated from the training school that was Motown in the '60s, but few have perfected aural identities that are indisputably theirs.

Norman Whitfield and Lamont Dozier are two who have done so, with the latter handling production for a number of contemporary artists, some far removed from the musical field in which he graduated, as instanced by his upcoming recordings with the Keane Brothers.

But Whitfield, since leaving Motown, has demonstrably preferred to work with acts whose career and creative development he can fashion (some say control) to his own specific blueprint.

Hence, the creation of his own talent stable at his own record label, named after himself.

Critically, Whitfield has often been accused of using these acts as puppets, merely vehicles for his own tricks.

The allegation was made during his association with the Temptations. It was reiterated when he delivered the Undisputed Truth. And it has been rolled out again now that his prime proteges are Rose Royce.

And, true enough, the group's sound owes much to the man. Cuts on this LP echo Whitfield's work with the Temptations, particularly when Eddie Kendricks was taking lead; other outings on the album recall the Motown group's progressive moments, such as "Cloud Nine" and "Runaway Child."

But when a sound is so perfect as that masterminded by Whitfield, why fool around with the formula?

On "Rose Royce Strikes Again," he doesn't fool around.

The album is a mellifluous mix of ballads and upbeat affairs, memorable mostly for the former, it's true, but welcome for the latter, too.

The disk's opener, "Get Up Off Your Fat," proclaims "we are here to entertain you," and proceeds to do so in an effervescent exercise that bub-



Rose Royce

bles along on a solid rhythm base, topped by vocalist Gwen Dickey's funky vocals. Several moments serve to remind the listener that Sly Stone's ideas are still alive and well today.

The Sly influence also creeps into "Do It, Do It," but the uptempo, Whitfield-penned number (he wrote five of the LP's nine tracks) is closest to "Put Your Money Where Your Mouth Is" from "Car Wash," especially during the song's midpoint brass runs.

"I'm In Love" is the first of the album's ballads, with Kenny Copeland, best known for the band's earlier hit, "I Wanna Get Next To You," taking lead vocals in true Eddie Kendricks style. The gentle lyric—"I feel like a child on Christmas morning"—is perfectly complemented by spiraling strings and mellow organ work, and the song possesses a subtle tenderness that is seldom heard in these days of disco-soul.

The sound of "Car Wash" returns for "First Come, First Serve," punched out at midtempo by fiery brass and handclap accents, the former most effective when it follows the song's chorus line. Dickey returns to vocalize upfront: "We're takin' it to the streets," she urges.

The album's prime cut opens side two. "Love Don't Live Here Anymore" is a sensitive song, tenderly rendered by Dickey, while a plaintive keyboard figure weaves in and out of the song. Sweeping strings

and occasional electronic pulses heighten the atmosphere, as do the lyrics. "You've abandoned me," siren Dickey, *Love don't live here anymore.*

The mood continues in "Angel In The Sky," opening with piano and building with strings and gentle percussion to an effective climax. The tune recalls "Wishing On A Star," and the lyrics are equally philosophical.

Kenji Brown assumes vocal duties on "Help," his dark brown tones rather reminiscent of Stevie Wonder at his balladizing best. It's a twin-tempo delight, colored by some delightful keyboard work.

"Let Me Be The First" commands just as much attention as the earlier ballads, and again Copeland steps up to the microphone. "Love's found me," he sings, moving to a soaring, sustained climax that is breathtaking. The man's talents emphasize the group's versatility.

That versatility, but instrumental this time, is further evident on "That's What's Wrong With Me," the disk's closing cut. It's a powerhouse piece, driven by military-styled drums, fleshed out by fuzz guitar, brass touches, keyboard swirls and Dickey's declamations.

It struts along in FM-rock fashion, breaking into an extended guitar solo closeout that's an appropriate finish to a striking album—true testimony to Whitfield's ear for talent, and his Motown education.

ADAM WHITE

Billboard SPECIAL SURVEY For Week Ending 10/14/78

Billboard Hot Latin LPs

Special Survey

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NEW YORK (Salsa)		SAN ANTONIO (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	HECTOR LAVOE La Comedia, Fania 522	1	JOE BRAVO Is Back, Fredy 1085
2	BOBBY RODRIGUEZ Y LA COMPANIA Latin From Manhattan, Vaya 72	2	VICENTE FERNANDEZ A Pesar de Todo, Caytronics 1526
3	OSCAR DE LEON El Oscar de Salsa, Top Hits 2026	3	JUAN GABRIEL Espectacular, Pronto 1036
4	CHARANGA AMERICA El Sonido 2079	4	ROCIO DURCAL Canta a Juan Gabriel, Pronto 1031
5	FANIA ALL STARS Spanish Fever, CA 35336	5	LUPITA D'ALESSIO Juro Que Nunca Volvere, Orfeon 021
6	LA SONORA PONCENA Explorando, Inca 1060	6	CHELO A La Inspiracion de J. a Jimenez, MZT 1238
7	CELIA CRUZ/WILLIE COLON Only They Could Have Made This Album, Vaya 66	7	LOS TIGRES DEL NORTE Numero 8, Fama 564
8	JUSTO BETANCOURT BORINCUBA Libra 2003	8	AGUSTIN RAMIREZ El Parrandero, Fredy 1095
9	WILFRIDO VARGAS Y SUS BEDUINOS Punto y Aparte, Karen 37	9	CADETES DE LINARES Tu Nombre, Ramex 22
10	GRAN COMBO En Las Vegas, EGC 15	10	RIGO TOVAR 2 Tardes de Mi Vida, Mericana/Melody 5610
11	ORQUESTA NOVEL Salud Dinero Y Amor, Fania 520	11	SUNNY AND THE SUNLINERS 3028
12	CHARANGA CHICAGO 701	12	RUBEN NARANJO Felicidades, Zarape 1126
13	R. REY Y B. CRUZ Viven, Vaya 67	13	CHELO La Voz Ranchera, Muzart 10638
14	LOUIE RAMIREZ Louie Ramirez and Friends, Cotique 1096	14	YOLANDA DEL RIO La Hija de Nadie, Arcano 3202
15	LA DIMENSION LATINA 780 Kolos de Salsa, Top Hits 2025	15	IRENE RIVAS Vida Mia, Cara 004
16	WILLIE COLON/HECTOR LAVOE Deja vu, Fania 529	16	LUCHA VILLA Interpreta a Juan Gabriel, Muzart 1731
17	LIBRE Tiene Calidad, Salsoul/Salsa 4114	17	CORNELIO REYNA Te Vas Angel Mio, CR 5052
18	ROBERTO ROENA No. 9, International 924	18	JUAN GABRIEL Denme Un Ride Arcano 3412
19	VARIOUS ARTIST Salsa Disco Party, TR 130	19	CEPILLIN La Feria de Cepillin, Orfeon 16005
20	LOS KIMBOS Hoy Y Manana, Cotique 1095	20	CEPILLIN Vanos a la Escuela, Orfeon 16-010
21	LEBRON BROS. 10th Anniversary, Cotique 1093	21	LOS HUMILDES Besitos, Fama 560
22	IMPACTO CREA Vaya 71	22	YOLANDA DEL RIO Tradicionales al Estilo de Y. Del Rio, Arcano 3405
23	ISMAEL RIVERA/RAFAEL CORTIJO Llaves de Tradicion, Tico 1419	23	JULIO IGLESIAS A Mis 33 anos, Alhambra 38
24	ANGEL CANALES Live at Roseland TR	24	CAMILO SESTO Entre Amigos, Pronto 1034
25	CACHAO Dos, Salsoul SAL 4115	25	BROWN EXPRESS Pilares de Cristal, Fama 562

RIAA Certified Records

Singles

Nick Gilder's "Hot Child In The City" on Chrysalis. Disk is his first gold single.

Exile's "Kiss You All Over" on Warner Curb. Disk is its first gold single.

Gold LPs

Heart's "Dog And Butterfly" on Portrait. Disk is its fourth gold LP.

Jethro Tull's "Bursting Out" on Chrysalis. Disk is its 11th gold LP.

Dan Fogelberg & Tim Weisberg's "Twin Sons Of Different Mothers" on Full Moon. Disk is their first gold LP as a duo.

"The Wiz" soundtrack on MCA.

Funkadelic's "One Nation Under A Groove" on Warner Bros. Disk is its fifth gold LP.

Platinum LPs

"A Taste Of Honey" on Capitol. Disk is its first platinum LP.

Dinah Shore Is Back On Disks Again

LOS ANGELES—Talk show hostess and singer Dinah Shore is returning to the recording studio after an absence of several years to record a package for Sesame Street Records.

The new disk, titled "I've Gotta Song," comes on the heels of the firm's success with "Sesame Street Fever" which includes several cuts by Robin Gibb.

Produced by Norman Martin, music supervisor of "The Dinah Shore Show," the songs were written by Bonnie Sanders, Artie Butler, Lee Porkis, Steve Ckagin and Martin himself.

Shore was persuaded to return to the studio for several reasons: "Sesame Street's" impact on children throughout the world, her love affair with "Sesame Street" regulars, the Muppets, and the title song penned by Sanders.

The album, to be released early in 1979, will derive the benefits of a total concept marketing campaign, in-

cluding trade and consumer advertising as well as merchandising aids now being mounted by Shy Raiken, Sesame Street's vice president of sales.

James Singing On TV Special

LOS ANGELES—Gordy recording artist Rick James sings "Miss World America" as the 1978 winner of the title is crowned on a syndicated television special airing Saturday (14).

In addition to "Miss World America," written by Diane Lampert and Hal Blake, James is set to sing his hit "You and I" and followup "Mar Jane." Both are from his platinum album, "Come And Get It."

The special, which also features Motown act Switch, is syndicated by InterPublic Television, a division of McCann-Erikson.



ANDY GIBB—(Our Love) Don't Throw It All Away (3:30); producers: Barry Gibb, Albhy Galuten, Karl Richardson; writers: Barry Gibb, Blue Weaver; publisher: Stigwood BMI. RSO RS911. Gibb makes a radical departure from his first four singles, all of which featured effervescent pop-disco sound and all of which went gold. Here the tempo is slowed to a soft ballad which will probably not garner as much soul and disco play but should do better on MOR formats.

FRANKIE VALLI—Save Me, Save Me (3:15); producer: Bob Gaudio; writers: Barry Gibb, Albhy Galuten; publisher: Stigwood BMI. Warner Bros. WBS8670. Valli continues his comeback with another Barry Gibb-penned tune. Valli's recognizable vocal style interprets the hook-laden song with the same kind of enthusiasm as on "Grease." Female chorus backs Valli while the midtempo orchestration is tight.

VILLAGE PEOPLE—Y.M.C.A. (3:30); producer: Jacques Morali; writers: Jacques Morali, Henri Belolo, Victor Willis; publisher: Green Light ASCAP. Casablanca NB945DJ. The "Macho Man" group follows that tongue-in-cheek record with another example of its droll humor, playing off its gayness with hard hat themes. Here pumping sax work backs the lyric about how fun it is to stay at the Y, where "you can hang out with the boys."

JOE COCKER—Fun Time (2:35); producer: Allen Toussaint; writer: Allen Toussaint; publisher: Mersaint BMI. Asylum E45540A. An extremely bouncy offering, simply structured and vocally superior. Background vocalists are often at the front adding a nice flair to Cocker's gutsy vocals. Horns are strongest here, with the rhythm section remaining constant throughout.

recommended

BAY CITY ROLLERS—Where Will I Be Now (3:28); producer: Harry Maslin; writer: Chris East; publisher: Geoff & Eddie BMI. Arista AS0363.

ODYSSEY—Single Again/What Time Does The Balloon Go Up (3:29); producer: Sandy Linzer; writers: S. Linzer, D. Randall; publishers: Blackwood/Randell/Featherbed BMI. RCA JB11399.

DAVID COVERDALES WHITESNAKE—Ain't No Love In The Heart Of The City (3:28); producer: Martin Birch; writers: M. Price, D. Walsh; publisher: American Broadcasting ASCAP. United Artists UAX1240Y.

FANDANGO—Lass Kiss (3:41); producer: Neil Portnow; writers: Blakemore, LaRue, Turner, Danyls, Dawson; publishers: Dunbar/Life And Times BMI. RCA JH11357.

RAMONES—Don't Come Close (2:44); producers: T. Erdelyi, Ed Stasium; writer: Ramones; publisher: Bleu Disque/Taco Tunes ASCAP. Sire SRE1025 (Warner Bros.)

JESSE WINCHESTER—Sassy (3:15); producer: Norbert Putnam; writer: Jesse Winchester; publishers: Fourth Floor/Hot Kitchen ASCAP. Bearsville BSS0332 (Warner Bros.)

BRENT MAGLIA—The Runaway (2:57); producer: Brent Maglia; writer: Danny O'Keefe; publisher: Warner-Tamerlane/Road Cannon BMI. Fantasy F835AS.

JESSE COLIN YOUNG—Rave On (3:00); producers: Jef Labes,

Jesse Colin Young; writers: Sunny West, Bill Tilgham, Norman Petty; publisher: MPL Communications BMI. Elektra E45530A.

GENYA RAVAN—Jerry's Pigeons (3:29); producer: Genya Ravan; writers: Ravan, Giordano, Cola; publishers: Fox Fanfare/14th Floor BMI. 20th Century TC2384.

KIM MORRISON—Hollywood And Vine (3:51); producer: Boomer Castleman; writer: B. Castleman; publisher: Growing BMI. Malaco 1053 (T.K.)

THE GREG KIHN BAND—Remember (2:59); producers: Matthew King Kaufman, Glen Kolotkin; writer: Greg Kihn; publisher: Rye-Boy Berserkey BJ5794A.



WILLIE NELSON—All Of Me (3:52); producer: Booker T. Jones; writers: S. Simons-G. Marks; publishers: Bourne/Marlong BMI. Columbia 310834. A lively version of the evergreen is given a fine ride by Nelson. His smoothly flowing vocal style is enhanced by the arrangement as drums and guitar add some kick to the background and bridge.

WILLIE NELSON—Will You Remember Mine (3:05); producer: Willie Nelson; writer: Willie Nelson; publisher: Tree BMI. Lone Star 703. Though recorded more than a dozen years ago, this Nelson cut has the same classy, but simple, feel of his successful recent releases. It's the best selection that could have been made from his Lone Star LP, "Face Of A Fighter."

KENNY ROGERS—The Gambler (3:32); producer: Larry Butler; writer: Don Schlitz; publisher: Writers Night ASCAP. United Artists UAX1250Y. This Don Schlitz song has been waiting to become a hit after several attempts by various artists. Rogers turns the story song into a fast building climactic event.

JOHNNY PAYCHECK—Friend, Lover, Wife (3:09); producer: Billy Sherrill; writers: Billy Sherrill-Johnny Paycheck; publisher: Algee BMI. Epic 850621. Upbeat, both in tempo and message, the new Paycheck release contrasts the lifestyles of a man and his wife. Fresh and breezy instrumentation bursts to the forefront, invigorating the tracks.

CHARLEY PRIDE—Burgers And Fries (3:10); producers: Jerry Bradley-Charley Pride; writer: Ben Peters; publisher: Pi-Gem BMI. RCA JH11391. Pride sings a song of bygone days "in a world we used to know." Strings and guitars support Pride's steady delivery.

JOE SUN—High and Dry (3:44); producer: Brien Fisher; writers: Michael Kossler-Carly Putman; publisher: Tree BMI. Ovation OV1117A. Sun's first release went top 30, and his followup should prove to be another strong airplay item. Production enhances his rugged voice, achieving a good blend of singer with some slick guitar work. The flip side, "Midnight Train Of Memories," is also worth consideration.

recommended

AVA BARBER—Healin' (2:41); producers: Dean Kay-Mac Curia; writer: Bob McMill; publisher: Hall-Clement BMI. Rاندwood RAN1087.

FREDDY WELLER—Love Got In The Way (2:34); producer: Ray

Baker; writers: F. Weller-S. Oldham; publishers: Young World/Spooner Oldham BMI. Columbia 310837.

STONEY EDWARDS—If I Had It To Do All Over Again (2:46); producer: Jack Clement; writer: Dan Wolfe; publisher: La Debra BMI. JMI JMI47A.

CONNIE SMITH—Smooth Sailin' (2:38); producer: Ray Baker; writers: Sonny Throckmorton-Carly Putman; publisher: Tree BMI. Monument 45266.

BOBBY WRIGHT—Takin' A Chance (2:59); producer: Don Gant; writer: Joe Tex; publisher: Tree BMI. United Artists UAX1238Y.

CHANDY LEE—Things Are Mostly Fine (3:13); producer: Dale Morse; writers: John Adrian; publisher: Pick-A-Hit BMI. ODC IRDA526A.

SANDRA KAYE—One More Time (2:20); producer: Gene Kennedy; writer: Chris Isenberg; publisher: Door Knob BMI. Door Knob WIGDK8075A.

JOEY MARTIN—I've Been A Long Time Leaving (But I'll Be A Long Time Gone) (2:54); producer: Stephen J. Nicholas; writer: Roger Miller; publisher: Tree BMI. Nicholodean 1002A.

TOMMY COLLINS—Pull The Covers Over Me (1:56); producer: Harold Shedd; writers: Tommy Collins-Justin Tubbs; publishers: Sawgrass/Carey/Mr. Wilson BMI. Magna Sound MSR35.



RICK JAMES—Mary Jane (3:49); producers: Rick James, Art Stewart; writer: R. James; publisher: Jobete ASCAP. Gordy G7162F (Motown). James takes the tempo down a notch from his "You And I" debut smash, but retains the impact for a catchy, hook-laden outing that showcases his gritty vocals, plus some effective backup harmonies, swirling strings and punchy keyboards.

CON FUNK SHUN—So Easy (3:02); producer: Skip Scarborough; writers: M. Cooper, Ffun Int'l; publisher: Val-Joe BMI. Mercury 74024. Hot combo works out to good mid-tempo effect here, with punchy horn work, sizzling percussion and several good instrumental breaks. Band's harmony vocals are tight, while the gritty lead parlays an effective message.

recommended

THE MCCRARIES—Don't Wear Yourself Out (3:00); writers: Linda McCrary, Charity McCrary; publisher: Island BMI. Portrait.

DEBORAH WASHINGTON—Standing In The Shadows Of Love/Love Shadow (4:10); producer: George Tobin; writers: Holland, Dozier, Holland/G. Tobin, D.B. Lumberg, M. Piccirillo; publisher: Jobete BMI. Sierra ASCAP. Ariola 7719.

SUN—Sun Of A Gun (3:55); Producer: Beau Ray Fleming, Byron Byrd; writers: K. Yancy, B. Byrd; publishers: Glenwood/Detente ASCAP. Capitol P4643.

AL JARREAU—Thinkin' About It Too (3:18); producer: Al Schmitt; writers: Al Jarreau, Tom Canning; publisher: Al-Jarreau/Desperate BMI. Warner Bros. WBS8677.

SMOKEY ROBINSON—Shoe Soul (3:43); producers: Brenda &

Michael Sutton, William Robinson; writers: S. Robinson, B. Sutton, M. Sutton; publishers: Jobete, Bertram ASCAP. Tamla T54296F (Motown).

WILSON PICKETT—Groovin' (3:48); producers: Rick Hall, Don Daily; writers: Felix Cavaliere, Eddie Brigati; publisher: Downtown ASCAP. Big Tree BT16129 (Atlantic).

GEORGE SOULE & AVA ALDRIDGE—I Hate The Way I Love It (3:22); producer: Dick Glasser; writer: Ava Aldridge; publishers: Dick & Don/Big Hair BMI. MCA MCA40958.



PETER, PAUL & MARY—Like The First Time (3:48); producer: David Rubinson; writers: Peter Yarrow, Cynthia Weil, Barry Mann; publishers: Silver Dawn ASCAP, AVT/Mann & Weil BMI. Warner Bros. WBS8684. Culled from the famed trio's new "Reunion" LP, this soft ballad features a serene lead vocal and the group's patented harmonies. Vocals are supported with a rather mellow arrangement that highlights the vocal delivery.



PEACHES & HERB—Shake Your Groove Thing (3:39); producer: Freddie Perren; writers: Dino Fekaris, Freddie Perren; publisher: Perren-Vibes ASCAP. Polydor PD14514. Producer Perren's disco touch is sure on this upbeat affair that boasts solid brass, strong rhythm foundations and some interesting percussive moments. The pair vocalize well, especially on the memorable chorus line.

recommended

DAVID CHRISTIE—Back Fire (3:05); producer: David Christie; writers: J. Robinson, J. Bolden; publisher: ASCAP. Tom 'N' Jerry T76006DJ (Salsoul).



PAUL HORN—Witch Doctor (3:20); producer: Al Schmitt; writer: Lalo Schiffrin; publisher: Scherzo BMI. Mushroom M7037.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

Billboard's Recommended LPs

Continued from page 74

a European success with "Yes Sir, I Can Boogie," a sultry semi-disco tune, which is included on this LP. A lot of the songs here are marked by the girl's airy vocals which have a sensuous feel. The material ranges from string laden MOR to more discoish endeavors. **Best cuts:** "Yes Sir, I Can Boogie," "Granada," "Sorry, I'm A Lady," "Can't Help Falling In Love."

RICHARD PRYOR—The Wizard Of Comedy, Laff A202. Produced by David Drozen. This is another clever set from one of comedy's best exponents. Pryor does a lot of funny character imitations as he uses old neighborhood and friends for material. The language on this live set has not been curtailed and the LP is marked for adults only. **Best cuts:** Pick and choose.

THIRD WORLD—Journey To Addis, Island ILPS9544. (WB). Produced by Alex Sadkin, Third World. This is another tasty set of reggae from this popular Caribbean group. The rhythm section pulsates reggae, soul and r&b textures enhanced by gutsy vocals. Members employ keyboards, guitars, bass, percussion and drums. **Best cuts:** "One Cold Vibe (Couldn't Stop Dis Ya Boogie)," "Cold Sweat," "Now That We Found Love," "Journey To Addis."

soul

MFSB, The Gamble-Huff Orchestra Philadelphia International JZ35516 (CBS). Various producers. Now subtitled the Gamble-Huff Orchestra, this familiar aggregation goes through its sophisticated paces, offering smooth rhythms, melo-horn work and cooing femme vocals, with just an occasional hint of fire. While the perky, upbeat numbers like "Use Ta Be My Guy" and "Dance With Me Tonight" are best, there

are worthwhile MOR and jazz moments on "The Way I Feel Today" and "Redwood Beach." **Best cuts:** Those cited.

DEBORAH WASHINGTON—Any Way You Want It, Ariola SW 50040. Produced by George Tobin. Seven disco tunes, most remakes of past rock hits, are included in this first album by Washington. All are sure to go down well on the dance floor while "Any Way That You Want Me" and "The Letter" should receive soul and perhaps Top 40 airplay. Washington's voice slightly resembles that of Diana Ross and her version of "Baby Love" is interesting. Solid orchestration backs Washington's vocals. **Best cuts:** "Standing In The Shadows Of Love," "Baby Love," "The Letter," "Any Way That You Want Me."

MELBA MOORE—Melba, Epic JE35507 (CBS). Produced by Gene McFadden, John Whitehead. The singer's debut for Epic is a tasty confection, spiced by Philly-styled percussion and brass, sweetened by some bright strings charts. The fulsome arrangements complement Moore's vocal dramatics, especially on "Together Forever" and "There's No Other Like You." Package is perked by a couple of hot disco cuts, "You Stepped Into My Life" and "Pick Me Up, I'll Dance." **Best cuts:** Those named.

country

RANDY BARLOW—Fall In Love With Me, Republic RPL6023. Produced by Fred Kelly. Barlow's first album release for Republic follows two top 10 selections, "Slow And Easy" and his current "No Sleep Tonight," which are included in this package. Mainly a balladeer, Barlow's versatility is exposed with this LP. Instrumentation is creatively utilized in surrounding

Barlow's vocals and draws its strengths from guitars, bass, keyboards, strings and steel with highlighting effects aided by harmonica sax and dobro. **Best cuts:** "Fall In Love Tonight," "Singing The Blues," "No Sleep Tonight," "Slow And Easy."

CHARLY McCLAIN—Let Me Be Your Baby, Epic KE35448. Produced by Larry Rogers. McClain's soft, youthful vocals carry a hint of country sweetness and are matched in production by an easy listening balance of contemporary instrumentation coupled with country tones supplied by steel and dobro. Her second LP for the label draws upon some of Nashville's younger songwriting talents and even yields McClain's first effort at co-writing on "Take Me Back." **Best cuts:** "That's What You Do To Me," "Take Me Back," "Let Me Be Your Baby," "You Should Be Layin' In Her Arms."

jazz

BOBBY HUTCHERSON—Highway One, Columbia JC35550. Produced by Todd Barkan, Cedar Walton. With Freddie Hubbard and Hubert Laws assisting, Hutcherson's virile vibes are beautifully presented through this six-tune LP. Lee Underwood's notes and appealing graphics blend with Bobby's music for one of the season's outstanding presentations. Probably the finest Hutcherson work on vinyl yet. **Best cuts:** "Bouquet," "Highway One," "Z'Circle."

TOWNER-GOMEZ-DeJOHNETTE—Batik, ECM11121 (Warner Bros.) Produced by Manfred Eicher. Leader credit should go to Towner, whose guitars and pianistics dominate the five tracks programmed. Recorded in Norway last January, this is easy, unfrenetic chamber jazz which desperately needs more

attractive packaging and thorough annotation to call attention to its charm. Shorter tracks also would retain the auditor's interest, but one can only praise the musicianship exhibited. **Best cuts:** "Shades Of Sutton Hoo," "Green Room."

RONNIE FOSTER—Love Satellite, Columbia JC35373. Produced by Jerry Peters. The line between soul, jazz and rock is the path taken by Foster, a talented keyboard player and vocalist. Helping out on this are such friends as Stevie Wonder, Roy Ayers and Harvey Mason. The music bubbles on a course of mellow funk. The instrumentation is sophisticated but not overwrought, allowing the individual musicians to show off their talents. **Best cuts:** "Midnight Plane," "Easier Said Than Done," "Happy Song."

classical

SIBELIUS: SYMPHONY NO. 1—Rozhdestvensky, Moscow Radio Large Symphony Orchestra, Westminster Gold WG 8361. Strings, woodwinds and brasses all get a chance to shine in this big melodied, richly orchestrated opus. Rozhdestvensky coordinates the orchestral divisions with uncommon skill controlling pulse and dynamics with uncanny precision. It's a performance of searing intensity, admirably conveyed in the recent Soviet production.

MOZART: MASONIC MUSIC—Soloists, De Waart, Philharmonia Orchestra, Festivo 6570063. Mozart contributed to the activities of his Freemason's lodge with music in a range of forms, all of which are sampled here. Engaging composition for part chorus, accompanied solo voices and orchestra are given fluent, stylish performances, carrying the listener back into the 18th century meeting hall.

ANDY

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CHARLES MINGUS
 A Hug from President Carter. See Page 20.

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SAVE ME, SAVE ME—Frankie Valli (Warner Bros. 8670)
 FUN TIME—Joe Cocker (Asylum 45540)
 SEE TOP SINGLE PICKS REVIEWS, page 78

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	15	KISS YOU ALL OVER—Exile ● (Mike Chapman), M. Chapman, N. Chinn, Warner Curb 8589 (Warner Bros.) CPP	35	23	11	COME TOGETHER—Aerosmith (Jack Douglas, Aerosmith), J. Lennon, P. McCartney, Columbia 3-10802 WBM	69	72	5	HOT SHOT—Karen Young (Andy Kahn, Kurt Borusiewicz), A. Kahn, K. Borusiewicz, West End 1211 CPP
★	3	19	HOT CHILD IN THE CITY—Nick Gilder ● (Mike Chapman), Gilder/McCulloch, Chrysalis 2226 CPP	36	38	10	TOOK THE LAST TRAIN—David Gates (David Gates), D. Gates, L. Knechtel, Elektra 455500 CPP	70	NEW ENTRY		OUR LOVE, DON'T THROW IT ALL AWAY—Andy Gibb (Barry Gibb, Alby Galuten, Karl Richardson), B. Gibb, B. Weaver, RSO 911
	3	2	BOOGIE OOGIE OOGIE—A Taste Of Honey ● (Fonce Mizell & Larry Mizell), J. Johnson, T. Kibble, Capitol 4565 CPP	37	48	5	SHARING THE NIGHT TOGETHER—Dr. Hook (Ron Haffkine), E. Struzick, A. Aldrige, Capitol 4621	71	83	2	THIS IS LOVE—Paul Anka (David Wolfert), R. Pepper, M. Sunshine, RCA 11395
	4	4	DON'T LOOK BACK—Boston (Tom Scholz), T. Scholz, Epic 50590 CPP	38	40	8	SWEET LIFE—Paul Davis (Phil Benton, Paul Davis), P. Davis, S. Collins Bang 738 WBM/CHA	72	80	3	RUN FOR HOME—Lindisfarne (Gus Dudgeon), Hull, Atco 7093 (Atlantic) CHA
★	6	12	REMINISCING—Little River Band (John Boylan, Little River Band), G. Goble, Harvest 4605 (Capitol) WBM	39	42	6	LONDON TOWN—Wings (Paul McCartney), P. McCartney, D. Laine, Capitol 8908 WBM	73	81	2	MARTHA—Gabriel (Carl Maduri, Buzz Richmond), T. Lauber, Epic 850594 CPP
★	9	14	YOU NEEDED ME—Anne Murray (Jim Ed Norman), R. Goodrum, Capitol 4574 CHA	40	37	8	HEARTBREAKER—Dolly Parton (Gary Klein), D. Wolfert, C.B. Sager RCA 11296 B-3/CHA	74	82	2	FOREVER AUTUMN—Justin Haywood (Tony Clarke), J. Haywood, Columbia 3-10799 MCA
★	8	14	LOVE IS IN THE AIR—John Paul Young (Vanda & Young), Vanda & Young, Scotti Brothers 402 (Atlantic) B-M	41	46	6	THEMES FROM THE WIZARD OF OZ—Meco (Meco Monardo, Tony Bongiovi, Harold Wheeler), H. Arlen, E. Harburg, Millennium 620 (Casablanca) B-3	75	71	5	SGT. PEPPER'S LONELY HEARTS CLUB BAND/WITH A LITTLE HELP FROM MY FRIENDS—Beatles (George Martin), J. Lennon, P. McCartney, Capitol 4612 WBM
★	10	12	WHENEVER I CALL YOU "FRIEND"—Kenny Loggins (Bob James), K. Loggins, M. Manchester, Columbia 310794 WBM	42	44	6	EASE ON DOWN THE ROAD—Diana Ross & Michael Jackson (Quincy Jones & Tom Bahler), C. Smalls, MCA 40947 CPP	76	84	2	HOLD THE LINE—Toto (Toto), Paich, Columbia 310830
	9	5	SUMMER NIGHTS—John Travolta/Divia Newton-John ● (Louis St. Louis), J. Jacobs, W. Casey, RSO 906 WBM	43	47	5	BLUE COLLAR MAN—Styx (Styx), T. Shaw, A&M 2087 ALM	77	85	2	THERE'LL NEVER BE—Switch (Bobby DeBarge, Bewley Brothers), Gordy 7159 (Motown) CPP
	10	7	HOPELESSLY DEVOTED TO YOU—Olivia Newton-John ● (John Farrar), J. Farrar, RSO 903 WBM/CHA	44	31	16	YOU AND I—Rick James (Rick James, Art Stewart), R. James, Gordy 7156 (Motown) CPP	78	89	2	ON THE SHELF—Donny & Marie Osmond (Mike Curb & Michael Lloyd), S. Voice, P. Yellowstone, Polydor 14510 WBM
★	21	6	MAC ARTHUR PARK—Donna Summer (Giorgio Moroder, Pete Bellotte), J. Webb, Casablanca 939 WBM	45	57	5	DON'T WANT TO LIVE WITHOUT IT—Pablo Cruise (Bill Schnee), C. Lerios, D. Jenkins, A&M 2076 ALM	79	86	2	I'M EVERY WOMAN—Chaka Kahn (Ariq Mardin), Ashford & Simpson, Warner Bros. 8683 CPP
	12	10	HOLLYWOOD NIGHTS—Bob Seger (Bob Seger & Punch), B. Seger, Capitol 4618 WBM	46	50	6	PRISONER OF YOUR LOVE—Player (Dennis Lambert, Brian Potter), P. Beckett, J. Crowley, RSO 908 CPP	80	88	2	MELLOW LOVIN'—Judy Cheeks (Anthony Monn), T. Monn, J. Cheeks, R. Williams, Salsoul 72063 (RCA) CPP
★	14	10	RIGHT DOWN THE LINE—Gerry Rafferty (Hugh Murphy & Gerry Rafferty), G. Rafferty, United Artists 1233 CPP	47	55	5	CHANGE OF HEART—Eric Carmen (Eric Carmen), E. Carmen, Arista 0354 WBM	81	90	2	DO YOU FEEL ALRIGHT—K.C. & The Sunshine Band (Casey, Finch), H.W. Casey, R. Finch, TK 1030 CPP
★	16	7	HOW MUCH I FEEL—Ambrosia (Freddie Piro & Ambrosia), Pack, Warner Bros. 8640 WBM	48	52	5	EVERYBODY NEEDS LOVE—Stephen Bishop (Stephen Bishop), S. Bishop, ABC 12406 WBM	82	NEW ENTRY		POWER OF GOLD—Dan Fogelberg & Tim Weisberg (K.L.), D. Fogelberg, Full Moon 850606 (Epic)
★	17	13	GET OFF—Foxy (Cory Wade), c. Driggs, I. Ledisma, Dash 5046 (TK) CPP	49	49	9	'HOLDIN' ON—LTD (Bobby Martin), J. Osborne, J.C. McChae, A&M 2057 ALM	83	87	5	NEW YORK CITY—Zwoll (Roger Cook, Ralph Murphy, Walter Zwoll), W. Zwoll, EMI America 8005 (Capitol) CPP
★	18	9	BACK IN THE U.S.A.—Linda Ronstadt (Peter Asher), C. Berry, Asylum 45519 B-3	50	75	3	TIME PASSAGES—Al Stewart (Alan Parsons), A. Stewart, P. White, Arista 0362 WBM	84	NEW ENTRY		HOT SUMMER NIGHT—Justin Hayward (Jeff Wayne), J. Wayne, P. Vigrass, G. Osborne, Columbia 310824 WBM
★	19	10	SHE'S ALWAYS A WOMAN—Billy Joel (Phil Ramone), B. Joel, Columbia 310788 ABP/BP	51	53	5	WAVELENGTH—Van Morrison (Van Morrison), V. Morrison, Warner Bros. 8661 WBM	85	NEW ENTRY		PROMISES—Eric Clapton (Glyn Johns), R. Feldman, R. Linn, RSO 910 CPP
★	20	11	YOU NEVER DONE IT LIKE THAT—Captain & Tennille (Daryl Dragon), Howard Greenfield/Neil Sedaka/Kiddio/Don Kirshner, A&M 2063 WBM	52	56	5	CHAMPAGNE JAM—Atlanta Rhythm Section (Buddy Buie), Buie, Nix, Cobb, Polydor 14504 CPP	86	NEW ENTRY		LIGHTS—Journey (Roy Thomas Baker), S. Perry, N. Schon, Columbia 3-10800
★	22	8	WHO ARE YOU—Who (Glyn Johns, Jon Astley), P. Townshend MCA 40948 WBM	53	58	5	ONE NATION UNDER A GROOVE—Funkadelic (George Clinton), G. Clinton, G. Shider, W. Morrison, Warner Bros. 8618 WBM	87	NEW ENTRY		NEW YORK GROOVE—Ace Frehley (Eddie Kramer, Ace Frehley), R. Ballard, Casablanca 941 WBM
★	26	4	DOUBLE VISION—Foreigner (Keith Olson), M. Jones, L. Gramm, Atlantic 3514 WBM	54	63	3	GREASED LIGHTNIN'—John Travolta (Louis St. Louis), J. Jacobs, W. Casey, RSO 909 WBM	88	NEW ENTRY		INSTANT REPLAY—Dan Hartman (Dan Hartman), D. Hartman, Blue Sky 8-2772 (CBS)
★	21	11	THREE TIMES A LADY—Commodores (James Carmichael, Commodores), L. Richie, Motown 7902 CPP	55	59	4	STRAIGHT ON—Heart (Mike Flicker, Heart, Michael Fisher), A. Wilson, N. Wilson, S. Ennis, Portrait 670020 (CBS) CPP	89	91	3	LOUIE, LOUIE—John Belushi (Kenny Vance), R. Berry, MCA 40950
★	24	15	I LOVE THE NIGHT LIFE—Alicia Bridges (Steve Buckingham), A. Bridges, S. Hultcheson, Polydor 14483 CPP	56	64	4	FLYING HIGH—Commodores (James Carmichael), T. McClary, L. Richie, Motown 1452 CPP	90	NEW ENTRY		TAKE ME I'M YOURS—Michael Henderson (Micha), M. Henderson, Buddha 597 (Arista) CPP
★	25	12	TALKING IN YOUR SLEEP—Crystal Gayle (Allen Reynolds), R. Cook, B. Woods, United Artists 1214 CPP	57	32	16	HOT BLOODED—Foreigner ● (Keith Olsen, Mick Jones), L. Gramm, M. Jones, Atlantic 3488 WBM	91	70	21	MAGNET AND STEEL—Walter Egan (Walter Egan, Lindsey Buckingham, Richard Dashut, W. Egan), Columbia 3-10719 WBM
★	27	6	BEAST OF BURDEN—The Rolling Stones (The Glimmer Twins) M. Jagger, K. Richards, Rolling Stones 19309 (Atlantic) WBM	58	66	4	YOU SHOULD DO IT—Peter Brown (Cory Wade), P. Brown, R. Lans, Drive 6272 (TK) CPP	92	99	4	WHEN YOU FEEL LOVE—Bob McElgin (Norman Ratner), B. McElgin, J. Hoke, Butterfly 1211
★	30	8	IT'S A LAUGH—Daryl Hall & John Oates (David Foster), D. Hall RCA 11371 CLM	59	62	21	GREASE—Frankie Valli ● (Barry Gibb, Alby Galuten & Karl Richardson), B. Gibb, RSO 897 WBM/CHA	93	36	9	DEVOTED TO YOU—Carly Simon & James Taylor (Ariq Mardin), B. Bryant, Elektra 45506 C.C.
★	29	8	JOSIE—Steely Dan (Gary Katz), W. Becker, D. Fagen ABC 12404 CPP	60	67	4	GOT TO HAVE LOVIN'—Don Ray (Cerrone, Don Ray), D. Ray, Cerrone, Polydor 14489 ALM	94	41	15	FOOL IF YOU THINK IT'S OVER—Chris Rea (Gus Dudgeon), C. Rea, Magnet 1198 (United Artists)
★	27	10	5-7-0-5—City Boy (Robert John Lange), Mason, Broughton, Mercury 73999 CHA	61	68	4	LISTEN TO HER HEART—Tom Petty & The Heartbreakers (Denny Cordell, Noah Shark, Tom Petty), T. Petty, Shelter/ABC 62011 CPP	95	97	8	IF MY FRIENDS COULD SEE ME NOW—Linda Clifford (Gil Askey), C. Coleman, D. Fields Curtom 0140 (Warner Bros.) B-3
★	28	13	AN EVERLASTING LOVE—Andy Gibb ● (Barry Gibb, Alby Galuten, Karl Richardson), B. Gibb, RSO 904 WBM/CHA	62	76	3	STRANGE WAY—Firefall (Tom Dowd, Ron Albert, Howard Albert), R. Roberts, Atlantic 3518 WBM	96	45	12	LOVE THEME FROM EYES OF LAURA MARS—Barbra Streisand (Gary Klein), K. Lawrence, J. DeSautels, Columbia 310777 B-3
★	43	6	I JUST WANNA STOP—Gino Vannelli (Gino Vannelli, Joe Vannelli, Ross Vannelli), R. Vannelli, A&M 2072 ALM	63	78	3	RAININ' IN MY HEART—Leo Sayer (Richard Perry), B. Byrant, F. Byrant, Warner Bros. 8682	97	51	13	GOT TO GET YOU INTO MY LIFE—Earth, Wind & Fire ● (Maurice White), Lennon/McCartney, Columbia 3-10796 WBM
★	34	9	DANCE, DISCO HEAT—Sylvester (Sylvester, Harvey Fuqua), Robinson, Orsborn, Fantasy 827 CPP	64	73	3	LIKE A SUNDAY IN SALEM—Gene Cotton (Steve Gibson), G. Cotton, Ariola 7723 B-3	98	54	6	CRAZY FEELIN'—Jefferson Starship (Larry Cox, Jefferson Starship), J. Barish, Grunt 11374 (RCA) CPP
★	39	5	READY TO TAKE A CHANCE AGAIN—Barry Manilow (Barry Manilow, Ron Dante), N. Gimbel, C. Fox, Arista 0357 WBM	65	65	18	SHAME—Evelyn "Champagne" King ● (T. Life), J.H. Fitch, R. Cross, RCA 11122 CLM	99	60	10	PARADISE BY DASHBOARD LIGHTS—Meat Loaf (Todd Rundgren), J. Steinman, Cleveland International 8-50588 (Epic) B-M
★	35	11	I WILL STILL LOVE YOU—Stonebitt (Walter Stewart, J.C. Phillips), B. Strauss, Parachute 512 (Casablanca) WBM	66	77	3	DREADLOCK HOLIDAY—10cc (Eric Stewart), E. Stewart, G. Gouldman, Polydor 14511 CPP	100	61	6	PEGGY SUE—The Beach Boys (The Beach Boys), J. Allison, N. Petty, B. Holly, Brother/Reprise 1394 (Warner Bros.) WBM
★	33	10	ALMOST LIKE BEING IN LOVE—Michael Johnson (Brent Maher, Steve Gibson), A.J. Lerner, F. Loewe, EMI America 8004 B-3	67	69	7	SUBSTITUTE—Clout (Graham Beggs), W.H. Wilson, Epic 8-50591 CPP				
★	34	15	OH DARLIN'—Robin Gibb (George Martin), J. Lennon, P. McCartney, RSO 907 WBM	68	74	3	SEARCHING FOR A THRILL—Starbuck (Bruce Blackman, Mike Clark), B. Blackman, J. Cobb, United Artists 1245 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.)

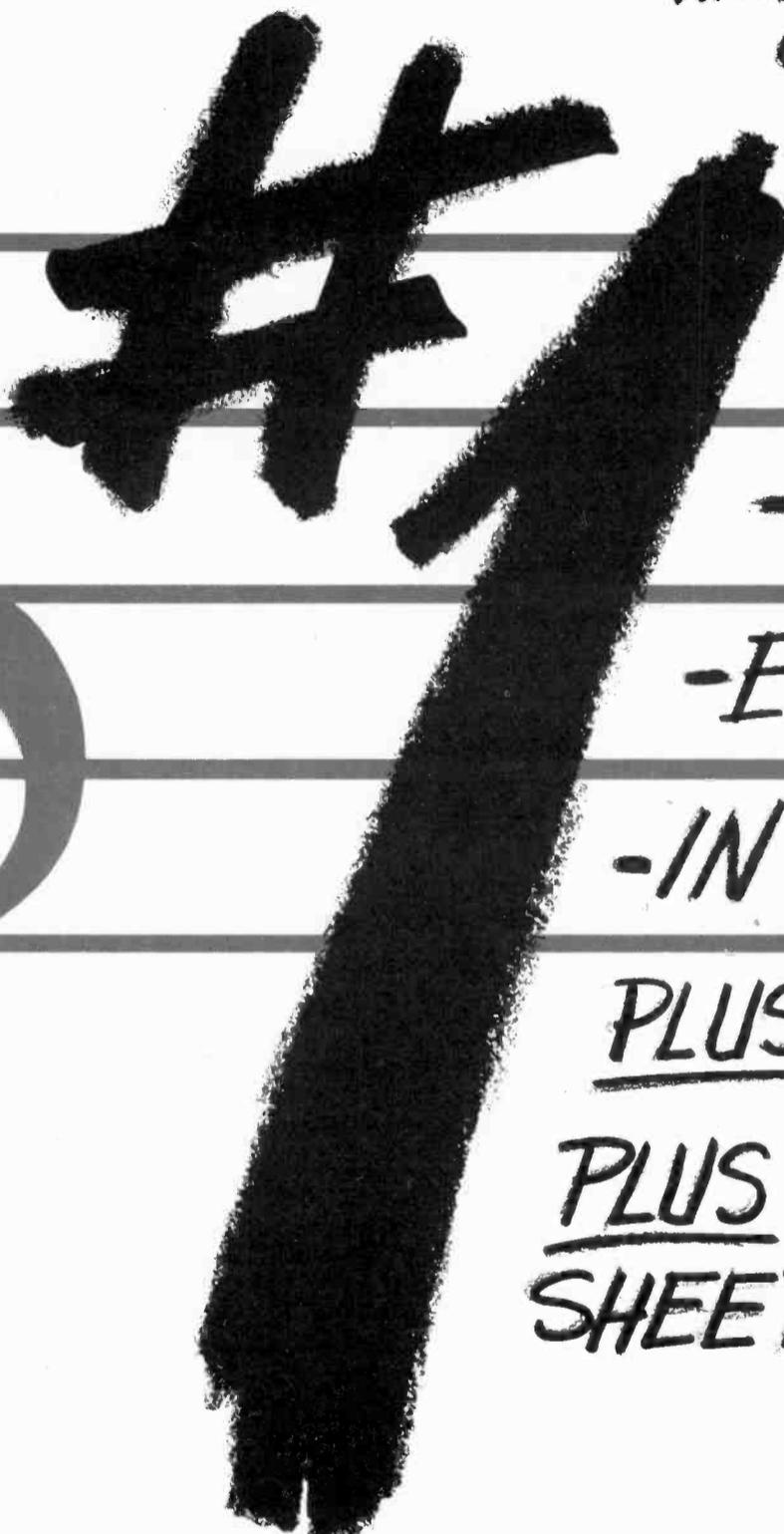
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HOT 100 A-Z—(Publisher-Licensee)

Almost Like Being In Love (United Artists, ASCAP)..... 33	Don't Want To Live Without It (Wings/Pablo Cruise, BMI)..... 45	Grease (Stigwood, BMI)..... 60	Love Is In The Air (Edward B. Marks, BMI)..... 7	Peggy Sue (MPL, BMI)..... 100	Sharing The Night Together (Music Mill, ASCAP/Alan Garten, BMI)..... 37	Time Passages (DJM/Frabioux, ASCAP)..... 50
An Everlasting Love (Stigwood/Unichappel, BMI)..... 28	Double Vision (Summerset/Evans/WB, ASCAP)..... 20	Heartbreaker (Songs Of Manhattan/Unichappel/Begonia Melodies, BMI)..... 40	Love Theme From Eyes Of Laura Mars (Just Over The Bridge/Diana, BMI)..... 96	Prisoner Of Your Love (Touch Of Gold/Crowbeck/Stigwood, BMI)..... 46	Took The Last Train (Kipahulu, BMI)..... 17	Wavelength (Essential, BMI)..... 36
Back In The U.S.A. (Arc, BMI)..... 16	Do You Feel Alright (Harrick, BMI)..... 66	I Will Still Love You (WB, ASCAP)..... 49	Magnet And Steel (Melody DeLux/Swell Sounds/Seldak, ASCAP)..... 11	Straight On (Wilson/Know, ASCAP)..... 85	Whenever I Call You "Friend" (Milk Music, ASCAP/Rumanian Pickleworks, BMI)..... 67	When You Feel Love (Ratoe, BMI)..... 8
Beast Of Burden (Colgems/EMI, ASCAP)..... 24	Dreadlock Holiday (Man-Ken, BMI)..... 66	I Will Still Love You (WB, ASCAP)..... 49	Martha (Belma/Terry Lauber, BMI)..... 73	Summer Nights (Edwin H. Morris, ASCAP)..... 31	When You Feel Love (Ratoe, BMI)..... 8	Who Are You (EEL Pie/Tower, BMI)..... 19
Blue Collar Man (Almo/Stygan, ASCAP)..... 43	Easy On Down The Road (Fox Fanfare, BMI)..... 42	It's A Laugh (Hot Cha/Six Continents, BMI)..... 25	Mellow Lovin' (AMRA)..... 80	Sweet Life (Web IV, BMI/Tanta/Chappel, ASCAP)..... 38	You And I (Stone Diamond, BMI)..... 44	You Needed Me (Chappel/Intrside, ASCAP)..... 6
Boogie Oogie Oogie (Conductive/On Time, BMI)..... 3	Everybody Needs Love (Stephen Bishop, BMI)..... 48	It's A Laugh (Hot Cha/Six Continents, BMI)..... 25	New York Groove (Island, ASCAP)..... 87	Take Me I'm Yours (Electrocord, ASCAP)..... 90	You Needed Me (Chappel/Intrside, ASCAP)..... 6	You Never Done It Like That (Neil Sedaka, BMI)..... 18
Champagne Jam (Low-Sol, BMI)..... 52	Flamingo (Jobete/Commodores Entertainment, ASCAP)..... 56	Josie (ABC/Dunhill, BMI)..... 26	New York City (Mother Tongue, ASCAP)..... 26	There'll Never Be (Jobete, ASCAP)..... 71	You Never Done It Like That (Neil Sedaka, BMI)..... 18	You Should Do It (Sheryl/Dicebel, BMI)..... 58
Change Of Heart (Carmex, BMI)..... 47	Flying High (Jobete/Commodores Entertainment, ASCAP)..... 56	Kiss You All Over (Chinnichap/Carers, BMI)..... 10	Oh Darlin' (Maclen, BMI)..... 34	This Is Love (Carmex, ASCAP)..... 71	You Should Do It (Sheryl/Dicebel, BMI)..... 58	3-7-0-5 (Zomba/City Boy/Chappel, ASCAP)..... 27
Come Together (Meclen, BMI)..... 35	Forever Autumn (Bright, ASCAP)..... 74	Listen To Her Heart (Skyhill, BMI)..... 61	One Nation Under A Groove (Malibu, BMI)..... 53	Three Times A Lady (Jobete/Commodores, ASCAP)..... 21		
Crazy Feelin' (Bright Moments/Parade, BMI)..... 30	Get Off (Sherlyn/Lindseyanne, BMI)..... 15	London Town (MPL/ATV, BMI)..... 39	On The Shelf (ATV, BMI)..... 86			
Dance, Disco Heat (Jobete, BMI)..... 47	Got To Get You Into My Life (Maclen, BMI)..... 97	Louie, Louie (Flip, BMI)..... 89	Our Love, Don't Throw It All Away (Stigwood/Unichappel, BMI)..... 70			
Devoted To You (House Of Bryant, BMI)..... 93			Paradise By Dashboard Lights (Edward B. Marks/Neverland/Peg, BMI)..... 99			
Don't Look Back (Pure, ASCAP)..... 4						

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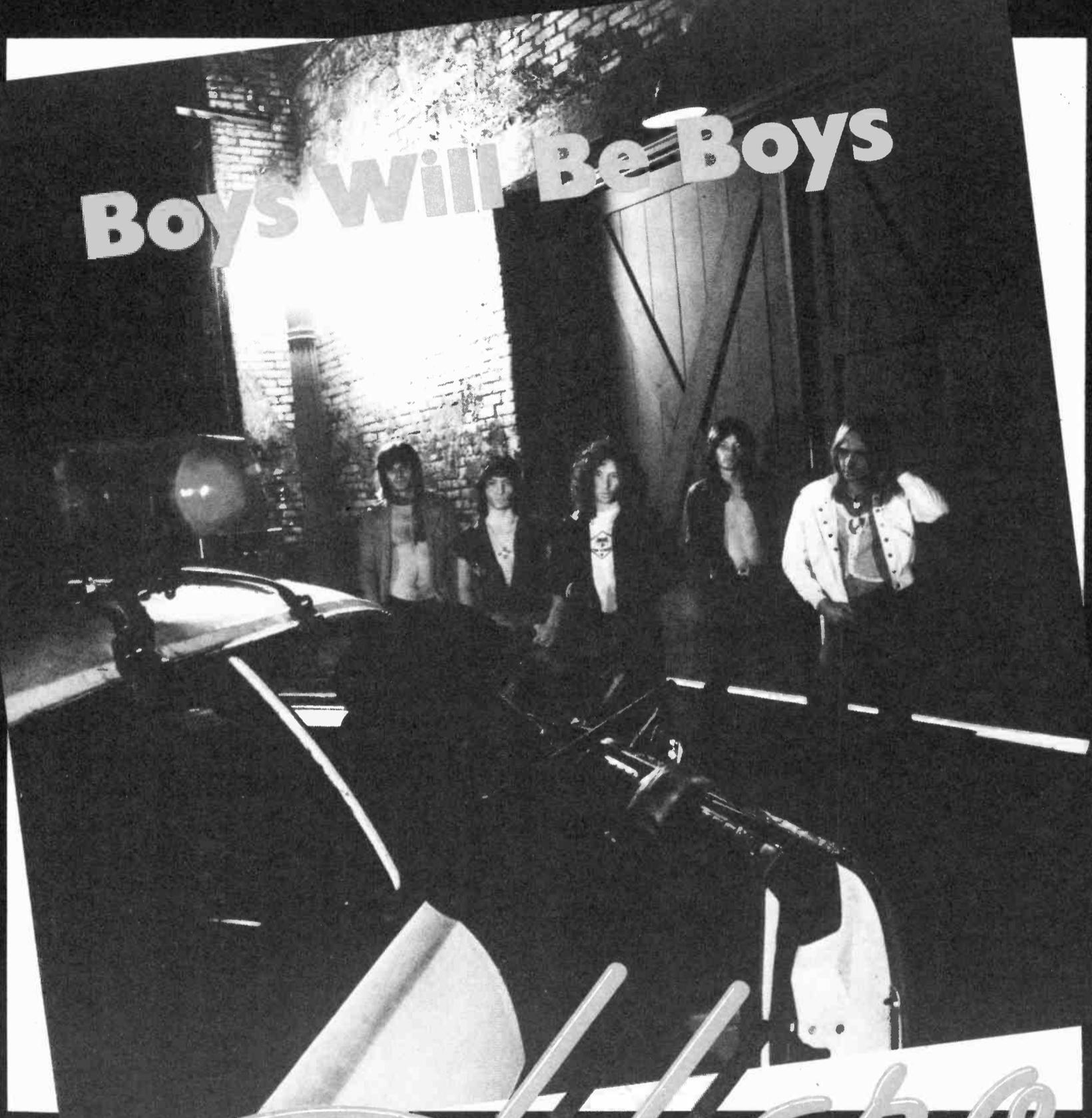


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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	O-8 TAPE	CASSETTE	REEL TO REEL
106	75	24	TODD RUNDGREN Hermit Of Mink Hollow Bearsville BSK 6981 (Warner Bros.)	7.98		7.98		7.98	
107	74	16	MOODY BLUES Octave London PS 708	7.98		7.98		7.98	
108	82	86	FLEETWOOD MAC Rumours Warner Bros. BSK 3010	7.98		7.98		7.98	
109	109	47	ELECTRIC LIGHT ORCHESTRA Out Of The Blue Jet Jet KZZ-35467 (CBS)	11.98		11.98		11.98	
121	3	3	MUSIQUE Keep On Jumpin' Prelude PRL 12158	7.98		7.98		7.98	
111	114	23	WILLIE NELSON Stardust Columbia JC 35305	7.98		7.98		7.98	
112	112	15	BOB DYLAN Street Legal Columbia JC 35453	7.98		7.98		7.98	
113	115	36	JOURNEY Infinity Columbia JC 34912	7.98		7.98		7.98	
115	87	16	DAVID GILMORE Columbia JC 35388	7.98		7.98		7.98	
116	98	19	TOM PETTY & THE HEARTBREAKERS You're Gonna Get It Shelter/ABC DA 52029	7.98		7.98		7.98	
117	120	8	BEATLES Beatles 1962-66 Capitol SKBD 3403	10.98		10.98		10.98	
136	4	4	BLONDIE Parallel Lines Chrysalis CHR 1192	7.98		7.98		7.98	
119	119	9	CHICK COREA Friends Polydor PD1-6160	7.98		7.98		7.98	
120	124	4	DAN HILL Frozen In The Night 20th Century T-558	7.98		7.98		7.98	
121	101	23	SOUNDTRACK Thank God It's Friday Casablanca NBLP 7099	14.98		14.98		14.98	
122	129	5	JANIS IAN Columbia JC-35325	7.98		7.98		7.98	
123	127	2	MAYNARD FERGUSON Carnival Columbia JC 35480	7.98		7.98		7.98	
137	5	5	CITY BOY Book Early Mercury SRM 13737	7.98		7.98		7.98	
125	125	17	BOB SEGER & THE SILVER BULLET BAND Live Bullet Capitol SKBB 11523	7.98		7.98		7.98	
126	126	19	TOBY BEAU RCA AFL1-2771	7.98		7.98		7.98	
127	128	8	PAT METHENEY GROUP ECM 1-1114 (Warner Bros.)	7.98		7.98		7.98	
128	134	14	MICHAEL JOHNSON The Michael Johnson Album EMI America SW 17002	N/A		N/A		N/A	
129	131	15	MICHAEL STANLEY BAND Cabin Fever Arista AB 4182	7.98		7.98		7.98	
130	132	35	ABBA The Album Atlantic SD 19164	7.98		7.98		7.98	
139	3	3	HEART Dreamboat Annie Mushroom MRS 005	7.98		7.98		7.98	
140	27	27	SOUNDTRACK The Rocky Horror Picture Show ODE OSU 21653 (JEM)	8.98		8.98		8.98	
133	133	28	JIMMY BUFFETT Son Of A Son Of A Sailor ABC AA 1046	7.98		7.95		7.95	
141	6	6	SALSOL ORCHESTRA Salsoul Orchestra's Greatest Disco Hits Salsoul SA 8508 (RCA)	7.98		7.98		7.98	
135	135	7	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
147	13	13	LENNY WILLIAMS Spark Of Love ABC AA 1073	7.98		7.98		7.98	
177	3	3	ALICIA BRIDGES Polydor PD1-6158	7.98		7.98		7.98	
139	97	64	CHANSON Ariola SW 50039	7.98		7.98		7.98	
167	47	47	STYX The Grand Illusion A&M SP 4637	7.98		7.98		7.98	
141	143	6	DONNA SUMMER Once Upon A Time Casablanca NBLP 70782	11.98		11.98		11.98	
143	144	7	MCCRARY'S Loving Is Living Portrait JR-34764 (CBS)	7.98		7.98		7.98	
144	146	228	BAY CITY ROLLERS Strangers In The Wind Arista AB 4194	7.98		7.98		7.98	
145	150	26	LEO KOTTKE Burnt Lips Chrysalis CHR 1191	7.98		7.98		7.98	
146	148	5	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	7.98		7.98		7.98	
147	149	5	REO SPEEDWAGON You Can Tune A Piano, But You Can't Tune A Fish Epic JE 35082	7.98		7.98		7.98	
149	156	8	SYNERGY Cords Passport PB 6000 (Arista)	8.95		8.95		8.95	
150	155	11	GLADYS KNIGHT & THE PIPS The One And Only Buddah BDS-5701 (Arista)	7.98		7.98		7.98	
151	151	16	SYLVERS Forever Yours Casablanca NBLP 7103	7.98		7.98		7.98	
162	10	10	NORMA JEAN Bearsville BRK 6984 (Warner Bros.)	7.98		7.98		7.98	
153	153	9	ELVIS PRESLEY Elvis Sings For Children And Grownups Too RCA CPL1-2901	5.98		6.98		6.98	
155	91	9	DAVE MASON Mariposa De Ora Columbia JC 35285	7.98		7.98		7.98	
157	100	24	JEFF WAYNE/VARIOUS ARTISTS War Of The Worlds Columbia PC2-35290	13.98		13.98		13.98	
159	159	7	LEO SAYER Warner Bros. BSK 3200	7.98		7.98		7.98	
161	161	22	MOTHER'S FINEST Mother Factor Epic JE 35546	7.98		7.98		7.98	
162	165	68	DON RAY Garden Of Love Polydor PD1-6150	7.98		7.98		7.98	
163	105	12	SLAVE The Concept Atlantic SD 5206	7.98		7.98		7.98	
164	168	47	SOUNDTRACK FM MCA 2-12000	13.98		13.98		14.98	
165	107	5	STANLEY TURRENTINE What About You Fantasy F-9563	7.98		7.98		7.98	
166	108	13	SOUNDTRACK Foul Play Arista AL 9501	7.98		7.98		7.98	
167	110	82	VAN MORRISON Wavelength Warner Bros. BSK 3212	7.98		7.98		7.98	
168	117	20	LINDA CLIFFORD If My Friends Could See Me Now Curton CUK 5021	7.98		7.98		7.98	
169	159	7	ANDY GIBB Flowing Rivers RSO RS-1-3019 (Polydor)	7.98		7.98		7.98	
170	5	5	KENNY ROGERS Love Or Something Like It United Artists UALA 903	7.98		7.98		7.98	
171	47	47	ERIC CLAPTON Slowhand RSO RS1-3030	7.98		7.98		7.98	
172	107	5	CHUCK MANGIONE The Best Of Chuck Mangione Mercury SRM-28601	11.98		11.98		11.98	
173	108	13	MILLIE JACKSON Get It Outcha' System Spring SP 16719 (Polydor)	7.98		7.98		7.98	
174	110	82	FOREIGNER Atlantic SD 19109	7.98		7.98		7.98	
175	117	20	THE KINKS Misfits Arista AB 4167	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
182	2	2	MARILYN MCCOO & BILLY DAVIS JR. Marilyn & Billy Columbia JC 35603	7.98		7.98		7.98	
170	122	18	RITA COOLIDGE Love Me Again A&M SP 4699	7.98		7.98		7.98	
171	172	22	B.B. KING Midnight Believer ABC AA 1061	7.98		7.98		7.98	
172	154	13	SOUNDTRACK The Buddy Holly Story Epic SE 35412	7.98		7.98		7.98	
173	171	22	FOGHAT Stone Blue Bearsville BRK 6977 (Warner Bros.)	7.98		7.98		7.98	
174	176	8	LARRY CARLTON Warner Bros. BSK 3221	7.98		7.98		7.98	
175	175	54	STEVE MARTIN Let's Get Small Warner Bros. BSK 3090	7.98		7.98		7.98	
176	179	3	DZARK MOUNTAIN DAREDEVILS It's Alive A&M SP 6006	9.98		9.98		9.98	
188	2	2	MACHEO I'm A Man Prelude PRL 12160	7.98		7.98		7.98	
178	183	10	JIMI HENDRIX The Essential Jimi Hendrix Reprise ZKS 2245 (Warner Bros.)	12.98		12.98		12.98	
180	123	27	BILLY COBHAM Simplicity Of Expression, Depth Of Thought Columbia JC 35457	7.98		7.98		7.98	
181	130	36	GENESIS And Then There Were Three Atlantic SD 19173	7.98		7.98		7.98	
182	130	36	GEORGE BENSON Weekend In L.A. Warner Bros. 2WB 3139	12.98		12.98		12.98	
183	130	36	MCCOY TYNER The Greeting Milestone M 9085 (Fantasy)	7.98		7.98		7.98	
184	184	10	GREG KIHN Next Of Kihn Beserkley JBZ-0056 (Janus/GRT)	7.94		7.94		7.94	
185	187	4	CHERYL LADD Capitol SW 11808	7.98		7.98		7.98	
186	186	27	SOUNDTRACK Ain't Misbehavin' RCA/Red Seal CBL 2-2965	11.98		11.98		11.98	
187	189	8	WINGS London Town Capitol SW 11777	7.98		7.98		7.98	
188	192	22	SHAUN CASSIDY Warner/Curb BS 3067 (Warner Bros.)	6.98		6.98		6.98	
189	192	22	KISS Double Platinum Casablanca NBLP 7100-2	12.98		12.98		12.98	
190	118	13	AL JARREAU All Fly Home Warner Bros. BSK 3229	7.98		7.98		7.98	
191	191	47	HIGH INERGY Steppin' Out Gordy G-67982 (Motown)	7.98		7.98		7.98	
192	193	13	ROD STEWART Foot Loose & Fancy Free Warner Bros. BSK 3092	7.98		7.98		7.98	
193	194	10	CAPTAIN & TENNILLE Dream A&M SP 4707	7.98		7.98		7.98	
194	138	17	LEON RUSSELL Americana Paradise PAK 3172 (Warner Bros.)	7.98		7.98		7.98	
195	145	26	AC/DC Power Age Atlantic SD 19180	7.98		7.98		7.98	
196	152	72	HEATWAVE Central Heating Epic JE 35260	7.98		7.98		7.98	
197	157	6	BEE GEES Here At Last ... Live RSO RS-2-3901 (Polydor)	11.98		12.98		12.98	
198	142	15	THE TRAMPPS The Best Of The Trammps Atlantic SD-19194	7.98		7.98		7.98	
199	166	9	LE ROUX Louisiana's Le Roux Capitol SW 11734	7.98		7.98		7.98	
200	178	95	SAMMY HAGAR All Night Long Capitol SMAS 11812	7.98		7.98		7.98	
200	178	95	EAGLES Hotel California Asylum GE-103	7.98		7.98		7.98	

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Abba	130
AC/DC	194
Ambrosia	51
Ashford & Simpson	21
A Taste Of Honey	6
Atlanta Rhythm Section	79
Atlantic Starr	48
Ray Ayers	48
Bay City Rollers	142
Beatles	47, 93, 94, 117
Toby Beau	126
Bee Gees	196
George Benson	181
Stephen Bishop	45
Blondie	118
Blue Oyster Cult	72
Hamilton Bohannon	104
Boney M	135
Boston	2, 99
Alicia Bridges	137
Brothers Johnson	24
Peter Brown	68
Jackson Browne	58
Jimmy Buffett	133
Captain & Tennille	192
Larry Carlton	174
Cars	25

Shawn Cassidy	81, 87
Chanson	138
Cheap Trick	95
Peter Criss	85
City Boy	124
Eric Clapton	164
Linda Clifford	161
Joe Cocker	91
Natalie Cole	97
Billy Cobham	179
Commodores	12
Con Funk Shun	75
Rita Coolidge	170
Chick Corea	119
Crusaders	60
Bob Dylan	112
Eagles	200
Earth, Wind & Fire	102
Walter Egan	59
Electric Light Orchestra	109
Emotions	100
Exile	16
Fatback Band	75
Maynard Ferguson	123
Roberta Flack	78
Fleetwood Mac	108
Dan Fogelberg & Tim Weisberg	8
Foghat	173
Foreigner	3, 167
Foxy	14
Ace Frehley	87

Funkadelic	29
Genesis	180
Andy Gibb	53, 162
Nick Gilder	70
David Gilmore	115
Sammy Hagar	199
Hall & Oates	35
Heatwave	195
Heart	33, 131
Michael Henderson	57
Jimi Hendrix	178
Gil Scott-Heron	80
High Inergy	190
Dan Hill	120
Buddy Holly	105
Janis Ian	122
Millie Jackson</	

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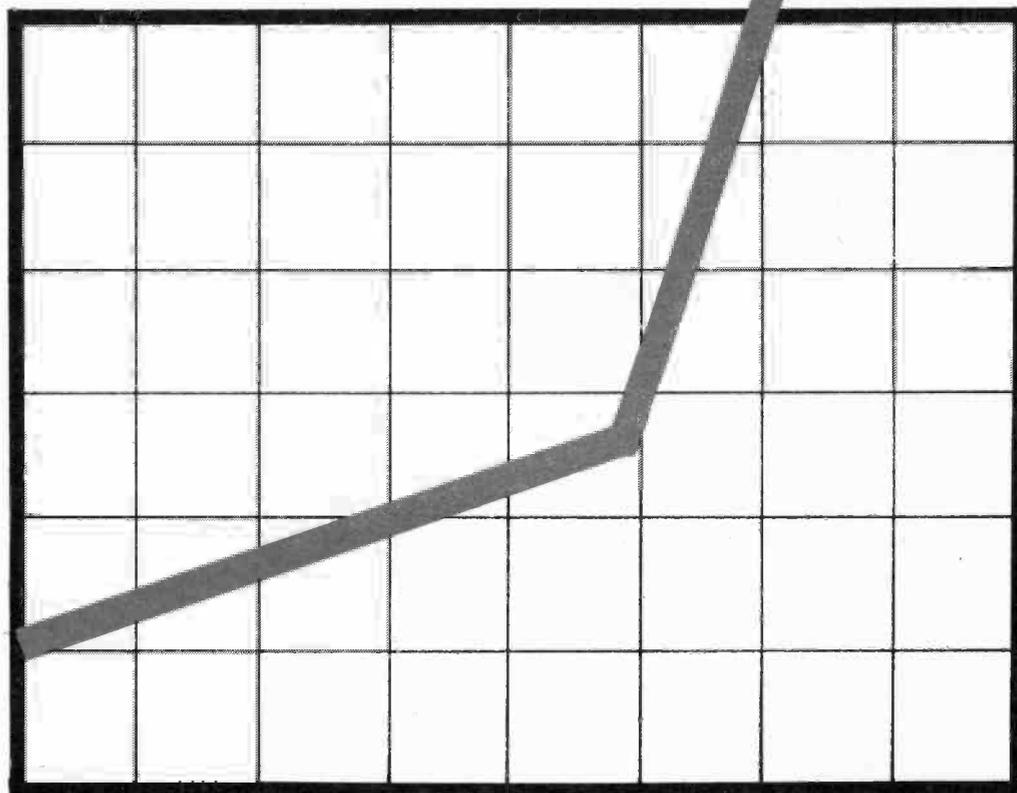
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Elektra/Asylum
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SEPT. 1977

SEPT. '78

Projected SEPT. 1979

Fantasy—GRT
H&L—Island
Janus—Jet
London—MCA
Polydor—RSO
Mercury—Spring
Capricorn
Motown—Mushroom
Private Stock
Salsoul—TK-UA
Warner Bros.—Word
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**ATLANTA GRAND OPENING
OCTOBER 9TH**

Lifelines

Births

Son, Tyler James, to Doug and Pam Kershaw in Los Angeles Sept. 28. Father is Cajun violinist.

* * *

Son, Timothy Geoffrey, to John and Diane Golden in Los Angeles Sept. 24. Father is chief mastering engineer at Kendun Recorders, Burbank.

* * *

Twin daughters, Brooke and Brandi, to Tricia and Les Beigel in Los Angeles Sept. 23. Parents operate the Underdog recording studios.

Marriages

Renee Armand, vocalist with John Denver, to Jim Horn, session musician and Joe Cocker's producer, in Washington Oct. 1.

* * *

Steve Broadhead, administrative assistant to John Wegner, vice president-general manager of Allied Record Co., Los Angeles, to Cindy Behn in San Diego Sept. 16.

* * *

Merle Haggard, singer and composer, to singer Leona Williams Oct. 7 in Gardnerville, Nev.

Bob Diamond, production manager at Pickwick International, Minneapolis, to Kathy Keohane in Minneapolis, Sept. 25.

Deaths

Beryl C. Booker, 55, pianist and for several years a recording act, in Berkeley, Calif., Sept. 30 of a stroke. Services were in Philadelphia, where she had made her home in recent years.

* * *

Paul Muench, 51, pianist who accompanied many top singers in clubs, concerts and on records, Oct. 1 in Albuquerque while flying in a stunt show. Muench operated a school of music in the New Mexico city and is survived by his mother, three children and a brother.

* * *

Dr. Ludwig Strecker, 95, co-owner of the German music publishing company B. Schott's Soehne, in Mainz, Germany, Sept. 15. He wrote numerous opera librettos under his pseudonym, Ludwig Andersen, in addition to texts to oratorios and songs. Member of GEMA, he was the dean of German music publishers.

* * *

Stanley Blinstrub, 81, Sept. 28 in Newton, Mass. He operated the 1,700-seat Blinstrub's in Boston from 1933 to 1968 and played dozens of top caliber musical and comedy acts through the years.

RSO HAS 2 'CHAMP' LPs

LOS ANGELES—By the end of 1978, RSO Records will have the distinction of having both the number one and number two selling albums of all time.

Worldwide sales of "Saturday Night Fever" are reportedly approaching 30 million units, while the "Grease" soundtrack in the U.S. alone is near 10 million units. Worldwide sales of "Grease" are outselling "Fever," the label contends.

Which album eventually takes the coveted No. 1 position is still to be decided.

BMI Income Leaps

• Continued from page 6

gold singles and 151 of the 196 gold LPs cited by the Recording Industry Assn. of America are of BMI licensed music. The majority of

Grammys awarded by NARAS also are claimed by BMI members.

In the last year, 91 songs notched one million broadcast performances or more, for a total of 301 such licensed works, including songs made available to BMI under reciprocal agreements with 39 other global performing societies, Cramer notes.

BMI also licensed music in eight of the top 10 boxoffice film favorites, as measured by rentals to distributors, with the scores, themes and/or songs featured in 24 of the top 40 films.

Cramer also gives a recap of the new U.S. Copyright Law and its effect on income, although as he reported a year ago, it is not expected to result in more than a 5% increase in total BMI income.

The organization's new computer system, now in use for its first full year of operation, has terminals installed in BMI's Hollywood and Nashville offices, so that more input can be processed and more titles logged with no increase in personnel.

Cramer mentions the latest developments in the antitrust action against BMI with respect to CBS-TV, citing the petition for review by the Supreme Court (see separate story, page one). "It is premature to assess the outcome or potential effect upon BMI's future licensing activities prior to further proceedings," he says.

Promo Men

• Continued from page 54

Then about 300 are shipped to DJs on a mailing list who don't belong to pools, 1,200 to DJs who do belong to pools and 60 to top disco-oriented radio stations.

Kreiner says he ships about 2,500 copies when he promotes a record; 250 to trade magazine reporting DJs, 1,800 to other DJs and 40-50 to disco radio stations.

Hayden services 14 pools, while Kreiner services 19, they claim. Nine pools are serviced by both firms, including Disco DJ Assns. in Los Angeles, headed by A.J. Miller; San Francisco, John Hedges and Wes Bradley; Phoenix, Jack Witherby; Houston, Sam Meyer; Dallas, Howard Metz; South Miami, Artie Jacobs; Pittsburgh, Gary Larkin and Terry Churchfield; Boston, Joe Carvello; and New York, Judy Weinstein.

Weinstein's pool, For The Record, Inc., is the only one Hayden services in New York, while Kreiner also services Eddie Rivera's International Disco Record Center and Disco Den in that number one disco market.

Country Crossovers Rise

• Continued from page 56

Adding a radio programmer's viewpoint, Wexler states, "Even the record industry itself can't decide what these artists like Dolly Parton and Crystal Gayle are. To consider Ronnie Milsap as a country artist—I think you'll find MOR people arguing that he's a middle of the road artist. If the country people didn't say he was country, I'll bet the MOR faction would claim him as their own. I don't think you can categorize most artists any more."

Changes within the country music industry, as well as the growing sophistication of its artists and producers, are cited as largely responsible for the increasing ability of country product to find itself in easy listening markets.

"The music that's coming out of Nashville today," says Shults, "is far superior to what came out of here in the past. The artists are brighter and more tuned in to all types of music, producers are showing more creativity and the caliber of country music has definitely improved."

And Bob Beckham, president of Combine Music Corp., Nashville, mentions that, in his opinion, "We are going to see more contemporary arrangements and instrumentation as the lines between country and other types of music become less clearly defined than before."

"Country artists are mellowing their music to an MOR flavor," emphasizes Wexler. "As these younger artists move away from the 'down-home country twang' that used to characterize much of the Nashville sound, it becomes not country music so much as 'Americana music,' and it really is coming closer than ever to the core of what this country's all about."

Steve Bell, program director at KMBZ-AM-FM in Kansas City, Mo., another easy listening format station, attributes the wider mass appeal of country music in easy listening programming to another factor.

"There has been an increasing tendency since the '60s for rock artists to sound like young people. Country is one area of music where you can still hear mature voices singing pop songs. I think there's a psychological component in this that makes it possible for a person to identify strongly with country product. And the more sophisticated musicianship prevalent in country records today is making it easier for the older general public to accept it in any programming format."

Allen Reynolds, Crystal Gayle's producer, concurs. "I think a lot of music these days is directed toward a demographically narrow little Top 40 audience. I feel a lot of people are starting to respond to the messages and lyrics of country songs."

"Country music is fulfilling the mellow MOR gap that we've had in radio," sums up Wexler. "If you'd asked me five years ago, I might have told you I'd never play a country record. But country music has changed, the producers and artists are changing it, and we are, too, with the result that we're meeting now in the center."

Not everyone agrees that country's "homogenization" is for the better. Warns producer Pete Drake, "If we don't start going back to straight country, we're going to lose our audiences. I think we're watering down our music and not giving the people what they want to hear. You can't take an Ernest Tubb and make an Elton John out of him in record sales."

And in the same vein of thought, Beckham worries that "country stations who are featuring adult country and easy listening music are going to lose their base of appeal with country fans who want to hear genuine country product."

"I think we are seeing the peak of country crossover. Country is starting to lose identity, and there will be a swing back again toward more clearly drawn boundaries."

A LITTLE TRAVELING MUSIC FROM 100% ON TOUR

Oct.
16 Winnipeg
18 Edmonton
19 Calgary
21 Portland, Or.
22 Seattle, Wash.
23-24 Vancouver, B.C.
27 Santa Rosa, Calif.
28 Berkeley, Calif.
31 Los Angeles, Calif.

Nov.
1 Santa Monica, Calif.
3 San Diego, Calif.
4 Phoenix, Ariz.
5 Albuquerque, N.M.
8 Dallas, Tex.
9 Kansas City, Mo.
10 Minneapolis, Minn.
11 Whitewater, Wisc.
13 Detroit, Mich.
15 Dayton, Ohio
16 Cleveland, Ohio
17 Buffalo, N.Y.
18 Reading, Pa.
19 Stoney Brook, N.Y.
20 Poughkeepsie, N.Y.
22 Pittsburgh, Pa.
23 Philadelphia, Pa.
24 New York City, N.Y.
25 Passaic, N.J.
27 Toronto
29 Ottawa
30 Montreal

Dec.
2 New Brunswick, Ca.
3 New Brunswick, Ca.
4 Nova Scotia, Ca.

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Sony, Superscope

• Continued from page 12

ral for \$50 million in formerly unsecured loans.

Superscope is expected to announce a third quarter loss, which ended Sept. 30, its fourth straight quarter of losses.

Commenting on this new agreement, Tushinsky observes that the limited number of Sony products now being distributed by Superscope has demanded an effort which is no longer justified, particularly in light of the company's concentration on its own products.

"By advancing the date of the termination of the Superscope and Sony relationship," Tushinsky says, "both companies will have the opportunity to move ahead with the full force and effect of the situation which would, in any event, have occurred at the close of 1979. This development can only be construed as a positive step for Superscope."

MARKET PLACE

• Continued from page 81

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Clapton Sampler Released In RSO Promotion Thrust

By ED HARRISON

LOS ANGELES—RSO Records has issued its third AOR sampler, the newest being a 12-inch disk of Eric Clapton's "Promises" backed with "Watch Our For Lucy."

Both songs are from his soon-to-be released "Backless" album. Release is set for the end of October but special packaging might hold the album up an additional week.

According to Rich Fitzgerald, vice president of promotion, 2,500 promo copies were shipped to both AOR and Top 40 stations. Because of the demand for this "collector's item," another pressing will insure that all disk jockeys and field personnel are supplied with copies.

What prompted the label to issue the sampler, says Fitzgerald, was the

tendency of Top 40 stations to play only the A sides of singles. Since a double-sided stereo release of "Promises" and "Watch Out For Lucy" was incompatible with AM, the label sent stereo/mono copies of "Promises" to AM stations and the double sided stereo sampler to AOR and Top 40 outlets.

"Promises" is generating AOR, Top 40 and country airplay. Clapton's "Lay Down Sally" also received country airplay, but Fitzgerald says, "We couldn't maximize our effort countrywise." "Promises" was serviced to country at the same time as Top 40 and AOR.

RSO previously issued AOR samplers for Player's newest album as well as a "Sgt. Pepper" sampler.

Executive Turntable

• Continued from page 9

Angeles. She comes from the American Guild of Authors and Composers where she was regional director. . . . **Terri Fricon** promoted to president of Musicways, Inc. and Filmways Music Publishing Inc., Los Angeles. She was previously a partner in Wednesday's Child Productions. . . . **Barbara Robbins**, formerly of Chappell Music, named administrative assistant and director of office management for SESAC in New York. . . . **Laura Alouche** appointed as assistant manager to Fermata International Melodies, Inc., Los Angeles.

Marketing

Michael Reff becomes executive vice president for Everybody's Records, a retail chain based in Portland. He has been with the chain 6½ years as a retail executive. . . . **Phil Fortune** appointed manager of the newly formed Northeast district of Buena Vista Distribution and will base in New York. He had been Eastern district manager in New York. . . . **Deanna Brown** moves to Superior Record Distributing in Nashville as promotion director. Prior to the appointment, Brown was associated with Promotions Plus and the World International Group. . . . **John Taylor** joins the Benson Co. of Nashville as sales representative.

Related Fields

Les Haber, independent producer and former coordinating producer of Warner Communications' QUBE project, appointed director of special programming development for Home Box Office, New York. . . . **Paul Dotray**, formerly with the 3M Co., appointed general manager of M/B&H Home Video, a new company that reflects a joint venture between Memorex, Santa Clara, Calif., and Bell & Howell, Chicago, Ill., to manufacture videocassette tape. . . . **Rich Ralton**, with Columbia Record Productions, joins Queens Lithographing Corp., New York. . . . **Dick Broderick** joins Bonneville Broadcast Consultants, Tenafly, N.J., as a consultant. Broderick is a veteran record industry executive. . . . **Bob Rowland** and **Barbara Kurtin** join the staff of Connie De Nave Management, Inc., New York. The former was a booking agent for Supreme Artists while Kurtin was a special assistant to David Susskind.

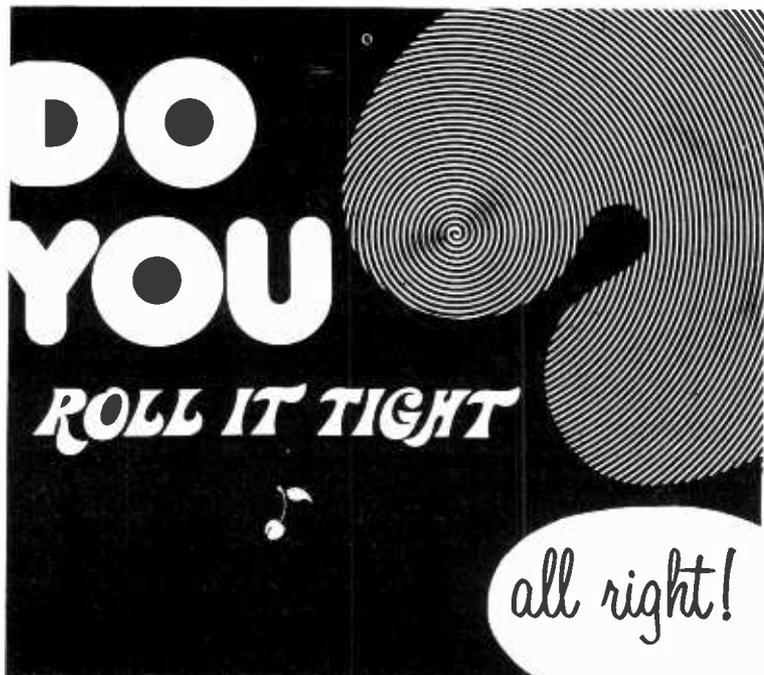
Release Folios For Rafferty & Jones

NEW YORK—Columbia Pictures Publications has released Gerry Rafferty and Quincy Jones songbooks and a new entry in its "Top Of The Charts" series.

"City To City" matches the hit Rafferty album, and "Sounds . . . And Stuff Like That" corresponds to

the Jones LP. Both books are arranged for piano and vocal, and both retail for \$6.95.

Retailing for \$4.95 is the mixed folio, "Disco Top Of The Charts" which contains 22 disco hits, including Donna Summer's "Last Dance."



Wynette Recuping After Kidnap Caper

By SALLY HINKLE

NASHVILLE—Officials investigating the Wednesday (4) abduction of country entertainer Tammy Wynette are still puzzled as to the motive for the kidnapping attempt, which took place in a Nashville shopping center.

According to Jim Henderson, spokesperson for the Tennessee Bureau of Investigation, there are no leads other than the description of the abductor involved, who fled the final destination scene some 80 miles south of Nashville in a late model blue station wagon with an unidentified person.

"We're not even sure that the man even knew who she was," says Henderson.

Although details of the event are sketchy, Wynette is reportedly going to try and go back to work as soon as possible, but will never go out alone again.

"If my husband isn't with me, I'll have a bodyguard or even a canine

guard," says Wynette, who suffered only minor facial injuries. "I never thought anything like this would happen to me."

The sequence of events leading up to her narrowly escaped death began sometime around 5:30 p.m. while Wynette was shopping for a birthday present for her daughter. When she returned to her car, she found a man in her car brandishing a revolver who forced her to get in.

"A white male, wearing a stocking mask over his face with wool gloves and bluejeans, then tied a stocking around her neck," reports Henderson, "and forced her to start driving."

"Drive!" was the only word mentioned the entire time, relates Wynette, who first traveled in a southerly direction toward Franklin, Tenn., where her abductor had her pull over to the side of the road and stop. It was at this point that she was shoved to the floorboard of the car

while her abductor conversed with someone outside of the car.

"I could not tell what the person he talked to looked like, whether it was a man or a woman," says Wynette. "I couldn't hear anything."

After the brief conversation, the man reportedly took control of the car until they had driven some 80 miles south of Nashville.

"They pulled off onto 31A in Giles County where the man stopped the car, dragged Wynette out of the car, slapped her around several times, then left her lying on the ground while he hopped into a dark blue station wagon," says Henderson.

Making her way to a residence, Wynette related her story and authorities were alerted. She was transported to the Giles County Hospital, where she was treated and released.

"I was there when she came in," notes John Lentz, Wynette's attorney, "and she was fairly well upset and went straight to bed."

Regent Process Improves TV Sound

• Continued from page 10

the playback. Even without stereo speakers, they say, the sound is better than ordinary tv sound.

Other studios are also working to provide quality video sound. These include Sun West, Glen Glenn Sound and Compact Video Systems

on the West Coast, and EUE/Screen Gems and Teletronics, in New York.

The EECO MQS-100 is a micro-processor programmed to determine the rate and type of the time code on a piece of tape. The adoption of the Society of Motion Picture and Television Engineers time code provides

video technicians with the sort of control found on sprocket-holed film.

These factors were responsible for enabling Regent to link videotape to an audio process without going through several editing generations.

Inside Track

The news that **Larkin Arnold**, who has masterminded so much of Capitol's soul success in recent years, is switching to **Arista** emphasizes how important **Clive Davis** views his label's black music thrust. It is not clear at present whether Arnold, reportedly wooed away with big bucks, will base in New York or Los Angeles. . . . **Capitol**, meanwhile, is about to announce the acquisition of prime soul songstress, **Minnie Riperton**, away from Epic. Was it Arnold who signed her?

Contributors to California Gov. **Jerry Brown's** campaign for re-election include the following: Chicago Music Inc., corporate name for recording act **Chicago**, \$30,000; **Neil Bogart**, **Jerry Weintraub**, **Jerry Moss**, **Helen Reddy**, **Jeff Wald** and **Radio & Records Inc.**, \$5,000 each. Wald and Reddy provided \$7,706 for the use of a jet airplane, according to records provided by Brown's campaign committee.

King Karol opens the eighth store in its growing New York chain early next month on 86th St. and Third Ave. Lease for the 2,500 square foot outlet was signed last week. An additional two stores are planned by the web in 1979. . . . **Hot Line Distributors** celebrated its 10th anniversary in Memphis last week. **Jim Grudginton**, founder of the independent label distributor, still has **Bill Grantham** and **Jim Chenault**, both salesmen working with him from his original crew. . . . The Chicago **Flip Side** chain also celebrates 10 years of growth with a "thank you" bash Oct. 30 at Arnie's in Highland Park, Ill. Brothers **Carl** and **Larry Rosenbaum**, owners of the retail web, recently signed a lease for their 10th store.

Al Ross, high-powered sports agent known for negotiating astronomical deals for football players, has taken over management of the **Sylvers**, as well as several other undisclosed rock and pop acts. . . . Someone has been cruising around L.A. impersonating Chrysalis recording artist, **Nick Gilder**. The short, dark-haired gent (Gilder is blond) ran up close to a \$1,000 bill with limousines and a couple of thousand dollars at the plush Biltmore Hotel. . . . **Yes** received a Gold Ticket award from **Madison Square Garden's Joe Cohen** on its recent four-night stand at the 20,000-seat arena, signifying sales of more than 100,000 ducats over the past decade.

Barry Manilow and **Jose Feliciano** proclaimed joint best-dressed men in the music field, according to the **Custom Tailors Guild**, in its 32nd annual listing of sartorial elegance. In motion pictures, **John Travolta** captured the kudos. . . . Manilow, incidentally, may be the star of an **Arista** twin-pocket picture disk planned for December. Edition is said to be limited to about 150,000 sets and will list at about \$25.

And still more picture disks: **Capitol** mulling five for Christmas consumption. They would include five of the label's biggest selling LPs, namely **Pink Floyd's** "Dark Side Of The Moon," **the Beatles'** "Abbey Road," **Wings'** "Band On The Run," **Bob Seger's** "Stranger In Town"

and **Steve Miller's** "Book Of Dreams." . . . At **Motown**, they're talking about a special 12-pack of the company's all-time classic singles—in gold vinyl.

The **RIAA**, headed by president **Stan Gortikov**, hosted a party for IFPI visitors last week, following an IFPI board meeting in New York. Attending were the latter's director-general, **Stephen Stewart**; president **Fraser Jamieson** of London Records, Canada; **H. Klinckwort**, president of FLAPF, the Central and South American disk industry association; **Francois Minchin**, Pathe-Maroni, France; **Georges Meyerstein-Maigret**, Polygram, France; **Anders Holmstedt**, EMI Scandinavia; **Brian Robertson**, president of the Canadian Recording Industry Assn.; and **Barbara Ringer**, U.S. Register of Copyrights.

Shooting has begun in England on the movie version of the **Who's** rock opera, "Quadrophenia," with the band as executive producers and a cast of relatively unknown actors. . . . Another MCA act, **War**, is introducing a new bassist, after 10 years without a personnel change. He's **Luther Rabb**, replacing **B.B. Dickerson**, who takes leave of absence for health reasons. . . . New **Spinners** album for Atlantic features a tune originally intended for the much-discussed **Elton John**, **Thom Bell**-produced album. It's "Are You Ready For Love," first cut as a duet between the group and John on the now-scrapped LP.

Publication began again Thursday (5) at the **New York Post**, after the almost eight-week press strike which still has the city's other two dailies halted. The settlement came just in time for Columbus Day, usually one of the most advertised editions of the paper. Retail and concert spots were expected to resume in the Post. . . . Recent article in the Seattle Post-Intelligencer quotes **Tom Heiman**, founder-president of the **Peaches** chain, as saying of Europe, "They're still selling records like they did in the U.S. in the '40s." Meanwhile, is Heiman eyeing a second store in Atlanta?

Winners of the first annual **Kenny Rogers** tennis tournament at San Diego Country Estates Sept. 22-24 included: A Flight, **Ed Ames**; B Flight, **Jerry Rubinstein**, UA Records. . . . **Lindsay Chandler**, London Records regional rep, eagled a 4 par with a 200-yard 4 wood shot to highlight the first annual **H.W. Daily** distributors invitational in Houston Sept. 21. **Sam Irwin**, KILT-AM radio, took first in the meet organized by **Mike Hicks** and **Mike Kay**, Daily promo men.

Al Teller, former head of UA Records, may get the top post at John Denver/Jerry Weintraub's **Windsong** Records. Roster at the RCA-distributed label is **Helen Schneider** and the **Starland Vocal Band**. Teller, who was a vice president at CBS Records prior to UA, recently produced an album titled "Hollywood Park's Greatest Hits," an assemblage of calls from famed races at the track.

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