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Top Disk Executives Boost Country Gains

By GERRY WOOD-SALLY HINKLE-KIP KIRBY

NASHVILLE—Increased concentration on crossovers, more international breakthroughs, the blurring of lines between pop and country and continued growth of diverse musical forms here are predicted by heads of CBS, MCA, Capitol, UA and ABC.

Buoyed by impressive sales and airplay figures garnered by their Nashville operations, these record company heads see both changes and continued success looming on the Nashville skyline.

The views come from the five ma-

(Continued on page 76)

New Units Swell Strongest AES

By STEPHEN TRAIMAN

NEW YORK—With at least three commercial digital recording systems to be demonstrated, and state-of-the-art analog open reel and cassette decks with new high-output metal particle tape previewed, the 61st Audio Engineering Society convention should draw far more music

(Continued on page 58)

Labels Scrutinize Carter Guidelines

By PAUL GREIN

LOS ANGELES—In the wake of selected album releases being hiked to an \$8.98 suggested list price, and with top vinyl and paper suppliers announcing higher prices to manufacturers, industry companies are studying the voluntary wage and

price guidelines outlined by President Carter Tuesday (24).

The Presidential edict to keep average wage increases to a maximum of 7% and average price hikes to a minimum of a one-half percent.

(Continued on page 19)



NEW MOON RISING (MG7630) is LISA LAVALIN'S* debut album on Monument Records and Tapes. A fast rising collection from a fast rising star. "YOUR LOVE" from the album will ship shortly as a single. *Pronounced LAW-AL-IN. (Advertisement)

WCI Into Manufacturing With 3 U.S. Plants Firmed

By IS HOROWITZ

NEW YORK—Warner Communications Inc. will build at least three U.S. plants to manufacture records and tapes over the next four years, with the first, in Eastern Pennsylvania, due for completion in mid-1980.

The announcement confirms recent industry speculation that the entertainment and communications conglomerate would shortly enter the manufacturing arena, currently severely taxed to meet ever escalating demands for greater production capacity (Billboard, Oct. 21, 1978).

The Warner Communications plants, due to incorporate state-of-the-art technology, will serve custom clients as well as the WEA family of labels.

First step is the acquisition of

(Continued on page 122)

Contemporary Formats Top Arbitron Surveys

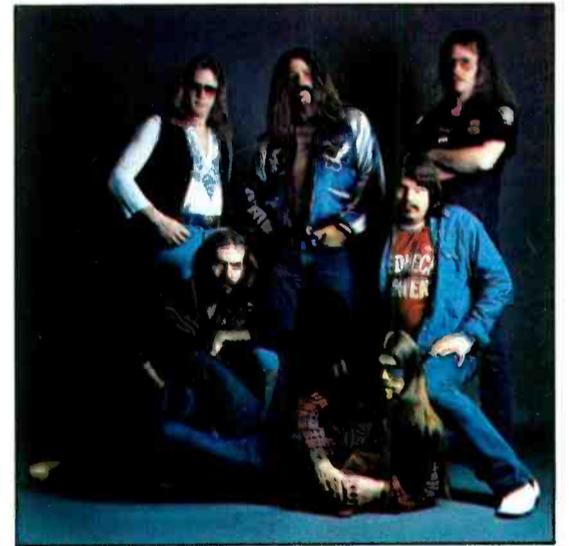
By DOUG HALL

NEW YORK—Contemporary music just edges beautiful music as the leading radio format based on an analysis of all July/August Arbitron audience measurements among listeners 12-years-old or older.

Contemporary (which has a broader playlist than a Top 40 teen flavored station), has 14.9% of the 12 plus audience in the six markets that Arbitron measures for the July/August period: Chicago, Detroit, Los Angeles, New York, Philadelphia and San Francisco.

Beautiful music has a 14.2 percentage or share in these markets.

(Continued on page 108)



If you like your rock razor sharp and to the point, lend your head to MOLLY HATCHET. Produced by metal mastermind Tom Werman (Ted Nugent, Cheap Trick), it captures the essence of their sonic frenzy on vinyl, and is daily being added to playlists across the country. Major stations like WNEW, KMET, WSHE, and WIOQ already have the Hatchet in hand. Now it's time for you to get a grip on Molly Hatchet. When "MOLLY HATCHET" strikes, heads roll. On Epic Records and Tapes. JE 35347. (Advertisement)

(Advertisement)

TURN THIS MAGAZINE OVER AND LAUGH ALL THE WAY TO THE BANK

JOAN ARMATRADING: From The Beginning To The Limit



Joan Armatrading was born in St. Kitts in the West Indies on December 9, 1950. When she was seven she moved to Birmingham, England, which she describes as "a place you'd like to pass through ... on a plane."

As a child, her father was a carpenter and bus driver by day and bass player in a band by night. But he didn't encourage her musically. In fact, he hid his guitar from his inquisitive daughter, and she admits that may have been why she became fascinated with music. When her mother bought a piano, Joan, one of six children, was assigned the task of cleaning it, and it wasn't long before she taught herself to play.

Originally, she intended to follow a career in law, but when her mother traded in two old baby carriages for a guitar, the die was cast, and she decided to try for a career in music. One of her brothers persuaded her to sing at the local school and she quickly learned a Bob Dylan song and one by Paul Simon for her first performance, "but the first person who made me listen to a record properly," she insists, "was Van Morrison."

She toured with the London company of "Hair" for 18 months, began writing songs with Pam Nestor, and in 1973 recorded her first album, *Whatever's For Us*.

1975 brought the release of her second album, *Back To The Night*, her first hit single in England, and the beginning of what was to become an avalanche of critical recognition. *Rolling Stone* called her third album, *Joan Armatrading*, one of the most important of 1976. A year later, *Show Some Emotion*, the second album produced by Glyn Johns (Eagles, Rolling Stones, The Who, Eric Clapton, etc.) earned similar acclaim worldwide.

Last year she undertook her first international tour as a headliner, playing to some 200,000 people in 40 concerts in eight countries. Just prior to heading back to the studio with Glyn Johns to begin work on *To The Limit*, she played, at Bob Dylan's request, to over 100,000 people at his mammoth London concert.

To The Limit includes some of her most challenging and dramatic work to date. "Bottom To The Top" draws upon her early Caribbean roots and is a winning, reggae-flavored tune; "Baby I" is as gentle and embracing a love song as she's ever written; and "Barefoot and Pregnant" reflects the essence of Joan Armatrading's music: intricate, honest, melodically fascinating and textured in overlapping rhythms that have become her trademark.

"Joan Armatrading's music has that rare quality to reach into and express a range of emotions others don't often approach."

The New York Times proclaimed "once a cult figure, Miss Armatrading's become a phenomenon." Rolling Stone said her last album was one of the most important of the year. Now, Joan Armatrading takes you to the limit.

A&M PROUDLY PRESENTS THE NEW ALBUM:



JOAN ARMATRADING

"TO THE LIMIT"

SP 4732

ON A&M RECORDS AND TAPES



Produced by Glyn Johns

Management: Mike Stone Agency: Jerry Heller

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\$3.98 12-INCH TREND? RCA, Atlantic, Fantasy And Salsoul Joining AVI In Disco Disk Move

By ADAM WHITE

NEW YORK—Four labels have now joined the move to a \$3.98 suggested list price for 12-inch disco disks, first set in motion some two months ago by AVI Records (Billboard, Sept. 9, 1978).

They are RCA, Atlantic, Fantasy and Salsoul. Several other companies, including TK, are considering a similar step.

The trend has been expected by retail accounts since the AVI hike, and most believe that other companies will fall in line by the beginning of 1979.

The upgrade from \$2.98 is attributed to increases in production costs, and to labels' wish to give both themselves and retailers better profit margins with the configuration, which, they say, is often as expensive to manufacture as albums.

Observers point out that the extra dollar will give those same retailers more room to maneuver among their competitors. In the New York area, for example, stores are now selling the newly priced disks at various points between \$2.49 and the full list.

And Chuck Gregory, vice president and general manager at Salsoul, says that the new price will permit the company to spend more money on promotion, especially on radio spots.

"We can now afford to take a few chances in the marketplace," he says, "and do more to break new artists via the 12-inch route."

At Salsoul and affiliated labels, Gold Mind, Philly Groove and Tom 'N' Jerry, the \$3.98

step affects only new product. Catalog items will remain at \$2.98 indefinitely.

First label release carrying the extra dollar is Charo's "Ole, Ole," just shipped in 12-inch pink vinyl. First Choice's "Hold Your Horses," on Gold Mind, will be the next \$3.98 from the firm, says Gregory.

To distinguish between the two price categories, Salsoul has designed a sleeve for all new 12-inch product which utilizes the art from the label background.

The regular catalog will be shipped as usual in the current packaging, depicting the Salsoul logo and those of its affiliated labels.

Atlantic has similarly separated fresh \$3.98 product from its \$2.98 catalog by designating

the former as a 4700 series, the latter a 4600 line.

First giant single at the higher price, says the label's Larry Yasgar, is "Le Freak" by Chio, followed by Midnight Rhythm's "Workin' And Slavin'" and Leif Garrett's "I Was Made For Dancin'."

Future candidates may include two new acts, Broadway and the G.B. Experience, plus John Paul Young's followup to his "Love Is In The Air" hit.

Yasgar explains that 12-inch production costs have been exerting particular pressure on Atlantic, notably in the vinyl, jackets and inner sleeves areas.

At RCA, Fantasy and both companies' affiliated labels, the \$3.98 tag covers new issues (Continued on page 122)

'DRASTIC CHANGES'

U.K. Firms Overhaul Price Display Law

By PETER JONES

LONDON—The government here is planning drastic changes in the law covering price display. The proposals have been outlined by Roy Hattersley, Price Secretary.

The main points are:

1. Any reference in displays to such claims as "1.50 pounds off recommended retail price" would be banned in law unless the disks had already been offered at the higher price. There is planned action against claims of "worth 5 pounds, but our price only 3.50 pounds."

2. A stop will be made to the growing practice of inflating recommended retail prices to create apparent discount offers, though genuine comparisons with established prices would still be allowed.

3. Fines of the equivalent of \$800 could be imposed on retailers or manufacturers who break the law.

Reaction among independent retailers has largely been favorable. Harry Tipple, secretary of the Gramophone Record Retailers Committee, describes the proposed legislation, which will be before Parliament in the new year, as: "Putting that cat among the pigeons for price-cutters."

The Gramophone Committee has been making representations to the Price Commission and the Office of Fair Trading for the past three years over the whole price-cutting situation. Tipple says now: "The proposed plans are obviously aimed at the consumer but the legislation would also be welcomed by most retailers as it will prevent a lot of basically unfair price competition."

"At first glance, I see little hope in the proposals of there being loopholes for rampant price-cutters."

Picture LP Plant Leasing Process

By JOHN SIPPEL

LOS ANGELES—A daily production of 100,000 picture LPs cross-country is visualized by year's end. The reason for this projection is occasioned by a worldwide leasing program of the Alberti Record Manufacturing pending patent process now being marketed by Picture Records Inc. here.

The new firm, helmed by Tom

(Continued on page 14)

Juke Operators Resume Fight Against Listing Locations

By MILDRED HALL

WASHINGTON—The jukebox operators notified the Copyright Royalty Tribunal Thursday (26) that they have begun legal action against the agency's regulation requiring operators to file location listings with the Tribunal.

The Tribunal had already planned a Nov. 9 meeting on its finalized access rules, including the location listing and other matters which will take place as scheduled, says Tribunal chairman Thomas Brennan.

The operators, represented by Amusement and Music Operators Assn. counsel Nicholas Allen, will seek a temporary restraining order against the Tribunal's Nov. 1 deadline for supplying the location lists by operators who have obtained certificates for their boxes previous to Oct. 1, 1978.

A hearing on the trade group's re-

quest for an injunction was scheduled to take place on Friday (27) in Federal District Court here.

Regardless of how the court rules on the jukebox group's request for the restraining order, Tribunal chairman Brennan says counsel Nick Allen will make his originally planned plea for reconsideration of the disputed access rules at the Nov. 9 Tribunal meeting. The rules were finalized on Sept. 6, 1978.

The commissioners will also hear a request from BMI asking the Tribunal to set up a uniform "justification" procedure for music licensors claiming shares of the jukebox royalty pool to be distributed by the agency.

Other matters on the Tribunal agenda will include a discussion of methodology for its recently launched study of home taping, that will involve research cooperation



Billboard photo by Wren

YOUNG IDEAS—Lillian Carter, President Carter's mother, chats with Joey Travolta at a reception in Los Angeles. It's reported Mrs. Carter heard Travolta's Millennium single and asked to meet the vocalist.

Home Video Seminar Cites Music Key

By DICK NUSSER

NEW YORK—National Assn. of Recording Merchandisers vice president Joe Cohen made a strong pitch encouraging the continued marketing of video software via the record industry's retail and wholesale pipeline at the International Tape Assn.'s first Home Video Programming Seminar here Oct. 20.

"The video software industry will grow," Cohen said, "only if it learns

from the successes of its counterpart, the recording industry."

Cohen's remarks came after a panel discussion on creative opportunities in video software that stressed the need for more musical programming to meet the demands and taste of the contemporary entertainment seeker.

Cohen was introduced by Bill-

(Continued on page 56)

Promo & Levy In Countersuit Over ELO LP

By ROMAN KOZAK

NEW YORK—Promo Records and its principal, Morris Levy, have filed a counterclaim in the Superior Court of New Jersey, Chancery Division, Passaic County, to restrain CBS from influencing its customers in connection with the sale by Promo Records of disputed copies of ELO's "Out Of The Blue" LP. Punitive damages are also sought.

N.J. Superior Court Judge Peter Ciolino had rescinded a temporary restraining order on Oct. 20, imposed two days earlier (Billboard, Oct. 28, 1978). The order had prohibited Levy and Promo Records from selling and distributing the million plus units whose ownership has been in dispute since Jet Records terminated its distribution deal with United Artists and went under the CBS distribution umbrella last spring.

CBS and Jet Records are also suing UA in Los Angeles Superior Court. On Monday (23) CBS resubmitted a request for a restraining order in the California court to prevent

(Continued on page 122)

Cap Moves To 'Selective' \$8.98

LOS ANGELES—Capitol becomes the third major label to move to an \$8.98 suggested list on selected product.

The Steve Miller Band's "Greatest Hits—1974-78" which is released Nov. 13 will carry an SOO prefix and will list for \$8.98 for both album and tape configuration.

A Capitol spokesman indicates the album will be a 14 song anthology.

The album will consist of songs primarily from Miller's last three studio albums called "The Joker," "Fly Like An Eagle," and "Book Of Dreams."

All three of those albums reached the top three on Billboard's Top LPs and Tape chart.

Previously Warner Bros. had announced an \$8.98 list for the new Steve Martin album while CBS had announced an \$8.98 list for new product from Heart, Boston, Billy Joel, Chicago, Santana and Ted Nugent.

Complicated 'Wiz' Deal Spurs Singles' Spate

4 Labels In Selection Of Song Titles

By ADAM WHITE

NEW YORK—As Universal's "The Wiz" opens in theatres across the nation, several labels are planning the release of singles from the soundtrack.

Under their deal with MCA, which has the original film score now available as a double album, Epic, Motown and A&M have the rights to issue "Wiz" 45s by their respective artists: Michael Jackson, Diana Ross and Quincy Jones.

The selection of titles by those labels is now in progress, with Epic reportedly looking at Jackson's "You Can't Win," and Motown mulling Ross' "Home" and "Is This What Feeling Gets," among others. The same task confronts A&M for Jones' contributions, such as "Emerald City Sequence."

MCA retains the rights to release various other parts of the soundtrack, such as Lena Horne's "Believe In Yourself."

All the labels involved are anxious to move swiftly, insiders say, to benefit from the film's boxoffice business—though not at the expense of other product by those same artists.

When the individual singles are released, both the promotion forces of the labels concerned and of MCA will be working on them.

This signals the amount of cooperation between the various disk companies and artists, and everyone's desire to exploit their "Wiz" properties to the fullest extent.

Gladys Sues Again

NEW YORK—Gladys Knight, still seeking to free herself from her Buddah contract in order to embark on a solo career with CBS has entered another suit in state Supreme Court here, this time including the Pips and Arista Records as defendants.

Knight charges that Buddah, Arista and the Pips have "conspired, agreed and acted together" to thwart her solo flight, and she's asking upward of \$20-million in back payments and damages she claims is due her. She is already suing Buddah with CBS in turn suing Buddah and Arista.

12-Inch Chillwack

LOS ANGELES—Mushroom Records is releasing a limited edition 12-inch promotional album featuring four songs by the group Chillwack.

PUSH FIREFALL LP

JBL & Atlantic Tie To Co-Promote

By JIM McCULLAUGH

LOS ANGELES—JBL, makers of professional and consumer audio speakers, is once again coupling forces with a record label to co-promote both that label's artist as well as JBL products.

This time the record label involved is Atlantic and its group Firefall which has recently released its third LP called "Elan."

The Northridge, Calif.-based audio manufacturer recently concluded a similar joint promotion with Capitol Records and that label's Little River Band (Billboard, Aug. 26, 1978).

"Basically the promotion will



CBS GROUNDBREAKING—Sam Burger, second from left, CBS Records senior vice president, manufacturing operations, wields the shovel at recent groundbreaking ceremonies for the company's new \$50 million-plus record/tape/manufacturing/distribution facility in Carrollton, Ga. Assisting, from left, are County Commissioner Horrie Duncan, Gov. George Busbee and Mayor Vince Cashen.

Kluwer Debuts 1st Issue Of Billboard Benelux Weekly

DEVENTER, Holland—The first issue of Billboard Benelux, the music trade weekly for Holland, Belgium and Luxembourg, published under license from Billboard Publications, Inc. by the giant Kluwer publications group, goes on sale Thursday (2).

Billboard Benelux has an initial print run of 38,500 and 25,000 of these copies will be distributed on a trial basis to newsstands and selected record outlets in Belgium and Holland.

Says editor-in-chief Frits Versteeg: "Since we announced the publication at the International Electronics Exhibition in Amsterdam in September, when we distributed 32,500 copies of a pilot issue, we have had a steady stream of subscription applications."

Using a similar format to that of the international Billboard, Billboard Benelux will contain a minimum of 25 pages weekly, including six pages of national European charts and Billboard's U.S. charts, details of new record and tape releases in Benelux and a five-page section of audio/video hardware.

Highlights from Billboard's edito-

rial pages will be published each week and there will be regular reports of the music markets in Germany, France, the U.K. and other European sectors as well as comprehensive coverage of the Benelux music scene, and a full page of album reviews each week.

Billboard Benelux will feature special emphasis supplements from time to time.

Promotion plans for the new publication include an advertisement

(Continued on page 99)

In This Issue	
CAMPUS.....	38
CLASSICAL.....	98
COUNTRY.....	76
DISCOS.....	48
GOSPEL.....	97
INTERNATIONAL.....	99
JAZZ.....	44
MARKETPLACE.....	52, 53
RADIO.....	20
SOUL.....	46
SOUND BUSINESS.....	72
TALENT.....	34
TAPE/AUDIO/VIDEO.....	56
FEATURES	
Disco Action.....	50
Inside Track.....	122
Lifelines.....	115
Sounding Board.....	55
Stock Market Quotations.....	8
Studio Track.....	73
Vox Jox.....	22
CHARTS	
Top LPs.....	118, 120
Singles Radio Action Chart.....	24, 26
Album Radio Action Chart.....	28
Boxoffice.....	36
Bubbling Under	
Top LPs/Hot 100.....	30
Gospel LPs.....	97
Jazz LPs.....	44
Hits Of The World.....	103
Hot Soul Singles.....	46
Latin LPs.....	115
New LP/Tape Releases.....	112
Soul LPs.....	47
Hot Country Singles.....	78
Hot Country LPs.....	80
Hot 100.....	116
Top 50 Easy Listening.....	54
Rack Singles/LPs Best Sellers.....	54
RECORD REVIEWS	
Album Reviews.....	106
Audiophile Recordings.....	61
Singles Reviews.....	110
LP Closeup Column.....	108

Executive Turntable

Record Companies

Gary J. Casson named director, business affairs, CBS Records International, New York. He comes to the U.S. after serving in business affairs for CBS Records, U.K., and most recently served as a lawyer in the CBS Records law department in New York. . . . Larkin Arnold joins Arista, New York, as senior vice president with responsibility for the creative direction of the label's r&b



Arnold

roster. Most recently he was vice president and general manager, soul and jazz division at Capitol Records. He will base in Los Angeles. Also, Harold Sulman becomes director of national sales for Arista after having held the position of vice president of sales and advertising at Private Stock Records. He will base in New York. And Chris Tobey, formerly Arista's national sales director, is elevated to the newly created position of director of special projects for the label also basing in New York. . . . Paul J. Altman appointed director, talent administration, business affairs for RCA Records, New York. He joined the label in 1960 and has served in a number of positions in the financial department since that time. . . . Ronnie Edmonston joins Infinity Records, New York, as director of a&r administration. She was head of a&r



Casson

administration for Arista from 1975 to 1976. Also, Ellin Halbert, formerly director of office administration for the Raleigh Hotel in South Fallsburg, N.Y., is appointed director of office services and personnel. . . . Leslie Morgan appointed director of motion picture development for Casablanca Record FilmWorks, Los Angeles. She had been a story editor at Charles Fries Productions. . . . Elaine Corlett appointed vice president of artist development and publicity for ABC Records, Los Angeles. With the label three years she has been vice president, artist development, international. . . . Bob Kaminsky named to the post of A&M associate director of East Coast a&r. Prior to his appointment he worked with the label under the aegis of his D.B.A. Productions company as a media consultant on film, tv and music production. . . . Linda Skore becomes national sales manager for First American Records, Seattle. She had formerly been sales manager for Sound Distributing and was also with ABC Records and Tape Sales. . . . Lenny Lufman becomes 20th Century-Fox Records, Los Angeles, regional promotion director for the Midwest. He had handled regional Midwest promotion for Motown for two years. Also, Bill Wagoner becomes West Coast regional sales manager for the label. He had been MCA's West Coast product manager for the last year. . . . Appointments at RCA Records include Tony Brown to manager, West Coast a&r, who will work from the RCA offices in Hollywood coordinating with the expanded Nashville operations of RCA, and William Rye to manager, merchandising administration, Nashville. Brown worked most recently as keyboard player to Emmylou Harris while Rye was formerly associated with the Eric Erickson and Associates advertising agency in Nashville as director of marketing. . . . Two newly created posts at CBS Records, Nashville, include Jeff Lyman as manager, promotion, Columbia Records, and Rich Schwan to manager, promotion, Epic/Portrait/Associated Labels. . . . Marilyn Laverty named manager, pop press and information, for RCA Records, New York. She comes from Columbia Records publicity department. . . . Jody Uttal, director of artist relations and publicity at Private Stock Records, New York, has exited the label, and will announce future plans shortly. . . . Pat Siciliano, West Coast publicist for Epic/Portrait/Associated Labels, exits that slot for a publicity post for Jet Records, Los Angeles.



Edmonston

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Kaminsky

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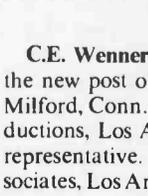


Freed

East Coast, for MCA Music. He is both a writer and artist.

Music Publishing

New appointments at Almo/Irving/Rondor international group of music publishing companies, Los Angeles, include Lance Freed to executive vice president, from vice president, and Evan Medow to vice president of business affairs and international from director of business affairs. . . . Mike Millius becomes associate director, creative services



Freed

Black Assn. Grows

NEW YORK—The Black Music Assn.'s membership drive has snared Chrysalis Records, WEA, Savoy Records, Pika Corp., and Marc Gordon Productions.

Epic's 'Chefs' LP

NEW YORK—Epic Records will release the soundtrack LP of Henry Mancini's score for "Who Is Killing The Great Chefs Of Europe." The album is due in November.



Sulman

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Altman



Corlett



Wagoner



Wennerstrand



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"Live Bootleg."

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Vol. 90 No. 44

General News

Tape Duping's Labeled Theft In Chi Charge

By IS HOROWITZ

NEW YORK — Unauthorized tape duplication is stealing, an indictment against an alleged Chicago pirate operation charges, and transportation of such stolen property across state lines is a felony punishable by up to 10 years in jail and a fine of \$10,000.

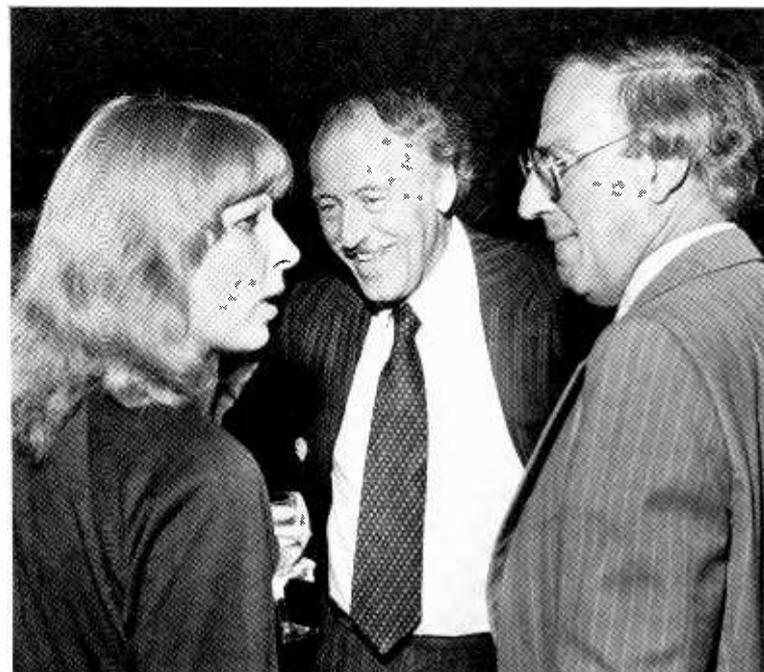
The unusual charge is in addition to 21 counts of copyright infringement handed down in a grand jury indictment against Barry Berkwitz and Mark Berkwitz. They are said to have "transported in interstate commerce" about 4,500 illegally duplicated 8-track cartridges from St. Charles, Ill., to Hammond, Ind., in February 1977.

The defendants are also charged with having manufactured the illicit tapes in violation of federal copyright statutes. Upon conviction, this would subject them to possible sentences of one year's imprisonment on each of the 21 counts, plus maximum fines of \$25,000.

The stolen property count is a "significant point in our case," says Theodore T. Scudder, the assistant U.S. attorney in Chicago who will prosecute the action. Scudder cooperated with the FBI in tracking down the production source of the illegal tapes, culminating in a seizure of tapes and duplicating equipment valued at about \$1 million.

Aerial surveillance was employed in gathering evidence on the interstate transport charge, says Scudder.

The U.S. attorney notes that similar charges are being brought more frequently in the case of pirated movies, but are still rarities when applied to sound recordings.



POLYGRAM PRESENTATION—Coen Solleveld, Polygram Group Worldwide president, is flanked by Irwin Steinberg, Polygram Corp. executive vice president, and Alissa McDonough, secretary to Ekke Schnabel, Polydor senior vice president, at a recent New York Polygram Distribution showing of its "World Of Music" a/v presentation.

Klein Seeks Top Court Trial Stay

NEW YORK—One day after a federal appeals court had rejected his last appeal, attorneys for Allen Klein asked U.S. Supreme Court Associate Justice Thurgood Marshall to stay another trial on tax evasion charges for the former Beatles manager until the High Court decides if it will review his case.

Klein's first trial ended in a mistrial with the judge declaring the jury "hopelessly deadlocked." When the government pressed for another trial, Klein appealed to the U.S. Court of Appeals for the Second Circuit claiming his right against double jeopardy would be violated by another trial.

After a hearing, the Appeals

Court panel rejected that claim and on Sept. 29, 1978 denied Klein's requests to reconsider its decision or have the entire 17-judge court review the conclusion. Wednesday (25) the court refused to stay its mandate, thus effectively giving the green light to another trial.

A spokesman at the Supreme Court said Thursday (26) that the papers had just been received by Justice Marshall, and it was not known how or when he would act upon them in his capacity as Circuit Justice of the Second Circuit.

A formal petition for certiorari is expected to be filed by Klein with the High Court sometime this week.

A&M's Moss Hits At Piracy Evils In Talk

By ED HARRISON

LOS ANGELES—"If up to the record pirates, there would be a world without hits," commented A&M chairman Jerry Moss at a Univ. of Southern California entertainment law society symposium on record and tape piracy in the music industry Thursday (26).

Moss was specifically referring to the consequences if Donald Goldstein, the tape duplicator who appealed a 1969 California statute which instituted punishment for infringement all the way to the Supreme Court had won.

Looking back on the close five to four vote in favor of the record industry, Moss stated: "If the vote went the other way, A&M would

have had to be sold. Only the companies with their own pressing and duplicating facilities could stay in business.

"What would happen to publishing rights? What incentive would there be to promote songs? We came close to costing us the future of the record industry; billions of dollars, hundreds of thousands of jobs, no hit records," said Moss.

Russell Frankman, a civil trial lawyer with Mitchell, Silberberg & Knupp, gave a capsulized rundown on various types of copyright infringement and the difficulty in deterring pirates.

"You're dealing with a bundle of rights and different entities," he

said. He discussed publisher infringement, performance infringement and artist's right to name and likeness.

Frankman said there wasn't any effective deterrents in civil litigation because pirates' mobility keeps them elusive and if caught, the minimal fines are chalked up as a cost of doing business.

Chester Brown, who has prosecuted 200 tape piracy cases while working in the District Attorney's office here, gave a historical look at the evolution of tape piracy, zeroing in on the precedent-setting Richard Taxe case, the first jury trial involving sound recording infringement which resulted in a four year prison sentence for Taxe.

"It was the most sophisticated tape piracy operation and the most important case," said Brown.

Looking to the future, Moss said that with the picture disk on the horizon, duplicating will become more difficult.

"There's always going to be illegal tapes. We prosecute as much as we can and try to get these people off our backs," Moss said.

Moss said live bootleg tapes were detrimental because artists are not always pleased with the performance and live albums are released at a time when an artist is at the peak of his or her career.

He said that live albums by A&M acts Humble Pie, Mad Dogs & Englishmen and Peter Frampton would not have enjoyed the success they did if bootlegs were floating around.

Letters To The Editor

Dear Sir:

We are upset about the \$7.98 list price of albums. Yes, I said \$7.98, I'll get to the latest rip-off later.

When WEA raised the \$6.98 list on the Queen "A Night At The Opera" LP to \$7.98 we were shocked. Our small store could not accept this so we didn't restock the LP for months. Then came the unjust increasing of all titles from most of the major companies on the prices of old product, product that has already made huge profits in the past. This is unfair.

Now CBS is trying the same thing all over again. Right now it's Boston, Billy Joel, Chicago but when they think they can get away with it—all

the gold albums will go up too. This also leads the way for higher high prices on upcoming soundtracks and double LPs.

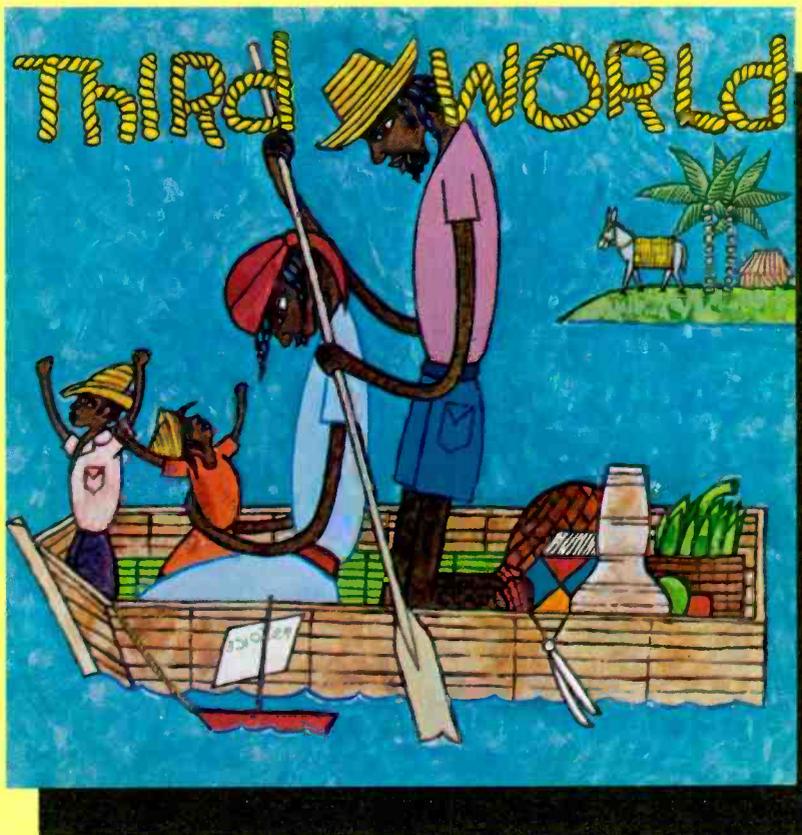
The industry insults us by making poor 8-track tape cartridges, low grade albums, poor cassettes, colored wax records and picture disks that are playable once.

Our small shop will again boycott the new releases with the \$8.98 list price. We will not promote older product of companies jumping onto the bandwagon and we shall order more import albums. At least the imports are worth \$8.98.

Fred W. Arnold,
The Prism,
Charleston, S.C.

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Manufactured & distributed by Warner Bros. Records Inc.

IMPENDING KORVETTES SALE

Disk/Tape Depts.: No Change

By STEPHEN TRAIMAN

NEW YORK—Impending sale of a controlling interest in the 50-store Korvettes retail chain to a French retailing/manufacturing conglomerate is not expected to affect operations of the record/tape departments that contribute substantially to the web's bottom line.

Actually, agreement in principle by parent Arlen Realty & Development to sell 51% of its Korvettes subsidiary to Agache-Willot Group for more than \$30 million, dovetails neatly with current expansion plans for the disk and tape departments with an eye toward the emerging home video market.

Agache-Willot, with sales esti-

mated at more than \$2 billion this year, has major European retailing operations with its Bon Marche, Belle Jardiniere, Conforama and Galleries Anapach chains. (There is no connection with the Bon Marche specialty department store chain in the U.S.)

According to Arthur Cohen, Arlen chairman, his company will continue its 49% ownership share in Korvettes, with its growth potential a prime concern. While the parent firm has had a depressed financial picture, Korvettes has been trimming its losses on steadily increasing sales.

In the second quarter ended Aug.

26, Korvettes reported a \$715,000 pretax operating loss, down sharply from the \$3.7 million deficit the year before, as sales for the same number of stores rose 12% to \$136.1 million. In the first six months, the pretax operating loss dropped nearly 33% to \$1.9 million, from \$6 million for the 1977 period, on an 11% sales gain to \$250 million.

Parent Arlen figures show a \$13.8 million loss for the first half of the current fiscal year, more than double the \$5.7 million deficit a year ago.

Commenting on the first half figures earlier this year, Korvettes president David Brous notes that the chain usually runs a deficit in the first two fiscal quarters, with a goal for 1979 of a break-even position or a profit of about \$1 million for that period.

The influx of Agache-Willot money, to be paid over three years under the agreement that must be approved by both boards, will provide the impetus for Korvettes to reach its goals.

ABC Records In Less Of a Loss

NEW YORK—ABC Records' third quarter loss is slightly less than the same period last year when its losses were reportedly substantial. The parent company does not break down figures for this division. An anticipated improvement in the label's operating results was less than expected. This was reportedly due to its records sales decline in the third quarter.

On the other hand, ABC Corp. reports an increase in earnings to \$25.4 million for the third quarter, 14% over last year when earnings were \$22.2 million.

Sales are up 16% to \$413.5 million, from last year's \$357 million. The corporation reports for its nine months a record net income of \$90.1 million, up 20% over last year's \$75 million.

The company's television network and broadcasting operations once again were the principal contributors to the substantial quarterly gains. Also contributing was its publishing, which showed significant gains.

Storer Doubles Share Earnings

MIAMI BEACH—Record third quarter results from continuing operations more than doubled the comparable per-share performance of 1977 for Storer Broadcasting.

Earnings were \$3,968,000 or 81 cents a share versus \$1,724,000 or 35 cents for 1977. Nine-month results show earnings of \$11,824,000 or \$2.42 per share versus \$7,513,000 or \$1.54 last year.

Storer recently sold KTNQ-AM/KHTZ-FM Los Angeles for \$12 million subject to FCC approval. The company reports these stations incurring substantial operating losses. Proceeds of the sales will be used for expansion in cable operations. Storer recently reached an agreement to acquire General Television, a cable company serving more than 32,000 subscribers in Minnesota, Maryland, and Delaware.

Market Quotations

As of closing, October 26, 1978

1978 High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
43 1/4	23	ABC	8	517	37 1/2	36	36 1/4	- 1/4
43 3/4	34 1/4	American Can	6	106	36 1/2	36	36	- 1/4
19 1/4	9 1/4	Ampex	11	815	13 1/2	13 1/2	13 1/2	- 1/4
4 1/4	2 1/4	Automatic Radio	—	39	2 1/2	2 1/2	2 1/2	- 1/4
28 1/2	22	Beatrice Foods	10	421	25 1/2	24 1/2	24 1/2	- 1/4
64 1/4	43 1/4	CBS	8	164	54 1/2	52 1/2	52 1/2	- 1
27 1/2	13 1/2	Columbia Pictures	3	855	19 1/2	17 1/2	19 1/2	+ 3/4
14 1/4	8 1/4	Craig Corp.	5	52	11 1/2	10 1/2	11	Unch.
47 1/4	31 1/2	Disney, Walt	13	570	38 1/2	37 1/2	38	- 1/4
3 1/2	2 1/2	EMI	6	112	3 1/2	3	3	- 1/4
28 1/2	8 1/2	Gates Learjet	9	121	20 1/2	18 1/2	18 1/2	- 2 1/2
16 1/4	11	Gulf + Western	4	792	12 1/2	12 1/2	12 1/2	- 1/4
24 1/4	9 1/4	Handleman	7	239	15 1/2	14 1/2	15	- 1/4
6 1/4	3	K-tel	—	10	3 1/2	3 1/2	3 1/2	Unch.
6 1/2	3 1/2	Lafayette Radio	—	199	3 1/2	3 1/2	3 1/2	- 1/4
41 1/4	22 1/2	Matsushita Electronics	12	64	41 1/2	41 1/2	41 1/2	- 1/4
48 1/4	25 1/4	MCA	8	176	39 1/2	36	36 1/2	- 3/4
60 1/4	26 1/4	Memorex	6	1271	31 1/2	28 1/2	29 1/2	- 1 1/4
66	43	3M	13	507	58 1/2	57 1/2	58	+ 1/4
54 1/4	35	Motorola	11	356	41 1/2	40	40 1/2	- 1 1/4
34 1/4	34 1/4	North American Philips	6	65	27 1/2	26 1/2	26 1/2	- 1
18 1/4	10	Pioneer Electronics	11	3	15 1/2	15 1/2	15 1/2	Unch.
32 1/2	6 1/2	Playboy	24	406	16 1/2	15 1/2	15 1/2	- 1/2
33 1/2	22 1/2	RCA	8	338	26 1/2	26 1/2	26 1/2	- 1/4
8 1/4	6 1/4	Sony	15	173	7 1/2	7 1/2	7 1/2	Unch.
13 1/2	8	Superscope	—	138	8 1/2	8	8	- 1/4
34 1/4	14 1/4	Tandy	9	542	25	24 1/2	24 1/2	- 1/4
9 1/4	5 1/4	Telecor	6	33	8 1/2	8 1/2	8 1/2	- 1/4
9 1/4	2 1/4	Telex	12	923	5 1/2	5 1/2	5 1/2	- 1/4
6	1 1/2	Tenna	—	33	3 1/2	3 1/2	3 1/2	- 1/4
12 1/4	19 1/4	Transamerica	5	542	15 1/2	15 1/2	15 1/2	- 1/4
40 1/4	20 1/4	20th Century	3	253	31 1/2	30 1/2	31 1/2	- 1/4
57 1/4	29 1/4	Warner Communications	8	522	43 1/2	42 1/2	42 1/2	- 1 1/4
19 1/4	11 1/4	Zenith	11	297	13 1/2	13 1/2	13 1/2	- 1/2

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO	—	—	2 1/4	3 1/4	Koss Corp.	16	25	6 1/2	7 1/2
Electrosound Group	7	9	6	6 1/2	Kustom Elec.	—	—	1 1/2	2 1/2
First Artists Prod.	12	23	5	6	M. Josephson	7	207	12 1/2	13 1/4
GRT	—	98	1 1/2	1 1/2	Orrox Corp.	—	21	4 1/4	4 1/2
Integrity Ent.	13	135	5 1/2	5 1/2	Recoton	9	4	3 1/2	3 3/4
					Schwartz Bros.	4	4	3 1/2	4 1/2

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Stratified Management Trend Reflects Europe Approach

LONDON—The trend at U.S. record companies toward stratified upper management—having a chairman and in some cases even a vice chairman in addition to a president—reflects the long-standing European model of corporate structure.

While this division of responsibility in American companies is a relatively recent development (Billboard, Oct. 28, 1978), with a president in the U.S. traditionally fulfilling the dual role of strategic long-term corporate planning and day-to-day business operations, in Europe the usual practice is to have a chairman of the board handling long-range policy and a managing direc-

tor taking care of the day-to-day matters.

EMI is a special case because it has a chairman, Sir John Read, who is also chief executive officer for the entire group. But he has three vice chairmen, covering technology, finance and records, and also a chief executive for each of the six product groups. Bhaskar Menon is chief executive officer of the music division.

In France, for example, the roles of chairman and managing director are normally combined in the person of the president director general, equivalent to the position of president in a U.S. corporation.

MIKE HENNESSEY

Korvettes Aiming For Video Market

By STEPHEN TRAIMAN

NEW YORK—The Korvettes chain is staking its claim on the video market with a special section within each "new look" record/tape department devoted to prerecorded and blank videocassettes and the soon to be available videodisks.

"We at Korvettes are gung ho on home video, be it tape or disk," Dave Rothfeld, vice president and divisional merchandising manager told the International Tape Assn. home video programming seminar here

Oct. 20. The web also will have its own audio/visual department to create in-store promos.

The separate "video room," complete with large-screen projector television playback, is just one section of the completely revamped record/tape departments due in the chain's 50 outlets. Each will feature separate classical, rock, MOR and jazz/soul/disco areas with their own sound systems and video equipment.

(Continued on page 56)

WEA Canada's Sales Rise 28%

By DAVID FARRELL

TORONTO—WEA Canada's first six months sales are equal to total 1975 figures and overall business had doubled in the past three years. The division has also shown a consistent 33% growth rate above and beyond the average gain experienced by the record industry here.

This marked the highlight message to WEA Canada staffers from president Ken Middleton at the company's annual convention in

Montreal recently. Like the Yankees baseball team, the company is hot and the drift of the closed-session meetings emphasized that an even bigger future lay ahead for the company if everyone worked hard to attain those percentage points.

Reviewing the company's recent successes, including being the first label in Canada to achieve a million

(Continued on page 102)

Polygram Plans 1st N.Y. 45s Meet

NEW YORK — Polygram Distribution is gearing up for its first national singles meeting Wednesday through Friday (1-3) here, which reflects the company's substantial volume of business with the configuration this year.

Its singles sales have been averaging more than five million units per month, according to national singles director Rick Bleiweiss, and have reportedly topped six million in some months.

Attending the conference, at the St. Moritz hotel here, will be singles specialists from each of the 14 Polygram branch locations, plus national

department heads, and representatives from each of the firm's distributed labels.

Polygram handles the various Phonogram, Polydor and Casablanca labels, RSO and Capricorn.

Topics due for discussion include inventory, shipping, sales administration and objectives, finance, airplay coverage and returns. There will also be product presentations from each of the distributed labels.

Polygram executives participating will include president John Frisoli, vice president of sales Jack Kiernan, Bleiweiss, national singles supervisor Herb Greene, and national singles sales coordinator Victoria Carloti.

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ON A&M RECORDS & TAPES



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AM 2099

'Deja Vu' Bassist Seeking Royalties

LOS ANGELES—Bassist Gregory Allen Reeves is asking \$1 million in punitive damages and an accounting of royalties due from David Crosby, Stephen Stills, Graham Nash, Neil Young and Ed Astrin in Superior Court here.

The plaintiff claims that in mid-1968, when he was an 18-year-old "professional musician of some renown," he pacted with the defendant musicians to work in their group.

In return for participating as bass player, he was to receive 10% of profits the band made from the Capitol album, "Deja Vu," the pleading states.

Reeves states that he remained with the defendants as a musician through March 1972, touring and doing sessions.

Through that time, Reeves states he received regular periodic royalty payments from Astrin who was accountant to the band and each of its members.

Reeves was told after that the album was no longer paying off, per the suit. He asked Astrin early this year about the royalties, the complaint states, and was then sent a check for \$22.97 in late June.

Reeves alleges he was 18 and naive when he signed on with the band and because of the payment stoppage, he lost a valuable piece of real estate he owned when forced to sell same to pay the IRS back taxes and also lost face as a professional.

NEW PROFIT CENTER

L.A. Poster Firm To Bow 24 With Lyrics

LOS ANGELES—Music publishers and composers can realize a new potent profit center in January 1979 when Pro Arts Posters releases the first series of 24 full-color posters featuring lyrics of hit songs against an artwork background.

The concept is the brainchild of Jay Warner, vice president, music publishing, West Coast activities for the Entertainment Co. here. Warner took the lyrics poster idea to a number of poster printers early this year.

Pro Arts of Medina, Ohio, dug the innovation and licensed six of the first 24 lyrics used from Warner.

The 20 by 28-inch vertical posters will be presented to retailers direct by Pro Arts in January. Tony Schaefer, Pro Arts marketing communications director, says the major poster maker will provide a prepack mini gallery promotion to participating dealers.

Stores will be provided with a 130-pound wooden floor displays, which feature pigeonholes for a dozen each of 24 different posters at the bottom of the display.

The posters, which carry a suggested retail of \$2.50 each, carry the title of the songs, publisher and writer credits in the lower left hand corner of the poster. Pro Arts has worked out a royalty agreement with participating publishers. Schaefer

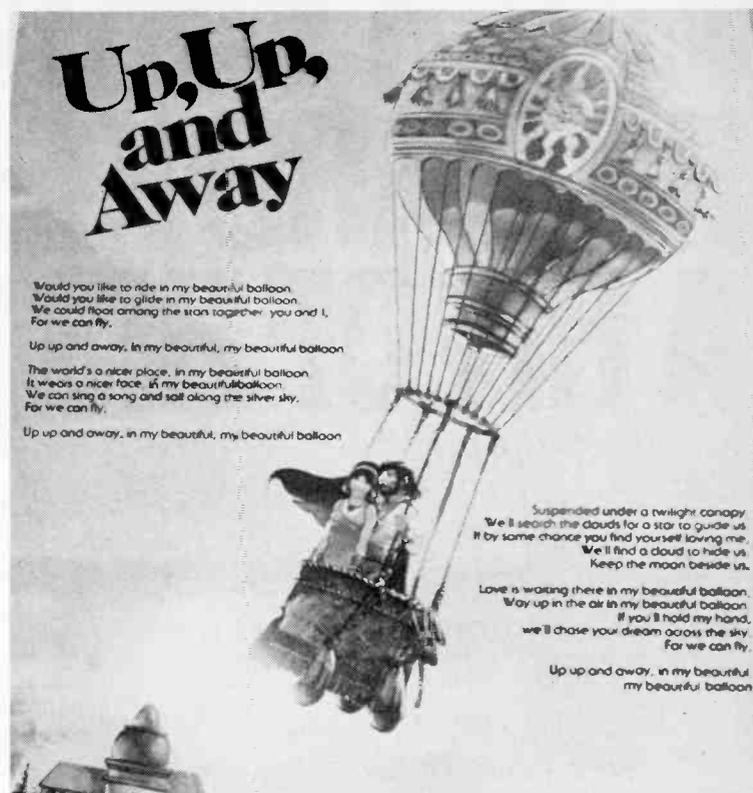
says Pro Arts will release 24 new lyrics posters in April.

Entertainment Co. lyrics in the first poster release include: "Up, Up And Away," "By The Time I Get To Phoenix," both from EMP Music; "A Beautiful Morning" and "People Got To Be Free" (Downtown); "My Heart Belongs To Me (Just Over The Bridge)" and "I Like Dreamin'" (212).

The other 18 lyrics used are: "Fly Me To The Moon" (Almanac); "If I Ruled The World" and "If Ever I Would Leave You" (Chappell); "The Impossible Dream" and "Dulcinea" (Sam Fox); "Once Upon A Time" (Strada); "What Kind Of Fool Am I" (Ludlow); "Twelfth Of Never," "Fire And Rain" and "Green Fields" (April Blackwood); "We May Never Pass This Way" (Dawn Breaker); "Nights In White Satin" (Essex); "Morning Has Broken" (Freshwater); "Tonight" (G. Schirmer); "Once Upon A Time" (Strada); "Love Story" (Famous); "He" (Avas); "First Time Ever I Saw Your Face" (Stoneking); "Seasons In The Sun" (Edward B. Marks) and "Thank You For Being A Friend" (Luckyu).

Warner says the idea was an outgrowth of pioneering he had done in promoting lyrics as the base for greeting cards in the past.

JOHN SIPPPEL



Lyrics Posters: Artwork and lyrics combine in new popular song posters. There will be 24 full color 28 by 30-inch posters based upon the lyrics of popular standard songs in the Pro Arts of Medina, Ohio, series.

Tenn. Pirate Awaits Fate

NASHVILLE—Convicted tape pirate Ilya Muhammad, who had been selling pirated tapes from a Muslim mosque here for several years, was to be sentenced Tuesday (24) in Federal District Court.

Muhammad was doing business as Salaam Music Co. after selling from the mosque. He reportedly ignored warnings from the FBI and federal attorneys and was eventually indicted on 11 counts of copyright infringement.

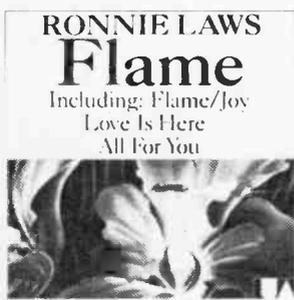
Witnesses from A&M, Motown, Far Out Productions and Polydor testified at the trial, prosecuted by U.S. Attorney Joe Brown and his assistant Bob Lynch.

NOVEMBER 4, 1978, BILLBOARD



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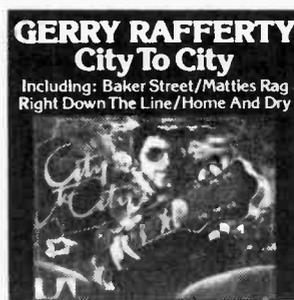
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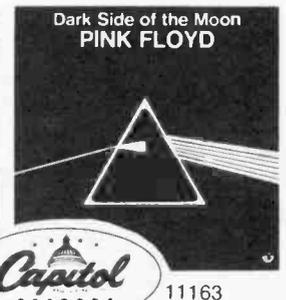
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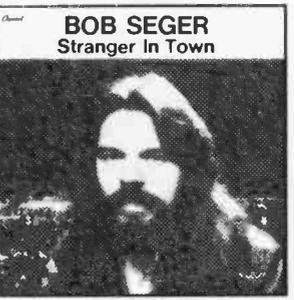
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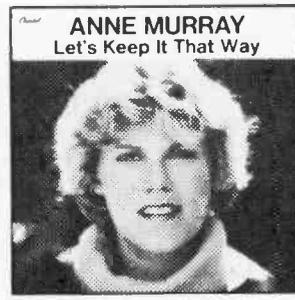
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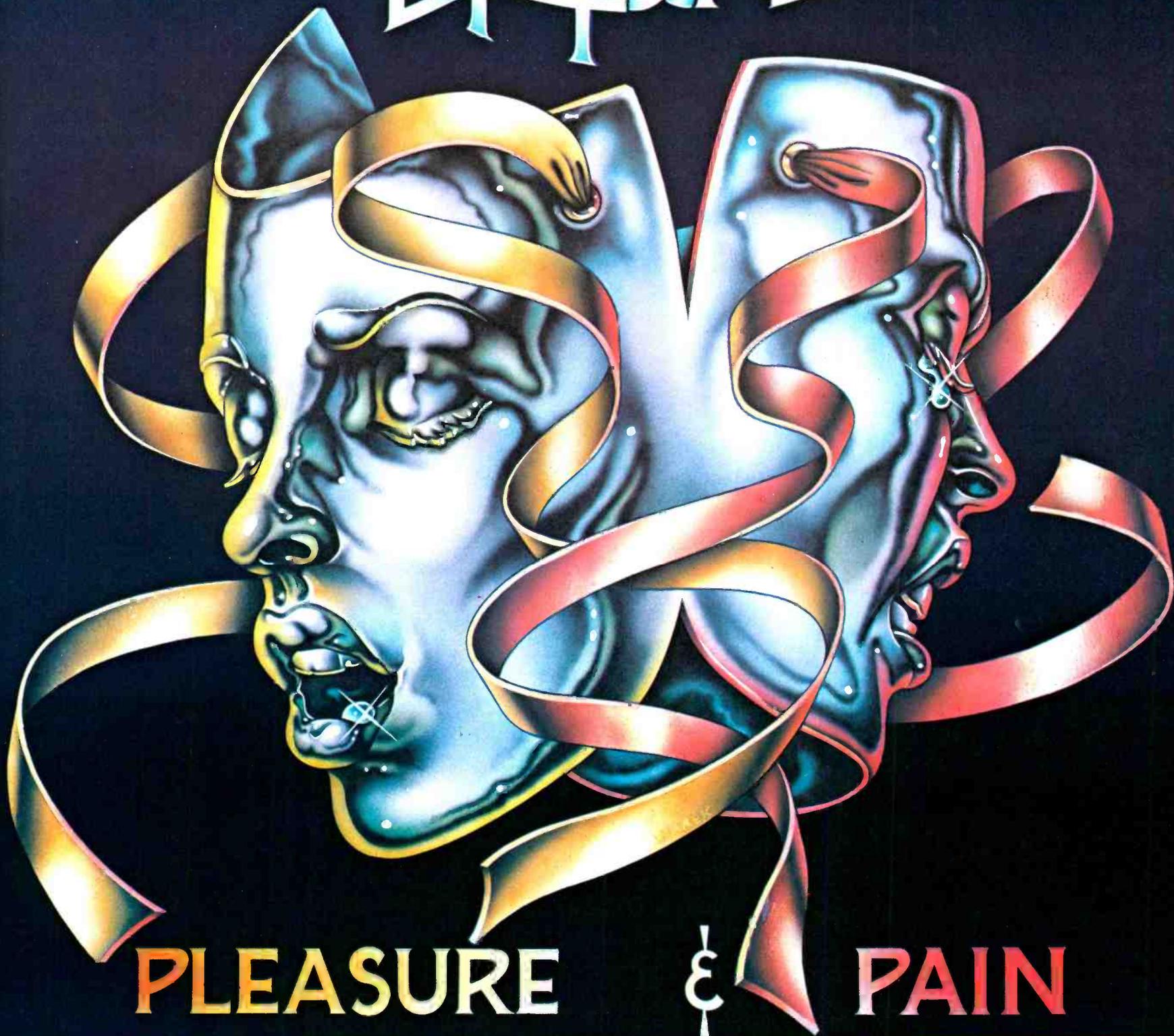


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- 11708 Natalie Cole "Thankful"
- 832 Pink Floyd "Meddle"
- 11557 Bob Seger "Night Moves"
- 11663 Bob Welch "French Kiss"
- 472 Jimi Hendrix "Band of Gypsies"
- 11235 Steve Miller "The Joker"
- \$7.98 List ARIOLA AMERICA sale price \$3.89
- 55039 Chanson "Chanson"
- 50040 Deborah Washington "Ready or Not"
- 50031 Gene Cotton "Save the Dancer"
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Regan, Lathower To Japan For Parachute

LOS ANGELES—Russ Regan, president of Parachute Records, and Casablanca international chief Mauri Lathower leave for Japan Nov. 12 to put the finishing touches on a three-year distribution deal for Parachute product with Japan's King Records.

This marks the first time the label, half-owned by Casablanca, will be available in that country.

"Regan made a licensee agreement with King and this visit is a launching off ceremony," says Lathower.

In Japan, Casablanca is handled by Japan Victor. "It's not necessarily

easier for both labels to be handled by the same distributor," explains Lathower. "This way one can be played off against the other because these types of agreements are usually for only about three or four years."

For his part, Regan, former president of 20th Century-Fox Records says, "I'm with King because they were my old distributors at 20th Century. I had a good relationship with them and I like to be where my friends are."

Another Casablanca line, Millennium, is distributed in Japan by RCA. There are some cases, Lathower says, where Casablanca and Parachute have the same foreign distributor. This situation exists in France and Germany. Outside the U.S., Regan is free to make his own deals for distribution.

Except for Hong Kong, which is included in the King transaction, no other markets in the Far East have Parachute distributed within their borders and no talks are now taking place to change the situation.

Negotiations are currently underway for distribution deals in parts of Latin America and Australia.

The time between the availability of the label in the U.S. and Japan was 18 months, but Lathower explains it this way: "We waited to get the product going so we could have a better position from which to negotiate. If we'd gone in right away, we would have had to accept anything."

No artists are accompanying Re-

Publishing LP From Bee Gees Push Arriving

NEW YORK—By mid-month the first Bee Gees publishing LP ever produced will be sent to some 5,000 producers, artists, record companies and the press worldwide in a double-pronged effort by Stigwood Music, Brothers Gibb Music and Unichappell Music to promote the trio's individual writing talents and catalog.

As reported earlier (Billboard, March 11, 1978), the package includes snippets of the brothers' top songs past and present. The 25 tracks per side date from the first major hit in 1967, "New York Mining Disaster 1941," through their current string of "Fever" toppers to the "Grease" title song.

Jointly announced by Eileen Rothschild, Stigwood publishing group vice president, and Irwin Schuster, Chappell senior vice president, creative, the "press kit" includes a biography, complete discography, selected cover record list, selected awards listing, photos and four-color sticker matching the LP's jacket.

The unusual promotion calls attention not only to the brothers' individual chart performance as songwriters, but also to the fact that more than 1,000 artists have covered their songs to date, a tribute to the depth of their catalog.

gan and Lathower on their week-long jaunt. However, telephone interviews with the Japanese media have been conducted by Parachute acts Stonebolt, David Castle and Randy Brown.

The first product set for release is the Stonebolt album and single. Issue date is Nov. 15 which is another reason why Regan and Lathower are making the trek at this time.

In addition, posters and other marketing aids are being issued in the conjunction with the product.

Chicago & CBS Court Turndown

NEW YORK—Judge Lawrence W. Pierce of the U.S. District Court, Southern District of New York, has denied a motion by CBS Records and the group, Chicago, seeking a preliminary injunction to restrain Magnum Records and Cineamerica Distributing Co. from manufacturing and distributing the Magnum album, "Chicago Transit Authority—Live In Concert."

In his opinion and order the judge did order Magnum and Cineamerica to put a sticker on the album notifying purchasers that the songs on the LP were recorded in 1969.

In their suit, CBS and Chicago allege that the defendants did not have the authority to release the LP recorded Sept. 13, 1969, at the Toronto Rock'n'Roll Revival, since the group was under exclusive contract to CBS from January 1969.

However, the judge ruled that "the plaintiffs have failed to show either probable success on the merits or sufficiently serious questions going to the merits on the claims of trademark and copyright infringement," to warrant a preliminary injunction.

For the Record

LOS ANGELES — Dick LaPalm and Hank Cicalo produced the new Woody Herman Century LP but were left off the review credits in last week's issue.

FORMED FOR VAN DUNSON

Bicycle Spins Off New 1-Artist Label

By CARY DARLING

LOS ANGELES—Citing dissatisfaction with record companies' lack of interest in an artist signed to his music publishing firm, David Rosner has added a record division to his Bicycle Music Co.

The label, also known as Bicycle Music, is only being distributed in California, Colorado and Utah by Record Merchandising. The artist Rosner has taken such a stake in is Van Dunson, a singer-songwriter who uses two acoustic pianos as his lead instrument with only slight embellishments from guitar. Dunson is the only act signed thus far.

After producing, recording, and mixing at the One Step Up and Record Plant studios in Los Angeles, Rosner and Dunson began label hunting.

"We made the rounds and we were greeted with confusion," begins Rosner. "Nobody at any of the labels liked what they heard. They said the music had no immediacy. So, I got really frustrated because I knew this stuff was too good to be shelved."

Unlike finding a pressing plant, Rosner found his distributor with relative ease and immediately decided to release the three Dunson songs he possessed on one, seven-inch single.

"We decided to release everything we had which was the three songs," states Rosner. A 12-inch version is available for in-store play and the three-sided consumer version will sell at the regular single list price.

Only three target states have been selected for distribution because of cost. These areas were chosen because of their proximity to Record Merchandising.

Promotion is being handled by independent Tony Richland and the distributors' staff. The single, "The Transient" "Introductions" and "Frozen Flight," shipped Oct. 19.

Rosner notes the 12-inch is getting in-store play and names Tower Records in Los Angeles as one of the outlets playing the Dun-

son product. Rosner also says there has been some interest shown in the material from overseas. This interest, combined with sales from the single, will finance the still unrecorded Dunson album. By that time, Rosner hopes to be affiliated with a major label for national distribution.

"The history books are filled with one hit labels," he continues. "I can't afford to stock and ship nationwide." For the present, assuming the single is a success, Rosner admits that a followup and stock would be a problem for the small, Los Angeles-based operation.

"I would have gone further and issued a Van Dunson album but I couldn't because of money," he concedes.

Dunson is not making any personal appearances until the album is released and some public demand for concerts exists. "Since we're not a fully financed record company, it would be hard to set up a promotional tour right now," Rosner admits.

The veteran music publisher turned record company executive stumbled across Dunson when the artist was being handled by someone else. In Dunson, Rosner saw a spark that he liked.

"I thought he was being taken in the wrong direction. So, I did a deal and now I've got Van," Rosner states. This is also the reason why two separate publishers are listed on the record sleeve. As part of the agreement, the former publisher had to be recognized.

Currently, Bicycle Music employs four people, handles its own licensing and Rosner claims he has no trouble meeting copyright payments.

"I feel strongly about the way things should be done and I would never allow for it to be taken out of my hands," says Rosner. "I have no pretensions for hugeness. Assuming the label's a success, our roster would be kept very small."

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BROTHER AGAINST BROTHER

Joe Bihari Files Suit In Cadet Label Rift

By JOHN SIPPEL

LOS ANGELES—Joe Bihari seeks a Superior Court investigation of his older brother Jules alleged takeover of Cadet Records Inc. here. The brothers have jointly operated labels, such as Modern and Crown, publishing firm and manufacturing facilities here since the late '40s.

Joe Bihari's suit lists Cadet Records Inc., doing business as Big Town Records and Custom Games; Rosalind Bihari, Modern Music Publishing and Custom Record Manufacturing Co., as defendants.

Joe Bihari asks the court to enjoin Jules temporarily and permanently from cutting him out of his alleged share of the defendant firms, Big Town Records and Custom Games.

The pleading charges Jules Bihari has used the resources of Cadet Records Inc., of which the plaintiff claims to own 32.8%, to independently build Big Town, an r&b label,

and Custom Games, which makes poker chips, cases and accessories.

Joe Bihari claims his eldest brother runs Cadet and Modern Music, a publishing division, as if they belonged to him alone, according to the suit. Jules Bihari's share of Cadet is listed at 59% of Cadet and 60% of Modern, while Joe Bihari also owns 40% of Modern. Florette and Rosalind Bihari are shown as owning 4.1% of Cadet.

The pleading asks the court to require the books of Big Town and Custom Games be open to an accounting by Joe Bihari. The plaintiff says he obtained billings through May 1978 which indicates the label had done \$112,302.

Joe Bihari alleges that he confronted his eldest brother in July 1977 and was told by Jules Bihari that he was no longer a director in

(Continued on page 14)

MORNING SUN

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1ST TASK FORCE PROJECT

Manhattan To Award Infinity 45s Contract

By JACK TESSLER

NEW YORK—The kick-off project of the music task force created by Manhattan borough president Andrew Stein (Billboard, Sept. 16, 1978) starts Dec. 2. Dubbed the Manhattan Music Playoffs, it is a competition for amateur groups, with newly formed Infinity Records presenting the winner with a singles recording contract.

The task force, formed to aid in revitalizing the city's appeal to the music and recording industries, brings

together leading members of the New York music industry, including executives from record and publishing companies, promoters, managers, DJs, and members of the press, as committee members and audition judges.

Local radio stations are expected to give free air time for spots announcing the contest details for prospective entrants, and posters printed by the city are now being put up on buses, subways, in schools, record stores, music shops, churches and other public facilities.

The preliminary playoffs will be open to self-contained amateur groups of three to seven performers who are residents of Manhattan and not currently under contract to a record label. The first round of auditions will take place on Dec. 2 and 9 at four city locations, and will be open to groups performing contemporary material. (Future competitions for classical, jazz and other musical forms are under discussion.)

O'Farrill Awarded

NEW YORK—President Carlos Andre Prez of Venezuela has awarded arranger Chico O'Farrill the Andres Bello Award for his contribution to the arts in Latin America. O'Farrill has arranged for Count Basie, Machito, Gato Barbieri and Dizzy Gillespie, among others.



RECORD RAISER—Atlantic chairman Ahmet Ertegun, center, presents the T.J. Martell Foundation with checks for \$300,000 for leukemia research—largest net proceeds of any similar event in the music industry—raised at a dinner earlier this year. Sharing the occasion, from left, are Floyd Glinert, Foundation executive vice president; Mt. Sinai Hospital memorial lab director Dr. James Holland; foundation treasurer Aaron Levy and president Tony Martell.

Chi Production Seminars Spark NARAS Enrollment

By ALAN PENCHANSKY

CHICAGO—Chicago's NARAS chapter is being sparked by a highly successful series of panel discussions in which the inner workings of the record industry are systematically examined.

The educational series, promoted to the general public, has been the most fully attended in the chapter's

history, NARAS executives say.

Particularly pleasing to the chapter is the big turn out of young writers, managers, performers and producers along with many students. Membership is up 20% in 1978.

"There has been nothing to compare with this activity in terms of the younger musical community," Robin McBride, chapter president, attests.

The discussions, designed to give industry tyros a complete picture of production stages, have traced the recording process from the demonstration stage. Insights and advice came from full-time professionals, including lawyers, engineers, label executives, producers and managers.

Retail, promotion and distribution executives will be spotlighted this month in the series' concluding stanza.

Audiences have listened to mock legal negotiations in a session on contracts, and heard advice about production from Brooks Arthur, Clarence Johnson and members of the rock group Styx.

ATLANTIC HAS LPs SELLING IN N.J. BANK

NEW YORK—Recording artists and companies have been known to take record profits to the bank, but now a bank is offering records for profit.

The Garden State National Bank chain in New Jersey has a record discount promotion at its branches offering a choice of four charted LPs at \$2.10 to customers who sign up for its Christmas club savings program.

"Because this offer is extraordinary, we are not permitted to publicize the names of the artists or the titles of their albums. Come in and see for yourself," read the ads in the local press.

A visit to one of the bank branches reveals the albums in question to be "Double Vision" by Foreigner; "Best Of Tramps;" "Élan," by Firefall; and Abba's "The Album." All four LPs are on Atlantic Records.

"We do not want any press on this promotion," replied a bank spokesman when asked for the particulars of the deal that has turned bankers into record salesmen. The Garden State National Bank (as well as Atlantic Records) is controlled by Warner Communications Inc. though the giant entertainment firm has decided to sell its investment in the bank.

Brothers Suit

• Continued from page 12

Cadet. Joe Bihari contends that he tried to arrange a buyout of his share, but his effort came to naught by June 1978.

Joe Bihari in his filing claims that Jules Bihari misappropriated Cadet corporate funds for his own use under the guise of promotional and entertainment expense.

Joe Bihari further claims that he is owed \$37,000 on his annual salary agreement for \$52,000 annually, and wants the court to insure that he will be paid his \$52,000 for the period starting July 1, 1978.

RCA Slates Heavy Video For Kiki LP

By DICK NUSSER

NEW YORK—RCA Records is relying heavily on the use of in-store video in a marketing campaign for singer Kiki Dee's new LP on the Rocket label.

Larry Palmacci, RCA's director of merchandising, associated labels, is renting 39 portable Fairchild Super 8 projection units that will display a 12-minute film clip made from a recently produced videotape of Dee performing three songs from the album "Stay With Me."

Videocassettes of the clip will also be made available to retail accounts possessing their own video playback systems, as well as to television stations that will make use of the material.

At least 22 of the Fairchild units are slated for the New York area, where Record World/TSS stores are cooperating in a Kiki Dee merchandising campaign developed by Bob Refici, RCA's N.Y. branch manager.

The remainder of the Fairchild units will be deployed throughout the country to various RCA branches, where they will be put into stores in cities where the artist will be appearing on a 24-city U.S. tour commencing Tuesday (31).

In New York the in-store thrust will be tied to a schedule of 30-second television spots utilizing scenes from the video performance. These will be in cooperation with the Record World/TSS chain.

"One of the reasons we're doing this is as a result of the New York newspaper strike," Palmacci says, explaining that the spots won't be used nationally, at least not initially. However, a 60-second radio spot is available.

The promotion for Dee will also include point of sale materials such as 4 X 4s, posters with a concert notice strip appended, an LP cover mobile to fit the existing Nipper mobile.

New Picture LP Process

• Continued from page 3

Schieno, has already licensed two pressing plants locally, Virgo in Alhambra and Award in Inglewood.

Schieno estimates that a manually operated press, converted to the Alberti method in a day, is capable of pressing 1,000 picture disks in three shifts.

At the end of November, Schieno expects 25 presses making picture disks exclusively at the Alberti Monterey Park location here, while Doug Watts of Virgo and Marty Ansorian of Award will immediately add another 25 presses collectively.

Schieno says he requires the boosted production. He and Picture Records sales manager Jean Hein claim confirmed orders for 800,000 picture LPs confronting them.

He expects licensees all over the country by Christmas. No cash outlay is required for the press conversion, Schieno adds.

Schieno claims such good surface and durability for the Alberti concept that all product pressed by licensees will not carry a quality disclaimer.

With the release of the Lee Ferrell "Hard Times" album on his own TMS label, Schieno adds an important plus to the current picture record mode.

The Ferrell two-sided picture disk carries a color box with overprint, containing descriptive material about the album, artist and full song credits for each tune. Previously, picture disks carried either nothing or just title sequences.

Hein has a London Records order for a Rolling Stones reissue, a re-release of "Star Wars" on 20th Century-Fox; separate Anthony Phillips and Wilding Bowes LPs on JEM; and Lenny Lovich, Jonah Lurie, Reckless Eric, Mickey Jupp and Rachel Sweet for Stiff Records, London.

The firm is also doing the two-LP Barry Manilow set, with record having different artwork. Schieno says he is gearing his base here to handle everything from artwork through finished picture records for clients.

Schieno says he is working on two combination frame/boxes in which Picture Record clients exclusively can package their product.

His own TMS Records Lee Ferrell picture disk will be marketed in a new transparent plastic buttoned sleeve, which he is exclusively marketing.

TMS will market the Ferrell picture record at \$14.95 suggested list, along with a \$7.98 regular black vinyl/sleeved LP.

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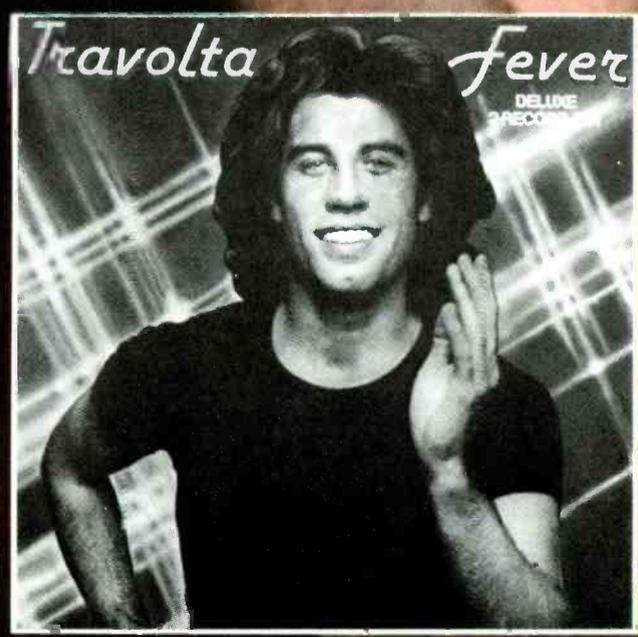
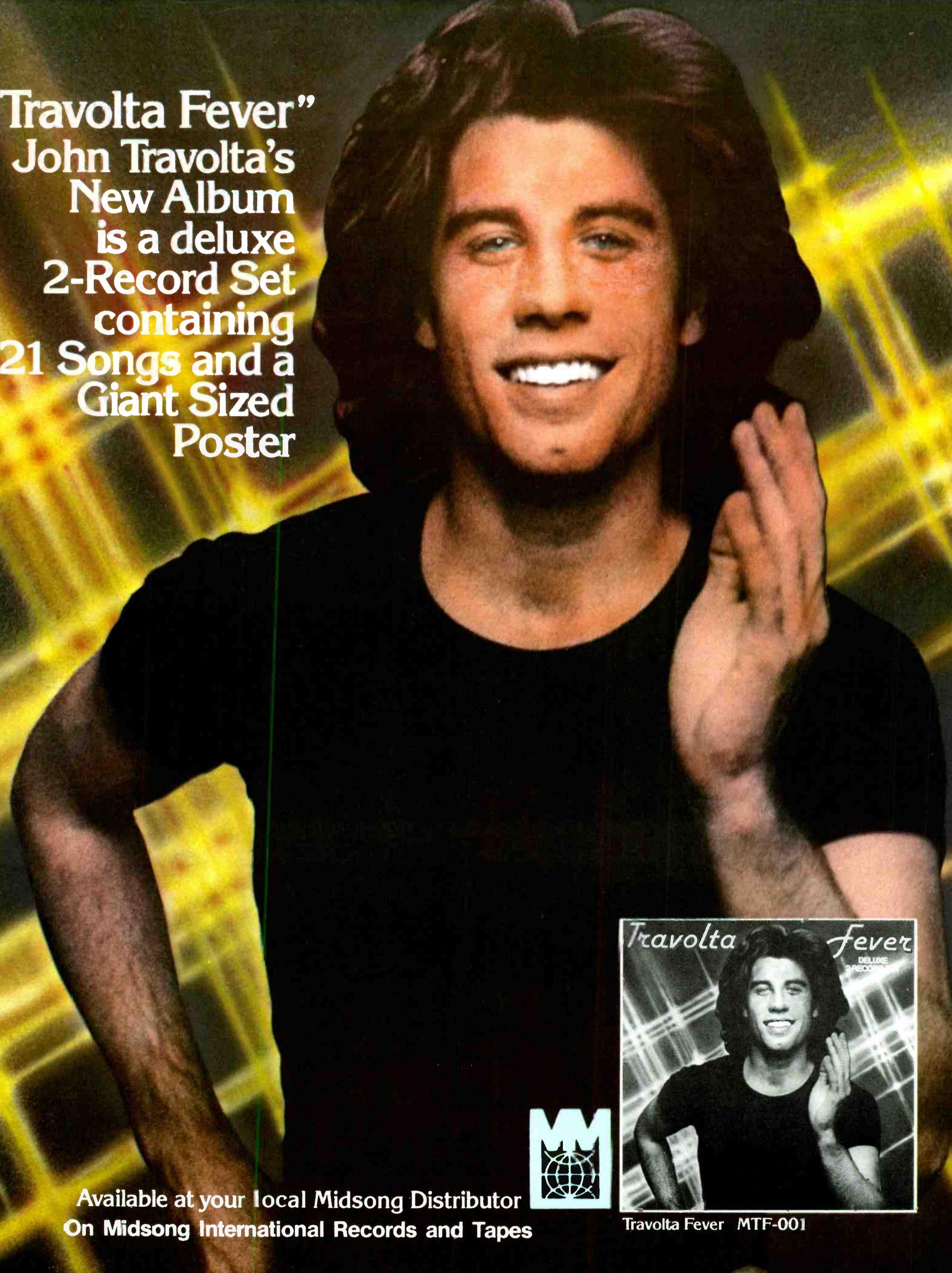
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"Brad Davis makes his first feature film a strong bid for instant stardom. *Midnight Express* is not to be missed."

—Playboy Magazine—Bruce Williamson

"This superior film will be up for Academy Awards. *Midnight Express* might just be the most important film I have viewed this year."

—Soho News—Bob Weiner

"The biggest bonus at this year's Cannes Film Festival, is *Midnight Express*, an exquisite, emotional roller-coaster that emerges as a hymn to human survival. An artistic triumph of gut rendering tortured suspense and the stuff that nightmares—and Oscar dreams are made of."

—Toronto Sun—George Anthony

"A stupendous achievement...riveting, powerful, suspenseful...a colossal motion picture...Brad Davis gives a performance that is quite the most amazing accomplishment by a newcomer since James Dean in 'East Of Eden'."

—Daily News—Rex Reed

"*Midnight Express* is a movie to remember. The making of this film was a laudable act of valor."

—Afterdark—Norma McClain Stoop

"*Midnight Express* has kind of a wailing, arid authenticity and enormous power. It is strong and uncompromising stuff."

—L.A. Times—Charles Champlin

"The most explosive British film ever made."

—Daily Mail (London)—Margaret Hinxman

"There is a sense of honesty about the production, the burning desire to make a statement that lifts it beyond the class of mere entertainment."

—Hollywood Reporter—Arthur Knight

"The acting is excellent. Brad Davis is a perfect Billy Hayes."

—Paris France-Soir—Robert Chazal

"This film achieves devastating emotional impact."

—Newsday—Joseph Gelmis

"*Midnight Express* is a film of unrelenting power, fury and hope. Everyone in the cast is remarkable...an exceptional performance by Brad Davis. Its excitement begins in the first moment and never stops squeezing until the final freeze frame...This is a harrowing film, with the most bizarre love scene I have ever seen. A moment of love so unforgettable."

—NBC-TV—Gene Shalit

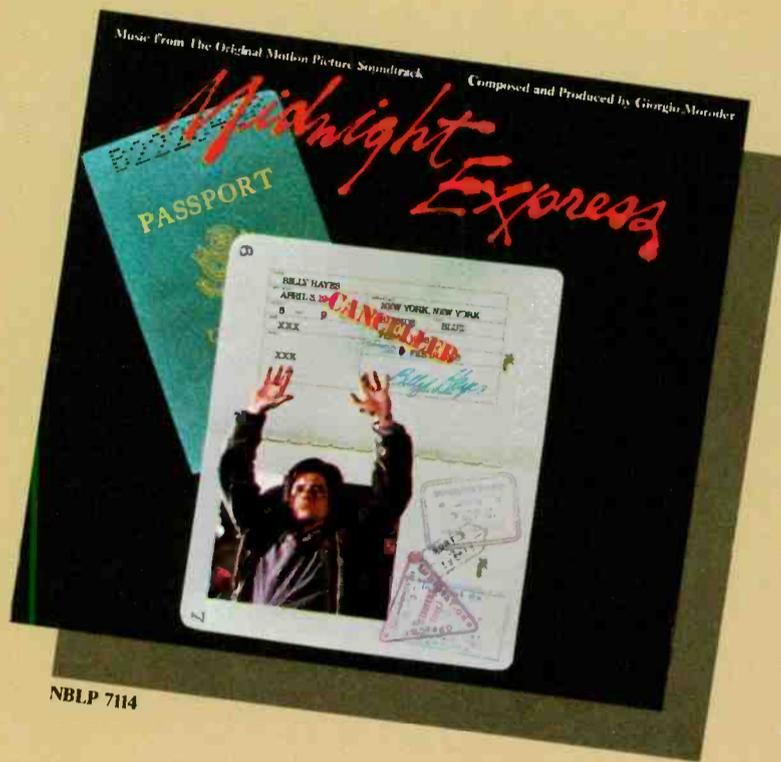
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Helsinki — (Savoy Theatre) — Smashed Box Office Record
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Labels Study Carter Wage & Price Guidelines

• Continued from page 1

age point below what they averaged during the past two years, appears to fly in the face of projected industry price increases.

The three largest suppliers of vinyl for record manufacture, Lenahan, Keysor-Century and Tenneco have recently made separate announcements of price boosts of approximately 5% per pound for vinyl. The price to pressing plants in silo bulk rose from \$.405 to \$.425 per pound, from which about three LPs can be manufactured.

And protective inner sleeve manufacturers went up 10% last week on imprinted flexo sleeves for 45s. The \$7.50 per 1,000 price increased to \$8.25 for single color imprint, while LP imprinted one-color sleeves rose 6% from \$62 to \$66 per 1,000.

These increases are related to the increasing number of albums earmarked with an \$8.98 suggested list price. Capitol adds another LP to the ranks Nov. 13, when it issues the Steve Miller Band's "Greatest Hits—1974-78" with a new SOO prefix and a dollar-higher list price.

It follows a Steve Martin album on Warner Bros. and six packages on CBS, by Heart, Boston, Chicago, Billy Joel, Santana and Ted Nugent. In a special case, RCA is issuing a gold vinyl Elvis Presley collectable,

"A Canadian Tribute," at \$8.98 in the U.S. and Canada.

In a related price hike, RCA, Atlantic, Fantasy and Salsoul are upping the suggested list prices of their 12-inch disco disks from \$2.98 to \$3.98, following the lead of AVI, which made the move two months ago.

Several other labels, including TK, are reportedly considering a similar step. (See separate story on page 3.)

According to financial analysts, price increases announced before Oct. 1 and effective after that date must be rolled back, if they mean the company won't be able to comply with the basic .5 percentage point deceleration standard.

But the increases of these selected albums to an \$8.98 list is not in violation, because the guideline does not apply to specific products, but rather to a company's overall average price increases.

The continuing release of budget-priced product offsets in part the anticipated influx of more \$8.98 front-line product.

CBS recently brought out a major release of budget Odyssey classical cassettes; MCA has extensive mid-line and twofer LP series; and RCA continues to expand both its Pure Gold pop and Gold Label classical

mid-price LP (\$4.98 list) lines, for example.

And while many in the industry believe that success of these pilot \$8.98 releases will bring an industry-wide increase to \$8.98, it should be remembered that even with the success of pilot \$7.98 releases nearly two years ago, it was not until a few months ago that \$7.98 became an across-the-board fact of life. Until then some big-name popular product was still coming out at \$6.98.

Reporters assisting in the preparation of this story include John Sippel, Jack Tessler, Roman Kozak, Jim McCullough, Ray Herbeck Jr., Adam White, Stephen Traidman and Ed Harrison.

Because some industries experienced abnormally high rates of price increases during 1976-77, a .5 percentage point deceleration would not always satisfy the President's inflation-fighting efforts. Therefore, a top limit of 9.5% has been placed on price increases even if past increases exceeded 10%.

The increase from \$6.98 to \$7.98 two years ago constituted an approximate 14% jump. The climb to \$8.98 is about 12.5% over the \$7.98 rate.

One provision noted by the White House takes into account manufacturer costs: "Firms that cannot meet the deceleration standard because of uncontrollable cost increases will be required to show that their before-tax profit margin (on sales) is now higher than the average of the firm's best two out of three fiscal years ending prior to Oct. 1, 1978."

These increasing manufacturer costs were mentioned again and again in a poll of label executives. A CBS spokesman justifies its recent price hike by saying, "We have been caught up in an inflationary spiral, and we responded with a business decision to raise selected LP prices to \$8.98. We had no other choice."

But he adds, "We are now looking over the contents of President Carter's speech and studying his recommendations."

A Capitol vice president agrees that "as good corporate citizens we expect to support the President in his fight to keep inflation down."

But he adds: "Certainly it's harder for a company in our industry to comply because we are continually besieged with costs going up around us—wages, supplies, transportation—and still maintain a profit margin."

Mike Lushka, Motown vice president, sales, echoes the idea that, "We'll be exploring ways of cooperating."

He adds that the label had no price increases planned anyway. "We're trying to cut our costs," he explains. "Primarily, we are limiting the amount of product we release, and, in turn, are working that product longer."

Freddie Haayen, Polydor president, says that the company is studying Carter's program. He notes simply that Polydor will do "everything possible and reasonable" to help the President's plan.

Gil Friesen, A&M president, says only: "A&M has its own plan already in effect."

A number of printers and lithographers, design and artwork suppliers contacted, note that their costs to the manufacturers must increase as the cost of raw materials jumps.

Floyd Glinert, executive vice president of New York-based Shorewood Packaging Corp., notes that board is the single biggest cost factor in its operation and that increases in the price of board dictate its pricing.

Shorewood is a union shop, bound by contracts, but Glinert says, "Wherever possible, within the constraints of the unions, we will go along with the Carter proposals."

Eric Kaltman, vice president of Queens Lithographing Corp., with home offices on Long Island, echoes the fact that costs of board and paper have been increasing steadily since the energy crisis of 1974. "If the paper and board suppliers hold their increases down, then so can the jacket manufacturers," reasons Kaltman.

Richard Block, vice president, marketing, at Album Graphics, Inc., an Illinois-based firm, says, "The average price increase of jackets has been at the level of 5 3/4% or less in the past four or five years." Block looks to "the advent of larger runs which have become more and more common in the last year by many record companies" as a potential cost-saver.

And Lee Koppelman, vice president, sales, for New York-based Ivy Hill Communications, Inc., echoes the idea that the firm will try to abide by the guidelines, but states that if their costs go up greatly, they must pass them on, or they would not be in business.

While most industry reaction has centered around the price guidelines, Carter also placed a 7% increase limit on wages. "From tonight on," said the President, "every contract signed and every pay raise granted should meet this standard."

Under the provision, the average pay increase for a given group of workers can't exceed 7%, but the increase for an individual can exceed that mark. Companies are expected to divide their employees into three

categories—management, employees covered by separate collective bargaining agreements and all other employees.

Average multi-year contracts can't exceed 7% for the life of the contract, or 8% for the first year. Agreements signed before 10 p.m. Tuesday (24) are not affected, nor are workers making less than \$4 an hour—26% of the full-time labor force.

Larger wage increases are allowable if "required in order to maintain a close historical tandem relationship" to another group whose wage adjustment occurred prior to the announcement of the program, according to the White House, or if some of the cost is offset by changes in work rules that improve efficiency.

Carter conceded that this is a voluntary set of guidelines. "Because this is not a mandatory control plan," he said, "I cannot stop an irresponsible corporation from raising its prices, or a selfish group of employees from using its power to demand excessive wages."

The President did say that he hopes to increase the 35-person staff on the Council of Wage and Price Stability by about 100 persons to allow him to monitor some 400 companies, generally those with sales over \$500 million a year. Because of limited staff resources, the council will concentrate its monitoring activity on the largest companies.

Kessler, Grass Form Own Label

LOS ANGELES—Danny Kessler and Clancy Grass, owners of the management and production firm which handles Johnny "Guitar" Watson, Willie Hutch, Etta James and the Chi-Lites, have launched their own label.

Named Inphasion Records, distribution is being taken care of by TK in the U.S. and Canada while foreign distribution has been set with Polydor.

"We're starting this label because of the success we've had with our artists in the management and production areas," says Kessler.

First release is a single by pop/adult contemporary artist Rick Rydell which ships Nov. 10. First album release is by AOR keyboard artist Lu Janis which ships Nov. 15.

Inphasion has also signed Daddy Dewdrops who last hit with "Chick-A-Boom" in 1971. Dewdrop is readying a disco release.

Although currently located at 449 S. Beverly Drive in Beverly Hills, the firm's entire publishing, producing, managing and recording enterprise will move to newer surroundings in nearby Studio City in 1979.

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NOVEMBER 4, 1978, BILLBOARD

ABC-TV 'Heroes Of Rock' Pulls Heroic Budget For Feb. 2 Debut

By ED HARRISON

LOS ANGELES—ABC-TV will air a two-hour prime time special called "Heroes of Rock 'N' Roll" tentatively slated for Feb. 2 which its producers call "the definitive show of its kind."

The program is also the highest budgeted compilation television show with a budget "equal to that of a top flight movie of the week," due primarily to licensing arrangements.

"Heroes Of Rock 'N' Roll" is being produced, directed and written by Andrew Solt and Malcolm Leo, the former contributing to "Let The Good Times Roll" and "Elvis On Tour" and the latter garnering an Emmy nomination for "Life Goes To War." Michael Ochs, whose archives have been used by countless rock historians, is musical consultant.

The show will feature never before released footage of pre-Army Elvis Presley courtesy of Col. Tom Parker, the Rolling Stones, including a clip with Brian Jones in one of his last performances, early Beatles and Bob Dylan with the Band.

Other rare clips include Little Richard from "The Girl Can't Help It," the only footage of Hank Williams, Buddy Holly and more contemporary figures like Elton John and Bruce Springsteen.

According to Solt and Leo, they've been tossing the concept around for two years. Since getting the go ahead from ABC, it's taken nine months of research, mostly securing footage from personal collections, newsreels and getting cooperation and license clearance from the stars.

The toughest job was getting the Elvis footage, with Parker and the

Presley estate believing in the project so much that they granted Leo and Solt the footage.

"We couldn't do a show like this without the King of rock," says Solt. "The big four were Presley, the Beatles, the Rolling Stones and Dylan. If we got their cooperation, others would follow."

Says Leo: "The key was cooperation from the people involved. It looks good on paper, but we had to deal with Presley, the Beatles, Stones and Dylan. No one thought it could catch on because no one ever got those four on one show before."

What separates "Heroes Of Rock 'N' Roll" from other shows of its kind is the talents of Solt and Leo. Both are established filmmakers and documentarians and the show was treated as such.

"We tried to stay true to the music instead of watering it down. I think it speaks for itself," says Solt.

"We're both filmmakers and have a story to tell," adds Leo. "If it's not displayed within a narrative story

that propels itself, you're left with a narrow display. It's the story of rock'n'roll, its fall and then rise again."

While the show does coincide with rock's 25th anniversary, Solt is proud that it is more of a story than just an anniversary special.

Solt and Leo wound up with some 400,000 feet of 35mm footage, 40 hours of material, culled from 100 sources.

The program follows in chronological order the careers of those who helped shape the state of contemporary music.

Also included is rare footage of Chuck Berry, Jerry Lee Lewis, Fats Domino, Muddy Waters, James Brown, the Everly Brothers, Bill Haley & the Comets, Frankie Lymon and the Teenagers, the Crystals, Ronettes, Ray Charles, Gene Vincent, Chubby Checker, Shirelles, Jan & Dean, Beach Boys, Dave Clark Five, Hermans Hermits, Kinks, Yardbirds, a Motown montage, stars of the '70s and more.

Regular FM/TV Simulcast Slated For Toronto Area

By DAVID FARRELL

TORONTO—This market, one of the first in North America to get FM rock with CHUM-FM in 1968, a decade later is to become one of the first to have regular FM/TV simulcasts of concerts under a new arrangement announced last week by SHUM-FM and CITY-TV.

With a guarantee of a minimum 10 concerts in the first broadcast year, CITY plans to use five cameras for the productions which involve no less than two days of preparation and a staff of 60.

Base costs predicted run as high as \$10,000, although a key CITY official predicts initial costs will run as much as 50% higher until everyone involved is used to the new concept.

CITY-TV was recently purchased by CHUM Ltd. of Toronto and the new affiliation is being channelled through the third party Huchum Productions of Toronto. The first simulcast broadcast is being done live

from the El Mocambo with True North artist Murray McLauchlan making a rare club appearance for this debut project.

CITY's audience is in excess of 1.5 million and CHUM-FM's is in the 500,000 area, so total coverage with promotion built around the simulcasts offers an act wider exposure than any possible live performance alone could do and, presumably, with far better definition in the sound reproduction department.

CHUM-FM's commitment to live broadcasts over the years has been extensive, with a total of 89 live or recorded broadcasts since September 1971 with Canadian artist Crowbar at Massey Hall, a concert that eventually became a double-album on the Daffodil label.

Of the 89 done to date, 46 have been with Canadian artists and 25 from the Toronto area, where the

(Continued on page 102)

Leon Sells Philly's WDAS For \$5 Mil To Unity Web

PHILADELPHIA—WDAS-AM-FM, pioneers stations here in black programming have been sold by Max M. Leon to Unity Broadcasting Network for \$5 million.

Unity is the parent company of the National Black Network which provides news and information to about 85 black-oriented radio stations in major markets across the country.

Leon, who is a candy manufacturer and active in the city's musical and operatic circles, purchased the WDAS stations in 1950 from movie theatre magnate William Goldman for \$485,000.

The stations, originally founded in 1925, was a foreign language station operating on 250 watts when Leon purchased it.

About 20 years ago, it became black-oriented and at the same time, the AM station increased its wattage to 5,000 in the daytime and 1,000 at night.

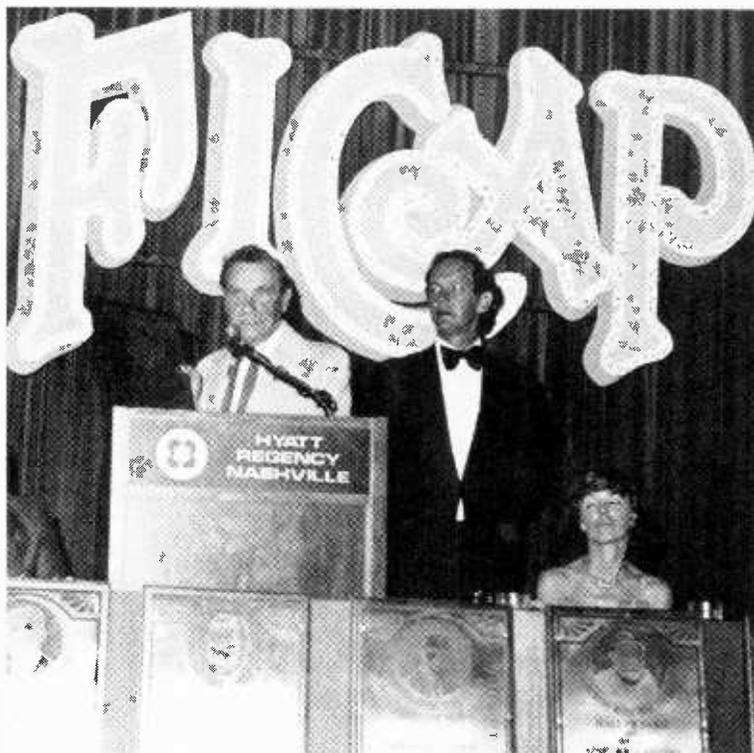
The FM station, with 50,000 watts, introduced underground radio here.

HBO-TV firms Williams Special

NEW YORK—A Time Inc. Home Box Office special is the setting for a feature program on Paul Williams, which also features Diahann Carroll and Melissa Manchester.

Taped before a live audience at Hamilton Place in Hamilton, Ont., the program includes a large selection of Williams' songs including "Another Fine Mess" and "Rainy Days and Mondays."

Carroll does a medley of standards such as "Stormy Weather" and Manchester sings some of her own compositions including "Midnight Blue."



Billboard photos by Rick Proctor

Key Awards: Ernest Tubb accepts the posthumous award inducting Pappy "Hal" Horton into the Disk Jockey Country Music Hall of Fame Oct. 19 at the awards banquet held by the Federation of International Country Air Personalities. Looking on, right, is Chuck Chellman, trustee of the Disc Jockey Country Music Hall of Fame Foundation.



Happy Man: Biff Collie, left, receives his plaque naming him as the newest member of the Disk Jockey Country Music Hall of Fame at the banquet of the Federation of International Country Air Personalities. Presenting the award to Collie is Chuck Chellman, trustee of the Foundation.

Country Music Week Sees 2 DJs Honored

By DOUG HALL

NASHVILLE—The Federation of International Country Music Personalities gathered here during Country Music Week to honor two DJs, one posthumously, and a promotion man.

At the organization's annual banquet on Thursday (19) Biff Collie, who has served as DJ at KFOX-AM Long Beach, Calif.; KLAC-AM Los Angeles; KNUZ-AM and KPRC-AM Houston, and KSIX-AM Corpus Christi, was chosen to be the Federation's third inductee into the Country Music Disk Jockey Hall of Fame.

Chuck Chellman, a trustee of the Hall of Fame, who made the presentation said in Collie's 30 years in the business he has had many firsts, "the first country DJ in Houston, first to organize the Academy of Country

Music in Hollywood, first to book Elvis Presley, first to sign a recording contract on Yvonne Vaughn, whom he re-named Donna Fargo."

The posthumous award was given to Pappy Hal Horton and was accepted by Ernest Tubb, who said, "Pappy Hal Horton is the reason I'm in country music today." Horton was best known for his "Hillbilly Hit Parade" over KRLD-AM Dallas.

In addition to these awards a special first-time president's award was given to Mel Foree as the industry's outstanding promotion man. Foree, who is one of the oldest active promotion men, has been with Acuff-Rose for many years. Wesley Rose, head of that company, praised Foree as "the main reason Acuff-Rose is here today."

WCBM-AM Pairs Elvis, Ronstadt 45

BALTIMORE—Thanks to an idea born at WCBM-AM an unlikely duet by Elvis Presley and Linda Ronstadt on "Love Me Tender" is getting major listener requests in this and other markets.

WCBM program director Ray Quinn reports that he got the idea to splice together Ronstadt and Presley versions of the old Presley hit while listening to Ronstadt's new album.

He turned the project over to his production director Dave Arlington, "who did such a good job that I sent the tape to all the Metromedia stations I thought would play it," Quinn says.

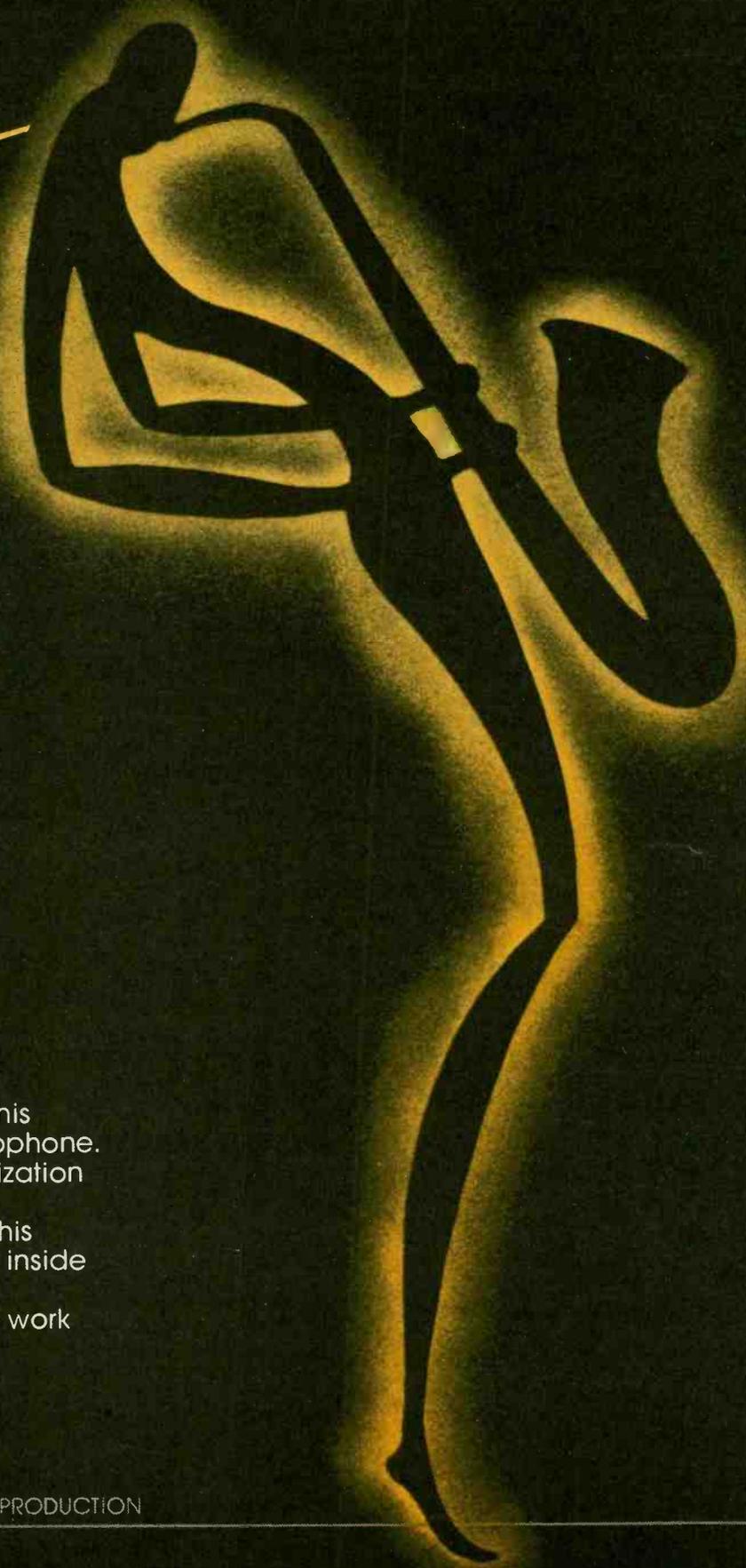
WCBM is a Metromedia station. These included KLAC-AM Los Angeles; KNEW-AM Oakland, Calif.; WNEW-AM New York; WOMC-FM Detroit; WIP-AM Philadelphia and WASH-FM Washington. WASH declined to use it because it was a mono version.

While Quinn was doing this some of his competition spliced their own versions. These include WFBR-AM Baltimore and WPGC-AM-FM Washington.

Quinn says he made the spliced version because "this is an Elvis Presley fanatic city. I don't know if anything will come of this as a commercial recording, but if someone could sell it in this market, even on tape, they would make a fortune," Quinn says.

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RECORDS
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Final Plans: Donald Lange, WNED-FM Buffalo, N.Y., chief engineer, and Henry Kuhn, station's studio-remote coordinator, check over final plans for the station's new stereo production studio.

Buffalo WNED-FM Now Airing Classics In Stereo

By JIM BAKER

BUFFALO—A milestone in the broadcasting of classical music in Western New York State has been reached with WNED-FM, already one of only two classical public radio stations in the state, switching to stereo transmissions.

The move is the culmination of a \$220,000 project, with \$150,000 in funds coming from a grant by the U.S. Dept. of Health, Education and Welfare.

It all began last spring with the remodeling and enlarging of the station's South Boston, N.Y., building, the replacement of a 10kw transmitter with a Narris 40kw beacon and the move to Collins low-gain antenna which provides reliable service in extremely bad weather.

WNED-FM's old high-gain antenna, when hit with ice, prevented the full signal from being broadcast, forced a reduction in transmitter power and on occasion caused the transmitter to shut off with virtually no warning.

Now, while the station operates at 105kw, its power is achieved in a manner more conducive to good reception.

During the summer transformation, the station's power was reduced to 28kw while the antenna, previously beamed toward Pennsylvania since its 1959 installation, was taken down and the signal was turned around.

The classical station now has more than 3,000 members pledging annually an average of \$46.84, a figure

NEW YORK—The future of NBC's WYNY-FM (Y-97) New York remained unclear as NBC's new executive vice president for FM stations **Walt Sabo** installed **Dan Griffin** as general manager of the former mellow "Movin' Easy" station.

Two large question marks at the station are what role will newly appointed program director **Dave Waters** play and what format the station will follow. Waters was appointed by **Stan Cohen** days before he departed as general manager.

Griffin, who comes to NBC from RKO's New York AM all-talk outlet WOR where he was operations manager, says he will have to "evaluate all aspects of the station from signal to format." Asked if Waters would continue in the same position, Griffin, who starts the new job Monday (30) said he could not say until he had met with Waters.

He did say Sabo and NBC are committed to spending sufficient funds to make the FM station "a significant factor in the market." WYNY has done poorly for years through a beautiful music format, to an all-news format and finally a mellow format.

Meanwhile Waters has announced the two weeks of Beatles music that phased out the mellow sound is being extended into a regular Sunday feature of all-Beatle programming. . . . The station that Waters left to join WYNY, WRVR-FM, New York's jazz outlet, has hired **Down Beat** associate editor **Chuck Mitchell** as assistant p.d. and music director.

Elton John has recorded an exclusive one-hour special interview for

which Devine labels the highest in the nation among AM and FM public radio outlets.

Late last month, those listeners found membership drives reduced from four one-week affairs (28 days) annually to a pair of five-day marathons. "It's much more concentrated," Devine explains. "Last year, we received \$104,000 and this year we need to hit \$130,000 (\$65,000 per marathon). The new transmission system literally triples our power bill."

Yet, listeners are finding the rewards attractive.

Starting Dec. 2, for example, WNED-FM will be one of about nine stations to be added to the Metropolitan Opera's stereo list.

Soon, simulcasts with WNED-TV such as the New York Philharmonic's "Live From Lincoln Center" may be done in stereo. But for now, Western New York's classical music followers are concentrating on WNED-FM's library of some 7,500-plus disks with Goldsmith, and co-air hosts Cary Smith, Elaine Knecht, Sam Herr and Don Vroon as they revel in their brand of music stereo-style for the first time on Buffalo public radio.

2nd Chain For NBC

NEW YORK—NBC is planning to form a second network. Little is known outside of 30 Rockefeller Plaza, NBC's headquarters, of the project, but Billboard has learned that the new network will be an FM hookup and will "not be just news," according to an insider. The project is under the direction of **Dick Vern**, head of NBC's current radio network.

Vox Jox

By DOUG HALL

the Storer group. National p.d. **Ed Salamon** lined up Storer's KTNQ-AM (Ten-Q) Los Angeles P.D. **Mike McVay** for the interview. John customized the interview with the call letters of each station that will run the program. These include **WGBS-AM** Miami and **WSPD-AM** Toledo.

Kris Erik Stevens, who was once a DJ at **WLS-AM** Chicago and **KFI-AM** Los Angeles, played the part of a DJ in the NBC television movie "Zuma Beach." Since 1975 Stevens has headed his own advertising and recording company. . . . ABC's **WPLJ-FM** New York kicked off the "Greatest Weekend Of Music Ever" Oct. 27 with what was described as the "biggest ad budget ever allocated to a special event." The station featured 60 hours of commercial free time with all-time favorite rock albums.

Ken Kohl has been appointed p.d. at **KFML-AM** Denver, succeeding **Randy Sutton**. Kohl has been executive vice president of **Homeflow** Organization, which handles artistic development for such talent as **Casablanca** recording artist **Stallion**. Previously he held programming positions at **KBPI-FM** Denver and **WLIR-FM** Garden City, N.Y. The station's new music director is **Larry Bruce** who comes from **Brown Bag Productions**, a Denver company involved in radio syndication. He has previously held positions at **KBPI** and **KBCO-FM** Boulder. **Joel Moss**, former p.d. at **WLIR**, joins the station as production and news director.

Dave Ross is the new p.d. at **WLOB-AM** FM Portland, Me., and will also serve as music director of the new **AOR FM**. **Nelson Gardner** is working on the new AM MOR format. . . . **KDJQ-AM** Mesa, Ariz., is using a bright yellow 1930 Ford pickup to promote the station's new oldies format. P.d. **Bud Thomas** has assembled almost 2,500 original hits from the 1950s through early 1970s for the format.

WLIR-FM Garden City is giving away **Ted Nugent** posters and albums in a "Get It Off Your Chest Giveaway" co-sponsored by **Epic Records** and **Oui Magazine**. Listeners are asked to write in about what makes them angry.

KOB-AM Albuquerque honored late **KOB** personality **Tom Dunn** with a muscular dystrophy auction and raised \$3,254. . . . **WJEM-AM** Valdosta, Ga., has declared Friday (20) to be "**Roy Acuff Day**" and included interviews with **Acuff** and other country stars in their programming on that day. Station owner **J.C.**

Johnson recently presented **Acuff** with a plaque.

WDIF-FM Marion, Ohio has added **Tim Fox** from 10 a.m. to 3 p.m. and **Mark Greene** from 7 p.m. to midnight. Both come to the station from **WKSX-FM** Cleveland. The balance of the **WDIF** lineup is p.d. **Jim Roberts**, 6 to 10 a.m.; **Mark McKay**, 3 to 7 p.m. and **John Reichard**, midnight to 6 a.m. . . . **KMND-AM** Midland, Tex., celebrates its first year in a country format by moving to new facilities. The station is looking for promotional material from record companies to assist in its celebration.

Mike Hoyer, veteran country DJ at **KFGO-AM**, Fargo, has resigned to join **KICD-AM**, Spencer, Iowa, which has gone into a country format. . . . **Jimmy Dean** has been added to the on-air lineup at **WPFT-AM** Raleigh in the 1 p.m. to 4:40 p.m. spot. He also becomes assistant music director. He comes from **WTOB-AM** Winston-Salem where he was p.d.

Alan Mitchell moves from **WIND-AM** Chicago to **WBBM-FM** Chicago as p.d. He will also be **WBBM-FM**'s morning man. . . . **Ed Osborne** has been appointed director of production for syndicator **Greater Media Services** in East Brunswick, N.J. Osborne, who recently worked for **Sam Goody**, has previously held positions at **WCBS-FM** New York and **WLPL-FM** Baltimore.

Dick "Haynes At The Reins," **KLAC-AM** Los Angeles morning drive man, is hosting a three-minute shopping spree at a local supermarket for the winner of a station contest. He will do his show as a remote from the store. . . . **Ken Garcia** has been appointed p.d. at **KRGV-AM** Weslaco, Tex., and also takes

(Continued on page 30)

Year-End 'Opus 78' In Drive For 200 Outlets

DALLAS—"Opus 78," the syndicated top 100 end-of-year radio special distributed by **Toby Arnold**, has close to 100 stations signed up, according to the syndicator.

The eight-hour music countdown and interview special, which is produced annually by programmer **Dick Starr**, will be hosted by former **KHJ-AM** Los Angeles DJ **Charlie Van Dyke**. Starr expects more than 200 stations to carry the program on New Year's Eve and New Year's Day.

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P.O. Box 5367 Richmond, Virginia 23220

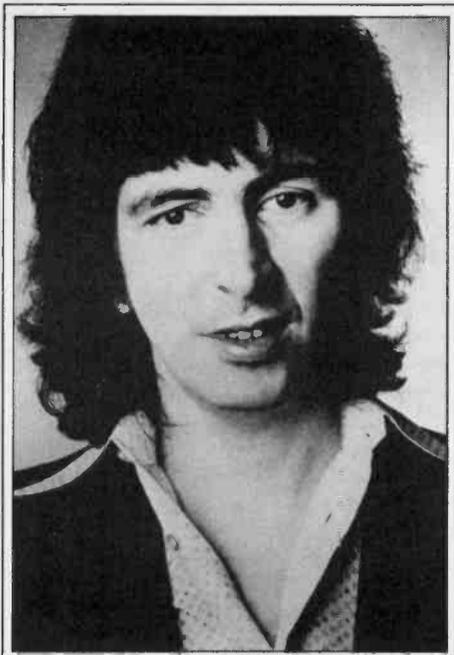
Over 70 stations worldwide since Spring! Overseas dist. thru Grace Gibson Productions, Sydney, Australia.

Case Studies

By KENT BURKHART

- Location:** Texas city, medium sized market.
- Date:** Current.
- Problem:** New owners could not make a format decision.
- Recommendations:** An analysis of the market indicated a strong dance base and preference for contemporary or upbeat music for those under 35 years of age.
- Solution:** A cosmopolitan disco format was installed around the first of September using current disco and gold disco hits.
- Results:** No ratings yet, but management's "grandmother" research indicates strong acceptance.

Burkhart is a well-respected programming consultant.



Now, it's the year of Al Stewart.

"Time Passages."

The album was instantly gold and is now rushing to platinum status. The single is exploding everywhere.

Al Stewart is an across-the-board smash.

The Album:

BB 23*/CB 18*/RW 21*

"Salesmaker of the Week"

—Record World

The Single:

BB 19*/CB 25*/RW 23*

"Powerhouse Pick"

—Record World

Al Stewart's "Time Passages."
His visionary new album.
Produced by Alan Parsons.

**ON ARISTA RECORDS
AND TAPES.**



ARISTA Productions, Ltd.



AB4190

Billboard Singles Radio Action

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

Based on station playlists through Thursday (10/26/78)

TOP ADD ONS - NATIONAL

BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia)
AL STEWART—Time Passages (Arista)
STYX—Blue Collar Man (A&M)

PRIME MOVERS - NATIONAL

DONNA SUMMER—Mac Arthur Park (Casablanca)
GINO VANNELLI—I Just Wanna Stop (A&M)
ALICIA BRIDGES—I Love The Night Life (Polydor)

BREAKOUTS - NATIONAL

BILLY JOEL—My Life (Columbia)
ELTON JOHN—Part Time Love (MCA)
GLEN CAMPBELL—Can You Fool (Capitol)

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.

KDPA—Phoenix

- **BOB SEGER**—We've Got Tonight (Capitol)
- **LINDA RONSTADT**—Ooh Baby Baby (Asylum)
- ★ **GINO VANNELLI**—I Just Wanna Stop (A&M) 23-16
- ★ **AL STEWART**—Time Passages (Arista) 28-21

KTKT—Tucson

- **PAUL DAVIS**—Sweet Life (Bang)
- **AL STEWART**—Time Passages (Arista)
- ★ **ELTON JOHN**—Part Time Love (MCA) AD-24
- ★ **CHICAGO**—Alive Again (Columbia) 25-21

KQEO—Albuquerque

- **MOODY BLUES**—Driftwood (London)
- **MELISSA MANCHESTER**—Don't Cry Out Loud (Arista)
- ★ **STONEBOLT**—I Will Still Love You (Parachute) 18-11
- ★ **HALL & OATES**—It's A Laugh (RCA) 16-9

KENO—Las Vegas

- **ANDY GIBB**—Our Love (RSO)
- **ELTON JOHN**—Part Time Love (MCA)
- D★ **FOXY**—Get Off (Dash) 29-19
- ★ **ATLANTA RHYTHM SECTION**—Champagne Jam (Polydor) 25-18

Pacific Northwest Region

TOP ADD ONS:

TOTO—Hold The Line (Columbia)
STYX—Blue Collar Man (A&M)
PABLO CRUISE—Don't Want To Live Without It (A&M)

PRIME MOVERS:

BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia)
BARRY MANILOW—Ready To Take A Chance Again (Arista)
GINO VANNELLI—I Just Wanna Stop (A&M)

BREAKOUTS:

BOB SEGER—We've Got Tonight (Capitol)
LINDA RONSTADT—Ooh Baby Baby (Asylum)
ELTON JOHN—Part Time Love (MCA)

KHJ—LA

- **TOTO**—Hold The Line (Columbia)
- **GINO VANNELLI**—I Just Wanna Stop (A&M)
- ★ **BARRY MANILOW**—Ready To Take A Chance Again (Arista) 14-9
- ★ **BARBRA STREISAND/NEIL DIAMOND**—You Don't Bring Me Flowers (Columbia) 20-25

TEN-Q (KTNQ)—LA

- **STYX**—Blue Collar Man (A&M)
- **PABLO CRUISE**—Don't Want To Live Without It (A&M)
- ★ **AMBROSIA**—How Much I Feel (WB) 15-8
- ★ **THE ROLLING STONES**—Beast Of Burden (Rolling Stones) 17-11

KFI—LA

- **NONE**
-
- ★ **DR. HOOK**—Sharing The Night Together (Capitol) 19-14
- ★ **GINO VANNELLI**—I Just Wanna Stop (A&M) 20-17

KEZY—Anaheim

- **FIREFALL**—Strange Way (Atlantic)
- **BARBRA STREISAND/NEIL DIAMOND**—You Don't Bring Me Flowers (Columbia)
- ★ **STYX**—Blue Collar Man (A&M) 14-7
- ★ **HEART**—Straight On (Mushroom) 16-9

KCBQ—San Diego

- **NONE**
-
- ★ **ANNE MURRAY**—You Needed Me (Capitol) 9-2

D★ FOXY—Get Off (Dash) 7-3

KFXM—San Bernardino

- D• **SYLVESTER**—Dance, Disco Heat (Fantasy)
- **BOB SEGER**—We've Got Tonight (Capitol)
- ★ **PLAYER**—Prisoner Of Your Love (RSO) 21-13
- ★ **CHICAGO**—Alive Again (Columbia) 28-22

KERN—Bakersfield

- **BARBRA STREISAND/NEIL DIAMOND**—You Don't Bring Me Flowers (Columbia)
- **ELTON JOHN**—Part Time Love (MCA)
- D★ **DONNA SUMMER**—MacArthur Park (Casablanca) 17-11
- ★ **AMBROSIA**—How Much I Feel (WB) 21-16

KGW—Portland

- **ALICE COOPER**—How You Gonna See Me Now (WB)
- **BILLY JOEL**—My Life (Columbia)
- ★ **GINO VANNELLI**—I Just Wanna Stop (A&M) 13-9
- ★ **ERIC CARMEN**—Change Of Heart (Arista) 21-18

KING—Seattle

- **NONE**
-
- ★ **FOREIGNER**—Double Vision (Atlantic) 10-1
- ★ **HEART**—Straight On (Mushroom) 15-11

KJRB—Spokane

- **BILLY JOEL**—My Life (Columbia)
- D• **VILLAGE PEOPLE**—Y.M.C.A. (Casablanca)
- ★ **FOREIGNER**—Double Vision (Atlantic) 10-2
- D★ **ALICIA BRIDGES**—I Love The Night Life (Polydor) 17-12

KTAC—Tacoma

- **ELTON JOHN**—Part Time Love (MCA)
- **BILLY JOEL**—My Life (Columbia)
- ★ **THE WHO**—Who Are You (MCA) 10-6
- ★ **BILLY JOEL**—She's Always A Woman (Columbia) 11-7

KCPX—Salt Lake City

- **NONE**
-
- ★ **ERIC CARMEN**—Change Of Heart (Arista) 30-19
- ★ **AL STEWART**—Time Passages (Arista)

KRSP—Salt Lake City

- **BILLY JOEL**—She's Always A Woman (Columbia)
- **BARBRA STREISAND/NEIL DIAMOND**—You Don't Bring Me Flowers (Columbia)
- ★ **AL STEWART**—Time Passages (Arista) 26-18
- ★ **FOGELBERG & WEISBERG**—Power Of Gold (Epic) 19-14

KTLK—Denver

- **CHICAGO**—Alive Again (Columbia)
- **BARBRA STREISAND/NEIL DIAMOND**—You Don't Bring Me Flowers (Columbia)
- ★ **THE ROLLING STONES**—Beast Of Burden (Rolling Stones) 19-14
- ★ **FOREIGNER**—Double Vision (Atlantic) 13-9

KIMN—Denver

- **BARBRA STREISAND/NEIL DIAMOND**—You Don't Bring Me Flowers (Columbia)
- **FIREFALL**—Strange Way (Atlantic)
- ★ **BILLY JOEL**—She's Always A Woman (Columbia) 12-4
- ★ **AMBROSIA**—How Much I Feel (WB) 15-10

North Central Region

TOP ADD ONS:

BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia)
CARS—My Best Friend's Girl (Elektra)
ALICE COOPER—How You Gonna See Me Now (Warner Brothers)

PRIME MOVERS:

AMBROSIA—How Much I Feel (Warner Brothers)
(D) **DONNA SUMMER**—Mac Arthur Park (Casablanca)
GINO VANNELLI—I Just Wanna Stop (A&M)

BREAKOUTS:

PAUL STANLEY—Hold Me, Touch Me (Casablanca)
THE JACKSONS—Blame It On The Boogie (Epic)
QUEEN—Fat Bottomed Girls (Elektra)

CKLW—Detroit

- **CARS**—My Best Friend's Girl (Elektra)
- **QUEEN**—Fat Bottomed Girls (Elektra)
- ★ **SWITCH**—There'll Never Be (Gordy) 24-15
- ★ **AMBROSIA**—How Much I Feel (WB) 17-13

WDRQ—Detroit

- **CHAKA KHAN**—I'm Every Woman (WB)
- D• **CHIC**—Le Freak (Atlantic)
- ★ **CHICAGO**—Alive Again (Columbia) 25-17
- D★ **DONNA SUMMER**—MacArthur Park (Casablanca) 13-8

WTAC—Flint

- **HEART**—Straight On (Mushroom)
- **DAVID GATES**—Took The Last Train (Elektra)
- ★ **FOREIGNER**—Double Vision (Atlantic) 20-12
- ★ **AL STEWART**—Time Passages (Arista) 28-21

Z-96 (WZZR-FM)—Grand Rapids

- **ALICE COOPER**—How You Gonna See Me Now (WB)
- **ELTON JOHN**—Part Time Love (MCA)
- ★ **CHICAGO**—Alive Again (Columbia) 25-18
- D★ **DONNA SUMMER**—MacArthur Park (Casablanca) 10-4

WAKY—Louisville

- **DONNY & MARIE OSMOND**—On The Shelf (Polydor)
- **ALICE COOPER**—How You Gonna See Me Now (WB)
- D★ **DONNA SUMMER**—MacArthur Park (Casablanca) 13-1
- ★ **AMBROSIA**—How Much I Feel (WB) 14-8

WBGW—Bowling Green

- **FUNKADELIC**—One Nation Under A Groove (WB)
- **LINDA RONSTADT**—Ooh Baby Baby (Asylum)
- ★ **FOREIGNER**—Double Vision (Atlantic) 27-20
- ★ **AMBROSIA**—How Much I Feel (WB) 16-10

WGCL—Cleveland

- **THE JACKSONS**—Blame It On The Boogie (Epic)
- **PAUL STANLEY**—Hold Me, Touch Me (Casablanca)
- ★ **GINO VANNELLI**—I Just Wanna Stop (A&M) 16-9
- ★ **AMBROSIA**—How Much I Feel (WB) 17-10

WZZP—Cleveland

- D• **VILLAGE PEOPLE**—Y.M.C.A. (Casablanca)
- **BOB SEGER**—We've Got Tonight (Capitol)
- ★ **GINO VANNELLI**—I Just Wanna Stop (A&M) 33-20
- ★ **AL STEWART**—Time Passages (Arista) 25-17

WSN—Cincinnati

- **NO LIST**
-
-
-

Q-102 (WKRQ-FM)—Cincinnati

- **BILLY JOEL**—My Life (Columbia)
-
- ★ **ANNE MURRAY**—You Needed Me (Capitol) 21-12
- ★ **FIREFALL**—Strange Way (Atlantic) 31-24

WCOL—Columbus

- **STYX**—Blue Collar Man (A&M)
- **BARBRA STREISAND/NEIL DIAMOND**—You Don't Bring Me Flowers (Columbia)
- ★ **FUNKADELIC**—One Nation Under A Groove (WB) 30-16
- ★ **HALL & OATES**—It's A Laugh (RCA) 27-17

WNCI—Columbus

- **FOGELBERG & WEISBERG**—Power Of Gold (Epic)
- **DR. HOOK**—Sharing The Night Together (Capitol)
- ★ **BARBRA STREISAND/NEIL DIAMOND**—You Don't Bring Me Flowers (Columbia) HB-17

D★ FOXY—Get Off (Dash) 10-4

WCUE—Akron

- **ELTON JOHN**—Part Time Love (MCA)
- **BOB SEGER**—We've Got Tonight (Capitol)
- ★ **AL STEWART**—Time Passages (Arista) 29-22
- ★ **CHICAGO**—Alive Again (Columbia) 30-23

13-Q (WTKQ)—Pittsburgh

- **CHICAGO**—Alive Again (Columbia)
- **BARBRA STREISAND/NEIL DIAMOND**—You Don't Bring Me Flowers (Columbia)
- ★ **AMBROSIA**—How Much I Feel (WB) 13-7
- ★ **FOREIGNER**—Double Vision (Atlantic) 15-9

WPEZ—Pittsburgh

- **NONE**
-
- ★ **DONNA SUMMER**—MacArthur Park (Casablanca) 6-2
- ★ **AMBROSIA**—How Much I Feel (WB) 10-7

Southwest Region

TOP ADD ONS:

ANDY GIBB—Our Love (RSO)
BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia)
CHAKA KHAN—I'm Every Woman (Warner Brothers)

PRIME MOVERS:

DONNA SUMMER—Mac Arthur Park (Casablanca)
STYX—Blue Collar Man (A&M)
AL STEWART—Time Passage (Arista)

BREAKOUTS:

JOE COCKER—Fun Time (Asylum)
BILLY JOEL—My Life (Columbia)
TALKING HEADS—Take Me To The River (Sire)

KILT—Houston

- **JOE COCKER**—Fun Time (Asylum)
- **BILLY JOEL**—My Life (Columbia)
- ★ **STYX**—Blue Collar Man (A&M) 38-23
- ★ **PETER BROWN**—You Should Do It (Drive) 40-31

KRBE—Houston

- **ANDY GIBB**—Our Love (RSO)
- **TALKING HEADS**—Take Me To The River (Sire)
- ★ **STYX**—Blue Collar Man (A&M) 35-24
- ★ **AL STEWART**—Time Passages (Arista) 24-14

KLIF—Dallas

- **GENE COTTON**—Like A Sunday In Salem (Ariola)
- **ANDY GIBB**—Our Love (RSO)
- D★ **DONNA SUMMER**—MacArthur Park (Casablanca) 24-12
- ★ **GINO VANNELLI**—I Just Wanna Stop (A&M) 23-15

KNUS-FM—Dallas

- **ATLANTA RHYTHM SECTION**—Champagne Jam (Polydor)
- **STEPHEN BISHOP**—Everybody Needs Love (ABC)
- ★ **THE ROLLING STONES**—Beast Of Burden (Rolling Stones) HB-22
- ★ **DAVID GATES**—Took The Last Train (Elektra) 15-10

KFJZ-FM (Z-97)—Pl. Worth

- **BOB SEGER**—Hollywood Nights (Capitol)
- **CRYSTAL GAYLE**—Talking In Your Sleep (UA)
- ★ **GERRY RAFFERTY**—Right Down The Line (UA) 18-11
- ★ **KENNY LOGGINS**—Whenever I Call You "Friend" (Columbia) 11-7

KINT—El Paso

- **NO LIST**
-
-
-

WKY—Oklahoma City

- **PABLO CRUISE**—Don't Want To Live Without It (A&M)
- **BARBRA STREISAND/NEIL DIAMOND**—You Don't Bring Me Flowers (Columbia)
- ★ **DONNA SUMMER**—MacArthur Park (Casablanca) 8-4
- ★ **CAPTAIN & TENNILLE**—You Never Done It Like That (A&M) 14-10

KOMA—Oklahoma City

- **BARBRA STREISAND/NEIL DIAMOND**—You Don't Bring Me Flowers (Columbia)
- **HEART**—Straight On (Mushroom)
- ★ **AL STEWART**—Time Passages (Arista) 31-26
- ★ **CRYSTAL GAYLE**—Talking In Your Sleep (UA) 21-16

KAKC—Tulsa

- **NO LIST**
-
-
-

KELI—Tulsa

- **BILLY JOEL**—She's Always A Woman (Columbia)
- **BARBRA STREISAND/NEIL DIAMOND**—You Don't Bring Me Flowers (Columbia)
- ★ **AL STEWART**—Time Passages (Arista) 24-7
- ★ **GINO VANNELLI**—I Just Wanna Stop (A&M) 21-13

WTIX—New Orleans

- **CHAKA KHAN**—I'm Every Woman (WB)
- **SWITCH**—There'll Never Be (Gordy)
- ★ **NICK GILDER**—Here Comes The Night (Chrysalis) 40-20
- D★ **DONNA SUMMER**—MacArthur Park (Casablanca) 12-4

WNOE—New Orleans

- **JOE COCKER**—Fun Time (Asylum)
- D• **VILLAGE PEOPLE**—Y.M.C.A. (Casablanca)
- ★ **AMBROSIA**—How Much I Feel (WB) 19-10
- ★ **BARBRA STREISAND/NEIL DIAMOND**—You Don't Bring Me Flowers (Columbia) 27-21

KEEL—Shreveport

- **STYX**—Blue Collar Man (A&M)
- **AL STEWART**—Time Passages (Arista)
- D★ **DONNA SUMMER**—MacArthur Park (Casablanca) 15-6
- ★ **BARRY MANILOW**—Ready To Take A Chance Again (Arista) 20-13

Midwest Region

TOP ADD ONS:

DR. HOOK—Sharing The Night Together (Capitol)
AL STEWART—Time Passages (Arista)
GERRY RAFFERTY—Right Down The Line (UA)

PRIME MOVERS:

GINO VANNELLI—I Just Wanna Stop (A&M)
CRYSTAL GAYLE—Talking In Your Sleep (UA)
KENNY LOGGINS—Whenever I Call You "Friend" (Columbia)

BREAKOUTS:

ANDY GIBB—Our Love (RSO)
BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia)
LINDA RONSTADT—Ooh Baby Baby (Asylum)

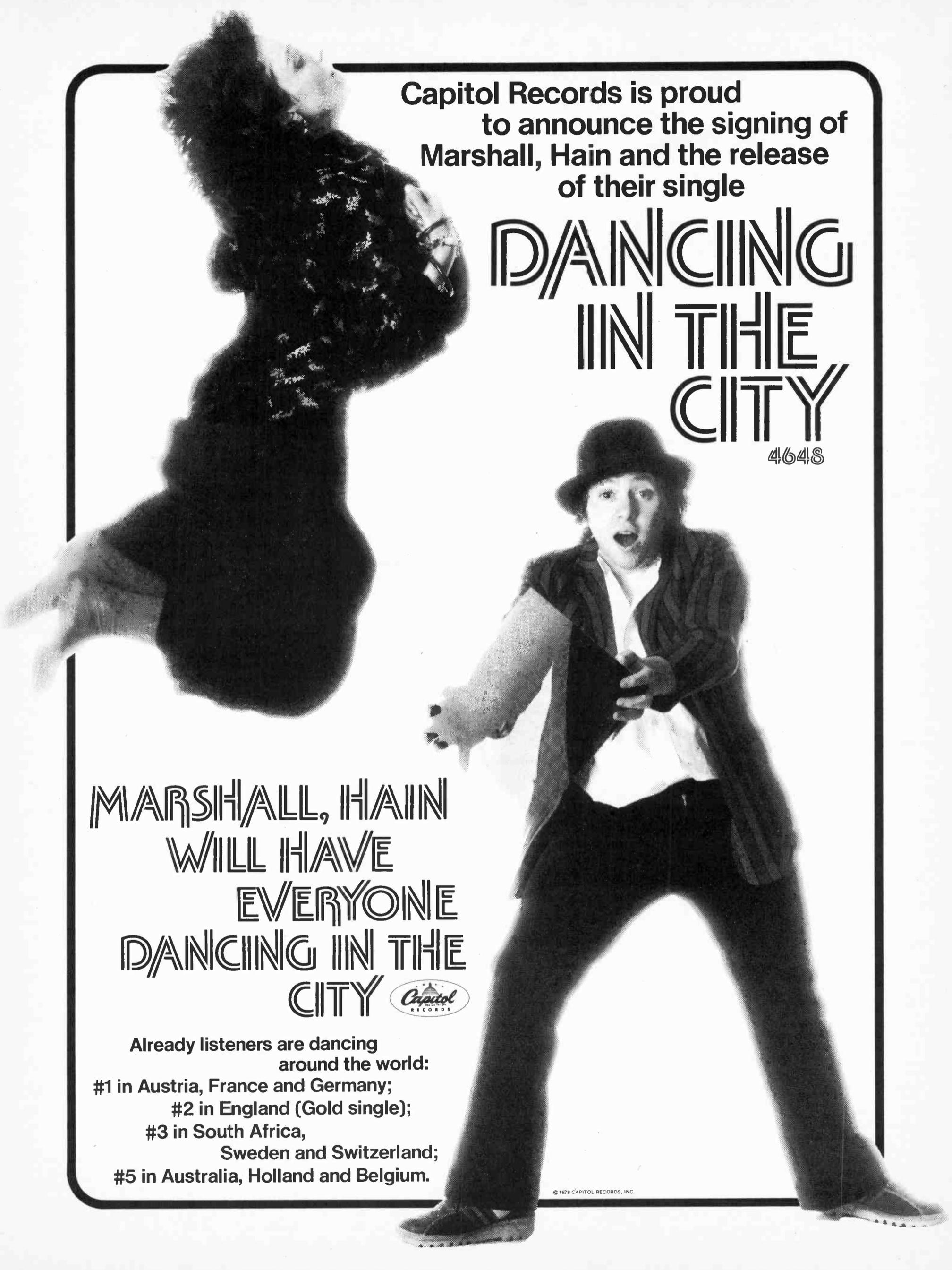
WLS—Chicago

- **GERRY RAFFERTY**—Right Down The Line (UA)
- **THE WHO**—Who Are You (MCA)
- ★ **BARRY MANILOW**—Ready To Take A Chance Again (Arista) 25-17
- ★ **KENNY LOGGINS**—Whenever I Call You "Friend" (Columbia) 19-12

WMET—Chicago

- **GINO VANNELLI**—I Just Wanna Stop (A&M)
- **KENNY LOGGINS**—Easy Driver (Columbia)
- ★ **CHICAGO**—Alive Again (Columbia) 16-12
- ★ **AMBROSIA**—How Much I Feel (WB) 16-12

(Continued on page 26)



Capitol Records is proud
to announce the signing of
Marshall, Hain and the release
of their single

DANCING IN THE CITY

4648

MARSHALL, HAIN
WILL HAVE
EVERYONE
DANCING IN THE
CITY



Already listeners are dancing
around the world:

- #1 in Austria, France and Germany;
- #2 in England (Gold single);
- #3 in South Africa,
Sweden and Switzerland;
- #5 in Australia, Holland and Belgium.

©1978 CAPITOL RECORDS, INC.

Billboard Singles Radio Action

Playlist Top Add Ons •
Playlist Prime Movers ★

Based on station playlists through Thursday (10/26/78)

Continued from page 24

WROK—Rockford

- AL STEWART—Time Passages (Arista)
- BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia)
- FOREIGNER—Double Vision (Atlantic) 26-15
- BARRY MANILOW—Ready To Take A Chance Again (Arista) 18-12

WIRL—Peoria

- BARRY MANILOW—Ready To Take A Chance Again (Arista)
- BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia)
- AMBROSIA—How Much I Feel (WB) 21-13
- GINO VANNELLI—I Just Wanna Stop (A&M) 26-20

WNDE—Indianapolis

- ANDY GIBB—Our Love (RSO)
- BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia)
- FOXY—Get Off (Dash) 19-9
- THE ROLLING STONES—Beast Of Burden (Rolling Stones) 11-7

WOKY—Milwaukee

- PABLO CRUISE—Don't Want To Live Without It (A&M)
- DR. HOOK—Sharing The Night Together (Capitol)
- GINO VANNELLI—I Just Wanna Stop (A&M) 28-18
- CRYSTAL GAYLE—Talking In Your Sleep (UA) 30-25

WZUU-FM—Milwaukee

- NONE
- HEART—Straight On (Mushroom) 22-11
- THE ROLLING STONES—Beast Of Burden (Rolling Stones) 18-9

KSQJ-FM—St. Louis

- DR. HOOK—Sharing The Night Together (Capitol)
- FIREFALL—Strange Way (Atlantic)
- BILLY JOEL—She's Always A Woman (Columbia) 8-4
- KENNY LOGGINS—Whenever I Call You "Friend" (Columbia) 7-3

KXOK—St. Louis

- PAUL DAVIS—Sweet Life (Bang)
- CRYSTAL GAYLE—Talking In Your Sleep (UA) 17-8
- ANDY GIBB—Our Love (RSO) 30-21

KIOA—Des Moines

- GINO VANNELLI—I Just Wanna Stop (A&M)
- DR. HOOK—Sharing The Night Together (Capitol)
- THE ROLLING STONES—Beast Of Burden (Rolling Stones) 25-18
- JOHN TRAVOLTA—Greased Lightning (RSO) 20-17

KDWB—Minneapolis

- NONE
- AL STEWART—Time Passages (Arista) 21-15
- GINO VANNELLI—I Just Wanna Stop (A&M) 22-16

KSTP—Minneapolis

- BILLY JOEL—My Life (Columbia)
- LINDA RONSTADT—Ooh Baby Baby (Asylum)
- GINO VANNELLI—I Just Wanna Stop (A&M) 15-9
- CRYSTAL GAYLE—Talking In Your Sleep (UA) 17-12

WHB—Kansas City

- ANDY GIBB—Our Love (RSO)
- AL STEWART—Time Passages (Arista)
- BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 38-19
- VILLAGE PEOPLE—Y.M.C.A. (Casablanca) 40-29

KBEQ—Kansas City

- AL STEWART—Time Passages (Arista)
- VILLAGE PEOPLE—Y.M.C.A. (Casablanca)
- FOREIGNER—Double Vision (Atlantic) 11-5
- DIANA ROSS/MICHAEL JACKSON—Ease On Down The Road (MCA) 17-13

KKLS—Rapid City

- ELTON JOHN—Part Time Love (MCA)
- BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia)
- AMBROSIA—How Much I Feel (WB) 14-9
- THE ROLLING STONES—Beast Of Burden (Rolling Stones) 11-7

KQWB—Fargo

- DONNY & MARIE—On The Shelf (Polydor)
- BOB SEGER—We've Got Tonight (Capitol)
- ERIC CLAPTON—Promises (RSO) 26-11
- AL STEWART—Time Passages (Arista) 24-10

Northeast Region

TOP ADD ONS:

- BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia)
- FIREFALL—Strange Way (Atlantic)
- AL STEWART—Time Passages (Arista)

PRIME MOVERS:

- GINO VANNELLI—I Just Wanna Stop (A&M)
- BARRY MANILOW—Ready To Take A Chance Again (Arista)
- ALICIA BRIDGES—I Love The Night Life (Polydor)

BREAKOUTS:

- ELTON JOHN—Part Time Love (MCA)
- BILLY JOEL—My Life (Columbia)
- DONNE & MARIE OSMOND—On The Shelf (Polydor)

WABC—New York

- GINO VANNELLI—I Just Wanna Stop (A&M)
- FOREIGNER—Double Vision (Atlantic) 26-12
- CAPTAIN & TENNILLE—You Never Done It Like That (A&M) 24-14

99-X—New York

- BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia)
- BARRY MANILOW—Ready To Take A Chance Again (Arista) 28-14
- GINO VANNELLI—I Just Wanna Stop (A&M) 30-24

WPTV—Albany

- BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia)
- GINO VANNELLI—I Just Wanna Stop (A&M) 22-14
- DR. HOOK—Sharing The Night Together (Capitol) 18-13

WTRY—Albany

- FIREFALL—Strange Way (Atlantic)
- BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia)
- GINO VANNELLI—I Just Wanna Stop (A&M) 24-16
- BARRY MANILOW—Ready To Take A Chance Again (Arista) 6-2

WKBW—Buffalo

- NONE
- AMBROSIA—How Much I Feel (WB) 14-9
- GINO VANNELLI—I Just Wanna Stop (A&M) 15-10

WYSL—Buffalo

- CHICAGO—Alive Again (Columbia)
- FIREFALL—Strange Way (Atlantic)
- HEART—Straight On (Mushroom) 25-13
- EXILE—Kiss You All Over (Warner/Curb) 7-3

WBBF—Rochester

- LEIF GARRETT—I Was Made For Dancing (Scotti Brothers)
- FIREFALL—Strange Way (Atlantic)
- FOGELBERG & WEISBERG—Power Of Gold (Epic) 32-23
- STARZ—So Young So Bad (Capitol) 35-30

WRKO—Boston

- GINO VANNELLI—I Just Wanna Stop (A&M)
- AL STEWART—Time Passages (Arista)
- ALICIA BRIDGES—I Love The Night Life (Polydor) 11-4
- BARRY MANILOW—Ready To Take A Chance Again (Arista) 16-11

WBZ-FM—Boston

- GLEN CAMPBELL—Can You Fool (Capitol)
- BILLY JOEL—My Life (Columbia)
- NONE
- FIREFALL—Strange Way (Atlantic) 23-13
- SYLVESTER—Dance, Disco Heat (Fantasy) 12-6

F-105 (WVBF)—Boston

- PABLO CRUISE—Don't Want To Live Without It (A&M)
- DR. HOOK—Sharing The Night Together (Capitol)
- ALICIA BRIDGES—I Love The Night Life (Polydor) 15-7
- CAPTAIN & TENNILLE—You Never Done It Like That (A&M) 19-15

WDRG—Hartford

- ELTON JOHN—Part Time Love (MCA)
- BILLY JOEL—My Life (Columbia)
- AMBROSIA—How Much I Feel (WB) 12-6
- ALICIA BRIDGES—I Love The Night Life (Polydor)

WPRO (AM)—Providence

- DONNY & MARIE OSMOND—On The Shelf (Polydor)
- GENE COTTON—Like A Sunday In Salem (Ariola)
- DONNA SUMMER—MacArthur Park (Casablanca) 8-1
- BARRY MANILOW—Ready To Take A Chance Again (Arista) 10-5

WPRO-FM—Providence

- ELTON JOHN—Part Time Love (MCA)
- MEAT LOAF—You Took The Words Right Out Of My Mouth (Clev Int'l)
- DON RAY—Got To Have Lovin' (Polydor) 22-14
- ALICIA BRIDGES—I Love The Night Life (Polydor) 19-13

WICC—Bridgeport

- ELTON JOHN—Part Time Love (MCA)
- BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia)
- BARRY MANILOW—Ready To Take A Chance Again (Arista) 15-7
- FOREIGNER—Double Vision (Atlantic) 12-6

Mid-Atlantic Region

TOP ADD ONS:

- AL STEWART—Time Passages (Arista)
- BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia)
- ALICE COOPER—How You Gonna See Me Now (Warner Brothers)

PRIME MOVERS:

- FOREIGNER—Double Vision (Atlantic)
- THE ROLLING STONES—Beast Of Burden (Rolling Stones)
- ERIC CARMEN—Change Of Heart (Arista)

BREAKOUTS:

- BILLY JOEL—My Life (Columbia)
- TOTO—Hold The Line (Columbia)
- ALICE COOPER—How You Gonna See Me Now (Warner Brothers)

WFIL—Philadelphia

- CHICAGO—Alive Again (Columbia)
- ANDY GIBB—Our Love (RSO)
- BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 25-16
- DONNA SUMMER—MacArthur Park (Casablanca) 20-14

WZZD—Philadelphia

- FIREFALL—Strange Way (Atlantic)
- AL STEWART—Time Passages (Arista)
- BARRY MANILOW—Ready To Take A Chance Again (Arista) 11-6
- DONNA SUMMER—MacArthur Park (Casablanca) 8-4

WIFI-FM—Philadelphia

- GINO VANNELLI—I Just Wanna Stop (A&M)
- BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia)
- FOREIGNER—Double Vision (Atlantic) 19-11
- FOXY—Get Off (Dash) 12-8

WPGC—Washington

- STYX—Blue Collar Man (A&M)
- BILLY JOEL—My Life (Columbia)
- CRYSTAL GAYLE—Talking In Your Sleep (UA) 30-26
- MUSIQUE—In The Bush (Prelude) 27-24

WGH—Norfolk

- NONE
- FIREFALL—Strange Way (Atlantic) 23-13
- SYLVESTER—Dance, Disco Heat (Fantasy) 12-6

WCAO—Baltimore

- GLEN CAMPBELL—Can You Fool (Capitol)
- BILLY JOEL—My Life (Columbia)
- BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) HB-17
- BARRY MANILOW—Ready To Take A Chance Again (Arista) 11-7

WYRE—Annapolis

- ERIC CARMEN—Change Of Heart (Arista)
- TOTO—Hold The Line (Columbia)
- BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) HB-21
- FOREIGNER—Double Vision (Atlantic) 8-4

WLEE—Richmond

- CHAKA KHAN—I'm Every Woman (WB)
- DR. HOOK—Sharing The Night Together (Capitol)
- GINO VANNELLI—I Just Wanna Stop (A&M) 20-12
- FIREFALL—Strange Way (Atlantic) 21-15

WRVQ—Richmond

- BILLY JOEL—My Life (Columbia)
- BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia)
- DONNA SUMMER—MacArthur Park (Casablanca) 10-7
- ALICIA BRIDGES—I Love The Night Life (Polydor) 15-12

Southeast Region

TOP ADD ONS:

- BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia)
- HEART—Straight On (Mushroom)
- FOGELBERG & WEISBERG—Power Of Gold (Epic)

PRIME MOVERS:

- DR. HOOK—Sharing The Night Together (Capitol)
- DONNA SUMMER—MacArthur Park (Casablanca)
- VILLAGE PEOPLE—Y.M.C.A. (Casablanca)

BREAKOUTS:

- GLEN CAMPBELL—Can You Fool (Capitol)
- ELTON JOHN—Part Time Love (MCA)
- BILLY JOEL—My Life (Columbia)

WQXI—Atlanta

- FOGELBERG & WEISBERG—Power Of Gold (Epic)
- HEART—Straight On (Mushroom)
- DR. HOOK—Sharing The Night Together (Capitol) 11-6
- BARRY MANILOW—Ready To Take A Chance Again (Arista) 22-18

Z-93 (WZGC-FM)—Atlanta

- CHICAGO—Alive Again (Columbia)
- BILLY JOEL—My Life (Columbia)
- FIREFALL—Strange Way (Atlantic) 20-12
- HEART—Straight On (Mushroom) 26-21

WBBQ—Augusta

- ELTON JOHN—Part Time Love (MCA)
- HEART—Straight On (Mushroom)
- THE ROLLING STONES—Beast Of Burden (Rolling Stones) 29-12
- GINO VANNELLI—I Just Wanna Stop (A&M) 26-14

WFOM—Atlanta

- ERIC CLAPTON—Promises (RSO)
- VILLAGE PEOPLE—Y.M.C.A. (Casablanca)
- ANDY GIBB—Our Love (RSO) 29-23
- BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 30-24

WSGA—Savannah

- ELTON JOHN—Part Time Love (MCA)
- AL STEWART—Time Passages (Arista)
- BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 30-22
- DR. HOOK—Sharing The Night Together (Capitol) 18-13

WFLB—Fayetteville

- ACE FREHLEY—New York Groove (Casablanca)
- DON RAY—Got To Have Lovin' (Polydor)
- SYLVESTER—Dance, Disco Heat (Fantasy) 35-26
- DR. HOOK—Sharing The Night Together (Capitol) 16-8

WQAM—Miami

- BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia)
- VILLAGE PEOPLE—Y.M.C.A. (Casablanca) 21-14
- SYLVESTER—Dance, Disco Heat (Fantasy) 17-11

WMJX (96X)—Miami

- CHICAGO—Alive Again (Columbia)
- DR. HOOK—Sharing The Night Together (Capitol)
- KAREN YOUNG—Hot Shot (West End) 10-7
- NICK GILDER—Hot Child In The City (Chrysalis) 10-7

Y-100 (WHY-FM)—Miami

- PAUL STANLEY—Hold Me, Touch Me (Casablanca)
- PAUL DAVIS—Sweet Life (Bang)
- VILLAGE PEOPLE—Y.M.C.A. (Casablanca) 27-20
- KAREN YOUNG—Hot Shot (West End) 17-13

WLOF—Orlando

- BILLY JOEL—My Life (Columbia)
- VILLAGE PEOPLE—Y.M.C.A. (Casablanca) 23-13
- ALICIA BRIDGES—I Love The Night Life (Polydor) 18-13

Q-105 (WRBQ-FM)—Tampa

- ALICIA BRIDGES—I Love The Night Life (Polydor)
- ALICE COOPER—How You Gonna See Me Now (WB)
- ANNE MURRAY—You Needed Me (Capitol) 20-4
- THE WHO—Who Are You (MCA) 12-7

BJ-105 (WBJW-FM)—Orlando

- GINO VANNELLI—I Just Wanna Stop (A&M)
- ACE FREHLEY—New York Groove (Casablanca)
- DR. HOOK—Sharing The Night Together (Capitol) 13-7
- DONNA SUMMER—MacArthur Park (Casablanca) 20-15

WQPD—Lakeland

- CARS—My Best Friend's Girl (Elektra)
- CHICAGO—Alive Again (Columbia)
- DAN HARTMAN—Instant Replay (Blue Sky) 40-29
- BARRY MANILOW—Ready To Take A Chance Again (Arista) 18-10

WMFJ—Daytona Beach

- BOB SEGER—We've Got Tonight (Capitol)
- BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia)
- AMBROSIA—How Much I Feel (WB) 43-23
- CHICAGO—Alive Again (Columbia) 38-20

WAPE—Jacksonville

- ANDY GIBB—Our Love (RSO)
- PABLO CRUISE—Don't Want To Live Without It (A&M)
- PAUL ANKA—This Is Love (RCA) 24-21
- ALICIA BRIDGES—I Love The Night Life (Polydor) 2-1

WAYS—Charlotte

- RICK JAMES—Mary Jane (Motown)
- PAUL DAVIS—Sweet Life (Bang)
- DONNA SUMMER—MacArthur Park (Casablanca) 16-9
- FOREIGNER—Double Vision (Atlantic) 18-11

WKIX—Raleigh

- HALL & OATES—It's A Laugh (RCA)
- LINDISFARNE—Run For Home (Atco)
- KAREN YOUNG—Hot Shot (West End) 30-21
- GENE COTTON—Like A Sunday In Salem (Ariola) X-28

WTOB—Winston-Salem

- NONE
- NONE
- NONE

WTMA—Charleston

- BOB SEGER—We've Got Tonight (Capitol)
- BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia)
- FOREIGNER—Double Vision (Atlantic) 21-12
- FUNKADELIC—One Nation Under A Groove (WB) 24-13

WORD—Spartanburg

- FOGELBERG & WEISBERG—Power Of Gold (Epic)
- BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia)
- STEPHEN BISHOP—Everybody Needs Love (ABC) 22-11
- GINO VANNELLI—I Just Wanna Stop (A&M) 17-10

WLAC—Nashville

- FOGELBERG & WEISBERG—Power Of Gold (Epic)
- FIREFALL—Strange Way (Atlantic)
- DR. HOOK—Sharing The Night Together (Capitol) 27-9
- PABLO CRUISE—Don't Want To Live Without It (A&M) 31-11

92-Q—Nashville

- BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia)
- GLEN CAMPBELL—Can You Fool (Capitol)
- DONNA SUMMER—MacArthur Park (Casablanca) 13-7
- DR. HOOK—Sharing The Night Together (Capitol) 17-12

WHBQ—Memphis

- GLEN CAMPBELL—Can You Fool (Capitol)
- SYLVESTER—Dance, Disco Heat (Fantasy) 23-14
- CHAKA KHAN—I'm Every Woman (WB) 30-21

WFLI—Chattanooga

- FUNKADELIC—One Nation Under A Groove (WB)
- CHICAGO—Alive Again (Columbia)
- FOXY—Get Off (Dash) 17-8
- DR. HOOK—Sharing The Night Together (Capitol) 22-16

WRJZ—Knoxville

- STYX—Blue Collar Man (A&M)
- HEART—Straight On (Mushroom)
- FOXY—Get Off (Dash) 28-18
- FOREIGNER—Double Vision (Atlantic) 9-2

WGOW—Chattanooga

- GLEN CAMPBELL—Can You Fool (Capitol)
- ALICE COOPER—How You Gonna See Me Now (WB)
- BARRY MANILOW—Ready To Take A Chance Again (Arista) 18-13
- DONNA SUMMER—MacArthur Park (Casablanca) 19-14

WERC—Birmingham

- ERIC CLAPTON—Promises (RSO)
- BILLY JOEL—My Life (Columbia)
- GINO VANNELLI—I Just Wanna Stop (A&M) 22-16
- VILLAGE PEOPLE—Y.M.C.A. (Casablanca) 25-21

WSGN—Birmingham

- ALICE COOPER—How You Gonna See Me Now (WB)
- BILLY

**Now that you're a star
in England, what have you
got to say for yourself?**

**I'd say it's time
for America to
get off its rocker!**



Britain's radios are tuned-in this week to the voice of a true American star... Dean Friedman.

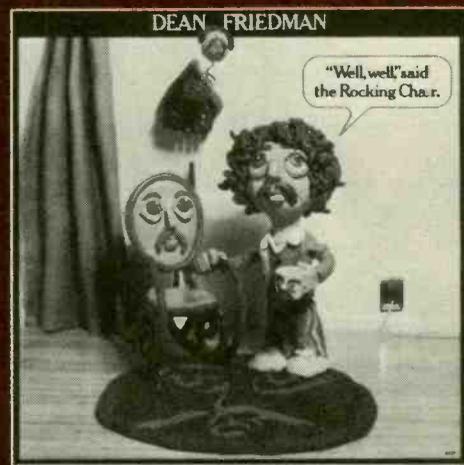
His hit single "Lucky Stars" reached #3 on the *Music Week* chart last week. Sales are just a step away from gold. And European fans are ready for his two-month tour of the isles and continent.

It's an excellent time to present to U.S. audiences his charmer, "Lucky Stars."

ZSB 1767
A song people listen to and like as much as his U.S. Top-20 hit "Ariel."

ZSB 1758 Who knows? By the time Dean gets home, this international star can be welcome in every rocking chair across the country.

**"Well, well," said the Rocking Chair.
Featuring Dean Friedman's single, "Lucky Stars."
On Lifesong Records.**



JZ 35361*

Billboard Album Radio Action

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

BASED ON STATION PLAYLISTS THROUGH WEDNESDAY 10-25-1978

Top Add Ons-National

- AEROSMITH—Live Bootleg (Columbia)
- STILLWATER—I Reserve The Right (Capricorn)
- BANDIT—Partners In Crime (Ariola America)
- TED NUGENT—Weekend Warrior (Epic)

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

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

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

KFML-AM—Denver (Larry Bruce)

- GINO VANNELLI—Brother To Brother (A&M)
- STEPHEN STILLS—Thoroughfare Gap (Columbia)
- NICOLETTE LARSON—Nicolette (W.B.)
- TERRY REID—Rogue Wave (Capitol)
- STEELY DAN—Greatest Hits (ABC)
- BILLY JOEL—52nd. Street (Columbia)
- VAN MORRISON—Wavelength (W.B.)
- AL STEWART—Time Passages (Arista)
- FIREFALL—Elan (Atlantic)

KZEL-FM—Eugene (Stan Garrett)

- JOAN ARMATRADING—To The Limit (A&M)
- STEVE FORBERT—Alive On Arrival (Nemperor)
- RUSH—Hemispheres (Mercury)
- STILLWATER—I Reserve The Right (Capricorn)
- WISHBONE ASH—No Smoke Without Fire (MCA)
- JIMMY BUFFETT—You Had To Be There (ABC)
- STEVE MARTIN—Let's Get Small (W.B.)
- BILLY JOEL—52nd. Street (Columbia)
- DAN FOGELBERG & TIM WEISBERG—Twin Sons Of Different Mothers (Full Moon/Epic)

KZOK-FM—Seattle (Mavis Mackhoff)

- THE RAMONES—Road To Ruin (Sire)
- STILLWATER—I Reserve The Right (Capricorn)
- JULES AND THE POLAR BEARS—Got No Breeding (Columbia)
- RUSH—Hemispheres (Mercury)
- STEELY DAN—Greatest Hits (ABC)
- HEART—Dog & Butterfly (Portrait)
- FOREIGNER—Double Vision (Atlantic)
- ROLLING STONES—Some Girls (Rolling Stones)
- BOSTON—Don't Look Back (Epic)

Top Requests/Airplay-National

- WHO—Who Are You (MCA)
- VAN MORRISON—Wavelength (W.B.)
- ROLLING STONES—Some Girls (Rolling Stones)
- LINDA RONSTADT—Living In The U.S.A. (Asylum)

KLBJ-FM—Austin (B. Hamil/T. Quarles)

- MARK ALMOND—Other Peoples Rooms (Horizon)
- TED NUGENT—Weekend Warrior (Epic)
- WISHBONE ASH—No Smoke Without Fire (MCA)
- SOUTHSIDE JOHNNY AND THE ASBURY JUKES—Hearts Of Stone (Epic)
- FIREFALL—Elan (Atlantic)
- JOAN ARMATRADING—To The Limit (A&M)
- BILLY JOEL—52nd. Street (Columbia)
- YES—Tormato (Atlantic)
- THE CARS—(Elektra)
- VAN MORRISON—Wavelength (W.B.)

WRNO-FM—New Orleans (Sambo)

- SANTANA—Inner Secrets (Columbia)
- FIREFALL—Elan (Atlantic)
- ELTON JOHN—A Single Man (MCA)
- STEPHEN STILLS—Thoroughfare Gap (Columbia)
- JETHRO TULL—Bursting Out (Chrysalis)
- IAN MATTHEWS—Stealin' Home (Mushroom)
- AL STEWART—Time Passages (Arista)
- GINO VANNELLI—Brother To Brother (A&M)
- ROLLING STONES—Some Girls (Rolling Stones)
- WHO—Who Are You (MCA)

KY102-FM—Kansas City (Max Floyd)

- RUSH—Hemispheres (Mercury)
- STYX—Pieces Of Eight (A&M)
- GINO VANNELLI—Brother To Brother (A&M)
- BILLY JOEL—52nd. Street (Columbia)
- TOTO—(Columbia)

WMMS-FM—Cleveland (John Gorman)

- RUSH—Hemispheres (Mercury)
- AEROSMITH—Live Bootleg (Columbia)
- DAVE DONAHUE—(Columbia)
- LIVINGSTON TAYLOR—Three Way Mirror (Epic)
- STEELY DAN—Greatest Hits (ABC)
- LINDA RONSTADT—Living In The U.S.A. (Asylum)
- WHO—Who Are You (MCA)
- YES—Tormato (Atlantic)
- BOSTON—Don't Look Back (Epic)

WYDD-FM—Pittsburgh (Steve Downs)

- STEVE MARTIN—Let's Get Small (W.B.)
- AEROSMITH—Live Bootleg (Columbia)
- STYX—Pieces Of Eight (A&M)
- FOREIGNER—Double Vision (Atlantic)
- WHO—Who Are You (MCA)
- CHICAGO—Hot Streets (Columbia)

WQFM-FM—Milwaukee (Jim Roberts)

- TED NUGENT—Weekend Warrior (Epic)
- NICOLETTE LARSON—Nicolette (W.B.)
- JAMES WALSH GYPSY BAND—(RCA)
- JOAN ARMATRADING—To The Limit (A&M)
- BILLY JOEL—52nd. Street (Columbia)
- NEIL YOUNG—Comes A Time (Reprise)
- DAN FOGELBERG & TIM WEISBERG—Twin Sons Of Different Mothers (Full Moon/Epic)
- SANTANA—Inner Secrets (Columbia)

KSHE-FM—St. Louis (Ted Haebbeck)

- WISHBONE ASH—No Smoke Without Fire (MCA)
- RUSH—Hemispheres (Mercury)
- BLACK SABBATH—Never Say Die (W.B.)
- ARLYN GALE—Back To The Midwest Night (ABC)
- BOSTON—Don't Look Back (Epic)
- YES—Tormato (Atlantic)
- WHO—Who Are You (MCA)
- GOLDEN EARRING—Grab It For A Second (MCA)

National Breakouts

- JOAN ARMATRADING—To The Limit (A&M)
- BILLY JOEL—52nd. Street (Columbia)
- RUSH—Hemispheres (Mercury)
- STEELY DAN—Greatest Hits (ABC)

WQXM-FM—Tampa (Neal Mirsky)

- DAVID BOWIE—Stage (RCA)
- TED NUGENT—Weekend Warrior (Epic)
- JIMMY BUFFETT—You Had To Be There (ABC)
- IAN MATTHEWS—Stealin' Home (Mushroom)
- RUSH—Hemispheres (Mercury)
- MOLLY HATCHET—(Epic)
- BILLY JOEL—52nd. Street (Columbia)
- LINDA RONSTADT—Living In The U.S.A. (Asylum)
- FOREIGNER—Double Vision (Atlantic)
- ROLLING STONES—Some Girls (Rolling Stones)

WINZ-FM—Miami (Michele Robinson)

- BANDIT—Partners In Crime (Ariola America)
- JULES AND THE POLAR BEARS—Got No Breeding (Columbia)
- STILLWATER—I Reserve The Right (Capricorn)
- STARBUCK—Searching For A Thrill (United Artists)
- TILT—(Parachute)
- JIMMY BUFFETT—You Had To Be There (ABC)
- CHICAGO—Hot Streets (Columbia)
- PAT TRAVERS—Heat In The Street (Polydor)
- STYX—Pieces Of Eight (A&M)
- NEIL YOUNG—Comes A Time (Reprise)

WQSR-FM—Tampa (Steve Huntington)

- NEIL LARSEN—Jungle Fever (Horizon)
- ELTON JOHN—A Single Man (MCA)
- STEVE MARTIN—Let's Get Small (W.B.)
- SANTANA—Inner Secrets (Columbia)
- FIREFALL—Elan (Atlantic)
- DAVID BOWIE—Stage (RCA)
- BILLY JOEL—52nd. Street (Columbia)
- LINDA RONSTADT—Living In The U.S.A. (Asylum)
- DAN FOGELBERG & TIM WEISBERG—Twin Sons Of Different Mothers (Full Moon/Epic)
- KENNY LOGGINS—Nightwatch (Full Moon/Epic)

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

- CARL PERKINS—Ol' Blue Suede's Back (Jet)
- DUCK'S DELUXE—Don't Mind Rockin' (RCA)
- THE DODGERS—Love On The Rebound (Polydor)
- GORDON PAYNE—(A&M)
- RICHARD TORRANCE—Anything's Possible (Capitol)
- BANDIT—Partners In Crime (Ariola America)
- SANTANA—Inner Secrets—(Columbia)
- DAVE EDMUNDS—Tracks On Wax 4 (Swansong)
- VAN MORRISON—Wavelength (W.B.)
- GEORGE THOROUGHGOOD—Move It On Over (Rounder)

WFLR-FM—New York (D. McNamee/L. Kleinman)

- PAT TRAVERS—Heat In The Street (Polydor)
- SOUTHSIDE JOHNNY AND THE ASBURY JUKES—Hearts Of Stone (Epic)
- BLACK SABBATH—Never Say Die (W.B.)
- TOM SCOTT—Intimate Strangers (Columbia)
- STEELY DAN—Greatest Hits (ABC)
- JOAN ARMATRADING—To The Limit (A&M)
- BILLY JOEL—52nd. Street (Columbia)
- VAN MORRISON—Wavelength (W.B.)
- SANTANA—Inner Secrets (Columbia)
- DIRTY ANGELS—(A&M)

WYSP-FM—Philadelphia (Stephen Johnson)

- RUSH—Hemispheres (Mercury)
- THE BLEND—(MCA)
- MARK ALMOND—Other Peoples Rooms (Horizon)
- BILLY JOEL—52nd. Street (Columbia)
- PABLO CRUISE—Worlds Away (A&M)
- YES—Tormato (Atlantic)
- AL STEWART—Time Passages (Arista)

WVNE-FM—New York (Tom Morrera)

- THE DODGERS—Love On The Rebound (Polydor)
- STEVE MARTIN—Let's Get Small (W.B.)
- RUSH—Hemispheres (Mercury)
- THE RACING CARS—Bring On The Night (Chrysalis)
- JAMES MONTGOMERY—Duck Fever (Waterhouse)
- BILLY JOEL—52nd. Street (Columbia)
- SOUTHSIDE JOHNNY AND THE ASBURY JUKES—Hearts Of Stone (Epic)
- GEORGE THOROUGHGOOD—Move It On Over (Rounder)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)

WCMF-FM—Rochester (Gary Whipple)

- NICOLETTE LARSON—Nicolette (W.B.)
- DAVID BOWIE—Stage (RCA)
- SOUTHSIDE JOHNNY AND THE ASBURY JUKES—Hearts Of Stone (Epic)
- PAT TRAVERS—Heat In The Street (Polydor)
- RUSH—Hemispheres (Mercury)
- TED NUGENT—Weekend Warrior (Epic)
- AL STEWART—Time Passages (Arista)
- 10cc—Bloody Tourists (Polydor)
- STYX—Pieces Of Eight (A&M)
- BILLY JOEL—52nd. Street (Columbia)

Western Region

TOP ADD ONS:

- TYLA GANG—Moonproof (Beserkley)
- STILLWATER—I Reserve The Right (Capricorn)
- SPITBALLS—(Beserkley)
- CAPTAIN BEEFHEART—Shiny Beast—(Bat Chain Puller) (W.B.)

TOP REQUEST / AIRPLAY:

- ROLLING STONES—Some Girls (Rolling Stones)
- VAN MORRISON—Wavelength (W.B.)
- WHO—Who Are You (MCA)
- BILLY JOEL—52nd. Street (Columbia)

BREAKOUTS:

- STEVE MARTIN—Let's Get Small (W.B.)
- JOAN ARMATRADING—To The Limit (A&M)
- TED NUGENT—Weekend Warrior (Epic)
- STEELY DAN—Greatest Hits (ABC)

Southwest Region

TOP ADD ONS:

- BANDIT—Partners In Crime (Ariola America)
- STILLWATER—I Reserve The Right (Capricorn)
- SHAWN PHILLIPS—Transcendence (RCA)
- RUSH—Hemispheres (Mercury)

TOP REQUEST / AIRPLAY:

- PLAYER—Danger Zone (RSO)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
- HEART—Dog & Butterfly (Portrait)
- GINO VANNELLI—Brother To Brother (A&M)

BREAKOUTS:

- BILLY JOEL—52nd. Street (Columbia)
- ELTON JOHN—A Single Man (MCA)
- FIREFALL—Elan (Atlantic)
- JOAN ARMATRADING—To The Limit (A&M)

KZEW-FM—Dallas (Doris Miller)

- BANDIT—Partners In Crime (Ariola America)
- STILLWATER—I Reserve The Right (Capricorn)
- SHAWN PHILLIPS—Transcendence (RCA)
- JOAN ARMATRADING—To The Limit (A&M)
- JAY BOY ADAMS—Fork In The Road (Atlantic)
- ERIC CLAPTON—Backless (RSO)
- ELTON JOHN—A Single Man (MCA)
- PLAYER—Danger Zone (RSO)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
- HEART—Dog & Butterfly (Portrait)

KFWD-FM—Dallas/Ft. Worth (Tim Spencer)

- CHICAGO—Hot Streets (Columbia)
- STEPHEN STILLS—Thoroughfare Gap (Columbia)
- TED NUGENT—Weekend Warrior (Epic)
- JETHRO TULL—Bursting Out (Chrysalis)
- MOLLY HATCHET—(Epic)
- AEROSMITH—Live Bootleg (Columbia)
- AL STEWART—Time Passages (Arista)
- TOTO—(Columbia)
- BILLY JOEL—52nd. Street (Columbia)
- FIREFALL—Elan (Atlantic)

KLOL-FM—Houston (Paul Riann)

- ELTON JOHN—A Single Man (MCA)
- NEIL YOUNG—Comes A Time (Reprise)
- FIREFALL—Elan (Atlantic)
- BILLY JOEL—52nd. Street (Columbia)

Midwest Region

TOP ADD ONS:

- AEROSMITH—Live Bootleg (Columbia)
- TOTO—(Columbia)
- WISHBONE ASH—No Smoke Without Fire (MCA)
- BLACK SABBATH—Never Say Die (W.B.)

TOP REQUEST / AIRPLAY:

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

BREAKOUTS:

- RUSH—Hemispheres (Mercury)
- TED NUGENT—Weekend Warrior (Epic)
- SANTANA—Inner Secrets (Columbia)
- STEELY DAN—Greatest Hits (ABC)

WVWW-FM—Detroit (Joe Urbiel)

- RUSH—Hemispheres (Mercury)
- NANTUCKET—(Epic)
- THE CARS—(Elektra)
- ROLLING STONES—Some Girls (Rolling Stones)
- WHO—Who Are You (MCA)
- LINDA RONSTADT—Living In The U.S.A. (Asylum)

WXRT-FM—Chicago (Bob Geims)

- TED NUGENT—Weekend Warrior (Epic)
- CHICAGO—Hot Streets (Columbia)
- TANTRUM—(Ovation)
- FIREFALL—Elan (Atlantic)
- BILLY JOEL—52nd. Street (Columbia)
- SANTANA—Inner Secrets (Columbia)
- ELTON JOHN—A Single Man (MCA)
- NEIL YOUNG—Comes A Time (Reprise)
- VAN MORRISON—Wavelength (W.B.)
- AL STEWART—Time Passages (Arista)
- 10cc—Bloody Tourists (Polydor)

WLWQ-FM—Columbus (Steve Runner)

- TED NUGENT—Weekend Warrior (Epic)
- RUSH—Hemispheres (Mercury)
- SANTANA—Inner Secrets (Columbia)
- STEELY DAN—Greatest Hits (ABC)
- TOTO—(Columbia)
- WHO—Who Are You (MCA)
- BOSTON—Don't Look Back (Epic)
- FOREIGNER—Double Vision (Atlantic)
- LINDA RONSTADT—Living In The U.S.A. (Asylum)

Southeast Region

TOP ADD ONS:

- ELTON JOHN—A Single Man (MCA)
- DAVID BOWIE—Stage (RCA)
- BANDIT—Partners In Crime (Ariola America)
- CARL PERKINS—Ol' Blue Suede's Back (Jet)

TOP REQUEST / AIRPLAY:

- LINDA RONSTADT—Living In The U.S.A. (Asylum)
- WHO—Who Are You (MCA)
- BOSTON—Don't Look Back (Epic)
- ROLLING STONES—Some Girls (Rolling Stones)

BREAKOUTS:

- BILLY JOEL—52nd. Street (Columbia)
- VAN MORRISON—Wavelength (W.B.)
- FIREFALL—Elan (Atlantic)
- CHICAGO—Hot Streets (Columbia)

WKLS-FM—Atlanta (Vic Aderhold)

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

WRQX-FM—Washington (Kathy Konner)

- TOTO—(Columbia)
- ELTON JOHN—A Single Man (MCA)
- BILLY JOEL—52nd. Street (Columbia)
- NEIL YOUNG—Comes A Time (Reprise)
- FIREFALL—Elan (Atlantic)
- VAN MORRISON—Wavelength (W.B.)
- CHICAGO—Hot Streets (Columbia)
- LINDA RONSTADT—Living In The U.S.A. (Asylum)
- BOSTON—Don't Look Back (Epic)
- WHO—Who Are You (MCA)

Northeast Region

TOP ADD ONS:

- TED NUGENT—Weekend Warrior (Epic)
- AEROSMITH—Live Bootleg (Columbia)
- JIMMY BUFFETT—You Had To Be There (ABC)
- PAT TRAVERS—Heat In The Street (Polydor)

TOP REQUEST / AIRPLAY:

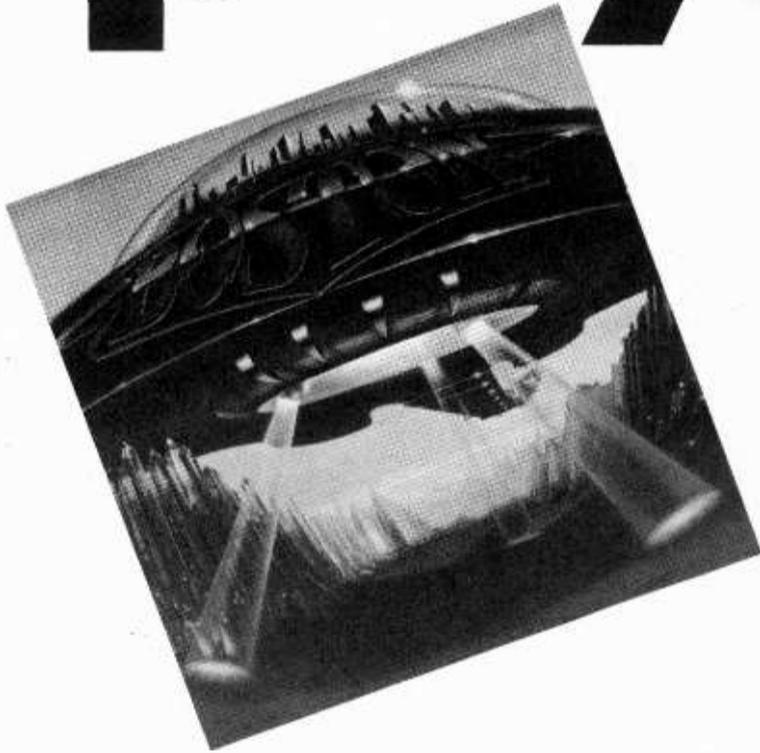
- NEIL YOUNG—Comes A Time (Reprise)
- YES—Tormato (Atlantic)
- VAN MORRISON—Wavelength (W.B.)
- WHO—Who Are You (MCA)

BREAKOUTS:

- BILLY JOEL—52nd. Street (Columbia)
- RUSH—Hemispheres (Mercury)
- AL STEWART—Time Passages (Arista)
- JOAN ARMATRADING—To The Limit (A&M)

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A song you'll always play.



“A Man I’ll Never Be.”

8-50638

The new single from Boston’s album “Don’t Look Back.”

FE 35050*

On Epic Records.

Vox Jox

• Continued from page 22

over the 10 a.m. to 2 p.m. shift. Others on the station are **Mike Monday**, 6 to 10 a.m.; **Gary Winter**, 2 to 6 p.m.; **Jim Patrick**, 6 p.m. to midnight and **Bob Shannon**, midnight to 6 a.m.

★ ★ ★

WDUX-AM-FM Waupaca, Wis., recently held what the station claims to be the first frisbee disk golf tournament in Wisconsin at the state's only course for such an event. The promotion, which was tied-in with a local soft drink bottler, included the awarding of records and T-shirts. . . . **Ronnie Montrose**, the Eagles, **Michelle Phillips**, Jefferson Starship, **Cheech and Chong**, **Cher** and **Mick Jagger** are among those who have donated items to a KMEL-FM San Francisco-KWST-FM Los Angeles auction for the benefit of Greenpeace.

KMEL has a new on-air lineup: **Nadine Marz**, 6 to 10 a.m.; **Mark Cooper**, 10 a.m. to 2 p.m.; **Steve Ran-**

dall, 2 to 6 p.m.; **Mary Holloway**, 6 to 10 p.m.; **John Baracca**, 10 p.m. to 2 a.m., and **Michael St. John**, 2 to 6 a.m.

★ ★ ★

WLOM-FM Cape Cod p.d. **Phil Redo**, winner of Billboard air personality of the year for a small market, was recently visited by **John Travolta**. . . . **J. Thomas Smith** has joined WPIK-AM/WXRA-FM Washington to direct research and production for the stations. . . . **Larry Brannon** is the new p.d. and music director at WLTC-AM Gastonia, N.C. . . . CHOM-FM Montreal music director **Bobby Gale** did a trans-Atlantic phone interview with **Kevin Godley** in England. The station also recently raised \$3,000 for the Quebec Heart Foundation's jog-a-thon. In the run was CHOM DJ **David Mendelsohn**. The station teamed with Epic Records to hold a party for Cheap Trick and 100 listeners were given Cheap Trick albums.

★ ★ ★

"The Bible," a rock opera project, is being aired over CHRY-AM Leamington, Ont., featuring the Family of Love Singers. . . . WQXR-AM-FM New York salutes

★ ★ ★

Leonard Bernstein this month on its Symphony Hall program. The station also is celebrating the 10th anniversary of its "First Hearing" program, which airs new classical recordings. . . . WSLC-AM Roanoke, Va., honored its listeners for the station's good performance in the Arbitron ratings with a picnic at a local amusement park.

KTLW-AM Texas City, Tex., p.d. **Ken Murray** is putting his station into a country rock and oldies format to fill what Murray calls "a musical void in the Houston-Galveston metro complex." He notes there are 11 country and seven rock stations in the market, but "there is still a void to be filled. Groups such as the Amazing Rhythm Aces, the Ozark Mountain Dare Devils and newer groups such as Buckacre are not receiving the airplay they deserve," he says.

★ ★ ★

WGNA-FM Albany, N.Y., p.d. **Chris Warren** has moved his air slot from 7 p.m. to midnight to morning drive. **Rock Shannon** has been hired from WKAJ-AM-FM Saratoga Springs, N.Y., to do the overnight shift and **Jan** has moved from WOKO-AM Albany to do the 7 p.m. to midnight shift. **Jim Low** is on from 10 a.m. to 3 p.m. and **Chet Good** is on from 3 to 7 p.m. The station is moving into new studios the end of the month.

★ ★ ★

WNDR-AM Syracuse operations manager **Gary Van** has added what he calls, "a gold rush," a 20 to 45 minute stream of oldies from the '50s through '70s.

WIOO-AM Miami is airing a five-part tribute to the late **Alan Courtney**, a station personality. . . . **Carol** and **Randy Olmstead**, music coordinator and operations manager at KCIM-AM-FM Carroll, Iowa report they are getting excellent album service. A number of stations would like to know their secret.

★ ★ ★

WDAK-AM Columbus, Ga., has some new on-air talent, **Charlie McCarthy** has been named assistant music director and handles the 7 to midnight slot. He comes from WLIP-AM Kenosha, Wis. **Mike Geranimo** is also new from WJBF-AM.

ALASKAN AIR Juneau's KINY-AM Typifies Small Market Stations Eyeing Automation

By JACK McDONOUGH

JUNEAU, Alaska—The unique economic and geographic factors at play in this small and relatively inaccessible Alaskan capitol city make for an excellent case study of what is happening to small town radio all across the lower 48, according to Ken Wiley, general manager of 5000-watt KINY-AM here.

Wiley says that generally the limited population and ad revenue sources of his town, and specifically "the disappearance of that good all-around radio man," have made for a situation at KINY where "we will be looking in the future to more automation, just like other small stations around the country who have the same problems."

KINY is presently completing installation of ITC automation equipment and is using music and jingles from Ed Peters Productions of San Diego, although Wiley says, "We will never go to automation in prime time."

The geographic and economic realities of Juneau are as interesting as one will encounter anywhere in American radio. The city, which has a population of 22,000 is hemmed in by waterways and icefields and is accessible only by sea or air. The principal highway runs about 35 miles out of town and then stops.

"When we say 22,000," notes Wiley, "that's what we mean. It's not a situation like the Midwest, for instance, where you may have a core population in your town but you're translating out to 15 farm communities. There are no outlying communities here. There are no suburbs."

Another special factor at work in Juneau is the population mix.

"Juneau has the highest white collar income in the state," explains Wiley, "because 50% of the work force works for the government—federal, state or municipal.

"We have the highest percentage of women in the work force because of the number of government secretaries, and we have the highest income because there are so many husband-wife teams working. So we have a high surplus income factor, which means that people will pay \$40 a month for cable television.

"It also makes for a perplexing situation in programming, because we have to try on the one hand to program to the mass of government workers, the white-collar man driving to work who wants to hear stock reports and contemporary music.

"On the other hand we have the provincial side of Juneau, the old-timers who are very disturbed about what they see happening to Alaska, and to them radio can be a symbol of all those changes that they don't like.

In fact KINY has been in Juneau since 1935, with a KINY television

channel added in 1956. Both properties are operated by Midnight Sun Broadcasting, which also runs KENI-AM-TV Anchorage and KFAR-AM-TV Fairbanks (Alaska's largest cities) plus KTKN-AM Ketchikan.

Anchorage, of course, is as Wiley puts it, "Alaska's most dynamic town. To get the real picture of radio in Alaska you have to look at Anchorage. They have every type of station there with announcers who are just as good as any you would find in the Seattle-Takoma area. There's a highly sophisticated media situation there."

Aside from the built-in economic factors in Juneau, Wiley notes that the biggest problem is in attracting good radio people.

"I would like to lure more talented people here," says Wiley, "but I don't kid anybody about the fact that it rains so much here and that prices are high and that you can get caustrophobic. It's harder than hell for a single guy to come to Juneau and be a DJ."

TM Jingles Growth Leads To Programming Offshoot

By SUSAN SANDERS

DALLAS—It's probably appropriate that the man considered the "father of the radio station jingle" should found a recording company that grew to become perhaps the largest in Dallas as a result of this city's dominance in the jingle market.

TM Productions, named for Tom Merriman who, with legendary Gordon McLendon at KLIF-AM, decided to make jingles a way of life for American stations, began in the mid 1960s with Merriman and Jim Long, a veteran in jingle production, at the helm.

The firm now employs 66 people full-time and counts its staff at 150 when singers and musicians who work regularly freelance are included.

The growth has caused TM to expand into two companies, TM Productions and TM Programming.

TM Productions is where a good portion of syndicated and custom radio jingles in the country originate, with more stations in the top 50 markets using TM jingles than those of the next three companies combined, according to Dave Ashton, advertising manager.

TM Productions also offers several good music libraries for its cus-

tomers and counts as an important part of its business consultation on sales and support systems. Producing custom jingles for advertising clients is another feature of this branch of the firm.

TM Programming provides radio programs in five formats for 200 client stations—two beautiful music, two rock (one of which is called 'Stereo Rock' and can be compared to a beautiful music program with a maximum of music and a minimum of talk), and one mellow rock.

The programs are produced in the company's facilities, which include a new 24-track studio. Others are two fully-equipped 16 track studios, one 4-track and three stereo studios.

TM also has high-speed duplicating facilities, which gives it about the most complete studio facilities in this part of the Southwest.

The Dallas market is a steadily growing one, Ashton says, considering the number of customers available is almost finite. Consequently, the competition kills off the companies of lesser quality.

"One of the reasons behind our success is that we try to help our clients become more successful. If we didn't do that, we'd feel a failure."

L.A. Theatre To Recreate Classic Radio For Stage

LOS ANGELES—It's radio, but it won't be broadcast. Furthermore, none of the personalities involved ever mastered the intricacies of a control board or segued a record.

But members of the radio community here nevertheless should enjoy an upcoming presentation of the Variety Arts Theatre in downtown L.A.

Entitled "The Variety Arts Radio Theatre," the project comprises a series of Tuesday evening recreations of classic early radio adapted to the stage.

Initial show will be Wednesday, Nov. 1, deviating from the Tuesday slot for the sake of Halloween.

Presented will be "The Shadow" and "Murder At Midnight" at 9:30 p.m., plus a different "Murder At

Midnight" an "Lights Out" at midnight. On this premiere occasion no admission fee will be charged.

"We've designed the shows to be theatrical productions," says director Roger Rittner, "so you experience it visually as well as just listen to it." Rittner adapted the scripts from taped originals in his 5,000 show personal collection.

Producer Joey D'Auria adds that future presentations will include recreations of "The Ed Wynn Show," "Fibber McGee And Molly," "Captain Midnight," "Easy Aces," "Sam Spade" and "Ellery Queen."

Basic format will be a radio studio set with three vintage microphones, actors, control board and sound effects technician.

Bubbling Under The HOT 100

- 101—LET'S START THE DANCE, Hamilton Bohannon, Mercury 74015
102—SMILE, Emotions, Columbia 3-10791
103—I DON'T KNOW IF IT'S RIGHT, Evelyn "Champagne" King, RCA 11386
104—DOWN SOUTH JUKIN', Lynyrd Skynyrd, MCA 40957
105—#1 DJ., Goody Goody, Atlantic 3504
106—THINK IT OVER, Cissy Houston, Private Stock 45204
107—SINGLE AGAIN, Odyssey, RCA 11399
108—WUTHERING HEIGHTS, Kate Bush, EMI-America 8003
109—REMEMBER, Greg Kihn, Janus 5794
110—YOU GOT ME RUNNING, Lenny Williams, ABC 12387

Bubbling Under The Top LPs

- 201—WHISPERS, Headlights, Solar BXL1-2774 (RCA)
202—MOLLY HACKETT, Epic JE 35346
203—RICHARD WRIGHT, Wet Dream, Columbia JC 35559
204—DEEP PURPLE, When We Rock We Rock And, When We Roll We Roll, Deep Purple PRK 3223 (Warner Bros.)
205—TEMPTATIONS, Bare Back, Atlantic SD 19188
206—CHARLIE DANIELS BAND, Volunteer Jam, Epic F2-35368
207—BRECKER BROTHERS, Heavy Metal Be-Bop, Arista 4185
208—BOBBY CALDWELL, Clouds 8804 (TK)
209—LOLEATA HOLLOWAY, Queen Of The Night, Gold Mine 9501 (RCA)
210—GOLDEN EARRING, Grab It For A Second, MCA 3057

THE ELECTRIC WEENIE

Radio's most popular and respected humor sheet since 1970, gets letters . . .

DUSTY DUNN, WBIG: Thanks to the Weenie . . . I've got the #1 Morning Show in Greensboro Metro area (18+) plus I've moved into a higher tax bracket too . . .

RON ROSS, P.D., WNAM: Please send a flyer on back issues. Love the sheet . . . it fits the concise style I try at midday to keep the music flow there.

If you'd like to go from all-night drive to PD, write for free samples of our DJ-Helper to:

The Electric Weenie

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

Most Country music played on radio and most Country music hits are licensed by BMI.

Congratulations to these writers of
the 101 most performed Country songs
in the BMI repertoire
April 1, 1977 to March 31, 1978

Donald Addrisi
Richard Addrisi
Arthur Alexander Jr
Peter Allen
Paul Anka-2 awards
Bill Anthony
James Banks
Max D. Barnes
Jeff Barry
Carl Belew
Chuck Berry
Rory Bourke
Roger Bowling-2 awards
Tommy Boyce
Bobby Braddock-2 awards
L. Russell Brown
Pete Brown (PRS)
Ed Bruce
Jack Bruce (PRS)
Patsy Bruce
Jimmy Buffett-2 awards
Hal Bynum
Wayne Carson
Eric Clapton (PRS)
Hank Cochran-2 awards
David Allan Coe
Sonny Curtis
Mac Davis
Steve Davis
Yves Dessca (SACEM)
Lew DeWitt
Bobby Emmons-2 awards
Bill Enis
Ahmet Ertegün
Donna Fargo
John Farrar (PRS)
Wes Farrell
Dick Feller
Claude Francois (SACEM)
Larry Gallin-4 awards
Don Gibson
Ray Girado (SGAE)

Bobby Goldsboro
Cathy Godin
Roger Greenaway (PRS)
Merle Haggard-2 awards
Johanna Hall
John Hall
Tom T. Hall
Dallas Harms (PRO-Canada)
-2 awards
Bobby Hart
Alan Hawkshaw (PRS)
Jerry Hayes
Joe Hobson
Wayland Holyfield-3 awards
Jerry House
Mark James
Phillip Jarrell
Mike Kosser
Kris Kristofferson
Denise LaSalle
Alain Le Govic (SACEM)
Dickey Lee
Irwin Levine
Marcella Levy
Barry Mann
Eddie Marion
Timothy J. Marshall
Glenn Martin
Layng Martine Jr.
Barry Mason (PRS)
Ronald McCown
Bob McDill
Huey Meaux
Joe Melson
Frances Miller
Chips Moman-3 awards
Willie Nelson
Kenny O'Dell
Roy Orbison
Dolly Parton-3 awards

Michel Pelay (SACEM)
Ben Peters-3 awards
Maxime Piolot (SACEM)
Curly Putman
Eddie Rabbitt-2 awards
Jerry Reed
Don Reid
Roscoe Reid
Jacques Revaux (SACEM)
Allen Reynolds
George Richey-2 awards
Kent Robbins
Marty Robbins
Ronnie Rogers
Troy Seals
Billy Sherrill-5 awards
Shel Silverstein
Kenny Sowder
Bobby Springfield
Even Stevens-3 awards
W.S. Stevenson
Donn Tankersley
James Taylor
George Terry
Henderson Thigpen Jr.
Sonny Throckmorton-4 awards
Mel Tillis
Allen Toussaint
Conway Twitty-2 awards
Rafe Van Hoy
Bobby Vinton
Wayne Walker-2 awards
Van Walls
Jimmy Webb
Cynthia Weil
Sterling Whipple
Benny Whitehead
David Wilkins
Lawton Williams
Dennis Wilson
Norro Wilson
Jimmy Work

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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.

DETROIT JULY-AUGUST

FORMATS	AVERAGE QUARTER HOUR—METRO SURVEY AREA												TEENS 12-17	SHARES—METRO SURVEY AREA												TEENS 12-17	CUME		
	TOTAL PERSONS 12+	TOTAL PERSONS 18+	MEN					WOMEN						TOTAL PERSONS 12+	18-24 %	MEN			WOMEN			TOTAL PERSONS 12+	18+	W					
			18-24	25-34	35-44	45-54	55-64	18-24	25-34	35-44	45-54	55-64				25-34 %	35-44 %	45-54 %	18-24 %	25-34 %	35-44 %				45-54 %				
AOR	619	429	136	97	16	1	0	128	38	8	3	0	190	10.5	28.3	17.7	3.9	0.2	21.6	7.3	1.9	0.6	25.9	AOR	12439	4333	3996		
BEAUT BONN	295	293	3	14	25	47	31	11	10	30	39	44	2	5.0	0.6	2.6	6.2	10.9	1.9	1.9	7.4	8.1	0.3	BEAUT BONN	4933	2064	2691		
BEAUT FM 100	209	209	2	5	14	21	20	1	7	6	51	46	0	3.6	0.4	0.9	3.5	4.8	0.2	1.4	1.5	10.6	0.0	BEAUT FM 100	3605	1555	2004		
BEAUTIFUL	135	133	1	7	19	33	4	2	13	15	17	6	2	2.3	0.2	1.3	4.7	7.6	0.3	2.5	3.7	3.5	0.3	BEAUTIFUL	2112	1071	954		
TOTAL BEAUTIFUL	639	635	6	26	58	101	55	14	30	51	107	96	4	10.9	1.2	4.8	14.4	23.3	2.4	5.8	12.6	22.2	0.6	TOTAL BEAUTIFUL	10650	4700	5649		
BLACK	500	379	48	59	14	24	18	65	38	34	35	18	121	8.5	10.0	10.8	3.4	5.6	10.9	7.5	8.3	7.2	16.5	BLACK	8509	3173	3533		
CLASSICAL	27	27	2	1	1	1	3	1	2	3	2	1	0	0.5	0.4	0.2	0.2	0.2	0.2	0.4	0.7	0.4	0.0	CLASSICAL	744	247	461		
CONTEMP	958	750	58	112	55	53	19	139	136	82	60	22	208	16.3	12.0	20.4	13.6	12.2	23.5	26.5	20.2	12.4	17.6	CONTEMP	24057	7846	10653		
COUNTRY	332	313	17	35	22	31	18	8	30	27	46	27	19	5.7	3.5	6.4	5.4	7.1	1.4	5.8	6.6	9.5	3.1	COUNTRY	5070	2154	2281		
D-C CONTEMPO 300	34	27	0	0	4	4	1	2	2	5	1	0	7	0.6	0.0	0.0	1.0	0.9	0.3	0.4	1.2	0.2	1.0	D-C CONTEMPO 300	994	268	619		
D-C OLDIES	40	40	2	9	3	0	0	2	18	6	0	0	0	0.7	0.4	1.6	0.7	0.0	0.3	3.5	1.5	0.0	0.0	D-C OLDIES	954	446	477		
ETHNIC	63	56	2	0	0	19	7	0	0	3	4	5	7	1.1	0.4	0.0	0.0	4.4	0.0	0.0	0.7	0.8	1.0	ETHNIC	696	323	317		
JAZZ	209	177	29	27	17	8	5	13	36	15	21	5	32	3.6	6.0	4.9	4.2	1.8	2.2	7.0	3.7	4.3	4.4	JAZZ	2976	1271	1181		
MELLOW	334	302	64	35	10	3	1	113	48	19	6	2	32	5.7	13.3	6.4	2.5	0.7	19.0	9.3	4.7	1.2	4.4	MELLOW	5325	1766	2683		
MOR	1190	1165	20	68	137	134	99	38	78	101	116	129	25	20.2	4.2	12.4	33.9	30.9	6.4	15.2	24.7	23.9	3.4	MOR	17250	7750	8421		
NEWS	295	289	2	6	25	26	49	3	4	6	47	33	6	5.0	0.4	1.1	6.2	6.0	0.5	0.8	1.5	9.7	0.8	NEWS	6034	3008	2819		
RELIGIOUS	18	15	3	1	1	3	0	0	1	1	3	1	3	0.3	0.6	0.2	0.2	0.7	0.0	0.2	0.2	0.6	0.4	RELIGIOUS	470	182	260		
SUPERSTARS	250	196	70	40	3	2	0	58	16	2	5	0	54	4.3	14.6	7.3	0.7	0.5	9.8	3.1	0.5	1.0	7.4	SUPERSTARS	5072	2110	1654		

SAN FRANCISCO JULY-AUGUST

FORMATS	AVERAGE QUARTER HOUR—METRO SURVEY AREA												TEENS 12-17	SHARES—METRO SURVEY AREA												TEENS 12-17	CUME		
	TOTAL PERSONS 12+	TOTAL PERSONS 18+	MEN					WOMEN						TOTAL PERSONS 12+	18-24 %	MEN			WOMEN			TOTAL PERSONS 12+	18+	W					
			18-24	25-34	35-44	45-54	55-64	18-24	25-34	35-44	45-54	55-64				25-34 %	35-44 %	45-54 %	18-24 %	25-34 %	35-44 %				45-54 %				
AOR	273	212	77	49	4	6	0	53	20	1	1	1	61	4.2	14.8	6.4	0.9	1.4	8.9	3.1	0.2	0.2	7.8	AOR	4216	2076	1277		
BEAUT BONN	201	200	1	8	16	25	21	2	14	15	63	15	1	3.0	0.2	1.1	3.8	5.8	0.3	2.2	3.4	12.1	0.1	BEAUT BONN	2938	1233	1591		
BEAUT FM 100	27	27	0	0	2	0	3	7	1	4	3	3	0	0.4	0.0	0.0	0.5	0.0	1.2	0.2	0.9	0.6	0.0	BEAUT FM 100	456	156	300		
BEAUT SCHULKE	244	243	5	17	16	22	36	14	16	18	28	38	1	3.7	1.0	2.2	3.8	5.1	2.3	2.5	4.1	5.4	0.1	BEAUT SCHULKE	3352	1634	1688		
BEAUT TM	356	346	1	11	12	33	31	12	16	25	68	54	10	5.3	0.2	1.5	2.9	7.7	2.0	2.5	5.7	13.0	1.3	BEAUT TM	7029	3119	3754		
BEAUTIFUL	111	111	1	4	11	13	18	0	9	7	15	13	0	1.7	0.2	0.5	2.6	3.0	0.0	1.4	1.6	2.9	0.0	BEAUTIFUL	1721	839	864		
TOTAL BEAUTIFUL	939	927	8	40	57	93	109	35	56	69	177	123	12	14.1	1.6	5.3	13.6	21.6	5.8	8.8	15.7	34.0	1.5	TOTAL BEAUTIFUL	15496	6981	8197		
BIG BAND	50	47	1	3	2	5	6	3	3	5	4	5	3	0.8	0.2	0.4	0.5	1.2	0.5	0.5	1.1	0.8	0.4	BIG BAND	915	531	358		
BLACK	481	312	46	58	9	7	9	65	49	24	27	9	169	7.2	8.8	7.7	2.1	1.6	10.9	7.5	5.5	5.2	21.6	BLACK	6794	2434	2603		
CLASSICAL	268	267	4	46	23	39	35	2	30	28	6	12	1	4.1	0.8	6.0	5.4	9.1	0.3	4.7	6.3	1.2	0.1	CLASSICAL	3949	2161	1726		
CONTEMP	943	673	104	119	39	18	6	173	135	35	27	7	270	14.2	20.0	15.9	9.3	4.2	28.9	21.0	8.0	5.3	34.5	CONTEMP	20312	6835	8064		
COUNTRY	334	327	18	63	37	31	12	31	30	27	15	13	7	5.0	3.5	8.3	8.7	7.3	5.2	4.6	6.1	2.9	0.9	COUNTRY	5482	2725	2538		
JAZZ	48	48	4	21	2	6	1	1	8	3	2	0	0	0.7	0.8	2.8	0.5	1.4	0.2	1.2	0.7	0.4	0.0	JAZZ	1063	627	436		
MELLOW	59	56	19	7	0	0	0	14	16	0	0	0	3	0.9	3.7	0.9	0.0	0.0	2.3	2.5	0.0	0.0	0.4	MELLOW	802	371	341		
MOR	959	902	74	111	96	89	50	66	111	70	74	50	57	14.5	14.3	14.7	22.8	20.7	11.1	17.3	16.0	14.2	7.3	MOR	17049	7634	7552		
NEWS	456	451	18	38	37	38	54	9	32	31	38	36	5	6.8	3.4	4.9	8.8	8.8	1.5	5.0	7.2	7.3	0.6	NEWS	8698	4454	4023		
OLDIES	82	81	13	13	0	0	0	9	42	3	0	1	1	1.2	2.5	1.7	0.0	0.0	1.5	6.5	0.7	0.0	0.1	OLDIES	934	387	502		
PROG ROCK	309	253	83	67	17	1	0	49	29	5	1	1	56	4.7	15.9	8.9	4.0	0.2	8.2	4.5	1.1	0.2	7.2	PROG ROCK	6064	2893	1955		
RELIGIOUS	27	27	1	1	5	0	0	0	1	1	2	5	0	0.4	0.2	0.1	1.2	0.0	0.0	0.2	0.2	0.4	0.0	RELIGIOUS	557	177	363		
SPANISH	163	128	1	20	12	5	3	12	3	50	7	4	35	2.4	0.2	2.7	2.8	1.2	2.0	0.5	11.4	1.3	4.4	SPANISH	1145	366	612		
TALK	516	511	2	19	42	55	50	1	9	28	78	57	5	7.8	0.4	2.5	10.0	12.8	0.2	1.4	6.4	15.0	0.6	TALK	6812	3147	3454		
TOP 40	153	93	19	14	2	0	2	32	13	3	4	3	60	2.3	3.7	1.8	0.5	0.0	5.4	2.0	0.7	0.8	7.7	TOP 40	4698	1222	1802		

MARKETS ANALYZED TODAY JULY-AUGUST Chicago, Detroit, Los Angeles, New York, Philadelphia, San Francisco

FORMATS	AVERAGE QUARTER HOUR—METRO SURVEY AREA												TEENS 12-17	SHARES—METRO SURVEY AREA												TEENS 12-17	CUME		
	TOTAL PERSONS 12+	TOTAL PERSONS 18+	MEN					WOMEN						TOTAL PERSONS 12+	18-24 %	MEN			WOMEN			TOTAL PERSONS 12+	18+	W					
			18-24	25-34	35-44	45-54	55-64	18-24	25-34	35-44	45-54	55-64				25-34 %	35-44 %	45-54 %	18-24 %	25-34 %	35-44 %				45-54 %				
AOR	4160	3017	1137	552	115	32	10	696	291	60	64	20	1143	6.5	22.3	8.9	2.5	0.7	13.0	4.4	1.3	0.9	15.1	AOR	79424	30454	25076		
BEAUT BONN	2429	2412	24	116	147	325	262	95	149	206	364	319	17	3.1	0.5	1.5	3.4	6.2	1.5	1.8	4.3	6.4	0.2	BEAUT BONN	31848	13883	17028		
BEAUT FM 100	1233	1204	15	59	84	133	98	34	79	78	247	186	29	2.3	0.3	1.0													

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MORE L.A. VENUES

Clubs Expand Jazz Format

By JEAN WILLIAMS

LOS ANGELES—During the past two years, nearly a dozen new jazz-oriented clubs have popped up in L.A. and its suburban areas, with 90% of the clubs featuring a variety of jazz acts.

Salaries for the musicians playing jazz clubs, both new and established, vary, ranging from \$1,000-\$3,000 for a major jazz act, to working for a percentage of the door, to \$10-\$80 a person, to above scale, to scaling, with admission to most clubs ranging from \$1-\$6.

Local Union 47's new wage scales for nightclubs, which became effective May 1 this year, has a leader of a band or a single act collecting for two days work, 4½ or less hours, \$120, and for six days \$294.75. This includes Friday and Saturday. Wages for sidemen for the same periods are \$80 and \$196.50, respectively.

A bandleader's wages for two days, including Friday or Saturday is \$60 and six days work will earn him \$287.25. Sidemen earn \$40 and \$191.50, respectively.

Wages for a band-leader, Sunday-Thursday are \$55 for one day and \$245.25 for five days. Sidemen collect for the same period \$37 and \$163.50, respectively.

Most of the club operators, although they blend a variety of jazz forms, say that jazz as standard music is indeed expanding and will continue to grow.

Among some of the clubs to come along recently are the Blue Lagune Saloon, the Marina Bistro, Club 88, Cellar Theatre, Pasquales, Pippy's, Sound Room, Two Dollar Bill, White House and Jazz Safari.

The seven-month old Jazz Safari, in nearby Long Beach, books a variety of jazz acts ranging from purist to contemporary, says co-owner Chuck Kelly.

Such acts as Eddie Harris, Shelly Mann, Harold Land/Blue Mitchell, Herb Ellis and Lorez Alexandria have played the club.

Co-owner Al Williams heads the house band, which includes veteran musician Leroy Vinegar, Dwight Dickerson and singer Bev Kelly. The club is dedicated to the late Hampton Hawes.

According to Kelly, jazz is indeed broadening its audience. "People are getting more musically diversified; they're getting to the root of American music."

Kelly, who pays his musicians above union scale, says, in addition to pulling in jazz purists, he has a large young audience because he also features young musicians.

The Safari, which seats 150, is open Wednesday-Sunday, noon to 1 a.m., with an admission fee of \$2 Wednesday, Thursday and Sunday, and \$5 on Friday and Saturday.

The 15-month old Blue Lagune Saloon at the Marina, offers a variety of musical forms while featuring "some big name jazz acts," says co-owner Don Burgess. Some of the acts to appear at the club, which overlooks the ocean, are Willie Bobo, Brass Jazz, Bill Henderson and many others.

"Jazz is definitely growing. Pop and rock 'n' roll artists such as Joni Mitchell have been heavily influenced by jazz acts," says Burgess.

Admission to the Blue Lagune, which seats 200, ranges between \$1-\$4 with a no minimum policy. The club is open nightly 8 p.m.-2 a.m. He points out that acts are generally booked for two-three day engagements.

The White House at Laguna Beach features all types of acts ranging from bluesman Big Joe Turner, to Scatman Kruthers, to Carmen McRae to Seawind.

The two-year old White House is possibly the only nightclub/restaurant in the area that's open 24-hours, seven days a week.

According to Dave Winant, manager of the club, two shows are offered during the week, 9:30 and 11 p.m. and three on weekends with a 12:30 a.m. show added. Salaries vary depending on the performer, he says.

The club, which seats 70, has an admission fee ranging from \$1-\$6,

catering basically to the 25-35 age group.

Winant does not feel that jazz is necessarily growing, noting, "Jazz is a select type of music." Carol Coates does the booking for the club.

The Sound Room in Studio City went with live music less than two years ago, according to owner David Abhari.

The club offers a variety of jazz artists ranging from fusion, to pure, to Latin-Brazilian to contemporary.

Says Abhari: "Jazz is absolutely growing, especially in major cities. People can hear only so much rock and disco. However, changing the face of jazz has helped a lot."

Abhari, whose club seats about 70 people, has a circle of between 40-50 bands that he books. Reportedly acts earn scale and a percentage of the door.

The Sound Room is open nightly 9 p.m.-2 a.m., with \$2.50 admission during the week and \$3-\$3.50 on weekends. Its patrons range in age 21 and over.

Donna Woolfolk, manager and co-owner of the two-year old Two Dollar Bill located in the Hollywood area, also features a variety of jazz acts, "but no atonal music," she says.

According to Woolfolk, "the demand for jazz oriented music has increased." Her club features jazz Friday through Sunday which are also the only days sporting an admission fee. Friday and Saturday carry a \$2 tab and Sunday's admission is \$1. Musicians earn from \$10-\$80 a player.

The club, which seats 70, with standing room for 60, is open daily—11:30 a.m.-midnight Monday-Thursday and 11:30 a.m.-2 a.m. Fri-

(Continued on page 44)

2 Opryland Shows In 3-City Road Tour

By KIP KIRBY

NASHVILLE—For the first time in Opryland's history, two of its 15 musical shows will be taken out of the park for a three-city road tour.

The tour, sponsored by Winn-Dixie food stores in cooperation with Roger Talent Enterprises of Nashville, will send the productions of "Country Music U.S.A." and "Bluegrass Country" through Kentucky and Florida, with dates confirmed for the Jacksonville Coliseum, Nov. 3, the West Palm Beach Auditorium Nov. 4, and Louisville's Commonwealth Convention Center on Nov. 12.

Tickets will be sold in advance through area Winn-Dixie Food stores that will offer a \$2 discount on the \$5.50, \$6.50, and \$7.50 ticket prices. If the concerts are not sold out by three days prior to performance, tickets will then go on sale at each boxoffice for full price. Seating capacity is between 5,000-6,000 per concert hall.

B. L. Thomas, president of the Winn-Dixie grocery chain with stores in 13 Southeastern states, says, "We have tried to keep the ticket price as low as possible and make them easy to purchase. This is why we are selling them in the Winn-Dixie stores—lower price and customer convenience."

"Country Music U.S.A." is a 55-minute, fully-choreographed stage show featuring a seven piece band and 14 singers and dancers who portray the history of country music from past to present.

The current production is, according to Julio Pierpaoli, park manager of Opryland, "a major portion of the show that we took to Russia on a state department tour in 1974. It played to full houses there, became an NBC television special, and then made two appearances at the White House."

"Bluegrass Country," the second show on the tour, offers a lively performance by Mack Magaha, fiddle player from the Porter Wagoner

show, and his bluegrass ensemble that present rousing renditions of old standards and new favorites.

Notes Pierpaoli: "These are certainly two of our most popular shows here at Opryland. These two shows back-to-back are going to be an evening of the best country music that Opryland has to offer."

Axelrod Shifts 'Cosmic' Site

LOS ANGELES—Jazz composer/conductor David Axelrod's only scheduled date for the unveiling of his new work, "Cosmic Energy Suite," has been postponed one month and the venue changed.

The concert, featuring Axelrod conducting a 32-piece orchestra with special guest musicians Freddie Hubbard, Joe Farrell and Joe Sample, originally was to have taken place on Nov. 23 at UCLA's Pauley Pavilion which seats up to 13,000. The performance has been rescheduled for the 3,217-seat Dorothy Chandler Pavilion Dec. 27.

"I just don't know what a big band will sound like there," Axelrod says of the Pauley Pavilion, adding that the facility is fine for most events but the special acoustic needs of big band jazz probably could not be met there.

The "Cosmic Energy Suite" is a 30-minute composition which will make up only one part of the planned 2½ hour show. Other, previously recorded, Axelrod material will fill the rest of the program.

Axelrod began forming ideas for his suite when he realized he wanted to author a composition with certain people in mind. "Freddie Hubbard and I had been talking about working together for a long time," he explains, "I had worked with Joe Sample and drummer Earl Palmer arranged for many in the orchestra to be available."

Axelrod did not put pen to paper until he knew the lineup of musicians. The orchestra contains 14 brass, reeds and rhythm players and 18 strings from the Los Angeles String Orchestra.

There is no theme to the suite and the composer insists he's not jumping on any "Star Wars" bandwagon. "The cosmic just means universal because music can appeal to everyone and energy refers to the collective energy of the band," says Axelrod.

As of yet, there are no concrete plans to record the piece or perform it in any other locations.

The extension granted him by the change of dates has given Axelrod time to refine the piece. He had been working on the composition while simultaneously scoring an episode of the PBS-TV "Visions" series titled "Blackout." This is not Axelrod's first foray into soundtracks. The films "Cannonball" and "Jordy," distributed mainly abroad, carried Axelrod scores. Neither have been issued as recorded soundtracks.

Fitzgerald In Show

CLAREMONT, Calif.—Ella Fitzgerald will appear for one performance only at the Claremont Colleges Bridges Auditorium Nov. 10. She will be joined by the Paul Smith Trio.

PREFERS CABARET STYLE

Jane Olivor Still 'Playing Solitaire'

By JACK McDONOUGH

SAN FRANCISCO—Jane Olivor is—as one of her best-known songs puts it—"playing solitaire" in the arena of the cabaret-styled song.

And even though this is a style normally associated with older singers and has always been recognized as something of an acquired taste, the young Olivor has brought a heartfelt and effervescent touch to the style that has earned her two Top 100 hits ("Some Enchanted Evening" and "He's So Fine") as well as uniformly rave concert reviews throughout the country.

Though she is a New Yorker and works in a style that has always been readily accepted in the cafes there, Olivor says, "I took this music of mine to the South, the Midwest and the West.

"I come from strong needs and people identify with that. They come to listen and they come to be touched and that touches me right back. My fans are like family. They're like cousins and aunts."

Olivor elaborates on the cabaret enthusiasm her fans bring to her shows by noting that "cabaret and I came along at the same time. We supported each other. My music needed the head start the cabaret

gave me; a regular nightclub situation would not have allowed me to grow as much.

"When I started going out on the road I would try to stay with a cabaret situation, but if there wasn't a cabaret in a certain city, whatever place was available became good enough."

For the summer tour following up her current album, "Stay The Night," (during which she appeared at the CBS convention in Los Angeles) Olivor performed with an 11-piece band led by musical director David Frank, who has been with her for three years.

The stage show is produced by Jason Darrow who likewise produced the current album.

The singer says she "prefers simplicity" in production and that "finding good material is very difficult—the material that marries music and words in that magic way.

"It just all has to do with the fact that there's a point of view that I want to express purely. Sometimes it's good not to know so much. You don't need to know the music business inside out. What you've got to know is yourself. You've got to know your own business. Then you can truly sing from your heart."

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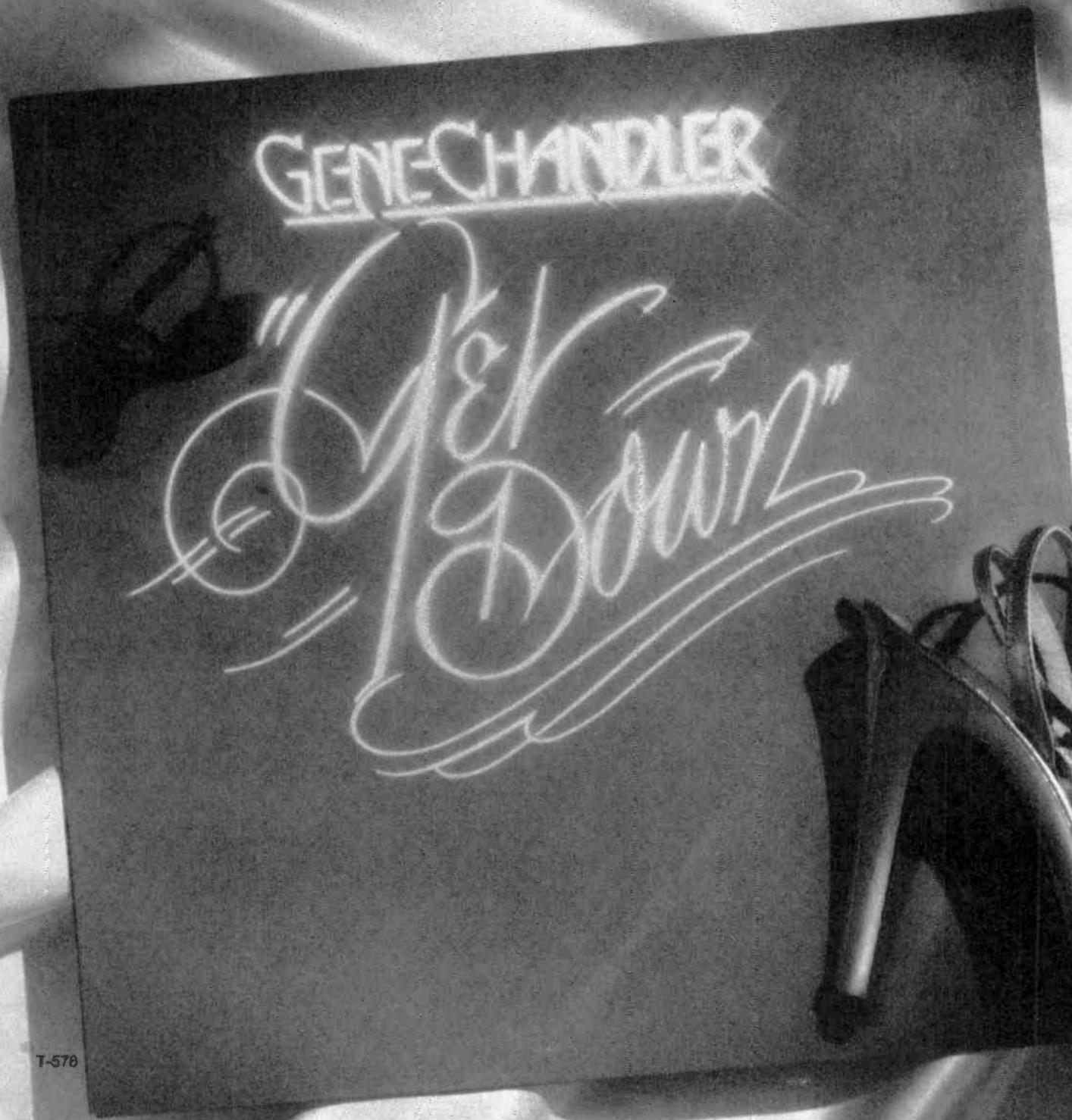


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Loeb Fairmont Hotel Web Adds Contemporary Acts

LOS ANGELES—Bill Loeb, the new entertainment consultant for the Fairmont Hotel chain will maintain its MOR format but with plans to bring in more contemporary artists.

"There won't be any rock 'n' roll but country artists such as Crystal Gayle would be considered," says Loeb.

Despite his new position, Loeb will continue his William Loeb Management firm, which manages among others, Rosemary Clooney, Margaret Whiting and Ed Ames.

He admits that he has an uphill battle ahead of him. One factor is that each showroom has a different drawing power. The San Francisco Fairmont is very popular, says Loeb, while the New Orleans operation is a highly competitive situation.

Other locations of Fairmont hotels are in Denver, Philadelphia and Dallas.

"Also, many artists don't want to do engagements when they can do one-nighters and others stay in Nevada. The pool of artists to choose from has declined," Loeb contends.

He says booking at the hotels left much to be desired. An act would play one Fairmont Hotel and not the others. With Loeb, an act will be signed to play the entire chain. "Everything is channeled to me including budgets and contracts," he says.

Artists working the Fairmont chain will do two-week engagements at each hotel although there may be longer runs depending on the popularity of the act.

Loeb believes he is the only entertainment consultant for any hotel outside Nevada. "Before the general managers of each hotel were responsible for obtaining entertainment. But general managers aren't entertainment oriented. They're not geared to this." **CARY DARLING**

W. Va. Hall Sets \$150,000 Facelift

NASHVILLE — Wheeling, W. Va.'s, Capitol Music Hall, the largest indoor theatre in the state and home of the weekly "Jamboree USA," will begin a \$150,000 remodeling program in late November.

Designed to complement the \$200,000 sound and lighting system installed in the hall some three years ago, the remodeling will include a restructuring of the theatre to include 82 more seats, bringing the seating capacity to 2,519. Renovations will also involve carpeting, seating, draperies as well as refinishing and painting of floors and decorations.

With completion of the project

slated for mid-January, officials say the theatre will remain open during the process.

"This renovation is an outward manifestation of Columbia Pictures Industries' faith in the continued growth of live entertainment shows in the Northeast," notes J. Ross Felton, vice president of the Wheeling-based Columbia Industries properties.

The Capitol Music Hall also serves as the home of the Wheeling Symphony and regularly brings in presentations of Broadway stage shows and contemporary entertainers.

Talent Talk

Trade ads in the U.S. for the new Queen single, "Fat Bottomed Girls" show the back of a woman in a bikini riding a bicycle. In the British trade papers she wears no bikini. . . . Most eye-opening party invitation to come in the mail of late has been to the Halloween Grace Jones party at Roseland in New York. It shows the nude Grace in a cage with raw meat on the floor and a sign advising "Do Not Feed The Animal."

Teddy Pendergrass is taking his "For Women Only" show to Chicago, where he was set to appear Sunday (29) at the Arie Crown Theatre. The concerts, which follow his regular performances,

have proved successful in New York, Philadelphia, and Los Angeles. . . . Among the musicians invited to EMI's Abbey Road studios in London to help out Paul McCartney on one track of his next LP were all four members of Led Zepelin, Eric Clapton, Peter Townshend, and Pink Floyd's David Gilmour. The session was filmed.

Capitol artists Nancy Wilson and the Shirts will both tour England in early November. Wilson will play the main auditorium of the Wembley Conference Centre. The Shirts venues are a bit more modest.

Signings

Minnie Riperton to Capitol Records. Her first LP is expected early next year, produced by Henry Lewy, Dick Rudolph and Riperton. She

was formerly on Epic. . . . John O'Banion to Warner Bros. with a new single titled "Something About Your Love." . . . Paul Korda to Janus Records with a debut LP "Dancing In The Aisles" produced by Spencer Davis. Korda's deal is worldwide with the exception of Germany. . . . Songwriter Shawn Phillips to Cafe Americana Music and a recording agreement with RCA Records. . . . Singer/songwriter Lee Russo to Jan Lucas Management for personal management.

The Amazing Rhythm Aces to Barnett Enterprises. The firm also manages Doug Kershaw. . . . Country singer Shirley Fischer to Rena Records in Las Vegas. Netta Rogers will produce Fischer's debut LP which is set for release Jan. 18. . . . Lemon to Prelude Records with a self-titled LP ready for release. The LP was produced by Kenny Lehman for Aria Productions. . . . Jeannie C. Riley, best known for her single "Harper Valley PTA," to the Benson Co. with a recording contract. . . . The Original Drifting Cowboys to a booking agreement with Buddy Lee Attractions.

Jazz accordion player Art Van Damme to Sonic Arts Records. A projected direct-to-disk recording will be Van Damme's first album work in the U.S. in nine years. He has been playing in Europe. . . . Eddie Mekka, co-star of television's "Laverne & Shirley" to Edward J. Haddad Man-

agement and Roy Radin Associates for management. . . . Grace Jones to Norby Walters Associates for worldwide agency representation. . . . Kristy and Jimmy McNichol to Richard Gersh for public relations. . . . "Platinum," a Broadway play about the record business produced by Paramount Pictures, to Morton Wax for public relations. * * *

Wayne Newton to 20th Century-Fox Records, with a single "Housewife" released Oct. 27. His initial LP "Change Of Heart," produced by Clayton Ivey and Terry Woodford for Wishbone, Inc., is set for a mid-November release. . . . Singer/songwriter Prince Ellis to 20th Century-Fox Records, with a self-produced single "Disco Girl" soon to be released.

For the Record

LOS ANGELES—All Grover Washington Jr. albums, with the exception of his current self-produced "Reed Seed" on Motown, have been produced by Creed Taylor for Kudu Records, a CTI subsidiary. A story in a recent issue erroneously credited Bob James as his producer.



FISHER VISIT—Cleo Laine chats with Richard Carter, division vice president, field marketing, RCA Records, backstage after her recent concert at Avery Fisher Hall in New York.

Zeiff Opens New Swiss Chalet For Miami Jazzists

MIAMI—Lenny Zeiff, formerly of the now defunct Traveler's Lounge, a jazz showroom, has opened a new jazz club here.

"We've turned the Swiss Chalet Restaurant in mid-town Miami into a jazz club starting at 10 p.m. each evening," Zeiff says.

The Swiss Chalet will be Miami's only nightly jazz club. Zeiff is entertainment director and Chubby Jackson has been named musical director.

The house band will be Chubby Jackson's All Stars featuring Chubby and his son Duffy. Jazz singers Alice Day and Mel Dancy offered their talents for the opening week.

Oct. 13 through Oct. 22 was called The Miami Jazz Festival at the Swiss Chalet, according to Zeiff. Featured stars included Nat Adderley, Arnett Cobb, Frank Rosolino, Pete Minger and Danny Turner.

The highlight of the festival was Oct. 16 when all of the musicians played in Chubby Jackson's big band (17 pieces). Local jazz disk jockey China Valles was on hand hosting the event.

In the next three months such jazz greats as Lionel Hampton, Dexter Gordon, Sonny Stitt, Louie Bellson, Joe Williams, Scott Hamilton and Buddy Tate are slated to appear.

Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Arenas (6,000 To 20,000)				
1	NEIL YOUNG & CRAZY HORSE—Feyline Presents, McNichols Arena, Denver, Col., Oct. 19	14,681	\$6.50-\$8.50	\$127,407
2	STYX/CARS—Wolf & Rissmiller Concerts, Forum, L.A., Calif., Oct. 20	14,512	\$8.75-\$6.75	\$122,561*
3	NEIL YOUNG & CRAZY HORSE—Bill Graham Presents, Cow Palace, San Francisco, Calif., Oct. 22	14,500	\$7.50-\$8.50	\$108,750*
4	JETHRO TULL/URIAH HEEP—Contemporary Productions, Checker Dome, St. Louis, Mo., Oct. 19	13,668	\$6-\$8	\$101,801
5	FOREIGNER/MOLLY HATCHET—John Bauer Concerts, Col., Portland, Ore., Oct. 20	11,000	\$8.50	\$93,364*
6	BILLY JOEL—Contemporary Productions, Checker Dome, St. Louis, Mo., Oct. 20	11,388	\$7-\$8	\$88,274*
7	TEDDY PENDERGRASS/BETTY WHITE—International Tour Consultants/Lee King, Col., Jackson, Miss., Oct. 20	9,900	\$7.50-\$8.50	\$82,150*
8	BOSTON/SAMMY HAGAR—JAM Productions/Assembly Hall, Assembly Hall, Champaign, Ill., Oct. 22	11,896	\$5-\$8	\$77,030
9	AEROSMITH/EXILE—ENTAM, Civic Center, Roanoke, Va., Oct. 19	9,793	\$7.50-\$8.50	\$76,797
10	STYX/CARS/ANGEL—Bill Graham Presents, Col., Oakland, Calif., Oct. 19	11,031	\$5.50-\$7.50	\$76,036*
11	BILLY JOEL—Contemporary Productions/Chris Fritz & Co., Civic Aud., Omaha, Neb., Oct. 22	9,466	\$7-\$8	\$72,747*
12	JETHRO TULL/URIAH HEEP—Festival East Inc., Mem. Aud., Buffalo, N.Y., Oct. 16	9,174	\$7-\$8	\$70,175
13	GENESIS—Pace concerts, Summit, Houston, Tex., Oct. 21	8,876	\$6.85-\$7.85	\$69,526
14	FRANK ZAPPA—Electric Factory Concerts, Spectrum, Philadelphia, Pa., Oct. 23	11,813	\$5-\$7	\$68,404*
15	TEDDY PENDERGRASS/LENNY WILLIAMS/BETTY WHITE—International Tour Consultants/William Garrison, Municipal Aud., New Orleans, La., Oct. 22	8,000	\$7.50-\$8.50	\$67,000*
16	BOSTON/SAMMY HAGAR—ENTAM, Civic Center, Wheeling, W.Va., Oct. 19	7,982	\$8	\$63,136
17	STYX/CARS—Wolf & Rissmiller, Sports Arena, San Diego, Calif., Oct. 22	8,218	\$6.75-\$7.75	\$62,982*
18	AEROSMITH/EXILE—ENTAM, Civic Center, Huntington, W.Va., Oct. 18	7,382	\$7.50-\$8.50	\$58,645
19	JETHRO TULL/URIAH HEEP—Mid-South Concerts, Col., Memphis, Tenn., Oct. 20	8,017	\$6.50-\$7.50	\$58,137
20	MERLE HAGGARD/MARTY ROBBINS—Concert Express, T.C.C. Arena, Ft. Worth, Tex., Oct. 20	7,289	\$6-\$8	\$53,058
21	COMMODORES/LTD—Sound 70 Productions/MTSU Special Events Committee, Murphy Hall, MTSU Campus, Murfreesboro, Tenn., Oct. 19	7,091	\$7.50-\$8.50	\$53,058
22	BROTHERS JOHNSON/HEAT WAVE—Festival East, Inc., Mem. Aud., Buffalo, N.Y., Oct. 21	6,613	\$7-\$8	\$51,596
23	PABLO CRUISE/LE ROUX—Cal-Amer Productions, U.N.M. Arena, Albuquerque, N.M., Oct. 20	6,725	\$7.50-\$9.50	\$48,437

Auditoriums (Under 6,000)

1	THE GRATEFUL DEAD—Bill Graham Presents, Winterland, San Francisco, Calif., Oct. 17-22 (5)	27,000	\$8.50-\$10	\$229,500*
2	TEDDY PENDERGRASS/LENNY WILLIAMS/BETTY WHITE—International Tour Consultants/John Ray, Mem. Aud., Birmingham, Ala., Oct. 21	5,486	\$8-\$8.50	\$45,258*
3	VAN MORRISON/ROCK PILE—Don Law Co., Orpheum, Boston, Mass., Oct. 16 (2)	5,600	\$7.50-\$8.50	\$43,760
4	BROTHERS JOHNSON/HEAT WAVE/MOTHER'S FINEST—Frank J. Russo, Inc., Aud., Springfield, Mass., Oct. 20	4,539	\$7.50-\$8.50	\$38,582
5	HALL & OATES/CITY BOY—Brass Ring Productions, Central Mich. Univ., Mt. Pleasant, Mich., Oct. 19	3,913	\$6.50-\$7.50	\$27,643
6	PETER GABRIEL/JULES & THE POLAR BEARS—JAM Productions, Uptown Theat., Chicago, Ill., Oct. 19	3,013	\$7.50-\$8.50	\$25,281
7	WILLIE NELSON/ASLEEP AT THE WHEEL/RAY WYLIE HUBBARD—JAM Productions/Feyline Presents/Together Productions, Aragon Ballroom, Chicago, Ill., Oct. 22	3,274	\$7.50-\$8.50	\$25,204
8	BILL BRADLEY BENEFIT—DUSTIN HOFFMAN/CHEVY CHASE/HARRY CHAPIN/ROCHE SISTERS—Monarch Entertainment, Capitol Theat., Passaic, N.J., Oct. 21	2,683	\$7.50-\$8.50	\$22,424
9	AL STEWART—Pace Concerts, Music Hall, Houston, Tex., Oct. 19	2,932	\$7.50	\$21,990*
10	JEAN LUC PONTY/MARK ALMOND—Barnett Lipman, Morristown Stage, Morristown, N.J., Oct. 22 (2)	2,400	\$7.95-\$8.95	\$20,555
11	TEDDY PENDERGRASS—Schon Productions, Thumper's Night Club, Minneapolis, Minn., Oct. 20-21 (4)	3,600	\$6.50	\$20,500*
12	PETER GABRIEL/JULES & THE POLAR BEARS—DiCesare-Engler/Harvey & Corky Productions, Stanley Theat., Pittsburgh, Pa., Oct. 22	2,504	\$7.75	\$19,406
13	FUNKADELIC/BRIDES OF FUNKENSTEIN—Feyline Presents/Eaton Page/R'n'B Productions, Convention Center, Dallas Tex., Oct. 18	1,770	\$9.50	\$16,815*
14	AL STEWART—Pace Concerts, Music Hall, Houston, Tex., Oct. 19	2,138	\$7.50	\$16,035

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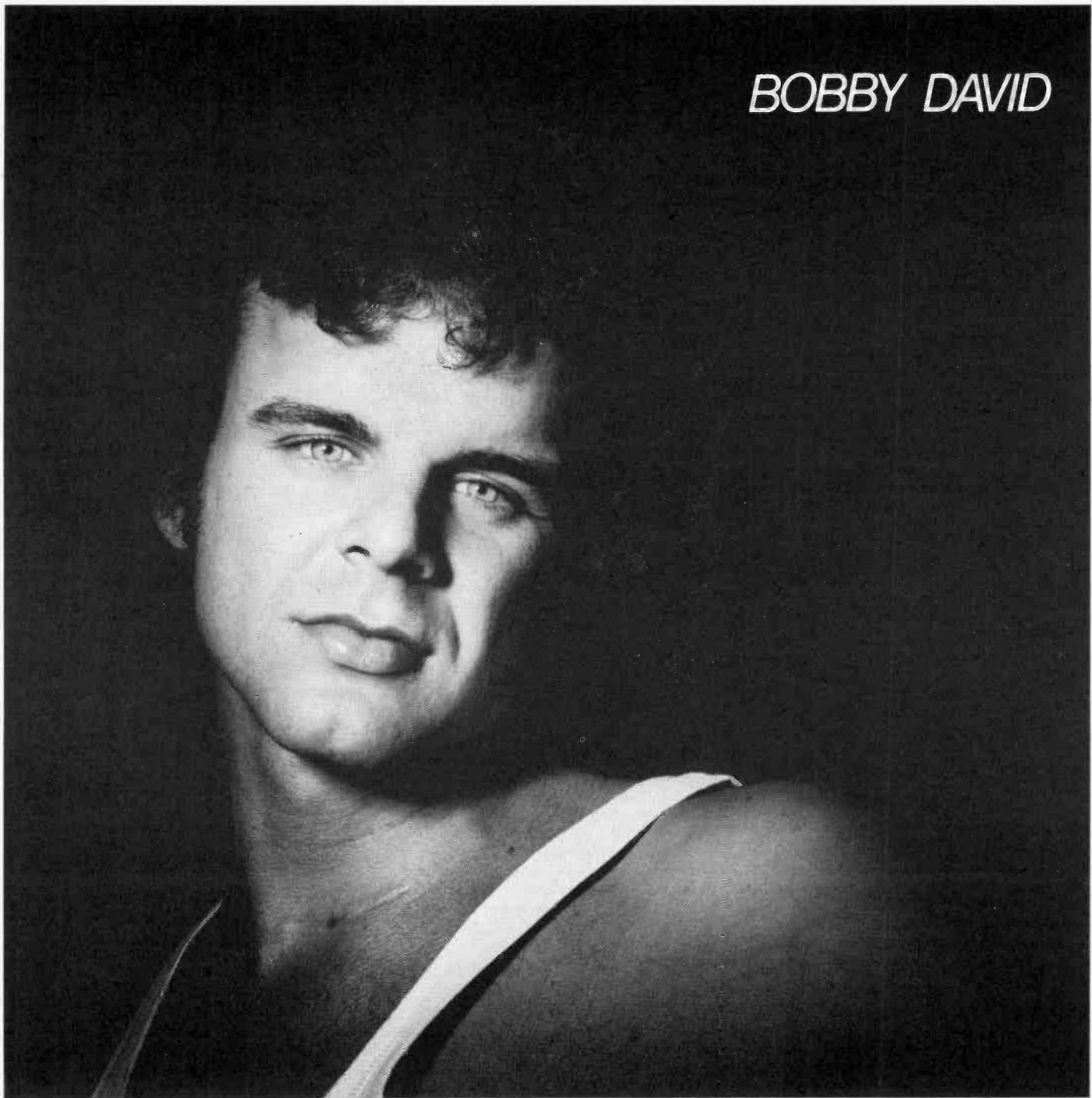
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SOLVE MUTUAL PROBLEMS

D.C. Schools Unite For Joint Concert

By BORIS WEINTRAUB

WASHINGTON—Two local university student boards have found a way to deal with complementary problems and put on successful concerts in a move that may augur well for repeat performances.

Members of the American Univ. Student Union Board, which has money but no major concert facility, joined with members of the George Washington Univ. Program Board, which has a facility but no money in sponsoring a financially successful concert featuring Kenny Loggins and Player Oct. 18.

The concert was held in George Washington Univ.'s Smith Center which holds 4,500. Tickets were priced at \$5 for students of the two universities, \$6 to outsiders, and the concert was expected to sellout by its starting time.

"It was kind of a Jack Spratt situation," says Skip Lane of New York City, chairman of the American Univ. board. "We had the money, they had the facility and it seemed a good idea to get together."

Most American Univ. concerts have been held outdoors in the Woods-Hole Amphitheater, but university officials cracked down on such concerts after receiving a number of complaints from neighbors of the Northwest Washington university.

"They've limited us to one concert per year, and that has to be a mellow one, not rock," says Lane. "So we had to go elsewhere."

Where they went was to George Washington Univ. whose Smith Center, built primarily as a sports facility, opened two years ago, and which is located a few blocks from the White House near downtown Washington.

"We researched the Capital Centre," says Lane about the major privately owned sports arena in Largo, Md., that seats 19,000 at concert events, "but we would have had union problems there, and Cellar Door Productions has a pretty strong hold there. So we went to George Washington."

Ticket sales to the Loggins-Player concert were aided by a promotion offer which was made possible, ironically enough, by Cellar Door. The Washington area's biggest concert promoter made available tickets to its Bruce Springsteen concert in early November, and late ticket buyers for the student-run concert had the opportunity to purchase a pair of the hard-to-come-by Springsteen ducats as well.

Lane says the costs of the concerts will be about \$28,000, and the students figure to break even.

Philly Campuses Expand Shows For Eclectic Taste

By MAURIE ORODENKER

PHILADELPHIA—The variety of musical attractions being booked on campuses here is as varied as the courses of study being offered. Until a few years ago, the student associations would blow the entire year's concert budget on a few big name rock acts. But as that cost became prohibitive, new avenues of music have gained in popularity.

Typical of campus booking trends is Lafayette College at nearby Easton, Pa., where the school would normally blow its budget on two big rock shows for the entire year.

This term there are already three concerts before the end of the calendar year. Hall & Oates started the semester; Maynard Ferguson was one of the school's first jazz attractions (Oct 18) and Philadelphia's Electric Factory Concerts is bringing in Boston for a November concert. A jazz ensemble is slated for Dec. 4 with the act unnamed as of yet.

Widener College, West Chester, Pa., presented the James Cotton Blues Band with the Watson Brothers Oct. 20. Jazz pianist Marian McPartland and her trio gave a special concert earlier in the month at suburban Montgomery County Community College in Blue Bell, Pa.

A jazz evening of different sorts was provided at Mercer County Community College with "All That Jazz." The show featured a capsule history of jazz music through jazz films.

Penn Union Council at the Univ. of Pennsylvania kicked off the semester with Southside Johnny and the Asbury Jukes for a concert after a football game. The student group also brought in Livingston Taylor for a concert in the Univ. Museum.

The suburban Villanova Univ. student union had Dave Mason with

Livingston Taylor for a field house concert; Kenny Loggins performed in the gym at Rider College in Trenton, N.J., and Glassboro State College in New Jersey soldout Little Feat and the Craig Fuller-Eric Kaz Band.

Dizzy Gillespie played concerts at Glassboro State College and earlier at Lebanon Valley College in Annville, Pa.

Cultural and classical concerts highlight the season for the Univ. of Delaware in Newark as the season opened with violinist Eugene Fodor. Pianist Emanuel Ax opened the Princeton Univ. season and Kutztown State College in Pennsylvania had the Baltimore Symphony Orchestra.

Proving that the college campus is wide open to all kinds of entertainment, the Student Entertainment Assn. at Montgomery County Community College, presented comedian Henny Youngman with a followup show by the Amazing Kreskin.

Georgia State, Too

NASHVILLE—A course titled "The Art And Practice Of Artist Development" has begun at Georgia State Univ.

Under the department of commercial music/recording, the 5:30-9:30 p.m. course will last 10 weeks, with tuition set at \$60.

The course covers the preparation and development of entertainers, and the public relations and publicity problems encountered on the road to success. Sharon Lawrence, author of "So You Want To Be A Rock And Roll Star," will be instructor. Music industry personnel will also be utilized as guest lecturers.

HEART
WALTER EGAN
Palladium, New York

Heart's two SRO performances on Oct. 21-22 showed it to be an act with the potential to become one of the biggest bands in America.

This was obvious on Oct. 21-22 that here is a band with musical chops, personality, charisma and sex appeal.

At the core of the band, in concert as on disk, are the fire and ice talents of vocalist Ann Wilson, and her sister Nancy on guitar.

There is a lilt and buoyancy to Ann's voice and manner that redeems even the group's weaker material, and when she lets it rip, nobody can do it better. And she is backed by a vastly improved band. A year or two ago the Heart band sounded raw and tentative, and not up to the par of the two Wilson sisters, it now plays with authority and verve. Guitarist Roger Fisher has come out of the shadows more, and he plays with more assurance.

Heart's sound is melodic and acoustical in parts segueing into hard rock. Though on the band's last LP, "Dog And Butterfly" there is a separation between the soft and the hard songs, in concert the distinction blurred with many of the numbers beginning quietly before the band kicked in with full force.

Throughout, the production was first rate. All the numbers were effectively staged, with the lights, smoke and flame working in perfect concert to the music. It was a very slick 95-minute show.

If there could be a complaint, it is that the band has gotten too slick. With such superior new material as "Cook With Fire" and "Straight On" it appeared during the 18-song performance that it was the older Heart compositions such as "Barracuda," "Kick It Out," "Crazy On You" and even "Magazine" which were more inspired by genius and less dependent on technical proficiency. One feared the band has run out of new ideas.

While Heart played two encores and could have done two more, Walter Egan, the opening act, was not as lucky. Egan is a more than competent singer and guitar player with a good tight band, but during his 40-minute set he never caught fire with the audience.

The eight songs he performed were current, melodic, textured and well executed. They were perfect FM radio fare, but somehow in concert they lost their spark. The two best were "Magnet And Steel" and "Hot Summer Night."

KENNY LOGGINS
PLAYER
Palladium, New York

Breezy vocal harmonies and resilient rock'n'roll were the main course of the Oct. 20 program cooked up by Loggins and opening act Player.

From the start to finish of its 45-minute set, Player pop-rocked the near-capacity audience with smooth professionalism. The five-piece group, touring on the heels of its latest RSO release, "Danger Zone," was received politely as it delivered nine songs, carefully laying the vocals over sharp-edged rock.

Donte's Marks
12 Jazzy Years

LOS ANGELES—Donte's celebrated its 12th anniversary with special shows featuring Clark Terry Monday (23) and Pete Jolly Tuesday (24).

Owner Cary Leverette set Terry working with Ross Tompkins on piano, Ray Brown on bass and Nick Ceroli on drums.

For pianist Jolly, the engagement marked his first nightclub shot in 10 years. Jolly was one of the first piano trios to play the club when it opened along with Hampton Hawes and Jimmy Rowles.

Jolly has remained active working in the film and recording studios hereabouts and doing concerts. Leverette says it took him several hours to convince Jolly to get back on a nightclub stage.

Talent In Action

The only danger zone Player veered towards was one of impending sameness, and this was sidestepped by the inclusion of "I've Been Thinking," which displayed the more softly expressive capabilities of the band. Wisely, Player followed up with its hit, "Baby Come Back," and then rode out one last rocker to finish on an up-tempo note.

Loggins more than gratified fans with almost two hours of old and new material from his substantial catalog.

The lively 19-song set would have been an unqualified masterpiece if not for the rhythm-heavy sound mix that nearly obliterated the vocals and woodwind accompaniment during the first few songs.

Fortunately the problem disappeared early on, and the rest of the set moved along with an uncluttered, captivating spirit.

The surprise of the evening came in the form of Fleetwood Mac member Stevie Nicks, who strolled onstage wearing a layered white chiffon dress and a red rose in her off-white hat. The crowd gave a standing ovation as she added her vocal charms to "If Ever I Call You Friend," Loggins' current single featuring the two as a duet.

BOB RIEDINGER

STYX

Forum, Inglewood, Calif.

Styx's performance has become more masterful and distinctive of late, especially with the addition of guitarist Tommy Shaw who brings much needed spark and ardor.

Playing before a capacity crowd on both Oct. 20-21, its 12-song, 90-minute sets were overpowering throughout and the audiences seemed to love every minute.

The group imports its own stage specifically designed to provide the audience with unobstructed viewing and more mobility for the band through the use of recessed monitors and elevated sound columns.

Opening the show, the quintet rocked with "Great White Whale," followed by the familiar "Lorelei."

Provoking the crowd farther, it introduced the new "I'm O.K.," a tune of self-discovery supported by the full-flavored melodies of Dennis De Young on synthesizer.

Sustaining the frenzy, smoke mushroomed onto the stage as Styx moved into the hard driving "Suite Madam Blue." The visual tricks, however, were kept to a tasteful minimum.

Midway through the set Tommy Shaw provided a break in the hard rock with a short acoustic treat.

Getting back into the rock spirit, the band dished up the title cut from its "Crystal Ball" album, and with no drop of momentum, eased into "Grand Illusion," spotlighting Tommy Shaw and James Young.

Then, with the drum platform literally sliding to stage front, the spotlight turned to John Panozza as he offered a strong five-minute solo.

Also of note—Dennis De Young, in spite of his tendency to be a bit self-indulgent, has the true capacity to reach out and grab the audience as evidenced in "Lady" and "Come Sail Away."

Although the music was overamplified, the

group's fans thoroughly enjoyed the loudness as they stomped and clamored for more than five minutes demanding an encore. JOHN DEEGAN

BOBBY BARE

Rancho Nicasio,
Marin County, Calif.

Country veteran Bare, rarely seen in the San Francisco area, scheduled three nights at area clubs including this Oct. 11 date to give a trial run to material from his forthcoming Columbia album, "Sleeper Wherever I Fall."

For these dates Bare worked with a San Jose quintet named Wichita, a tasty outfit which provided good drive and color for Bare's material.

Guitarist Dave Gonzalez is a knockout and set a lot of fires around the edges of the songs. Opening set had Bare presenting 14 tunes (including two encores) in 65 minutes, mixing a half dozen tunes from the new album with Bare tracks like "Dropkick Me Jesus," "Marie LaVeau," Shel Silverstein's "The Winner," "Detroit City" and "All American Boy."

The new material skillfully extends Bare's country style into closely associated but unexpected areas.

The set opener, for instance, was a somewhat laidback version of the Rolling Stones tune "The Last Time," and half way through Bare did "Feel A Whole Lot Better," from the Bryds' debut album, with Wichita getting a nice Byrds/Searchers ring to the arrangement.

Other new songs were "Coming Down Hard," a powerful song by Bob Milsap; "Healin'," a gospel-styled number written by long-time Bare associate Bob McDill; and the single "Sleep Tight Goodnight Man." JACK McDONOUGH

BOHANNON

Madison Square Garden, New York

This date was a disappointment at the box office as the house was only about 60% full for a show headlined by the Brothers Johnson and Heatwave. But Bohannon and his six-piece band did not seem to be bothered by the sparse house as they rocked through a strong five-song, 40-minute set that drove the crowd into a frenzy.

Former session drummer Bohannon is not much on melody. His songs are just simple driving rhythm patterns that make people want to dance. Bohannon's band is quite deft at creating this pounding rhythmic sound as the musicians are gifted with unerring discipline. The act is visually exciting, too, as all the band members chip in with some entertaining terpsichore.

Highlight of the Oct. 19 set was Bohannon's current "Let's Start The Dance" which featured the evening's only appearance of vocalist Caroline Crawford. Crawford has a most impressive voice and she should be given more of an opportunity to show it.

Bohannon's only flaw is that he offers no change of pace. The set starts off torrid and keeps getting hotter. This is not a major flaw in a 40-minute set but it could become a problem when this act moves up to headliner status.

The Brothers Johnson and Heatwave have both been reviewed here recently.

ROBERT FORD JR.

Short Takes

Carol Hall Starts Sweeney Concerts

NEW YORK—Reno Sweeney's, popular Greenwich Village night-

club, began a series of Sunday brunch concerts Oct. 8 with Carol Hall, lyricist and composer of the popular Broadway musical, "Best Little Whorehouse In Texas."

The series titled "Free Fall At Reno Sweeney," is held at 2 p.m. and will showcase a wide variety of talent.

Hall has recorded two albums, "Beads & Feathers," and "If I Be A Lady," for Elektra/Asylum. She is also the recipient of two 1977-78 Drama Desk Awards for her lyrics and score for "Best Little Whorehouse In Texas," and is one of the contributing composers for the Emmy Award winning television special, "Free To Be You And Me."

Hall's songs have been recorded by Barbra Streisand, Barbara Cook, Neil Diamond, Mabel Mercer and Nell Carter.

9 Philly Shows,
\$1.3 Mil Gross

PHILADELPHIA—More than 150,000 rock fans turned in more than \$1.3 million for five top attractions during nine shows, the first month of the Spectrum's new fall season, according to a Spectrum source.

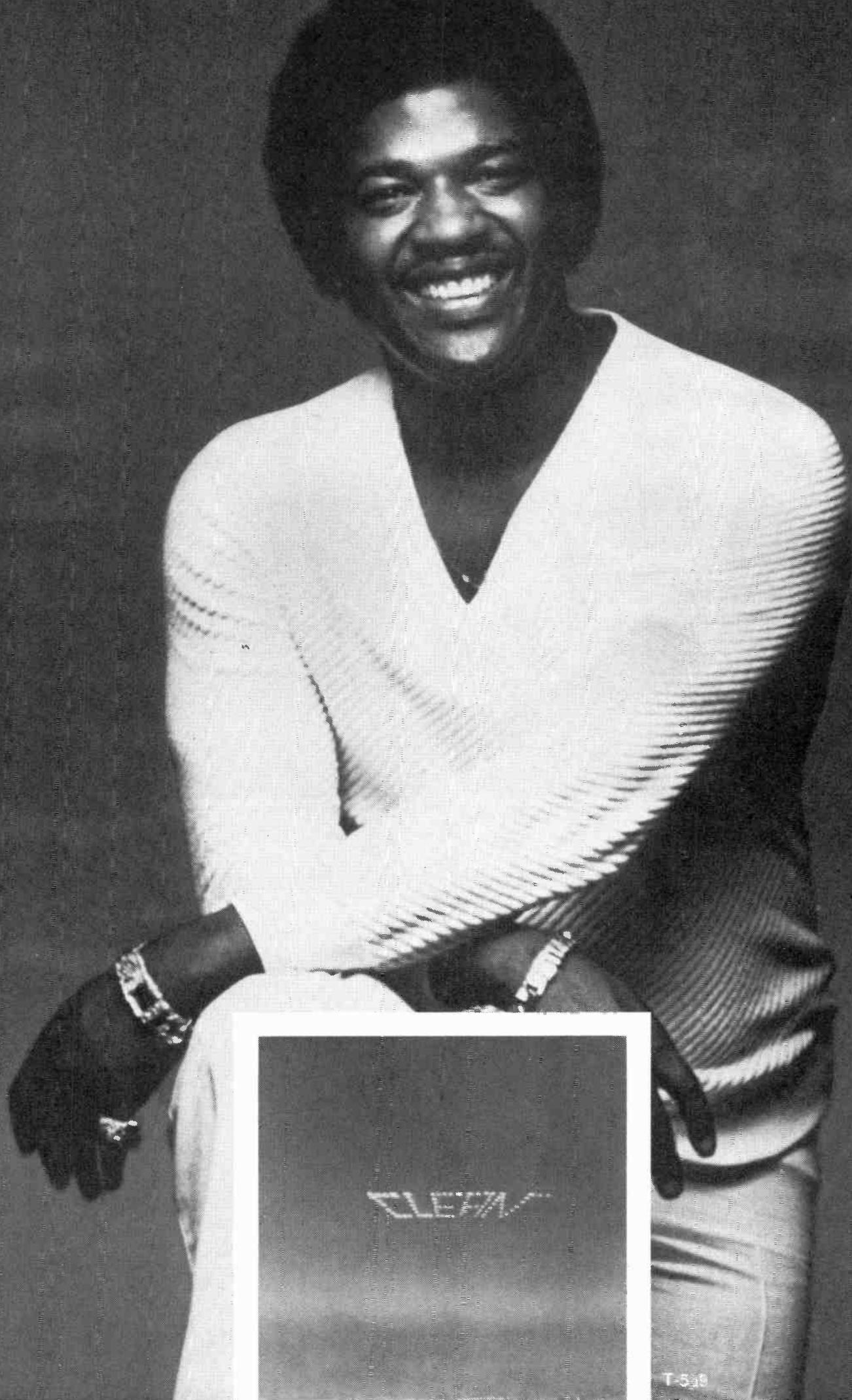
Each of the nine shows, promoted by Electric Factory Concerts here, were soldout with tickets scaled from \$8 to \$15.

Neil Young was the only artist giving a single performance during the month. Other acts drawing sellout crowds were Yes, ELO, Barry Manilow and Billy Joel.

EDWIN STARR

"I'M SO INTO YOU" TC-2383

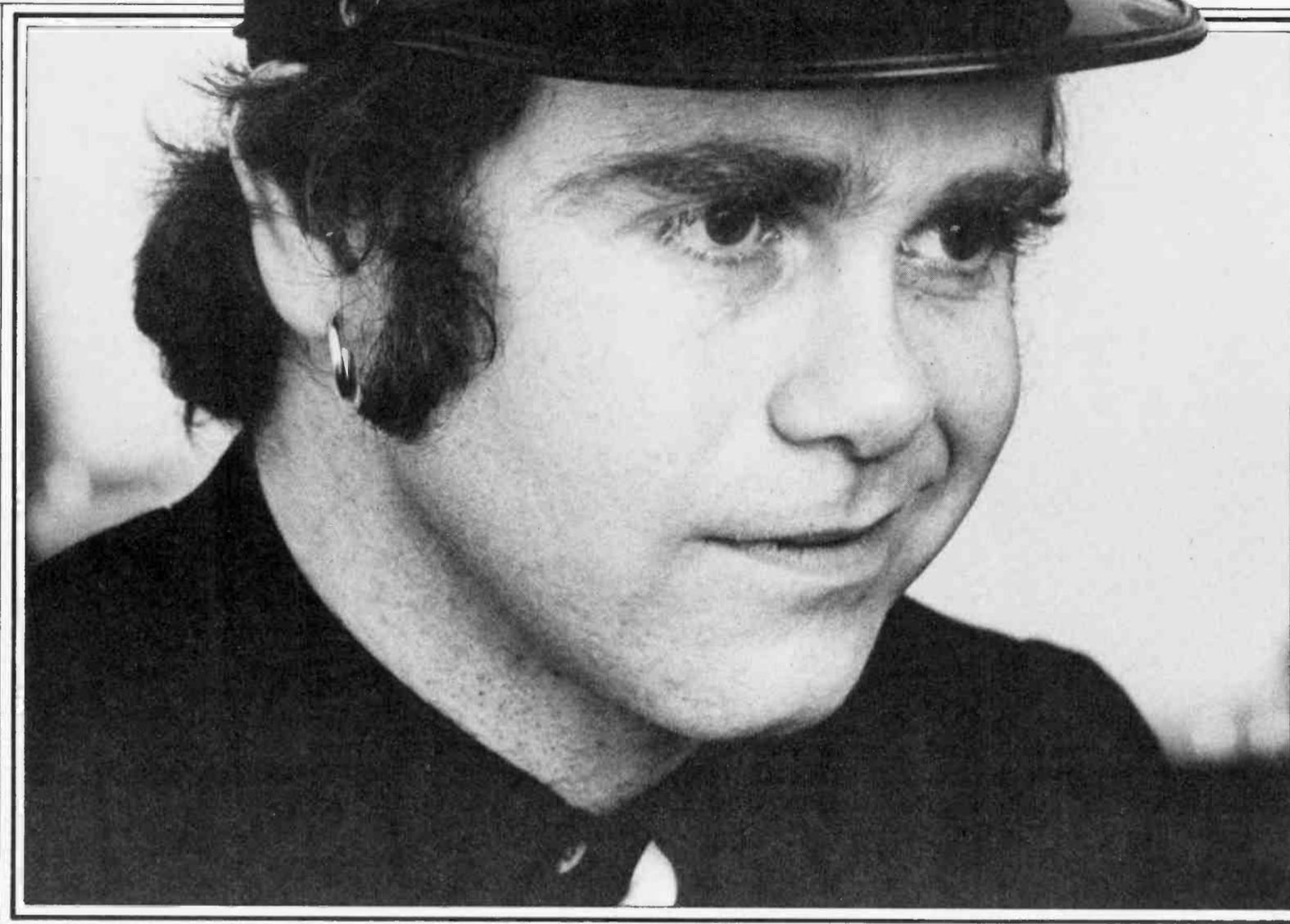
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Billboard photos by Bonnie Tiegel

NOVEMBER 4, 1978, BILLBOARD

By ED HARRISON

At 32, Elton John is "starting again." And no one knows it better than Elton himself that he is at a crossroad in his brilliant career. "Blue Moves," his last studio album two years ago, and his more recent single "Ego" were received with modest enthusiasm at best. Elton's decision to forsake touring hasn't helped sell albums and his reservations towards the press have kept him out of the limelight.

But with renewed confidence and enthusiasm Elton is beginning to make noise again. The vehicle for this unexpected surge is his new album, "A Single Man," which Elton calls "his most fun album" since "Honky Chateau."

He is also more at ease with himself, evident in the way he carries himself, in his willingness to divulge himself to the public and in his candor with the press. After nearly 20 interviews in a seven-hour period on a recent visit in Los Angeles, he refused to let any interviewer be turned away even though his schedule was running late.

'I have a bit of palpitation back. I've got a little adrenalin. I'm excited and aware again.' —Elton John

because they are there. I don't think enough artists stop and criticize themselves.

"I think I've always criticized myself and know when I've made a mistake. That's given me enthusiasm," he says. "With this album I'm happy again. It wasn't intended to be an album so it's an extra bonus. I'm not going all out, but I'm prepared to talk to people because it's about time I did again."

Elton figures that his prolific assault on the public—18 albums in seven years—was a prime contributor to his waning popularity. Quite simply, the public was Elton Johned out.

"I think people had enough of me by the time of 'Blue

'It all evens out. You have your cycle. I don't regret coming off the road and letting other people have their time. I'd be interested to see how much they sustain it," Elton says.

Perhaps even more than his music, Elton's driving passion is soccer. He is chairman of the Watford Football club in England and keeps constant tabs on his team. His position as chairman of the club, he feels, is the impetus behind his new found tranquility.

"I am more at ease now. I've had this affiliation with the soccer club and being chairman has made me negotiate and grow up. I've matured a bit and do things which I never thought I could do or was too lazy to do because I had someone to do it.

"I'm in with the highest people in football and soccer. I've talked to them and negotiate with them and expressed my ideas. I'm much more confident within myself. I'm not as shy as I used to be. Still am to a certain extent, but I have more confidence to cope with everything.

"I'm a good loser now which I never used to be. And being involved with soccer you have to be a good loser. I think I've

Elton John's New Confidence And Appearance Spark His Return To Records After a 2 Year Hiatus

But above all, Elton is aware that he has reached a pivotal point of his career, and is quite frankly, unsure of his present standing in the record business' changing market.

"I've always had crossroads in my career," says Elton. "You can't follow a successful album with another unless you wait three or four years. I've got in the routine of doing albums and enjoy doing two a year.

"But you take risks. That's what this business is about. If I'm ever at a crossroad this is it. One can get too cozy in a situation and find guaranteed success. I've seen artists play for 20,000 and sound like shit, but the audience loves them just

Moves,' Elton candidly admits. "I put out an awful lot of product." (A feat Elton is proud of and confident will never be equalled.)

"You can't maintain huge selling albums. There must be a break sometime. I didn't realize how much was out there until I sat back and got played on the radio with no product out. I noticed Peter Frampton, Fleetwood Mac and this year the Bee Gees getting played and think that if I had these records I'd go stark raving mad. That's what it must have been like hearing me all the time. With 'Blue Moves' I was lucky to sustain what I had for seven years.

grown up a lot. I'm still a kid at heart, but that's the fun side of the business.

"But there is a serious side and you can't just laugh everything off. I feel much more at ease with myself than I've ever been in my life. And should be. I'm near 32 now. It's about time I got myself together in that respect," states Elton.

Elton's confidence in himself has boiled over into the creative process. He is involved in writing his own lyrics now, an assignment previously reserved for Bernie Taupin, and now handled by Gary Osborne, Elton's new lyricist, who adapted "War Of the Worlds" on CBS.



"I know that in the future I'll be able to write all my own songs. And I've got the ability and chance now to do exactly what I want. I have the freedom to do that and it's the most rewarding thing about it.

"I've never been involved with the lyrics. Sometimes I would suggest the title to Bernie. I used to say to him 'write a love song' or 'a song with a girl's title in it' because I like songs in which you sing about someone so you can put a lot of emotion in them.

"My thoughts were never able to come out until now. It all goes back to being lucid and more clear thinking," contends Elton.

The lyrics to "Madness," the most powerful song on "A Single Man" were written by Osborne, but convey Elton's sentiments about the strife in Northern Ireland and the ludicrousness of innocent people dying as a result of bombs placed in parcels, cars and shops.

"Everything in it is just what I wanted to say even if Gary wrote it. I had ideas for words here and there. Gary didn't mind changing things. If I wrote it myself it would have come out more trite and tweet.

"But the more I try the more comes out. Even now I have two or three ideas which are encouraging. Though I won't rush out writing a whole song or album, I will get there one day."

* * *

I'll tour again when I feel 100% sure that I have it in my stomach and I'm fired up to do it. I love this industry but won't let it destroy me. If I stayed on the road it would have."

* * *

Elton's final tour of the U.S. was back in 1976 which included a tiresome date at 80,000-seat Pontiac Stadium in Michigan. At that point, Elton had had enough and called it quits. Yet one can denote optimism in his voice that someday his "hunger" for the road will return.

"I don't want to tour now because I don't have the hunger. When I was on tour I used to love it and think of it as a privilege. If I went on the road now, I would be firing on two cylinders instead of four or six. It's unfair to myself and the public," he says.

"While on the road I was snappy fingered. Get me this, get me that. It was a stupid life to live. I was losing touch with my friends and myself which is why I came off.

"I never even wanted to sing. I started off writing songs with Bernie. When no one wanted to record them, I was forced to sing them and pressed into going on the road. When I got on the road I really loved it. I also said that I didn't want to be a 40-year-old rock'n'roller doing it for money in Las Vegas.



Elton and manager John Reid check out a limited edition picture disk of "A Single Man"



Elton is interviewed by Joanne Ehrhart and Bert Kleinman of KWST-FM, one of the numerous radio interviews he did during his promotional visit to Los Angeles.



Elton takes time out at his Benedict Canyon home to watch a new videotape of himself performing his new single "Part-Time Love."

"It's a very cynical approach but I've seen too many people do it. So when it came time to make a decision, it coincided with when I was tired anyway. I could devote my time to soccer. I've done seven concerts on my own with just the piano and loved them. I don't mind doing that, but I still have no desire to tour doing it.

"I did a charity show in England and had to get a band together. I saw the whole machine come up again—the huge tours, airports, planes, limos. It's a time process getting back your enthusiasm to do something that's a privilege."

The public, he feels, believes his physical change of appearance was as calculated as his records and career. Gone are the ostentatious glasses, replaced by soft contact lenses which he

his native Britain. Ever since his initial U.S. appearance at the Troubadour in Los Angeles back in 1970, his career here has spiraled upward, while lagging in England. He's enjoyed only one No. 1 single in England with "Don't Go Breaking My Heart" compared to six in the U.S.

"England wasn't too happy that I was successful here first," explains Elton. "The 'Elton John' album began to sell over here and as a result began to sell in England.

"I've never spent much time touring in England, to be quite honest. I've always spent time touring the U.S. Never even Europe. It's been mostly the U.S., Australia and the odd English tour.

"I've always liked the American record business," he continues. "I liked the fact that you have r&b charts and country charts. I identify with America more, although I'm swinging away from it and identifying back with England."

Keeping his private life to himself has been no easy chore. He knows he "is always on display" and good copy in the gossip columns. While he laughs it all off now, at one point the rumors and innuendos did get to him, reporting ludicrous tales ranging from his having leukemia to being dead.

"I try to keep as quiet as possible," comments Elton. "I don't do interviews and people have never been able to pierce me personally, apart from Rolling Stone and David Frost. (The Rolling Stone interview in which he admitted his bisexuality

(Continued on page 42)

ELTON JOHN

• Continued from page 41

caused a lot of "anti-Elton feelings," he believes. "I'm much happier for saying it because there was so much innuendo that I wanted to get it out in the open. It was a great relief," he says.)

"I used to hate press parties. There were always so many people invited, all wanting to get a piece of me. And I'd feel guilty about not spending time with them. Photographers upset me the most."

* * *

On the wall in Elton's Benedict Canyon home in Los Angeles is a framed quote from London's Evening Star. The last paragraph reads: "If the public ever heard what Elton John is without Bernie his career would die overnight."

The public will get to hear Elton sans Taupin on "A Single Man." Elton shakes his head and laughs when he reads it and says, "Oh God, imagine if it comes true."

Elton says he's had no falling out with Taupin, calling their separation a "temporary situation." But since Taupin moved to Los Angeles, and is now writing with Alice Cooper, and with Elton back in England, writing by "post" had become difficult.

"I'm sure Bernie is hurt," claims Elton. "He's got to be. This is the first Elton John album to come out that he's not been associated with. He's been the fetus all the time. Nothing would have happened without Bernie and suddenly there's this bloody album out that he's not been a part of."

"Ironically, we both have albums out at the same time with different people which I think is good for us. But he's really been lazy. I'm not laying into Taupin but stating the facts. I pushed him into writing with other people years ago."

"He could have written with Rod (Stewart) or Faces. Because he's a sweetie and very loyal, he didn't want to do it, afraid of a new venture that might go wrong. He was so reliable in our relationship. I wish he'd push himself more. Perhaps this little breakup will be good. I hope so. You can't work with someone for 10 years and not love him. But for the moment I can't communicate with him."

Yet Elton has hopes that he will be able to write with Taupin again, encouraged by Bernie's writing of "Ego," released in March of 1978 that did little to solidify Elton's career. The song, which he claims is not autobiographical, contains an intricate melody, starts and stops and chord changes.

"Ego" was an unusual type of song for me to come out with," admits Elton. "I did the film which was slightly weird and spooky. But I'm proud of it. I said more in 3½ minutes than probably in my entire career as Elton John Superstar."

"I don't think people were ready for it. They like to cubbyhole an artist and would like for me to come out with jewel glasses again. They thought it was a deliberate or desperate change of image."

* * *

It's Saturday morning and Elton spends it by linking up with England by telephone to hear his Watford Football team play. That's what he means when he says that "sports have taken over the passion in my life."

If soccer is his first passion, then music is his second. And part of that is his own record label Rocket Records, which recently changed distribution hands from MCA to RCA. Elton admits to the five-year-old company's shortcomings, pinpointing its failures and successes.

"The record company has been somewhat static. We had varying degrees of success but never really solidified our-

selves because I think we've had too many friends and too much weak product. We haven't been critical and cruel enough."

Until recently the entire operation evolved around Elton. Signings included. Realizing it wasn't the best thing for the company, Elton is "taking a back seat" and entrusting the a&r duties to David Croker. He also admits that producer Gus Dudgeon's departure left a great "void" in the company, a prime reason why Elton was forced to co-produce with Clive Franks albums by Blue, Kiki Dee and China.

"I think now the quality of our product will be much stronger once we weed out the friends. It sounds harsh but



MCA Records president Mike Maitland and John Reid surround Elton as he is presented with a cake featuring the album graphics from "A Single Man" at a press luncheon in Los Angeles.

it's a reality we've learned. The record company has been going so long now and should be doing better than it has."

* * *

"If your album is out there and doesn't sell, it's because people don't want to buy it and not because the record company is at fault."

* * *

"I can't blame MCA for not selling 'Blue Moves,'" he says about his last studio effort, "because the record was in the stores and radio stations had it. People didn't want to buy it. It's as simple as that."

"I didn't help it any. I didn't do any promo because I was too tired. I didn't even do a promo film for 'Sorry Seems To Be The Hardest Word' (the double album's lone hit). And I didn't do interviews."

For "A Single Man" Elton's attitude has changed, pulling out all stops in support of the album—radio and press interviews, personal appearances and just about anything within reason to inject excitement into the album.

"I can't just give the album to MCA after not having an album in two years and say here's my new album, I want you to sell x million copies of it and expect it to be on the charts. I have to help them out. Two years ago I would have hated it. But I'm actually enjoying it. I don't find it a pain."

Elton's love for the music industry is uncompromising, yet there are facets that incense him. Like big record companies spending unnecessary advertising dollars and giving unneeded promotion to its top caliber acts.

"Record companies should stop spending so much money

on double page advertising for artists who have already sold platinum and double platinum. Why can't they spend money on artists having a first album and desperately in need of promotion?"

"It's done primarily for the ego of the artist and after a while even the artist doesn't notice it anymore. Is it going to please the manager or the lawyer?"

Elton has his gripes with FM radio as well. He says: "It's a side of the business that appalls me. With so many new artists, FM should stop playing oldies and play new things."

"Why do they continue playing 'Stairway To Heaven,' 'Tuesday Afternoon' and 'Your Song?' Certainly I don't need the royalties. Everyone knows it's a hit."

Continues Elton: "I was the darling of FM radio until 'Crocodile Rock.' After it made it to number one on AM and went gold, I'm criticized for selling out. I committed the sin of selling records."

A pioneer of the single throughout his career, Elton is hoping that other artists "take risks" and issue singles that do not appear on albums, something Elton has always favored. He would also like seeing three-track singles so the consumer gets more value for his dollar.

"For me, the single is the essence of pop music but the album has taken over. You can get bloody bored with single after single being taken from albums. You like an album and after a year you're still hearing singles from it."

(Three singles were culled from Elton's double album masterpiece "Goodbye Yellow Brick Road," two from the twin pocket "Blue Moves," and one from "Captain Fantastic.")

"Artists who are in the position and can afford to do it should take a risk. Try for separate B sides whether fans notice or not. It's important to me and I think fans do notice. It's about time some groups were more adventurous and get out of the rut of just making an album and single after single."

A project which Elton found disappointing was his much heralded album that was to be produced by Thom Bell, the man behind the Spinners. Six tracks were recorded in Seattle, four by Bell's songwriting team and two by Elton and Bernie including "Shine On Through" which appears on "A Single Man." When Elton heard the final arrangements he says he was disappointed because the tracks "lost their funkiness."

Elton's promotion stops don't end in Los Angeles. On behalf of his new affiliation with Phonogram (for Europe and the rest of the world), he is off to France, Amsterdam, Madrid, Hamburg, Munich and then Australia and Japan.

"If a record company is enthusiastic and suggests intelligent things, then I'll work my butt off for them," he states.

Regardless of the success of "A Single Man," Elton has no thoughts of sitting back. He claims to have about six songs set to go that are of high quality but unfortunately were squeezed out of the album.

The unexpected pleasure of the album itself is gratifying. The project started with "Ego," "Shine On Through" and a song even Elton can't remember, and suddenly he found himself with 28 tunes.

Elton and Rod Stewart have signed a contract with Warner Bros. to produce a film which Elton says is about two rock stars involved in a friendly but competitive rivalry. "We won't do it unless the script is right," he warns.

And he talks of doing a musical because "a good one has never been done. I want to prove I can do a brilliant one," he says.

On the night of this interview, John surprised 250 persons at his label's national convention with a two-hour solo performance which included many of his stalwart hits along with a good portion of "A Single Man." That night Elton made it clear that he is back.

Graphic layout: Bernie Rollins

NOVEMBER 4, 1978, BILLBOARD

Talent

Short Takes

Music In An Upbeat At Old Chicago Park

CHICAGO—Music is playing a bigger part in the entertainment mix of the Old Chicago amusement park, a giant indoor playground here in suburban Bollingbrook, Ill.

The huge, hanger-like fun park houses a highly successful disco on Friday and Saturday nights, and recently added a weekend concert attraction, Rock, soul, country and gospel music are being staged in the corner of the big facility, with a general admission covering all rides and entertainment.

New concert series began Oct. 6 and 7 with Tommy James, followed Oct. 8 by Ed Enoch and the Stamps. Also appearing have been Peter Guerin's Tribute To Elvis and the New Christy Minstrels, with Vicki Sue Robinson, Ferlin Husky, the Kingston Trio and Don Drum scheduled to follow.

Promoters Al Curtis and Jam Productions have handled bookings for the facility to date.

4 Big Bands In Raceway Shows

NEW YORK—Four big bands are providing music in the opening weeks of the harness racing season at Roosevelt Raceway, L.I., which began Oct. 9. The first band was Sammy Kaye.

Ray Anthony's band followed and the Les and Larry Elgart Orchestra and the Duke Ellington Orchestra round out the series. Each band plays a week's engagement, trackside, from 6:30 p.m. to 7:45 p.m. prior to the first race.

In addition, the track now has a disco on the fourth floor of the grandstand.

Be Bop Deluxe Act Quits After 6 LPs

LOS ANGELES—Be Bop Deluxe has disbanded after releasing six albums on Capitol-distributed Harvest since 1974. Its final studio product is due on Harvest later this year.

Bill Nelson, Be Bop's songwriter,

Philly Theatre Will Present Rock Series

PHILADELPHIA—On the heels of a first-time ever jazz series at the Walnut St. Theatre will come a series of rock shows—another first for the prestigious theatre.

Apple/Chipetz & First Night Concerts are producing the rock concerts which kicked off Oct. 23 with

'Jazz At Academy' For Philadelphians

PHILADELPHIA—James R. Robb, whose Performing Arts Society has scheduled more than 50 classical events for the coming season here, has added a "Jazz At the Academy" series.

guitarist and lead vocalist, who was the sole survivor of the original incarnation of the British band, is in the process of forming his own band, Bill Nelson's Red Noise.

the Ramones and the English rocker Nick Gilder. Talking Heads are set for the Walnut Monday (30).

The jazz series which started Oct. 11 featured Dexter Gordon and his quartet followed by Woody Shaw, Sonny Rollins and McCoy Tyner.

In his sixth season as a concert promoter, Robb lined up four name attractions that started with Maynard Ferguson Oct. 15, taking a ticket scale from \$7 to \$14.50. Same prices will prevail for Count Basie, who will be teamed with Arthur Prysock for a Nov. 7 concert.

Prices will be hiked by 50 cents for a \$15 top for Benny Goodman and his Sextet Nov. 19. The Preservation Hall Jazz Band will be presented Nov. 16 in the Irvine Auditorium on the Univ. of Pennsylvania campus with tickets from \$4.50 to \$8.50.

Passaic's Capitol Opens Season With Springsteen Airing

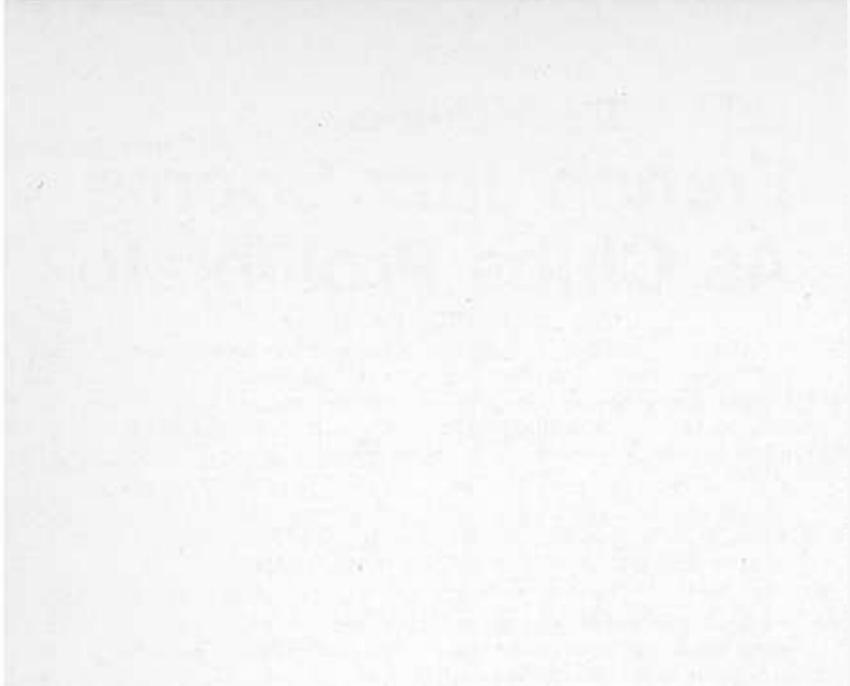
NEW YORK—John Scher's refurbished Capitol Theatre in Passaic, N.J., opened its seventh season recently by hosting a live radio broadcast of a Bruce Springsteen concert.

The 3,500-seat Capitol, regarded as an important rock venue in the East, underwent a major redecoration during the summer months.

The theatre is noted for serving gourmet dishes to acts and road crews.

Vannelli Breaking From Past Format

TORONTO—Gino Vannelli is breaking from his past format of releasing an album "and then hitting the road for concert work. I'm working on a number of projects in Los Angeles and see a tour before January or February," says Vannelli.



MOTHER MAYBELLE CARTER'S PRESENCE HAS GRACED THE LIVES
OF THREE GENERATIONS OF AMERICANS.

MOTHER MAYBELLE CARTER'S MUSIC WILL TOUCH THE LIVES OF
EVERYONE WHO EVER LIVES.

CBS RECORDS.

12 L.A. Venues Bow In 2 Years Variety Of Jazz-Oriented Acts Featured In 90% Of Clubs

• Continued from page 34

day-Sunday. The patrons generally range in age 20-40, says Woolfolk.

Pasquale's, a new jazz club at the Malibu, Calif., pier books primarily bebop and avant-garde, although fusion and jazz-rock acts do play the club.

According to club owner Pat Senatore, Pasquale's, in operation since February, seats nearly 100 persons. Most of the acts featured are local and an artist's engagement is from three to five nights with the act being paid scale.

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

Lee Magid, owner of Cafe Concerts in Tarzana, Calif., echoes Senatore's statement that L.A. is a weekend town. He also feels that competition with other jazz clubs is healthy.

Cafe Concerts has been in its present location for two years and the 3½ year old club has moved from its all top name attractions to a variety of acts," according to Magid.

Among the acts to play the 180-

seat club are Nellie Lutcher, Pee Wee Crayton, Al Hibbler, Auracle, Big Joe Turner, Seawind, Percy Mayfield, Peter Fountain and many others. Also featured are country blues, Latin, jazz rock, songwriters and comics.

Assistance in preparing this article provided by John Deegan.

"I do creative booking," says Magid. "I take combinations and put them together such as Kenny Burrell with Ernie Andrews. I don't just book acts here; we offer a good show."

Admission to Cafe Concerts ranges from \$2.50-\$5 depending on the attraction and the acts work for a percentage of the door, says Lynn Nado, a Cafe Concerts staffer. The club is open seven nights a week, 7 p.m.-2 a.m.

Magid notes that he pulls in all age groups but his largest patronage comes from the college crowd.

These clubs join the list of more than a dozen established clubs in the area featuring jazz—such as Con-

certs By The Sea at Redondo Beach and the Parisian Room in L.A. to the more contemporary rooms like the Golden Bear at nearby Huntington Beach.

Stage One in L.A., one of the larger rooms, seating-400, features such acts as Bobby Bryant, Blue Mitchell and others. Lou Johnson heads the house band.

While most clubs hold auditions for relatively unknown acts, this five-year old club deals directly through agencies. Brad Brady, manager of the club explains that the room is booked into January. He maintains headline acts are paid between \$1,000-\$3,000.

Stage One, open nightly 6 p.m.-2 a.m. features Sunday jam sessions 4-6 p.m.

Some of the other jazz-oriented or standard jazz clubs in the area are the Baked Potato, Dontes, Light-house, Memory Lane, Western Ave. Country Club, Playboy Club and the Century Plaza's Hong Kong Bar. Donte's, incidentally just celebrated its 12th birthday, and with the Light-house are the area's two oldest, running jazz clubs.

ALBUM SERIES REVIEW

Fantasy Unveils 8 2-Disk Packages

LOS ANGELES—Fantasy Records leaps into the pre-Christmas maelstrom of album product this week with its release of eight two-disk jazz packages evenly divided among its Prestige and Milestone labels.

One of the most attractive of the reissues is "Charlie Byrd In Greenwich Village," a beautifully produced set of 13 tracks recorded live at the Village Vanguard in 1960 and at the Village Gate in '63 with different combos accompanying Byrd's immensely artistic, sensitive acoustic guitar. Clark Terry's trumpet is heard on three cuts but the Byrd classical approach on things like "You Stepped Out Of A Dream," "Ela Me Deixou" and a 20½-minute "Fantasia On Which Side Are You On" confirms again how gifted this man is.

"First Sessions 1949-50," originally produced by Bob Weinstock, is a grab bag of dated but valid jazz headlining the musicianship of Lennie Tristano, Leo Parker, Lee Konitz, Kai Winding, Fats Navarro, Don Lanphere, J.J. Johnson, Wardell Gray, Al Haig, Sonny Stitt and Eddie "Lockjaw" Davis. There are 36 tracks in all, mostly boppish, and they offer an accurate representation of what was happening back in

the days when Harry Truman was President.

Coleman Hawkins is the star of "The Real Thing," 15 tracks by the father of the tenor saxophone taped 1958-60 with Esmond Edwards producing. The Bean's big pipe is powerful and distinctive (he hadn't yet gone into decline then) on things like "Poor Butterfly," "Until The Real Thing Comes Along" and "I'll Get By" with Ray Bryant, Red Garland, Tommy Flanagan and rhythm accompanying agreeably.

"Taking Care Of Business" is the title of the Sonny Rollins set, and like Hawkins, he displays extraordinary skills on tenor with Max Roach, Red Garland and others providing bullish backup. Thirteen tunes are offered and on one, "Tenor Madness," none other than John Coltrane also is heard.

Pianist Barry Harris contributes "Stay Right With It," a compilation of 17 tracks taped in 1961-62 which, at that time, helped establish Harris among the New York elite. He's particularly impressive on Monk's "Round Midnight" and evergreens like "Talk Of The Town," "Easy To Love" and "My Heart Stood Still."

More tenor sax wizardry comes from the ligature of Benny Golson, who contributes a dozen tracks made in 1957-58 with Kenny Dor-

ham, J.J. Johnson, Curtis Fuller, Barry Harris, Wynton Kelly and drummers Max Roach and Philly Joe Jones as sidemen. The album title is "Blues On Down."

Roland Kirk—before he changed his name—is represented with 13 selections taped in 1961 and 1968. The earlier set (seven tracks) has Jack McDuff on organ; Jaki Byard is at the piano on the six from '68. Kirk, who died last Dec. 5, was indeed a marvel on a half-dozen instruments. This collection is about as good an example of his artistry as any on vinyl. "Pre-Rahsaan" is the LP's title.

"Work Songs" offers 17 listenable melodies by Nat Adderley, whose tasteful cornet receives pleasant backing by Wes Montgomery, Bobby Timmons, Louis Hayes and a couple of men named Sam Jones and Keter Betts, who take turns playing cello and bass behind Nat's nifty improvisations.

So there's not a stiff in the batch, and the annotation with all sets ranges from good to excellent, written by eight pro scribes whose documentation and prose enhances the value of each entry. It's a strong release, cunningly unleashed to the browser bins for holiday shopping hordes. May they all be jazz buffs.

DAVE DEXTER JR.

Jazz Beat

LOS ANGELES—The Swiss Chalet Restaurant in Miami, which now converts into a jazz club each night at 10 p.m., hosted the Miami Jazz Festival Oct. 13-22. The stars included Nat Adderley, Arnett Cobb and Frank Rosolino, plus Peter Minger and Danny Turner, soloists with the Count Basie band. The stars also played together in Chubby Jackson's 17-piece big band. ... More than 40 hours of free jazz programs, including three lectures and demonstrations, made up the successful first annual Atlanta Free Jazz Festival. Performers included the group Caldera, Sun Ra and His Arkestra, Jean Carn, Spare Parts, the Clark College Jazz Band, the Jerry Farber Quartet, Byard Lancaster, Bobby Lyle, Gary Bartz, and a host of local artists.

With costs running near \$105,000 and free admission, the tab was picked up by the city of Atlanta, National Endowment for the Arts,

Georgia Council for the Arts, the Coca-Cola Bottling Co., Capitol Records, Philly Jazz Records, CBS Records and a host of smaller private interests.

The project plans to record and release an album by the group Rebirth, 13-week series of live one-hour radio broadcasts of local jazz artists from Cobb's Corner, three free open rehearsal/workshops and a free concert for the New Detroit Jazz Ensemble, a pilot publication to establish a regular source of news concerning area artists, free booking, job referral and listing services to 12 Detroit jazz artists for six months, and to produce and release a double album from the Composers Concepts 1978 jazz concert series.

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

ONLY FOR LISTENING

French Jazz Booms As Clubs Proliferate

By HENRY KAHN

PARIS—Pop music is so repetitive and lacking in interest that jazz will become more and more popular. So runs a theory within the French record industry.

It is accepted that there is no obvious return to the 1950s when Paris was virtually a jazz "temple" presided over by Don Byas, Roy Eldridge, Sidney Bechet and others.

But while the old St. Germain and Vieux Colombier clubs remain high in importance, historically, there are new clubs offering a wider range of music and greater number of musicians, as against the old emphasis of one name artist.

Today's visitor to Paris finds, for instance, Le Totem, with three modern jazz evenings, involving artists of the Anthony Braxton caliber. Blues

and trad jazz take up the rest of the week. Jazzmen like Memphis Slim and Jerome van Jones just turn up, unannounced at this club.

The Chapelle des Lombards, in the heart of Paris, attracts groups from various sources, including India where the music comes from traditional instruments.

The Caveau de la Montagne specializes in duos, original and exciting, and featuring for instance just bass and violin. Musicians involved include Henri Texier and Didier Lockwood.

But there are plenty of other clubs. Some of the best percussive sounds can be heard in the Temple de Pentremont where Jacques Thollot, jazz writer of note, is surely one of the best drummers in Europe.

Billboard SPECIAL SURVEY For Week Ending 11/4/78

Billboard Best Selling Jazz LPs

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	2	5	REED SEED Grover Washington Jr., Motown M7-910	26	26	14	IN THE NIGHT TIME Michael Henderson, Buddah BDS 5712 (Arista)
2	1	6	CHILDREN OF SANCHEZ Chuck Mangione, A&M SP-6700	27	36	3	SUNBELT Herbie Mann, Atlantic SD-19204
3	3	3	MR. GONE Weather Report, Columbia JC-35358	28	28	12	FRIENDS Chick Corea, Polydor PD 1-6160 (Phonodisc)
4	5	3	ALL FLY HOME Al Jarreau, Warner Bros. BSK 3229	29	29	5	DON'T STOP THE CARNIVAL Sonny Rollins, Milestone M-55005 (Fantasy)
5	12	3	FLAME Ronnie Laws, United Artists UALA-881	30	24	22	MAGIC IN YOUR EYES Earl Klugh, United Artists UA 1A 877
6	4	10	SECRETS Gil Scott-Heron & Brian Jackson, Arista AB-4189	31	33	3	MAIN EVENT Herb Alpert & Hugh Maseketa, A&M SP-4727
7	6	16	IMAGES Crusaders, Blue Thumb BA 6030 (ABC)	32	32	2	SOFT SPACE Jeff Lorber, Fusion Inner City IC 1056
8	8	14	PAT METHENY Pate Metheny, ECM 1-1114 (Warner Bros.)	33			LOVE SATELLITE Ronnie Foster, Columbia JC-35373
9	7	10	COSMIC MESSENGER Jean-Luc Ponty, Atlantic SD 19189	34			HIGHWAY ONE Bobby Hutcherson, Columbia JC-35550
10	10	4	LEGACY Ramsey Lewis, Columbia JC-35483	35	35	2	HOW LONG HAS THIS BEEN GOING ON Sarah Vaughan, Pablo 2310-821
11	11	11	YOU SEND ME Roy Ayers, Polydor PD 16159 (Phonodisc)	36	38	3	OUT OF THE WOODS Oregon, Elektra GE-154
12	9	5	CARNIVAL Maynard Ferguson, Columbia JC 35480	37	30	39	WEEKEND IN L.A. George Benson, Warner Bros. 2WB-3139
13	13	6	BEFORE THE RAIN Lee Oskir, Elektra GE-150	38	37	39	RAINBOW SEEKER Joe Sample, ABC AA 1050
14	18	3	HEAVY METAL BE-BOP Brecker Bros., Arista AB-4185	39	39	2	BATIK Ralph Towner, ECM-1-1121 (Warner Bros.)
15	14	20	SOUNDS Quincy Jones, A&M SP 4685	40			MANHATTAN SYMPHONIE Dexter Gordon, Quartet, Columbia JC-35608
16	15	7	WHAT ABOUT YOU Stanley Turrentine, Fantasy F-9563	41	41	14	MY SONG Keith Jarrett, ECM-1-1115 (Warner Bros.)
17	16	55	FEELS SO GOOD Chuck Mangione, A&M SP 4658	42	48	3	HELL OF AN ACT TO FOLLOW Willie Bobo, Columbia JC-35374
18	17	5	A SONG FOR YOU Ron Carter, Milestone M-9086 (Fantasy)	43	43	2	TIMES SQUARE Gary Burton, ECM-1-1111 (Warner Bros.)
19	19	7	GONNA GET THROUGH Cleo Laine, RCA AFL1-2926	44			BEST OF KEITH JARRETT Keith Jarrett, ABC IA-9348
20	20	5	THE GREETING McCoy Tyner, Milestone M-9085 (Fantasy)	45	40	7	UPTOWN DANCE Stephane Grappelli, Columbia JC-35415
21	22	4	MAHAL Eddie Henderson, Capitol FW-11846	46	44	20	ARABESQUE John Klemmer, ABC AA-1068
22	21	18	SUNLIGHT Herbie Hancock, Columbia JC 34907	47	47	4	THE MAN Les McCann, A&M SP-4718
23	23	11	LARRY CARLTON Larry Carlton, Warner Bros. BSK 3221	48			APOGEE Pete Christlieb & Warne Marsh Quintet, Warner Bros. BSK 3236
24	27	5	SIMPLICITY OF EXPRESSION DEPTH OF THOUGHT Billy Cobham, Columbia JC-35457	49	46	7	TIME AND CHANCE Caldera, Capitol SW-11810
25	25	15	TROPICO Gato Barbieri, A&M SP 4710	50	42	7	NEW WARRIOR Bobby Lyle, Capitol SW-11809

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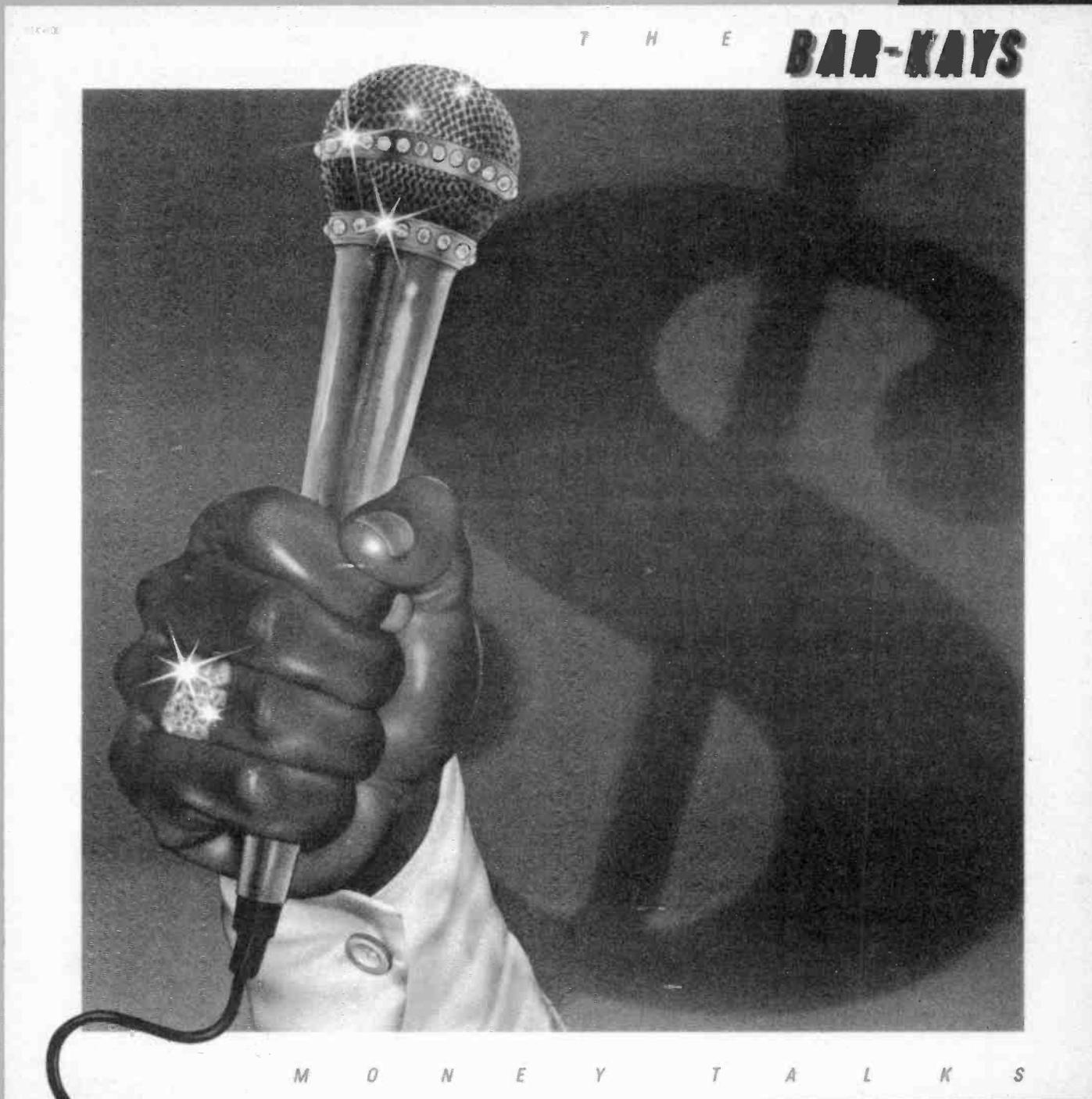
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Soul Sauce

Williams In Honors For Involvement

By JEAN WILLIAMS

LOS ANGELES—Deniece Williams was honored with a Deniece Williams Week in Gary, Ind., Oct. 17-21. At the same time, the singer/songwriter/producer was named Ambassador of Music for her hometown by its mayor Richard Hatcher.

During the weeklong celebration, Williams lectured at high schools where "I was trying to give some encouragement to the kids. They tend to want to see entertainers who leave and come back with something positive to offer.

"The kids relate to me because I grew up in Gary and went to the same schools and church they are now attending," she says.

Mayor Hatcher was given a testimonial dinner during the week with speakers including Vernon Jordan, head of the national Urban League; Coretta King, Senator Birch Bayh, the Rev. Jesse Jackson and U.N. Ambassador Andrew Young.

Performing at the affair were Deniece and Ernest Thomas of the television series "What's Happening," also a native of Gary, with Dick Gregory hosting.

Topping off the week was a talent contest, from which the winner, the Monarchs, will be produced by Williams. "I have been looking for a young group similar to the early Jackson Five to produce," says Deniece.

"A couple of months ago, a local sorority held a city-wide talent contest with 35 groups participating," she continues. "This group was narrowed down to 15 and then seven. The Monarchs were selected from the seven finalists."

Judges for the talent contest were Mayor Hatcher, Deniece, Ernest Thomas, Shelia Hutchinson of the Emotions; Steve Brisker, announcer at Gary's WLTH-AM; Dr. Lawrence Anderson, director of the public school system's music department, and Barbara Cordell, wife of well-known industry executive Lucky Cordell.

Deniece is working on a solo LP, following her collaboration with Johnny Mathis for "That's What Friends Are For." The new effort is being co-produced by James Carmichael with Deniece.

She re-enters the studio the first of the year to record her second LP with Mathis. This time she will be co-producing with Jack Gold, longtime Mathis producer.

★ ★ ★

Gladys Knight & the Pips are set to headline the National Assn. of Sickle Cell Disease awards dinner Nov. 5 at the Beverly Wilshire Hotel in L.A.

The event, with honorary chairman Frank Sinatra, will have singer Leslie Uggams and actress Ja'net DuBois as emcees.

The awards dinner is a tribute to Dionne Warwick, who will receive the organization's award of distinction for her continued devotion to humanitarian causes and her efforts in the battle against Sickle Cell disease.

Previous recipients of this award were Ray Charles, Count Basie and Ella Fitzgerald.

★ ★ ★

Millie Jackson is set for a five concert engagement in Nairobi, Africa, beginning Nov. 24-30. She is cur-

(Continued on page 47)

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	12	ONE NATION UNDER A GROOVE —Funkadelic (G. Clinton, G. Shider, W. Morrison), Warner Bros. 8618 (Malbiz, BMI)	34	13	19	TAKE ME I'M YOURS —Michael Henderson (M. Henderson), Buddah 597 (Arista) (Electrocord, ASCAP)	69	56	9	LOVIN' FEVER —High Energy (P. Sawyer, M. McLeod), Gordy 7161 (Motown) (Jobete, ASCAP)	
	2	11	IT SEEMS TO HANG ON —Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 8651 (Nick-O-Val, ASCAP)	★	45	5	ONLY YOU —Teddy Pendergrass (K. Gamble, L. Huff), Philadelphia International 460 (Mighty Three, BMI)	★	80	3	ANGEL DUST —Gil Scott-Heron (G. Scott-Heron), Arista 0366 (Brouhahn, ASCAP)	
	3	10	BLAME IT ON THE BOOGIE —Jacksons (M. Jackson, D. Jackson, E. Krohn), Epic 850595 (CBS) (Global, ASCAP)	36	36	11	SPECIAL OCCASION —Dorothy Moore (S. Dees), Malaco 1052 (TK) (Unichappell, BMI)	71	50	21	VICTIM —Candi Staton (D. Crawford), Warner Bros. 8582 (Daann, ASCAP)	
★	5	8	YOUR SWEETNESS IS MY WEAKNESS —Barry White (B. White), 20th Century 2380 (Sa-Vette/January, BMI)	37	8	17	HOLDING ON—L.T.D. (J. Osborne, J.L. McChae), A&M 2057 (Almo/McRouscod, ASCAP/Irving, McDonslow, BMI)	72	77	3	YOU STEPPED INTO MY LIFE —Melba Moore (B. Gibb, R. Gibb, M. Gibb), Epic 8-50600 (Stigwood/Unichappell, BMI)	
★	12	5	I'M EVERY WOMAN —Chaka Kahn (Ashford & Simpson), Warner Bros. 8683 (Nick-O-Val, ASCAP)	38	33	9	SWEET MUSIC MAN —Millie Jackson (K. Rogers), Spring 185 (Polydor) (Jolly Rogers, ASCAP)	★	83	2	IN THE NIGHT TIME —Michael Henderson (M. Henderson, S. Rivers), Buddah 600 (Arista) (Electrocord, ASCAP/Intense, BMI)	
	6	15	THERE'LL NEVER BE—Switch (B. Debarge), Gordy 7159 (Motown) (Jobete, ASCAP)	39	28	13	HOT SHOT —Karen Young (K. Borusiewicz, A. Kahn), West End 1211 (Scully, ASCAP)	★	84	5	I SECOND THAT EMOTION —Thelma Houston (W. Robinson, A. Cleveland), Columbia 310814 (Jobete/Stone Agate, BMI)	
	7	16	DANCE —Sylvestor (Robinson & Orsborn), Fantasy 827 (Jobete, ASCAP)	★	67	3	LE FREAK —Chic (N. Rogers, B. Edwards), Atlantic 3519 (Chic, BMI)	★	85	2	LOVE DON'T LIVE HERE ANYMORE —Rose Royce (M. Gregory), Whitfield 8712 (Warner Bros.) (May Twelfth/Warner Tamerlane, BMI)	
	8	14	I'M IN LOVE —Rose Royce (N. Whitfield), Whitfield 8629 (Warner Bros.) (May Twelfth/Warner Tamerlane, BMI)	41	30	13	IT'S A BETTER THAN GOOD TIME —Gladys Knight & The Pips (T. MacAuley), Buddah 598 (Arista) (MacAuley/Alamo, ASCAP)	★	86	2	MIDNIGHT GIRL —Lenny Williams (T. McFadden, J. Footman, F. Wilson), ABC 12423 (Spec-O-Lite/Traco/Jobete, BMI)	
	9	14	LET'S START THE DANCE —Hamilton Bohannon (H. Bohannon), Mercury 74105 (Phonodisc) (Bohannon Phase II, ASCAP)	★	52	5	BARE BACK —Temptations (B. Holland, H. Beatty, E. Holland), Atlantic 3517 (Good Life, BMI)	★	87	2	YOU'RE A GOOD FRIEND —Lenny Williams (T. McFadden, J. Footman, F. Wilson), ABC 12423 (Spec-O-Lite/Traco/Jobete, BMI)	
★	23	6	MARY JANE —Rick James (R. James), Gordy 7162 (Motown) (Stone Diamond, BMI)	43	44	8	I WANNA MAKE LOVE TO YOU —Randy Brown (H. Banks, C. Hampton), Parachute 517 (Casablanca) (Irving, BMI)	★	88	2	DON'T WEAR YOURSELF OUT —McCrory's (L. McCrary, C. McCrary), Portrait 6-70022 (CBS) (Island, BMI)	
	11	12	ONLY YOU —Loleatta Holloway & Bunny Sigler (B. Sigler), Gold Wind 74012 (Lucky Three/Henery Suemay/Six Strings, BMI)	44	42	9	SAY A PRAYER FOR TWO —Crown Heights Affair (P. Thomas, B. Reid, H. Young, W. Anderson), DeLite 908 (Phonogram) (Oelightful/Cabrini, BMI)	★	89	2	CHANGE —Zulema (Z. Cusseaux), Lejoint 34001 (London) (Double Joint/Zu-Grace, BMI)	
★	14	10	TONIGHT'S THE NIGHT —Betty Wright (B. Wright, W. Clarke), Alston 3740 (T.K.) (Sherlyn, BMI)	45	47	6	RIDE O ROCKET —Brothers Johnson (N. Ashford, V. Simpson), A&M 2086 (Nick-O-Val, ASCAP)	★	90	10	MIND BLOWING DECISIONS —Heatwave (Wilder/Geoff & Eddie/Blackwood, BMI), Epic 850586 (CBS) (Wilder, ASCAP)	
★	16	10	LOST AND TURNED OUT —Whispers (M. Anthony), Solar 11353 (RCA) (Spectrum VII, ASCAP)	46	38	15	GOT TO GET YOU INTO MY LIFE —Earth, Wind & Fire (J. Lennon, P. McCartney), Columbia 2310786 (MacClean, BMI)	★	91	3	WELCOME TO HARLEM —Gary Toms Empire (M. Zaeger, A. Fields), Mercury 74023 (Sumac, BMI)	
	14	20	GET OFF —Foxy (C. Driggs, I. Ledesma), Dash 5046 (TK) (Sherlyn/Lindsay Anne, BMI)	47	43	20	YOU —McCrory's (S.L.A. McCrary), Portrait 670014 (CBS) (Island, BMI)	★	92	2	GET DOWN —Gene Chandler (J. Thompson), 20th Century 2386 (Gaetana/Cachand/Cissi, BMI)	
★	19	7	MAC ARTHUR PARK —Donna Summer (J. Webb), Casablanca 939 (Canopy, ASCAP)	★	59	7	LOVE TO BURN —D.C. Smith (P. Harrison, C. Kelly), Shadybrook 1045 (Screen Gems/EMI, BMI/Bobby Goldsboro, ASCAP)	★	93	NEW ENTRY	WE BOTH DESERVE EACH OTHER'S—LTD (J. Osborne, J. Davis), A&M 2095 (Almo/McRouscod, ASCAP/Irving/McDonslow, BMI)	
	16	15	DON'T STOP, GET OFF —Sylvers (L. Sylvester, J. Sylvester, E. Sylvester, F. Sylvester), Casablanca 938 (Rosy, ASCAP)	48	48	10	I LOVE THE NIGHT LIFE —Alicia Bridges (A. Bridges, S. Hultegren), Polydor 14483 (Lowery, BMI)	★	94	NEW ENTRY	FREE FROM MY FREEDOM —Bonnie Pointer (A. Bond, T. Thomas, B. Pointer), Motown 911 (Jobete, ASCAP/Stone Diamond, BMI)	
	17	8	EASE ON DOWN THE ROAD —Diana Ross & Michael Jackson (C. Smalls), MCA 40947 (Fox Fanfare, BMI)	★	50	12	I DON'T KNOW IF IT'S RIGHT —Evelyn "Champagne" King (T. Lite, J.H. Fitch), RCA 11386 (Six Continents/Mills And Mills, BMI)	★	95	NEW ENTRY	Y.M.C.A.—Village People (J. Morali, H. Belolo, V. Willis), Casablanca 945 (Green Light, ASCAP)	
★	18	20	FUNK AND ROLL —Quazar (G. Goins, J. Brailey), Arista 349 (Jumpshoot, BMI)	49	59	7	COOLING OUT —Jerry Butler (K. Gamble, L. Huff, J. Butler), Philadelphia International 3656 (Mighty Three, BMI/Fountain, ASCAP)	★	96	NEW ENTRY	GANGSTER OF LOVE —Johnny "Guitar" Watson (J. Watson), DJM 1101 (Mercury) (Hermosa, BMI)	
★	37	6	DISCO TO GO —Brides of Funkenstein (G. Clinton, W. Collins), Atlantic 3498 (Rubber Band, BMI)	50	49	12	LONG STROKE —ADC Band (M. Judkins, A. Matthew, J. Maddox, A. Matthew, Jr., C. Hopkins, M. Patterson), Colillion 44243 (Atlantic) (Woodsongs/Bus, BMI)	★	97	2	SING A HAPPY SONG —War (S. Allen, H. Brown, M. Dickerson, L. Jordan), United Artists 1247 (Far Out, ASCAP)	
★	34	7	DON'T HOLD BACK —Chanson (D. Williams, J. Jamerson, Jr.), Arista 7717 (Kichgle/Jamersonian/Cos-K, ASCAP)	54	54	7	DON'T WANNA' COME BACK —Mother's Finest (J. Seay, J. Kennedy), Epic 8-50596 (Satsong, ASCAP)	★	98	2	WORKING OVERTIME —Denise LaSalle (D. LaSalle), ABC 12419 (Warner Tamerlane/Ordena, BMI)	
★	35	9	GOT TO BE REAL —Cheryl Lynn (C. Lynn, D. Paich, D. Foster), Columbia 3-10808 (Butterfly/Gong, BMI/Hudmar/Cotaba, ASCAP)	55	55	5	COME FLY WITH ME —Bobby Bland (L. Purifoy, P. Smith, A. Varnado), ABC 12405 (Capitol Dome, ASCAP)	★	99	NEW ENTRY	CAN'T NOBODY LOVE ME LIKE YOU DO —General Johnson (G. Johnson), Arista 0359 (Modest, BMI)	
★	32	7	UNLOCK YOUR MIND —Staples (G. Jackson, L. Chambers), Warner Bros. 8669 (Muscle Shoals, BMI)	★	66	4	WHOLE LOT OF SHAKIN' —Emotions (M. White, A. McKay), Columbia 3-10828 (Sagfire, BMI/Steelchest, ASCAP)	★	100	NEW ENTRY	MR. DJ. YOU KNOW HOW TO MAKE ME DANCE —The Glass Family (Callon, Arning), JDC 428 (Callon-Love, BMI)	
★	29	6	FLYING HIGH —Commodores (T. McClary, L. Richie), Motown 1452 (Jobete/Commodores, ASCAP)	57	57	5	IN THE BUSH —Musique (P. Adams, S. Cooper), Prelude 71110 (Pat/Leeds/Phylmar, ASCAP)	★	91	92	2	SHAKE YOUR GROOVE THING —Peaches And Herb (D. Fekaris, F. Perren), Polydor 14514 (Perren-Vibes, ASCAP)
	24	10	PARTY —Leon Haywood (L. Haywood), MCA 40941 (Jim-Edd, BMI)	★	65	4	HELP YOURSELF —Brass Construction (R. Muller), United Artists 1242 (Big Boro, ASCAP)	★	92	NEW ENTRY	DANCE TO THE DRUMMERS —Bee Gees (H. Kelly), Alston 3742 (TK) (Thomas Fund, BMI)	
	25	15	SOFT AND WET —Prince (Prince & Moon), Warner Bros. 8619 (Prince, BMI)	58	65	4	WHAT YOU WON'T DO FOR LOVE —Bobby Caldwell (Caldwell, Kettner), Clouds 11 (TK) (Sherlyn/Lindsay Anne, BMI)	★	93	NEW ENTRY	I JUST CAN'T LEAVE YOUR LOVE —B.B. King (J. Sample, W. Jennings), ABC 12412 (Irving/Four Knights, BMI)	
	26	10	YOU SHOULD DO IT —Peter Brown (T. Brown, R. Rans), Drive 6272 (TK.) (Sherlyn/Decibel, BMI)	59	69	4	LET ME —Jimmy "Bo" Horne (H.W. Casey, R. Finch), Sunshine Sound 1005 (TK) (Sherlyn/Harrick, BMI)	★	94	NEW ENTRY	GROOVIN' —Wilson Pickett (F. Cavaliere, E. Brigat), Big Tree 16129 (Atlantic) (Downtown, ASCAP)	
	27	16	WHAT YOU WAITIN' FOR —Stargard (N. Whitfield), MCA 40932 (Warner-Tamerlane/May 12th, BMI)	60	63	4	I WISH YOU WELL —Maze (F. Beverly), Capitol 4629 (Pecle, BMI)	★	95	NEW ENTRY	OVERDOSE OF LOVE —Lowrell (L. Simon, J. Simon), AVI 235 (Simon-Redmond/Albten, BMI)	
	28	13	YOU WERE MEANT FOR ME —Donny Hathaway (W. Peterkin), Atco 7092 (Atlantic) (Kuumba, ASCAP)	61	61	6	DO YOU FEEL ALRIGHT —K.C. & The Sunshine Band (H.W. Casey, R. Finch), TK 607 (Sherlyn/Harrick, BMI)	★	96	78	4	SUBSTITUTE —Gloria Gaynor (W.H. Wilson), Polydor 14508 (Touch Of Gold, BMI)
	29	11	TAKE IT ON TOP —Pockets (K. Barnes, V. White, R. White, L. Satterfield), Columbia 3-10755 (Pockets/Verdangel, BMI)	62	64	4	TAKE THAT TO THE BANK —Shalamar (L. Sylvers, K. Spencer), Solar 11379 (RCA) (Rosy, ASCAP)	★	97	74	5	IT'S ALRIGHT —Vivian Reed (C. Jackson, M. Yancy), United Artists 1239 (Lays/Chappell, ASCAP)
★	40	9	YOU FOOLED ME —Grey & Hanks (L. Hanks, Z. Grey), RCA 11346 (Irving/Medad, BMI)	★	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)	★	98	58	7	DO WHAT YOU WANT TO DO —Dramatics (O. Hall, J. Dates), ABC 12400 (Unichappell/Hot-Cha, BMI)
★	41	8	I JUST WANNA STOP —Gino Vannelli (G. Vannelli, J. Vannelli, R. Vannelli), A&M 2072 (Ross Vannelli, ASCAP)	63	73	3	IS IT LOVE —Larry Graham & Graham Central Station (L. Graham Jr.), Warner Bros. 8665 (Nineteen Eighty, BMI)	★	99	91	11	DON'T LET IT GO TO YOUR HEAD —Jean Carn (K. Gamble, L. Huff), Philadelphia International 3654 (Mighty Three, BMI)
	32	10	DANCING IN PARADISE —El Coco (W. Lewis, L. Rinder, M. Ross), AVI 203 (Equinox, BMI)	★	76	3	SO EASY —Con Funk Shun (M. Cooper), Mercury 74024 (Val-Le-Joe, BMI)	★	100	93	3	I LIVE ACROSS THE STREET —Sho-Nuff (L. Chambers), Stax 3212 (Fantasy) (Ben Fel/Renee, BMI)
	33	13	STANDUP —Atlantic Starr (W.I. Lewis), A&M 2065 (Almo/Newban/Audio, ASCAP)	64	60	6	DO WHAT YOU FEEL —Creme De Coco (T. Earge), Venture 102 (Barcam, BMI)					
				65	75	3	GET ON UP, GET ON DOWN —Roy Ayers (R. Ayers, B. Fisher, S. Richardson), Polydor 14509 (Roy Ayers Ubiquity/Rich Fish/Adena, ASCAP)					
				66	76	3						
				67	70	4						
				68	72	3						

First Product Ready For Release By MCA-Backed Source Records

By JEAN WILLIAMS

LOS ANGELES—Source Records, todate the first and only label financed through MCA New Ventures, is set to release its first product next week. MCA New Ventures, headed by Norbert Simmons, was set up to lend money to minority owned businesses.

The label, nearly a year old, is headed by Logan Westbrook, former chief of CBS' black marketing division, with Stan Bethel, vice president, marketing; Ken Jackson, vice president, administration and company accountant; and Holly Pruitt, formerly with Atlantic Records, office manager.

Mabel John, who heads her own publishing firm, is setting up the publishing for Source Records.

The Valentine Brothers, who have been working in the road company of "The Wiz" and the Soul Searchers are the first two acts signed to Source, with Nov. 6 releases on both acts.

A disco version of "The Sound Of Music" by the Valentine Brothers, produced by Richard Evans, and "Bustin' Loose" by the Soul Searchers, will be followed with LPs the first of the year, says Westbrook.

Source is distributed by MCA in the U.S. and Canada, and according to Westbrooks, he will set up his own foreign licensees, with his eye on Africa and Japan. He worked these areas for CBS Records.

Source is located at Washington

Blvd. and 5th St. away from other record companies in the Hollywood area. "We opened this company in the black community because it's important to provide talented kids in this area with a recording vehicle. And it's a lot easier for them to walk through our doors than to go to Hollywood," He says.

However, his first two acts are not from the L.A. area. The Valentine Brothers are from Washington, D.C., and the Soul Searchers come from Columbus, Ohio. "We were faced with a time problem. We must get good product released quickly to bring in revenue and I was familiar with both the Valentine Brothers and Soul Searchers.

"I am also searching for completed masters to get immediate product." He adds that Source will still lend itself to community talent.

He points out that he is looking for young fresh acts, with strong management. "If they don't have good management, we will put them with the right people. I am looking for a female act, a group and a duo or solo artist. We are presently set up to effectively handle five acts."

Westbrooks is setting up a writers workshop on the premises along with a recording studio. Already operating is a rehearsal hall.

He is also tying his label into the classes he teaches for the California State Univ., titled "The Anatomy Of A Record Company."

He instructs the classes at the record company, bringing in guest speakers such as producer David Banks, Johnny Bristol, Donald Byrd and others.

"I teach the students the business side of the music industry and I can use the record company to give them a behind the scenes look at what goes on in marketing meetings, directing the careers of successful acts and the whole spectrum of running a label. I want them to know that the career of Teddy Pendergrass didn't just happen, it was a deliberate plan.

"I also want them to fully realize the clanish nature of the business and that often jobs are passed out among friends. I get input from the students in terms of fresh ideas about running the company. My students even came up with the name Source Records."



Continued from page 46

rently riding high on her latest LP "Get It Out 'Cha System."

★ ★ ★

Lenny Williams on tour with Teddy Pendergrass in support of his latest LP, "Spark Of Love," was presented with the key to the city of New Orleans while being made one of its honorary citizens. . . . Also on ABC, Harold Melvin of Harold Melvin and the Blue Notes, is recording his first ever solo LP. . . . Rufus' new LP, which was reportedly slated for October release, has been pushed to January. The name of the album is "Numbers." However, Chaka Khan, signed to Warner Bros. as a solo artist, has just released her debut LP for the label tagged "Chaka."

★ ★ ★

The story of abolitionist, freedom fighter and underground railroad conductor Harriet Tubman is capsulized in Universal Picture's "A Woman Called Moses."

The soundtrack for the film, which stars Cecily Tyson, was scored by Van McCoy, who has taken the music basically in a disco direction, according to Mike Abbott, vice president of r&b at MCA Records.

Single from the LP will be a moving ballad titled "I Must Go" sung by Tommie Young, who was discovered by Ike Jones, producer of the film.

Abbott notes that MCA is pulling out all the stops in promoting this venture, including distributing the usual point of purchase materials in retail outlets, plus radio spots and special posters.

Abbott has employed a black owned T-shirt firm, the Sojourner Foundation in Philadelphia, which uses community youngsters, to make T-shirts with the picture of Tyson as Tubman.

He has also brought in Bunny Jackson, former wife of Atlanta Mayor Maynard Jackson, to handle independent p.r. in Atlanta. She will work with MCA's staff.

Screenings are set for Atlanta, Washington, Chicago, New York and Los Angeles, with others being firmed.

★ ★ ★

Remember. . . we're in communications, so let's communicate.

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★ 1	5	1	ONE NATION UNDER A GROOVE Funkadelic, Warner Bros. BSK 3209	★ 31	41	23	HEADLIGHTS Whispers, Solar BXL1-2774 (RCA)
2	9	2	IS IT STILL GOOD FOR YA Ashford & Simpson, Warner Bros. BSK 3219	★ 32	40	3	UGLY EGO Cameo, Chocolate City CCLP-2006 (Casablanca)
★ 3	3	8	THE MAN Barry White, 20th Century T-571	33	33	3	THE WIZ Various Artists, MCA MCA-2-1400
4	9	4	STRIKES AGAIN Rose Royce, Whitfield WHK-3227 (Warner Bros.)	34	37	3	ROSS Diana Ross, Motown M7-907
5	24	5	COME GET IT Rick James & the Stone City Band, Gordy G7-981	★ 35	45	2	FUNK OR WALK Brides Of Funkenstein, Atlantic SD-19201
★ 6	7	7	LIVE AND MORE Donna Summer, Casablanca NBLP 7119	36	32	15	IMAGES Crusaders, Blue Thumb BA 6030 (ABC)
7	21	6	BETTY WRIGHT LIVE Betty Wright, Alston ALST 4408 (T.K.)	37	26	21	LOVE SHINE Con Funk Shun, Mercury SRM-1-3725 (Phonodisc)
8	13	3	BLAM Brothers Johnson, A&M SP 4714	38	38	6	ROBERTA FLACK Roberta Flack, Atlantic SD-19186
9	20	9	LIFE IS A SONG WORTH SINGING Teddy Pendergrass, P.I.R. JZ 35095 (CBS)	★ 39	48	6	MOTHER FACTOR Mother's Finest, Epic JE 35546 (CBS)
10	10	10	SWITCH Switch, Gordy G-7980 (Motown)	★ 40	50	2	CHILDREN OF SANCHEZ Chuck Mangione, A&M SP-6700
11	21	11	TOGETHERNESS L.T.D., A&M SP 4705	41	34	16	GET IT OUT'CHA SYSTEM Millie Jackson, Spring SP 16719 (Polydor)
12	16	12	STEP II Sylvester, Fantasy F9556	42	39	12	JASS-AY-LAY-DEE Ohio Players, Mercury SRM1-3730 (Phonogram)
13	17	15	IN THE NIGHT TIME Michael Henderson, Buddah BDS 5712 (Arista)	43	27	19	FIRE UP 'N' KICKIN Fatback Band, Spring 1-6718 (Polydor)
14	16	14	GET OFF Foxy, Dash 30005 (TK)	44	44	4	ALICIA BRIDGES Alicia Bridges, Polydor PD-1-6158
15	21	13	A TASTE OF HONEY A Taste Of Honey, Capitol ST 11754	45	29	20	SOUNDS Quincy Jones, A&M SP 4685
16	9	16	SECRETS Gil Scott-Heron & Brian Jackson, Arista AB 4189	46	36	28	SO FULL OF LOVE O'Jays, P.I.R. JZ35355
17	23	17	NATURAL HIGH Commodores, Motown M 790	★ 47	NEW ENTRY	QUEEN OF THE NIGHT Loleatta Holloway, Salsoul GA 9501 (RCA)	
18	20	18	SUMMERTIME GROOVE Hamilton Bohannon, Mercury SRM-1-3728 (Phonodisc)	★ 48	NEW ENTRY	MELBA Melba Moore, Epic JE 35507	
19	12	20	YOU SEND ME Roy Ayers, Polydor PD1-6159 (Phonodisc)	★ 49	NEW ENTRY	GOOD THANG Faze-O, SHE SH 741 (Atlantic)	
20	15	19	HOUSE OF LOVE Candi Staton, Warner Bros. BSK 3207	★ 50	NEW ENTRY	ALL FLY HOME Al Jarreau, Warner Bros. BSK 3229	
★ 21	3	31	REED SEED Grover Washington Jr., Motown M7-910	51	47	28	CENTRAL HEATING Heatwave, Epic JE 35260
22	24	21	SMOOTH TALK Evelyn "Champagne" King, RCA APL1-2466	52	43	11	WHO DO YA LOVE K.C. & the Sunshine Band, TK 607
23	12	23	ATLANTIC STARR Atlantic Starr, A&M SP-4711	53	52	5	THE WIZARD OF OZ Meco, Millennium MNLP 8009 (Casablanca)
24	16	24	SPARK OF LOVE Lenny Williams, ABC AA1073	54	54	2	JORGE SANTANA Jorge Santana, Tomato TOM-7020
25	12	25	SUNBEAM Emotions, Columbia JC 53385	55	55	11	LOVING IS LIVING McCary's, Portrait JB 34764 (CBS)
26	4	22	TAKE IT ON UP Pockets, Columbia JC-35384	56	46	3	BARE BACK Temptations, Atlantic SD 19188
★ 27	3	35	GIANT Johnny Guitar Watson, DJM DJM-19	57	51	8	FOREVER YOURS Sylvers, Casablanca NBLP-7103
28	16	28	FOR YOU Prince, Warner Bros. BSK 3150	58	57	4	UNLOCK YOUR MIND Staples, Warner Bros. BSK 3192
29	5	30	BEFORE THE RAIN Lee Oskar, Elektra 6E-150	59	56	26	MIDNIGHT BELIEVER B.B. King, ABC AA 1061
★ 30	2	42	CRUISIN' Village People, Casablanca NBLP 7118	60	53	32	MACHO MAN Village People, Casablanca NBLP 7096

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FORMING NATIONAL GROUP? Miami Meet For Disco Pool Execs

By ROBERT FORD JR.

NEW YORK—Eight regional disco record pool heads will meet in Miami, Nov. 13, 14, hoping to form a national record pool organization. The eight pool presidents—Bo Crane of Florida, Jackie McCloy from the Long Island DJ Assn., Frank Lembo of the Pocono Record Pool, John

Hedges of the Bay Area Assn., A.J. Miller of the Southern California Record Pool, Jim Thompson of the Chicago-based Dogs Of War, Larry "Sundance" Adams of the Baltimore-based strictly Better Productions and Sam Meyer of Houston—were selected by pool heads from across the country during a meeting at Billboard's Disco Forum IV in June.

Record company representatives, deejays and other pool heads will be invited to attend the meeting but the eight regional representatives will be the only voting participants.

The agenda for the meeting is being prepared by McCloy and topics to be discussed will include pool relations with trade publications and record companies, as well as qualifications for record pool membership.

Crane, who is taking care of the meeting's logistics, feels quite confident that a national organization will come out of this meeting. "All of the regional representatives feel very strongly about a national association of some kind," Crane says.

U.K. Dance Invite

LONDON—Winners of the Phil Gary disco dance contest in the U.S. will be eligible to compete in the World Disco Dancing Championship here Dec. 10, 1978, according to Peter Smith, managing director of EMI Dancing, who confirmed the report.



Happy Time: Dancers at Roosevelt Raceway's new grandstand disco, the Discotraque, go through their paces.

'Discotraque' Dance Club Bows At Roosevelt Raceway

NEW YORK—Patrons won't have to leave the new Discotraque disco at Roosevelt Raceway to place their bets. A closed-circuit television screen brings the action into the room, neon horses flash and an electric tote board posts the winner.

The 100 x 100 foot disco was designed by Robert Jani Associates of Manhattan. The club, located in the

grandstand, is free to track patrons. It opened Wednesday (18) and will remain open during track hours until the season ends Dec. 11. Roosevelt Raceway is in Westbury, L.I.

Music is programmed by popular blind mobile DJ Ted Fass.

Roosevelt Raceway also uses big band concerts to draw fans to the

track. The bands perform at track-side and have included, so far this year, appearances by Sammy Kaye, Skitch Henderson, Ray Anthony, and Les and Larry Elgart.

Belmont Raceway, located nearby, used a series of rock, pop and Latin concerts this past summer to lure younger bettors to the track.

'Queen' Regine Toasts 25 Years Dance Fest Will Celebrate '53 Debut Of Whiskey a Gogo

By DICK NUSSER

NEW YORK—Regine Zylberg, the spunky Parisian waitress whose Whiskey a Gogo launched the age of the discotheque, is celebrating her 25th year as self-proclaimed "queen of the night and of disco."

Never one to miss an opportunity, Regine is toasting the occasion with the launch of Regine's Grand International Disco Dance Championships, neatly tied to a travel excursion deal which offers three nights of dancing fun and frolic at the contest finals in Paris in 1979.

It will be another milestone in the career of the 48-year-old redhead who had the foresight and imagination to install two turntables in the tiny Whiskey a Gogo in 1953. Of course, her late night renderings of the off-color songs of Zoa enhanced the club's reputation.

"I was barmaid and disk jockey, dancer and porter," she recalls. "The dance floor was tiny. I scrubbed and polished it myself every night."

Today, Regine presides over clubs in New York, Paris, Monte Carlo, Rio de Janeiro and Toronto. Regine owns the French and American operation outright. Elsewhere, the deal calls for Regine to run the disco, usually located in a swank hotel, while her backers pay the bills and collect 30% of the take.

Regine takes firm command of each operation, usually maintaining an apartment on a floor above the disco wherever it is. ("So that everyone should know I live above... my means," she quips.)

It was not always that way. Regine believes her fascination with the night began in the 1930s and '40s

when she spent her childhood fleeing from the Gestapo. Her teenage crush at the time was taken off to the death camps and she made a vow never again to "be unhappy."

After the war she was reunited with her father, who settled down in Paris as the owner of a little bistro called Lumieres de Belleville.

Regine was the waitress, when she wasn't to be found in other clubs singing, dancing, organizing parties and making friends with the denizens of cafe society.

Eventually, Paul Pacini decided to turn the operation of the Whiskey a Gogo over to her. It was a failing nightclub. Regine breathed new life into it. (Later, when she opened in New York, and was asked why she was investing in a city that was dying, she replied: "I will give it mouth-to-mouth.")

In 1960 she opened Chez Regine's just in time to entertain a company of dancers from the American musical, "West Side Story" who brought a new dance with them from the U.S. called the Twist.

Regine went out and bought every twist record she could find. The club became the rage of Paris, hosting the Rockefellers, the Kennedys, the Aga Khan, Elizabeth Taylor, the Rothschilds and the rest of the burgeoning jet set that were to follow her wherever she opened a new club.

It was not until she opened New Jimmy's a few years later that the patented techniques which were to earn her international reputation became established. She paid close attention to decor, mood and atmosphere, and the hiring of a staff that

would be as sophisticated as the clientele.

"I want people who are vivacious and diplomatic, not just waiters," she says.

She asked her favored customers to supply her with lists of people they would not hesitate to invite to their own homes and began building the card file of customers that remains with her to this day.

"I try not to let anyone in the club feel anonymous," she says. "I make them feel like someone. They come to see, and to be seen, and to be part of the success. We give them style, glamor and provide the dance floor, which is like a stage. Everybody likes to feel he is Fred Astaire."

"You dance and forget all your complexes. You relax," she adds.

Styles of dancing have changed over the years since the Whiskey a Gogo, she notes. "Disco dancing is now a mix of many dances," she believes. "It's the Lindy, the cha-cha, bebop, everything together."

"Now we go again back to musical comedy and theatre," she adds. "It's the old story of boys and girls. You see it when they are dancing. That is all disco is."

The finals of the disco contest will be held outside Paris at the Pavillon Baltard in Nogent-sur-Marne, a site associated with traditional French ballroom dancing. First, last and always, Regine is a romantic.

At one point in her career she allowed her staff to run her clubs while she pursued her childhood dream to be a singer. Appearances on radio and television created a de-

(Continued on page 51)

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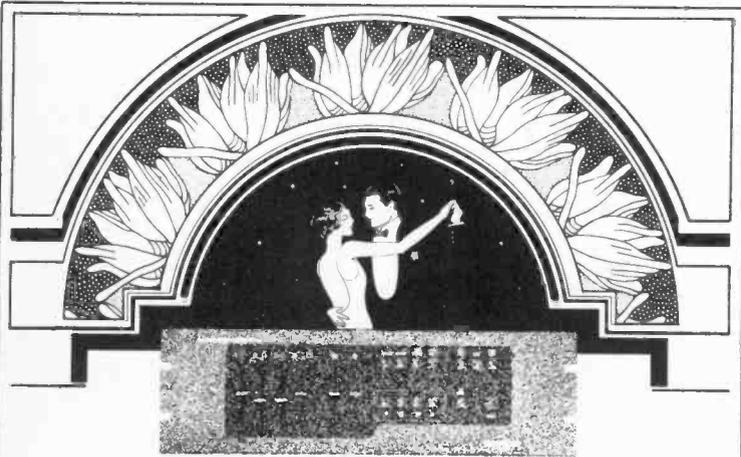
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Bourbon St.'s Parade Club Lasts Constant Renovation Draws New Orleans Fans 2 Years

By KELLY TUCKER

NEW ORLEANS—Discos come and go, and the fickle disco crowd usually moves where the action is, but Bourbon St.'s popular Parade Disco seems to be an exception to that rule.

Though the French Quarter, estimated to be 40% gay, has several gay and straight discotheques, the Parade has remained popular since opening in October 1975.

The colorful dance emporium, named after the wildness of Mardi

ant DJ), who sit in a plexiglass booth suspended from the ceiling.

Van Waesberge, a member of the New Orleans Disco Assn. (the local record pool), says "The Parade is the most progressive disco in town. I've heard many people from record companies describe this as a very high-energy bar and very progressive musically."

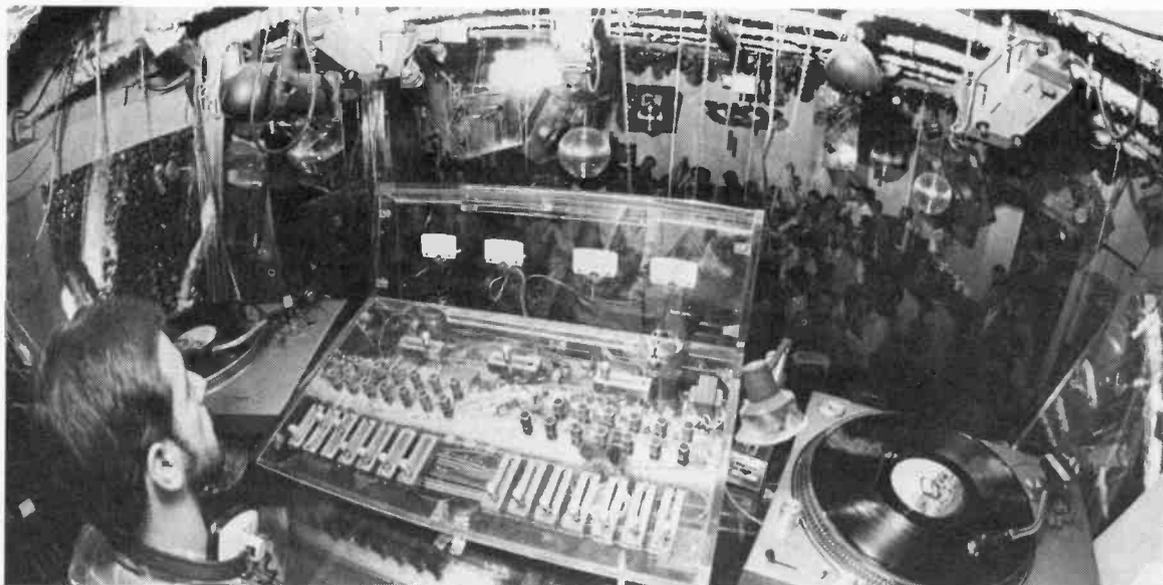
However, he admits that New Orleans is a "Brick House city," a term used frequently here to describe this

as a souvenir—is good for one drink.

Members, who pay \$50 a year, are admitted free except on Mardi Gras Day and New Year's Eve. Only 300 memberships are sold.

Speicher says that though roughly 85% of the Parade's clientele is gay, anyone with proper i.d. and the money is welcome.

The Parade is open nightly from 9 p.m. to 5 a.m., and the downstairs never closes. Neither has a dress code.



Orleans' Spinner: DJ Mike Durco cues up a disk at Bourbon St.'s Parade Disco which boasts an elaborate sound and light system credited with making the club one of the Crescent City's most popular. Booth overlooks the dance floor in the background.

Gras parade, is the only major disco here to survive for more than two years.

Claudia Speicher, office manager, attributes this to the club's constant renovations on its sound system and light show, the latter thought to be the most spectacular in the city.

"We always intend to keep everything updated," says Speicher. "We go out and look at other discos in New York and across the country to see what's going on. We also attend Billboard's disco conventions."

Currently, club owner Jerry Menefee is installing \$30,000 worth of new equipment. When completed, the sound system—both the current equipment and the new additions—will feature six Pieza tweeters, six Electro-Voice midrange horns, 12 15-inch Electro-Voice woofers and two 18-inch Cerwin Vega subwoofers. The system is by-amped by an electronic crossover.

Amplifiers include one A-1800 Cerwin Vega, two DC-300A Crowns and one D-150 Crown for sound reinforcement in other areas of the bar. The speakers are housed in plexiglass cabinets.

Also included in the system is a Cerwin Vega graphic equalizer, a custom-built mixer, two Technics turntables and Pioneer and Sony tape decks.

The light show, being revamped by Discotronics of Dallas, will consist of mini and special-effect strobes, spinners, assorted projections, four light-spinning discobeam lasers, 12 sweeping discobeam lasers, audio-sensitive strobe controls and approximately 256 feet of neon lights.

In addition, much of the present equipment, including the approximately 100 feet of chasers, will be re-designed. Also, other special effects will be included to enhance the Parade's fog and bubble machines.

Operating all of this equipment are the Parade's deejays, Pete Van Waesberge and Mike Durco (assist-

area's love for funky, unpolished music.

Van Waesberge says he gets excellent service from the major labels, and is also serviced by All-South Distributors here and the Canadian record pool.

The only suggestion he has for record companies is for them to standardize the volume of records. "Some are recorded so much louder than others and they blare terribly," he says. "That's always been a big problem."

He claims the most popular songs here now are Alicia Bridge's "I Love The Night Life," Donna Summer's "MacArthur Park" and Mecco's "The Wizard of Oz."

The Parade rests on the second floor above its sister bar, the Bourbon Pub, where tired dancers can escape to rest.

According to Speicher, 1,200 pack the club every Friday and Saturday, and weeknight attendance averages 300.

For non-members, cover charge at the disco is \$1 on weeknights and \$3 on weekends. The \$3 admission includes a Mardi Gras doubloon which—though many tourists keep

Manhattan Opening For 5th Ave. Club

NEW YORK—Fifth Avenue, a new disco designed to test new ideas in disco environment and operation, opened in Manhattan Oct. 12. The club, run by Discotheekin' magazine, features a disco clothing retail store, carnival performers, an imported antique carousel, games and a special video viewing system to help patrons keep abreast of goings-on throughout the complex. The sound for Fifth Avenue was designed by Showco and the lighting was done by Design Circuit.

Teen Off-Hours Club Use Growing In L.A.

By ED HARRISON

LOS ANGELES—Moses Taylor's dream to establish a network of teen-age discos in rented halls (Billboard, Aug. 16, 1975) has come true. His three-year wait to provide High School Talent Search International with a low-cost place to dance and socialize was realized when he successfully arranged with Los Angeles discos Oskos and Dillons to sponsor weekly Saturday afternoon dancing for poverty youth.

In its first few weeks, Taylor reports that attendance has risen from 250 to close to 1,000. Appearances by such recording acts as Eloise Laws, the Jacksons, Hot, Sylvers, Melba Moore and Ray Conniff has not only given the program credi-

bility but have been influential in hiking attendance.

Tennagers are charged \$3 for the Saturday dance fests. The high school receives 30% of the proceeds back, the hall gets 40% and 30% goes to High School Talent Search to cover its national scholarship fund and administrative overhead. The club gets full proceeds from concession purchases.

Taylor says that the clubs, Oskos and Dillons in this case, are not only doing the community a credit, but are maximizing "dark" time. "They are also identifying with the market of tomorrow," says Taylor.

Teenagers attending the discos get to meet the recording stars, get auto-

(Continued on page 51)

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Billboard's Disco Action

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National Disco Action Top 40

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This Week	Last Week	TITLE(S), ARTIST, LABEL
1	1	MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
2	3	I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
3	2	INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
4	4	KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12-inch)
★	7	AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra—SAM (LP/12-inch)
★	16	LE FREAK—Chic—Atlantic (12-inch)
7	6	I'M A MAN—Macho—Prelude (LP)
8	5	BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
9	9	STAR CRUISER—all cuts—Gregg Diamond—Marlin (TK) (LP)
★	13	MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY—James Wells—AVI (LP)
★	17	DANCIN' IN MY FEET—Laura Taylor—TK (12-inch)
12	11	MR. DJ, YOU KNOW HOW TO MAKE ME DANCE—The Glass Family—JDC Records (LP)
13	14	QUEEN OF THE NIGHT—Loleatta Holloway—Gold Mind (LP/12-inch)
★	18	CRUISIN'—all cuts—Village People—Casablanca (LP)
15	8	VICTIM—Candi Staton—Warner Bros. (LP/12-inch)
★	22	YOU STEPPED INTO MY LIFE—Melba Moore—Epic (LP/12-inch)
★	21	STANDING IN THE SHADOWS OF LOVE/FIRE/THE LETTER—Deborah Washington—Ariola (LP/12-inch)
18	19	LOVE DISCO STYLE/PLUG ME TO DEATH—Erotic Drum Band—Prism (LP)
19	20	#1 DEE JAY/SUPER JACK/BIO-RHYTHMS—Goody Goody—Atlantic (LP/12-inch)
20	10	SUPERSTAR/GO FOR THE MONEY—Bob McGilpin—Butterfly (12-inch) (Remix)
21	24	DON'T HOLD BACK/I CAN TELL—Chanson—Ariola (LP/12-inch)
22	23	STANDING IN THE SHADOWS OF LOVE—Fever—Fantasy (12-inch)
★	25	YOUR SWEETNESS IS MY WEAKNESS—Barry White—20th Century (LP/12-inch)
24	26	OUR MS. BROOKS—all cuts—Patti Brooks—Casablanca (LP)
25	12	YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12-inch)
26	28	NEW YORK IS MY KIND OF TOWN/THE GREATEST SHOW ON EARTH—Metropolis—Salsoul (LP/12-inch)
27	27	NEVER LET GO—Eastbound Expressway—AVI (12-inch)
28	32	WORKIN' & SLAVIN' (I NEED LOVE)—Midnight Rhythm—Atlantic (12-inch)
29	15	BURNIN'—Carol Douglas—Midsong (LP)
30	31	JUNGLE D.J.—Kikrokos—Polydor (LP)
31	29	ONLY YOU—Teddy Pendergrass—PIR (12-inch)
★	38	SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch)
33	33	ELOISE—Alec Costandinos—Casablanca (LP)
★	—	A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12-inch) (Import)
35	35	THE WIZARD OF OZ—Meco—Casablanca (LP/12-inch)
36	36	NEED TO KNOW YOU BETTER—all cuts—Finished Touch—Motown (LP/12-inch)
★	—	JE SUIS MUSIC/LOOK FOR LOVE—Cerrone—Cotillion (LP)
★	—	SHOT ME WITH YOUR LOVE—Tasha Thomas—Orbit (12-inch)
★	—	GIVING UP, GIVING IN—Three Degrees—Ariola (LP/12-inch)
40	30	YOUNGBLOOD (LIVIN' IN THE STREETS)—War—United Artists (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. Previous weeks started positions are maintained without a star if a 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, product will be awarded a star without the required upward movement noted above.

ATLANTA

- This Week**
- I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
 - INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
 - MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - VICTIM—Candi Staton—Warner Bros. (LP/12-inch)
 - YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12-inch)
 - AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra—SAM (LP/12-inch)
 - KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12-inch)
 - SUPERSTAR/GO FOR THE MONEY—Bob McGilpin—Butterfly (12-inch) (Remix)
 - #1 DEE JAY/SUPER JACK/BIO-RHYTHMS—Goody Goody—Atlantic (LP/12-inch)
 - DANCIN' IN MY FEET—Laura Taylor—TK (12-inch)
 - CRUISIN'—all cuts—Village People—Casablanca (LP)
 - BURNIN'—Carol Douglas—Midsong (LP)
 - STAR CRUISER—all cuts—Gregg Diamond—Marlin (TK) (LP)
 - I'M A MAN—Macho—Prelude (LP/12-inch)
 - YOUNGBLOOD (LIVIN' IN THE STREETS)—War—United Artists (LP/12-inch)

DALLAS/HOUSTON

- This Week**
- INSTANT REPLAY—Dan Hartman—Blue Sky (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)
 - I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
 - LE FREAK—Chic—Atlantic (12-inch)
 - VICTIM—Candi Staton—Warner Bros. (LP/12-inch)
 - YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12-inch)
 - AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra—SAM (LP/12-inch)
 - I'M A MAN—Macho—Prelude (LP/12-inch)
 - YOUR SWEETNESS IS MY WEAKNESS—Barry White—20th Century (LP/12-inch)
 - CRUISIN'—all cuts—Village People—Casablanca (LP)
 - STAR CRUISER—all cuts—Gregg Diamond—Marlin (TK) (LP)
 - ONLY YOU—Teddy Pendergrass—PIR (12-inch)
 - JUNGLE D.J.—Kikrokos—Polydor (LP)

NEW ORLEANS

- This Week**
- MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
 - CRUISIN'—all cuts—Village People—Casablanca (LP)
 - I'M A MAN—Macho—Prelude (LP/12-inch)
 - LE FREAK—Chic—Atlantic (12-inch)
 - 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)
 - AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra—SAM (LP/12-inch)
 - A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M—(12-inch) (Import)
 - STANDING IN THE SHADOWS OF LOVE—Fever—Fantasy (12-inch)
 - KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12-inch)
 - BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
 - JUNGLE D.J.—Kikrokos—Polydor (LP)
 - ELOISE—Alec Costandinos—Casablanca (LP)

PITTSBURGH

- This Week**
- MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
 - MR. DJ, YOU KNOW HOW TO MAKE ME DANCE—The Glass Family—JDC Records (LP)
 - INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
 - AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra—SAM (LP/12-inch)
 - KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12-inch)
 - SUPERSTAR/GO FOR THE MONEY—Bob McGilpin—Butterfly (12-inch) (Remix)
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 - BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
 - STANDING IN THE SHADOW OF LOVE/FIRE/THE LETTER—Deborah Washington—Ariola (LP/12-inch)
 - I'M A MAN—Macho—Prelude (LP/12-inch)
 - LE FREAK—Chic—Atlantic (12-inch)

BALT./WASHINGTON

- This Week**
- MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - I'M A MAN—Macho—Prelude (LP/12-inch)
 - INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
 - AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra—SAM (LP/12-inch)
 - BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
 - KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12-inch)
 - I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
 - VICTIM—Candi Staton—Warner Bros. (LP/12-inch)
 - STAR CRUISER—all cuts—Gregg Diamond—Marlin (TK) (LP)
 - DANCIN' IN MY FEET—Laura Taylor—TK (12-inch)
 - MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY—James Wells—AVI (LP)
 - SUPERSTAR/GO FOR THE MONEY—Bob McGilpin—Butterfly (12-inch) (Remix)
 - OUR MS. BROOKS—all cuts—Patti Brooks—Casablanca (LP)
 - LE FREAK—Chic—Atlantic (12-inch)
 - YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12-inch)

DETROIT

- This Week**
- QUEEN OF THE NIGHT—all cuts—Loleatta Holloway—Gold Mind (LP/12-inch)
 - I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
 - DANCIN' IN MY FEET—Laura Taylor—TK (12-inch)
 - INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
 - MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - DON'T HOLD BACK/I CAN TELL—Chanson—Ariola (LP/12-inch)
 - BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
 - STAR CRUISER—all cuts—Gregg Diamond—Marlin (TK) (LP)
 - VICTIM—Candi Staton—Warner Bros. (LP/12-inch)
 - MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY—James Wells—AVI (LP)
 - OUR MS. BROOKS—all cuts—Patti Brooks—Casablanca (LP)
 - WORKIN' & SLAVIN' (I NEED LOVE)—Midnight Rhythm—Atlantic (12-inch)
 - SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch)
 - YOUNGBLOOD (LIVIN' IN THE STREETS)—War—United Artists (LP/12-inch)
 - AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra—SAM (LP/12-inch)

NEW YORK

- This Week**
- MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
 - I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
 - MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY—James Wells—AVI (LP)
 - AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra—SAM (LP/12-inch)
 - KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12-inch)
 - BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
 - WORKIN' & SLAVIN' (I NEED LOVE)—Midnight Rhythm—Atlantic (12-inch)
 - YOU STEPPED INTO MY LIFE—Melba Moore—Epic (LP/12-inch)
 - STAR CRUISER—all cuts—Gregg Diamond—Marlin (TK) (LP)
 - VICTIM—Candi Staton—Warner Bros. (LP/12-inch)
 - QUEEN OF THE NIGHT—all cuts—Loleatta Holloway—Gold Mind (LP)
 - YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12-inch)
 - I'M A MAN—Macho—Prelude (LP/12-inch)
 - SHOOT ME WITH YOUR LOVE—Tasha Thomas—Orbit (12-inch)

SAN FRANCISCO

- This Week**
- AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra—SAM (LP/12-inch)
 - I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
 - MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY—James Wells—AVI (LP)
 - DANCIN' IN MY FEET—Laura Taylor—TK (12-inch)
 - MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - STANDING IN THE SHADOW OF LOVE—Fever—Fantasy (12-inch)
 - MR. DJ, YOU KNOW HOW TO MAKE ME DANCE—The Glass Family—JDC Records (LP)
 - STAR CRUISER—all cuts—Gregg Diamond—Marlin (TK) (LP)
 - YOU STEPPED INTO MY LIFE—Melba Moore—Epic (LP/12-inch)
 - INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
 - JUNGLE D.J.—Kikrokos—Polydor (LP)
 - JE SUIS MUSIC/LOOK FOR LOVE—Cerrone—Cotillion (LP)
 - WORKIN' & SLAVIN' (I NEED LOVE)—Midnight Rhythm—Atlantic (12-inch)
 - NEVER LET GO—Eastbound Expressway—AVI (12-inch)
 - LE FREAK—Chic—Atlantic (12-inch)

BOSTON

- This Week**
- INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
 - LE FREAK—Chic—Atlantic (12-inch)
 - VICTIM—Candi Staton—Warner Bros. (LP/12-inch)
 - MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
 - YOUR SWEETNESS IS MY WEAKNESS—Barry White—20th Century (LP/12-inch)
 - KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12-inch)
 - AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra—SAM
 - STAR CRUISER—all cuts—Gregg Diamond—Marlin (TK) (LP)
 - I'M A MAN—Macho—Prelude (LP/12-inch)
 - DANCIN' IN MY FEET—Laura Taylor—TK (12-inch)
 - SUPERSTAR/GO FOR THE MONEY—Bob McGilpin—Butterfly (12-inch) (Remix)
 - SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch)
 - DON'T HOLD BACK/I CAN TELL—Chanson—Ariola (LP/12-inch)
 - JE SUIS MUSIC/LOOK FOR LOVE—Cerrone—Cotillion (LP)

LOS ANGELES

- This Week**
- MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
 - INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
 - KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12-inch)
 - AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra—SAM (LP/12-inch)
 - QUEEN OF THE NIGHT—all cuts—Loleatta Holloway—Gold Mind (LP/12-inch)
 - MR. DJ, YOU KNOW HOW TO MAKE ME DANCE—The Glass Family—JDC Records (LP)
 - WORKIN' & SLAVIN' (I NEED LOVE)—Midnight Rhythm—Atlantic (12-inch)
 - SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch)
 - OUR MS. BROOKS—all cuts—Patti Brooks—Casablanca (LP)
 - DANCIN' IN MY FEET—Laura Taylor—TK (12-inch)
 - BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
 - CRUISIN'—all cuts—Village People—Casablanca (LP)
 - MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY—James Wells—AVI (LP)
 - SHOOT ME WITH YOUR LOVE—Tasha Thomas—Orbit (12-inch)

PHILADELPHIA

- This Week**
- #1 DEE JAY/SUPER JACK/BIO-RHYTHMS—Goody Goody—Atlantic (LP/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)
 - LE FREAK—Chic—Atlantic (12-inch)
 - I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
 - YOU STEPPED INTO MY LIFE—Melba Moore—Epic (LP/12-inch)
 - NEED TO KNOW YOU BETTER—Finished Touch—Motown (LP/12-inch)
 - INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
 - SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch)
 - STAR CRUISER—all cuts—Gregg Diamond—Marlin (TK) (LP)
 - NEVER LET GO—Eastbound Expressway—AVI (12-inch)
 - LOVE DISCO STYLE/PLUG ME TO DEATH—Erotic Drum Band—Prism (LP)
 - QUEEN OF THE NIGHT—all cuts—Loleatta Holloway—Gold Mind (LP/12-inch)
 - BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)

SEATTLE/PORTLAND

- This Week**
- MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
 - BEAUTIFUL BEND—all cuts—Boris Midney—Casablanca (LP)
 - DANCIN' IN MY FEET—Laura Taylor—TK (12-inch)
 - I'M A MAN—Macho—Prelude (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)
 - LOVE DISCO STYLE/PLUG ME TO DEATH—Erotic Drum Band—Prism (LP)
 - CRUISIN'—all cuts—Village People—Casablanca (LP)
 - LE FREAK—Chic—Atlantic (12-inch)
 - STANDING IN THE SHADOW OF LOVE—Deborah Washington—Ariola (LP/12-inch)
 - MR. DJ, YOU KNOW HOW TO MAKE ME DANCE—The Glass Family—JDC Records (LP)
 - ELOISE—Alec Costandinos—Casablanca (LP)
 - QUEEN OF THE NIGHT—all cuts—Loleatta Holloway—Gold Mind (LP)
 - ONLY YOU—Teddy Pendergrass—PIR (12-inch)

CHICAGO

- This Week**
- MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
 - KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12-inch)
 - I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
 - YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12-inch)
 - SUPERSTAR/GO FOR THE MONEY—Bob McGilpin—Butterfly (12-inch)
 - BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
 - DANCIN' IN MY FEET—Laura Taylor—TK (LP)
 - AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra—SAM (LP/12-inch)
 - BURNIN'—Carol Douglas—Midsong (LP)
 - LE FREAK—Chic—Atlantic (12-inch)
 - CRUISIN'—all cuts—Village People—Casablanca (LP)
 - I'M A MAN—Macho—Prelude (LP/12-inch)
 - LOVE DISCO STYLE/PLUG ME TO DEATH—Erotic Drum Band—Prism (LP)
 - A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12-inch) (Import)

MIAMI

- This Week**
- MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
 - INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
 - KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12-inch)
 - I'M A MAN—Macho—Prelude (LP/12-inch)
 - BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
 - AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra—SAM (LP/12-inch)
 - YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12-inch)
 - LE FREAK—Chic—Atlantic (12-inch)
 - STAR CRUISER—all cuts—Gregg Diamond—Marlin (TK) (LP)
 - DANCIN' IN MY FEET—Laura Taylor—TK (12-inch)
 - BURNIN'—Carol Douglas—Midsong (LP)
 - SUPERSTAR/GO FOR THE MONEY—Bob McGilpin—Butterfly (12-inch) (Remix)
 - YOU STEPPED INTO MY LIFE—Melba Moore—Epic (LP/12-inch)
 - JUNGLE D.J.—Kikrokos—Polydor (LP)

PHOENIX

- This Week**
- STANDING IN THE SHADOW OF LOVE/FIRE/THE LETTER—Deborah Washington—Ariola (LP/12-inch)
 - MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - MR. DJ, YOU KNOW HOW TO MAKE ME DANCE—The Glass Family—JDC Records (LP)
 - BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
 - NEW YORK IS MY KIND OF TOWN/THE GREATEST SHOW ON EARTH—Metropolis—Salsoul (LP/12-inch)
 - QUEEN OF THE NIGHT—all cuts—Loleatta Holloway—Gold Mind (LP/12-inch)
 - CRUISIN'—all cuts—Village People—Casablanca (LP)
 - SUPERSTAR/GO FOR THE MONEY—Bob McGilpin—Butterfly (12-inch) (Remix)
 - INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
 - I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
 - MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY—James Wells—AVI (LP)
 - LE FREAK—Chic—Atlantic (12-inch)
 - STAR CRUISER—all cuts—Gregg Diamond—Marlin (TK) (LP)
 - KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12-inch)
 - GIVIN' UP, GIVIN' IN—Three Degrees—Ariola (LP/12-inch)

MONTREAL

- This Week**
- IN THE BUSH—Musique—Quality (12-inch)
 - LOVE DISCO STYLE—Erotic Drum Band—Drive (LP)
 - DANCE (DISCO HEAT)—Sylvester—GRT (12-inch)
 - I'M A MAN—Macho—Quality (12-inch)
 - SUPERSTAR—Bob McGilpin—RCA (12-inch)
 - INSTANT REPLAY—Dan Hartman—CBS (12-inch)
 - I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (12-inch)
 - WILL THEY MISS ME—David Simmons—Fantasy (12-inch)
 - BURNIN'—Carol Douglas—MCA (LP)
 - GET READY FOR THE FUTURE—Winners—Quality (12-inch)
 - QUEEN OF THE NIGHT—Loleatta Holloway—RCA (12-inch)
 - STAR CRUISER—Gregg Diamond—CBS (LP)
 - ANY WAY YOU WANT IT—Deborah Washington—Quality (LP)
 - CRUISIN'—all cuts—Village People—Casablanca (LP)
 - BOOGIE WOOGIE (DANCING SHOES)—Claudia Barry—London

Disco Mix

By BARRY LEDERER

NEW YORK—Judy Cheeks was a chart favorite with her hit "Mellow Lovin'" on Salsoul Records. In the same vein is her debut album, "Mellow Lovin'," produced by Anthony Mann and mixed by Tom Moulton. Cheeks co-penned seven of the eight cuts on the album. "The Little Girl In Me" is an easy going yet quite catchy tune in melody and lyrical content.

In "Suspicious Mind" the Presley version is given a new treatment with Cheeks' own vocal style. Other recommended cuts include "Kiss Me Baby" and "It's Just A Love Affair Gone."

Arila Records has found a sure fire combination with the Three Degrees and their producer Giorgio Moroder. "Giving Up Giving In" which has been released as a 12-inch 33 1/2 r.p.m. DJ special leads off the album with the excitement and electronic usage that Moroder is known for. The melodious and sweet Three Degrees vocalizations are interspersed throughout this tune which segues into the cut "Looking For Love" which is reminiscent of "From Here To Eternity." This medley runs almost 12 minutes and is creating much high level intensity on the dance floor. "The Runner" at 6:18 is a sizzling arrangement which opens with a pulsating beat and continues the momentum with a vibrant urgency.

Isaac Hayes has recreated the magic of his previous hit "Shaft" on his latest album for Polydor titled "For The Sake Of Love." Most of the album consists of mellow and sensuous vocals highlighted by Hayes' version of Billy Joel's "Just The Way You Are." "Shaft 2" is the disco cut that is bringing much attention to this 9:51 raucous and funky new version, mixed by Jim Burgess.

Channel Records has released Pam Todd's first disco 12-inch 33 1/2 r.p.m. entitled "Baise Moi (Kiss Me)." This label is headed by Florence Greenberg, former president and founder of Scepter Records. Most of the recording was done in N.Y. with producer Garry Sherman's Gold Bullion Band which includes the city's top session-men. This 12-inch disk has both a vocal and instrumental side which combines burning guitar, compelling drums and hot congas along with tight vocal harmonies. Initial reaction to this record is impressive.

Cerrone's "The Golden Touch" is the title of this composer-producer's latest outing on Cotillion Records. "Je Suis Music" and "Rocket In The Pocket" contain the vigor and power that Cerrone is noted for as well as the hooks he uses to capture the attention of dancers. "Look For Love" at 10:10 is well crafted, concise and sustains the funky disco pulse throughout this cut.

Columbia has released as a 12-inch 33 1/2 single, Cheryl Lynn's "Got to Be Real" which should find its way into the DJ's repertoire with its spicy yet mellow tempo for early evening disco. Running at 5:10 and produced and arranged by David and Marty Paich this debut cut is establishing a following for this new artist.

Fantastic In Move

NEW YORK—Lights Fantastic, one of the leading suppliers of disco lighting in this area, moves Tuesday (31) to new quarters at 229 Newton Rd., Plainview, N.Y.

Part of M.E. Productions, Lights Fantastic will occupy an 8,000 square foot space with manufacturing and offices facilities on the site. A completely outfitted disco showroom is also planned for the new location.

Lights Fantastic will have the same phone number, (516) 752-1288.

Queen Regine

• Continued from page 48

mand for her talent, but she eventually gave it up.

"Upon getting back from a month's tour I found my staff really down," she explains. "My little world felt abandoned. As for me, I could not see me spending my life awaiting the ringing of the phone as some singers I know."

These days she spends her time hopping around the world, overseeing the clubs and concocting new schemes and things to do.

'CRAZIES' FOR HIRE LeClique Provides 'Color' For Clubs

By ROBERT ROTH

NEW YORK—A necessary ingredient in the atmosphere of any successful disco is a good mix of colorful people. While some naturally flock to the better-known establishments, smaller discotheques or private parties sometimes lack this added sparkle.

An easy solution is hiring a troupe of "disco crazies." LeClique Inc. is a Long Island-based organization which rents discos for one-night "unique events with distinctive people," featuring the LeClique Fantasy Players.

The 40-member troupe features such performers as mimes, fire-eaters, dancers and outrageously garbed individuals who mingle with the crowd and liven up the evening.

Stewart Feinstein, LeClique president, says that he likes to provide "a minimum of eight people per event" so he can have "always five or six people working non-stop" throughout the night.

Feinstein notes that the fee for a 10 p.m. to 3:00 a.m. bash is around \$1,800 although it can be more depending upon the client's wishes. Having the full troupe for the complete "LeClique Fantasy Trip" can

run the bill up to \$10,000.

The Fantasy Players recently appeared at the opening of two Long Island discos, Guys & Dolls in Franklin Square and SoHo in Com-mack when the management wanted a lively opening night.

In private party work, LeClique sent performers to an Atlantic Records' celebration in honor of Cerrone at Xenon Oct. 13.

Semo Doe, Atlantic's director of press and information for special markets, says she hired LeClique because, "I wanted to do something very different." "People in the business," she feels, "go to so many affairs that it gets boring." Doe adds that few appeared bored at that event.

LeClique has also been used by Casablanca Records and WKTU-FM for a celebration inaugurating the station's "Disco 92" format.

Additional services are also available, according to Feinstein. He claims to be able to provide security, lighting and decorations.

Seven members of the group recently visited Cerrone at his Paris office since he is contemplating employing them in a performance.

New Mexico DJ Hosts TV Show

ALBUQUERQUE—"Disco 23," a locally-produced television dance show, is bringing the rhythm of disco music to New Mexico.

The show, which airs every Saturday at 1 p.m. on KMXN-TV, channel 23, is hosted and programmed by Eldon Feldman, a local disco DJ who owns his own mobile disco company, Disco On The Go, and programs two Albuquerque clubs.

According to Feldman, "Disco 23" is filling a void.

"We're about the only thing that's happening in disco out here," states Feldman. "There are only a couple of clubs in this part of the country that can really be called discos."

"Disco 23" first aired Aug. 12 and the opening show was met with a flood of positive phone response, Feldman claims.

Each show features a disco fashion show and a dance lesson from professional dance teachers. When possible Feldman tries to feature recording acts. War has already appeared on "Disco 23" and Chic is slated to perform in a few weeks.

Teenage Disco

• Continued from page 49

graphs and more importantly, have a low-cost means of entertainment.

Taylor says he is also recruiting sports stars, radio celebrities, television favorites and anyone "who will get the kids out." Various giveaways and contests are also staged.

Taylor is using Osko's sound equipment and deejay, but if the program expands to other cities, which Taylor is confident it will, he already has complete lists of sound and lighting companies, radio stations, limousine services and equipment.

To help spread the word, Taylor is placing public service spots in school papers, posters, flyers, YMCAs, record outlets and youth community centers.

Philly 'Fathers' Plan Club Curb

PHILADELPHIA—The city fathers, concerned over the proliferation of teenage discotheques around town, are readying legislation to curb the movement.

City Councilman Harry P. Jannotti has introduced a bill, sure to pass City Council without any trouble, that would require approval of the Zoning Board of Adjustment to locate such youth-oriented establishments in a commercial area of the city.

The councilman said there is little opposition in Council to the bill and that only the details must be worked out. He said the bill was the result of complaints that an increasing number of places with discos, pinball machines and pool tables were causing mounting problems with young people.

Currently, all such facilities can be established in commercially zoned areas of the city without approval. Jannotti's bill would give persons opposed to the location of such enterprises in their neighborhood an opportunity to protest before the Zoning Board.

Disco Push By CBS In Britain

LONDON—"We will do more for the disco disk jockey than has ever been done before."

So says Greg Lynn, CBS U.K. disco promotion manager, following the setting up here of a new CBS disco promotion division.

Lynn, who joined the company from RCA, says: "Our department will integrate disco promotion within the total marketing strategy of CBS."

He says the main aim is to establish a closer working relationship with the disco fraternity to push sales.

"Every single disk jockey has a chance of being on the mailing lists, regardless of the number of nights he gigs."

2 CBS Outlets Firm 'Magic'

NEW YORK—Two CBS owned and operated television outlets, WCBS in New York and KNXT in Los Angeles, will be running the syndicated "Disco Magic" show in the prime time access period through the month of November.

The show, produced by the Miami based Marcus-Wohl Productions, had two week trials on both stations in September and the ratings were fairly strong.

The exact dates and times of the Los Angeles airings have not been set yet but the show will air on Wednesday nights at 7:30 in New

York beginning Nov. 8 and running through Nov. 29.

Featured performers on the four programs will include the Spinners, Vicki Sue Robinson, Samantha Sang, Enchantment, Laura Taylor, Patti Brooks, D.C. LaRue, Donna Summer, Raydio and Tuxedo Junction.

In addition to New York and Los Angeles, "Disco Magic" is currently being aired in Cleveland on WKYC (an NBC owned and operated station) and on WCKT in Miami. The producers of "Disco Magic" also say that the show is now being seen in more than 50 foreign territories.

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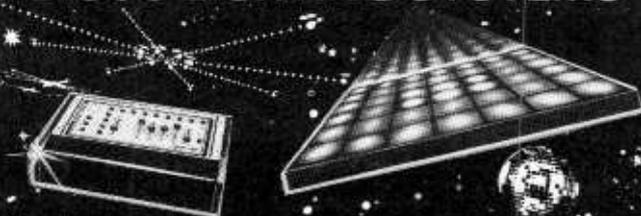
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Advertising deadline Nov. 15th, 1978

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Phone Bob Avery
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"POSITION OPEN" is \$20—in advance—for one time. Box number ads asking for tape samples will be charged an added \$1 for handling and postage.

Send money and advertising copy to:

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NOVEMBER 4, 1978, BILLBOARD

Rock Singles Best Sellers

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As Of 10/23/78

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

- | | |
|---|--|
| 1 HOT CHILD IN THE CITY —Nick Gilder—Chrysalis 2226 | 21 BLUE COLLAR MAN —Styx—A&M 2087 |
| 2 KISS YOU ALL OVER —Exile—Warner/Curb 8589 (Warner Bros.) | 22 ALIVE AGAIN —Chicago—Columbia 310845 |
| 3 YOU NEEDED ME —Anne Murray—Capitol 4574 | 23 RIGHT DOWN THE LINE —Gerry Rafferty—United Artists 1233 |
| 4 BOOGIE OOGIE OOGIE —A Taste Of Honey—Capitol 4565 | 24 ON THE SHELF —Donny & Marie Osmond—Polydor 14510 |
| 5 READY TO TAKE A CHANCE AGAIN —Barry Manilow—Arista 0357 | 25 IT'S A LAUGH —Daryl Hall & John Oates—RCA 11371 |
| 6 HOW MUCH I FEEL —Ambrosia—Warner Bros. 8640 | 26 RAININ' IN MY HEART —Leo Sayer—Warner Bros. 8682 |
| 7 WHENEVER I CALL YOU "FRIEND" —Kenny Loggins—Columbia 310794 | 27 GET OFF —Foxy—Dash 5046 (TK) |
| 8 MAC ARTHUR PARK —Donna Summer—Casablanca 939 | 28 EVERYBODY NEEDS LOVE —Stephen Bishop—ABC 12406 |
| 9 YOU NEVER DONE IT LIKE THAT —Captain & Tennille—A&M 2063 | 29 DON'T WANT TO LIVE WITHOUT IT —Pablo Cruise—A&M 2076 |
| 10 GREASED LIGHTNIN' —John Travolta—RSO 909 | 30 SHE'S ALWAYS A WOMAN —Billy Joel—Columbia 310788 |
| 11 TALKING IN YOUR SLEEP —Crystal Gayle—United Artists 1214 | 31 LOVE IS IN THE AIR —John Paul Young—Scotti Brothers 402 (Atlantic) |
| 12 SHARING THE NIGHT TOGETHER —Dr. Hook—Capitol 4621 | 32 CUZ IT'S YOU GIRL —James Walsh Gypsy Band—RCA 11403 |
| 13 CHANGE OF HEART —Eric Carmen—Arista 0354 | 33 FLYING HIGH —Commodores—Motown 1452 |
| 14 BEAST OF BURDEN —Rolling Stones—Rolling Stones 19309 (Atlantic) | 34 I LOVE THE NIGHT LIFE —Alicia Bridges—Polydor 14483 |
| 15 DOUBLE VISION —Foreigner—Atlantic 3514 | 35 REMINISCING —Little River Band—Harvest 4605 (Capitol) |
| 16 BACK IN THE U.S.A. —Linda Ronstadt—Asylum 45519 | 36 MACHO MAN —Village People—Casablanca 922 |
| 17 TIME PASSAGES —Al Stewart—Arista 0362 | 37 ONE NATION UNDER A GROOVE —Funkadelic—Warner Bros. 8618 |
| 18 TOOK THE LAST TRAIN —David Gates—Elektra 455500 | 38 HOT BLOODED —Foreigner—Atlantic 3488 |
| 19 I JUST WANNA STOP —Gino Vannelli—A&M 2072 | 39 OUR LOVE, DON'T THROW IT ALL AWAY —Andy Gibb—RSO 911 |
| 20 ALMOST LIKE BEING IN LOVE —Michael Johnson—EMI America 8004 | 40 STRANGE WAY —Firefall—Atlantic 3518 |

Rock LP Best Sellers

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As Of 10/23/78

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

- | | |
|---|--|
| 1 GREASE —Soundtrack—RSO RS-2-4002 | 21 HOT STREETS —Chicago—Columbia PC 35512 |
| 2 DOUBLE VISION —Foreigner, Atlantic SD 19999 | 22 PETER CRISS —Casablanca NBLP 7122 |
| 3 LIVING IN THE U.S.A. —Linda Ronstadt—Asylum 6E-155 | 23 MACHO MAN —Village People—Casablanca NBLP 7096 |
| 4 DON'T LOOK BACK —Boston—Epic FE 35050 | 24 RUNNING ON EMPTY —Jackson Browne—Asylum 6E 113 |
| 5 PIECES OF EIGHT —Styx—A&M SP 4724 | 25 DOG AND BUTTERFLY —Heart—Portrait FR 35555 (CBS) |
| 6 SATURDAY NIGHT FEVER —Soundtrack—RSO RS-2-4001 | 26 NATURAL HIGH —Commodores—Motown M790 |
| 7 BAT OUT OF HELL —Meat Loaf, Epic/Cleveland International PE 34974 | 27 UNDER WRAPS —Shaun Cassidy—Warner/Curb BSK 3222 |
| 8 THE STRANGER —Billy Joel—Columbia JC 34987 | 28 TWIN SONS OF DIFFERENT MOTHERS —Dan Fogelberg & Tim Weisberg—Full Moon/Epic JE 35339 (CBS) |
| 9 SOME GIRLS —Rolling Stones—Rolling Stones COC 39108 (Atlantic) | 29 NIGHTWATCH —Kenny Loggins—Columbia JC 35387 |
| 10 CITY TO CITY —Gerry Rafferty—United Artists UALA 840 | 30 STARDUST —Willie Nelson—Columbia JC 35305 |
| 11 GENE SIMMONS —Casablanca NBLP 7120 | 31 MIXED EMOTIONS —Exile—Warner/Curb BSK 3205 |
| 12 SGT. PEPPER'S LONELY HEARTS CLUB BAND —Soundtrack—RSO-2-4100 | 32 GOIN' COCONUTS —Donny & Marie Osmond—Polydor PD 16169 |
| 13 WORLDS AWAY —Pablo Cruise, A&M SP 4697 | 33 A TASTE OF HONEY —A Taste Of Honey—Capitol ST 11754 |
| 14 EVEN NOW —Barry Manilow—Arista AB 4164 | 34 RUMOURS —Fleetwood Mac—Warner Bros. BSK 3010 |
| 15 WHO ARE YOU —The Who—MCA MCA 3050 | 35 GREATEST HITS —Marshall Tucker Band—Capricorn CPN 0214 |
| 16 STRANGER IN TOWN —Bob Seger & The Silver Bullet Band—Capitol SW 11698 | 36 SKYNYRD'S FIRST AND . . . LAST —Lynyrd Skynyrd—MCA 3047 |
| 17 SHADOW DANCING —Andy Gibb, RSO RS-1-3034 | 37 AJA —Steely Dan—ABC AB 1006 |
| 18 ACE FREHLEY —Casablanca NBLP 7121 | 38 VAN HALEN —Warner Bros. BSK 3075 |
| 19 PAUL STANLEY —Casablanca NBLP 7123 | 39 STRANGERS IN THE WIND —Bay City Rollers—Arista AB 4194 |
| 20 LIVE AND MORE —Donna Summer—Casablanca NBLP 7119 | 40 I'VE ALWAYS BEEN CRAZY —Waylon Jennings—RCA AFL1-2979 |

Record Shack Opens New England Wing

NEW YORK—Record Shack, major national one-stop chain, extends its sales reach next week with the opening of its first "satellite" office, Record Shack of New England, in Rutland, Vt.

The new facility will not include a warehouse, says Edward Portnoy, president. Orders taken by its staff of in-house and outside salesmen will

be shipped from New York, with 48-hour delivery promised.

Record Shack now has full-line operations here and in Dallas, Atlanta, Cleveland and Los Angeles. The firm also has an overseas branch in Paris.

Effectiveness of the New England office will be carefully monitored, says Portnoy.

General News

RIAA Certified Records Singles

A Taste Of Honey's "Boogie Oogie Oogie" on Capitol. Disk is its first platinum single.
Frankie Valli's "Grease" on RSO. Disk is his first platinum single.

Gold LPs

Sun's "Sun Burn" on Capitol. Disk is its first gold LP.

Chicago's "Hot Streets" on Columbia. Disk is its 12th LP.
Yes' "Tormato" on Atlantic. Disk is its eighth gold LP.

The Crusaders' "Images" on Blue Thumb. Disk is its first gold LP.

Ashford & Simpson's "It Still Good For Ya" on Warner Bros. Disk is their second gold LP.

Exile's "Mixed Emotions" on Warner/Curb. Disk is its first gold LP.

Chuck Mangione's "Children Of Sanchez" on A&M. Disk is his second gold LP.

Player's "Danger Zone" on RSO. Disk is its second gold LP.

Village People's "Cruisin'" on Casablanca. Disk is its second gold LP.

Firefall's "Elan" on Atlantic. Disk is its third gold LP.

Platinum LPs

Styx's "Pieces Of Eight" on A&M. Disk is its second platinum LP.

Shaun Cassidy's "Under Wraps" on Warner/Curb. Disk is his third platinum LP.

"Van Halen" on Warner Bros. Disk is its first platinum LP.

Kenny Loggins' "Nightwatch" on Columbia. Disk is his first platinum LP.

Journey's "Infinity" on Columbia. Disk is its first platinum LP.

Big 3, Disney Team On Folios

NEW YORK—Big 3, the print arm of United Artists Music, will publish at least 20 new folios over the next year stemming from its pact with the Walt Disney Music Co.

The long-term agreement, due also to encompass sheet music, was concluded only two weeks ago, but four music books are already moving out to the trade, says Herman Steiger, Big 3 executive vice president.

Major promotion will revolve around campaigns marking the 50th birthday of Mickey Mouse, an event to be celebrated by the Disney organization in television, movies, books and assorted goods, as well as in music publishing areas.

Folios already published under the agreement set a repertoire pattern that will characterize many of the forthcoming publications. These feature a mix of Disney tunes with others taken from the extensive UA catalogs, according to concepts developed by the Big 3 creative staff.

First out are "Mickey Mouse's Favorite Christmas Songs" and "Christmas In Disneyland," in both piano and chord organ versions. List price is \$3.95.

Print rights to the Disney Music material was formerly held by Charles H. Hansen Music, which has sell-off rights to stock on hand.

Billboard Top 50

Billboard SPECIAL SURVEY For Week Ending 11/4-78

Easy Listening

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	11	RIGHT DOWN THE LINE Gerry Rafferty, United Artists 1233 (The Hudson Bay, BMI)
2	2	13	SHE'S ALWAYS A WOMAN Billy Joel, Columbia 3-10788 (Joelsongs, BMI)
3	9	4	TIME PASSAGES Al Stewart, Arista 0362 (DJM/Frabort, ASCAP)
4	3	15	LOVE IS IN THE AIR John Paul Young, Scotti Brothers 402 (Atlantic) (Edward B. Marks, BMI)
5	5	26	YOU NEEDED ME Anne Murray, Capitol 4574 (Chappell/Ironside, ASCAP)
6	8	10	READY TO TAKE A CHANCE AGAIN Barry Manilow, Arista 0357, (Ensign, BMI)
7	7	14	TOOK THE LAST TRAIN David Gates, Elektra 45550 (Kipahulu, ASCAP)
8	6	12	DEVOTED TO YOU Carly Simon & James Taylor, Elektra 45506 (House Of Bryant, BMI)
9	10	8	SWEET LIFE Paul Davis, Bang 738 (Web IV, BMI/Tanta/Chappell, ASCAP)
10	11	6	EVERYBODY NEEDS LOVE Stephen Bishop, ABC 12406 (Stephen Bishop, BMI)
11	13	6	CHANGE OF HEART Eric Carmen, Arista 0354 (Caramex, BMI)
12	4	12	ALMOST LIKE BEING IN LOVE Michael Johnson, EMI-America 8004 (United Artists, ASCAP)
13	24	3	OUR LOVE, DON'T THROW IT AWAY Andy Gibb, RSO 911 (Stigwood/Unichappell, BMI)
14	14	7	I JUST WANNA STOP Gino Vannelli, A&M 2072 (Ross Vannelli, ASCAP)
15	18	5	RAININ' IN MY HEART Leo Sayer, Warner Bros. 8682 (House Of Bryant, BMI)
16	12	7	HOW MUCH I FEEL Ambrosia, Warner Bros. 8640 (Rubicon, BMI)
17	15	14	REMINISCING Little River Band, Harvest 4605 (Capitol) (Screen Gems-EMI, BMI)
18	16	12	WHENEVER I CALL YOU "FRIEND" Kenny Loggins, Columbia 3-10794 (Milk Money, ASCAP/Rumanian Pickelworks, BMI)
19	40	2	YOU DON'T BRING ME FLOWERS Barbra & Neil, Columbia 310840 (Stonebridge/Threesome, ASCAP)
20	19	16	FOOL (If You Think It's Over) Chris Rea, United Artists 1198 (Magnet/Sole Selling Agent/Interworld, ASCAP)
21	22	6	SHARING THE NIGHT TOGETHER Dr. Hook, Capitol 4621 (Music Mill, ASCAP/Alan Cartee, BMI)
22	27	4	THIS IS LOVE Paul Anka, RCA 11395 (Camerica, ASCAP)
23	17	8	LONDON TOWN Wings, Capitol 08908 (MPL Communications/ATV, BMI)
24	26	7	MAC ARTHUR PARK Donna Summer, Casablanca 939 (Canopy, ASCAP)
25	23	20	TALKING IN YOUR SLEEP Crystal Gayle, United Artists 1214 (Roger Cook/Chriswood, BMI)
26	21	11	HEARTBREAKER Dolly Parton, RCA 11296 (Songs Of Manhattan, Unichappell, Begonia Melodies, BMI)
27	39	3	LOVE ME AGAIN Rita Coolidge, A&M 2090 (Almo, ASCAP/Irving, BMI)
28	20	11	ALL I SEE IS YOUR FACE Dan Hill, 20th Century 2378 (Welbeck, ASCAP)
29	32	4	LOVE TO BURN O.C. Smith, Shadybrook 1045 (Screen Gems/EMI, BMI/Bobby Goldsboro, ASCAP)
30	31	4	FOREVER AUTUMN Justin Haywood, Columbia 3-10799 (Bright, ASCAP)
31	29	19	THREE TIMES A LADY Commodores, Motown 7902 (Jobete/Commodores, ASCAP)
32	36	12	I WILL STILL LOVE YOU Stonebolt, Parachute 512 (Casablanca) (Warner Bros., ASCAP)
33	38	2	CAN YOU FOOL Glen Campbell, Capitol 4638 (Royal Oak/Windstar, ASCAP)
34	37	3	ON THE SHELF Donny & Marie Osmond, Polydor 14510 (ATV, BMI)
35	41	3	PROMISES Eric Clapton, RSO 910 (Narwhal, BMI)
36	42	3	STRANGE WAY Firefall, Atlantic 3518 (Steven Stills, BMI)
37	43	3	LIKE A SUNDAY IN SALEM Gene Cotton, Ariola 7723 (United Artists, ASCAP)
38	25	14	YOU NEVER DONE IT LIKE THAT Captain & Tennille, A&M 2063 (Neil Sedaka, BMI)
39	34	11	OH! DARLIN' Robin Gibb, RSO 907 (Maclen, BMI)
40	33	5	LET'S TAKE THE LONG WAY AROUND THE WORLD Ronnie Milsap, RCA 11369 (Chess, ASCAP/Pi-Gem, BMI)
41	44	9	THINGS WE SAID TODAY Jackie De Shannon, Amherst 737 (Maclen, BMI)
42	30	6	THEMES FROM THE WIZARD OF OZ Meco, Millennium 620 (Casablanca) (Leo Feist, ASCAP)
43	35	7	SUBSTITUTE Clout, Epic 8-50591 (Touch Of Gold, BMI)
44	45	8	LITTLE THINGS MEAN A LOT Margo Smith, Warner Bros. 8653 (Leo Feist, ASCAP)
45	48	2	CHILDREN OF SANCHEZ Chuck Mangione, A&M 2088 (Gates, BMI)
46	NEW ENTRY		HOW YOU GONNA SEE ME NOW Alice Cooper, Warner Bros. 8695 (EZRA/Mountain, BMI/Jodrell, ASCAP)
47	49	2	THE GAMBLER Kenny Rodgers, United Artists 1250 (Writers Night, ASCAP)
48	NEW ENTRY		RUN FOR HOME Lindisfarne, Atco 7093 (Atlantic) (Crazy/Chappell, ASCAP)
49	NEW ENTRY		I WILL BE IN LOVE WITH YOU Livingston Taylor, Epic 850604 (Morgan Creek/Songs Of Bandies-Koppelman, ASCAP)
50	NEW ENTRY		DRIFTWOOD Moody Blues, London 708 (Bright Music, ASCAP)

Sounding Board Q:

How soon will the impact of digital recording be felt in the commercial music industry.



Norm Schwartz, chief engineer, Filmways/Heider Recording, Los Angeles.

A. "As soon as a digital audio recorder goes on the market we want to buy one but we don't want the same situation that happened with quad.

"We have already done a few digital recordings in our studios as well as a location date. The digital equipment available now is still in the 2 and 4-track state. I feel they will begin to show up in the market, perhaps not as the final product, in the early spring of next year. The cost is still extremely high. But with your major recording people that's never been a problem before. The record industry will be very aware of digital by the middle of next year.

"The effort that has been made by the major commercial recording companies already to get the digital prototypes into their studios would lead me to believe that early next year there will be major projects recorded that way.

"We hope to have a machine at Filmways/Heider to field test before the end of the year. We, like other studios in L.A., are interested in a multi-track machine, not just a 2 or 4-track unit.

"Our basic interest as a user and recorder is being able to record basic tracks in our studio and send the tape anywhere to other studios where they will have compatible equipment to mix the tape, for example. If it's digital there must be compatibility."

Schwartz has a diverse production and post production background with ABC television and has won an Emmy for his work in stereo simulcasts. He is also the chairman of the Audio Engineering Society committee on digital audio engineering.



Mac Emerman, president, Criteria Recording Studios, Miami.

A. "Digital will be felt in a big way within the next three to four years. That's my best educated guess. A few studios are dabbling in it already, but before it becomes accepted there are a lot of standards that have to be agreed on. We are right in the midst of the same situation that happened with quadrasonic.

"Also, the prices of the equipment will have to come down. There will be tremendous jumps in analog quality and digital will have its growing pains.

"Don't forget, there's a lot of digital technology already being used in the studio today with automated mixing, auto-locators, memories and the like. There are an awful lot of microprocessors used already. We are not unfamiliar with the technology or the techniques.

"When you see a major manufacturer like Sony introducing digital hardware and it has never been involved in profes-

sional products at all, you have to see what it is offering. You have the Japanese on one hand, 3M is blustering ahead with its system, and other manufacturers like MCI are researching digital.

"It's going to be very exciting the next five years, the most spectacular five years we will ever see in audio."

Emerman, a former jazz musician, is celebrating 25 years in the music business, and runs one of the largest and most successful recording studio operations in the U.S. Criteria West is due to open in L.A. in January.



Marshall Hatfield, vice president, 3M Mincom Division, Minneapolis.

A. "I think it's already started. I believe the digital recording revolution has started in studios already. Some records have been made digitally already on a limited basis in the past two years and that's really the start.

"I believe within the next two years there will be a significant digital outpouring from recording studios.

"The average consumer will be buying recordings made from digital masters within a year or less. It will get started the same way most major improvements are done. A limited amount will go out to begin with and then they will be made gradually available. The well known recording artists will have limited digital product available within a year or two.

"Our equipment timetable is pretty much on schedule. We said at the AES in New York a year ago that we wanted to get several prototype systems in actual use before the end of this year and we're still hoping it will be this year.

"It will take the studios a little time to shake the systems down. The equipment will be operational to enable digital recordings, but the studios will have to do a little experimenting. They are dealing with an entirely new recording entity. It's going to require time and effort on both our parts."

Hatfield has been with 3M 28 years and has been vice president of the Mincom Division for the past five. 3M's digital system is scheduled to go into Record Plant, A&M, Warner Bros. and Sound 80 Studios.



Brian Ingoldsby, president, ABC Recording Studios, Los Angeles.

A. "It will be about five years before all studios will be using digital. We've already had the Soundstream people in our studios and we did a direct to tape and a direct to digital so we could compare and I was certainly impressed with the noise reduction factor. With regard to dynamics and transients, I felt there has to be more planning done and I think they came away with the same conclusion.

"It will be the multi-track digital machines that will satisfy producers. It doesn't make any sense right now to have a digital 2-track machine and then transfer the recording.

"I think it will be five years before consumers have equipment and software in their home that will be digital.

"But digital is inevitable. Noise is the thing that interferes with music listening and digital is a medium that gets rid of it."

Ingoldsby has been president of ABC Recording for 2½ years and before that director of disk mastering for MCA for 6½ years.



Herb Pilhofer, president, Sound 80 Studios, Minneapolis.

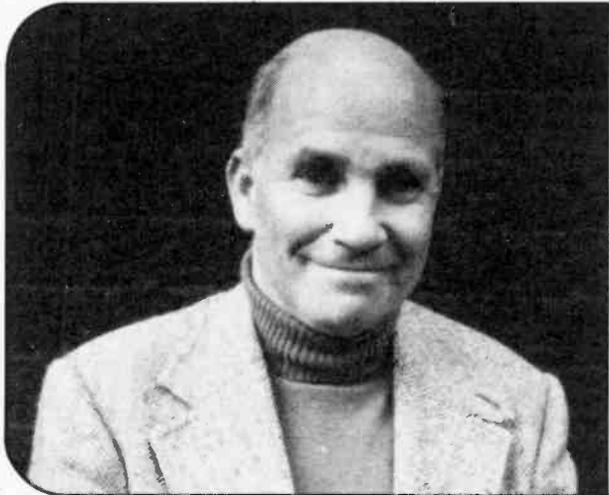
A. "This AES is going to be D Day. We'll see digital efforts from Sony, Ampex and others. I think it will be a year before there is any substantial amount of product available. We've already had a number of inquiries from labels about booking projects for the system, however.

"We are focusing on specialty markets with digital. We've already done a few digital records and the response, quite frankly, has been phenomenal. One by the St. Paul Chamber Orchestra is being touted as the finest recording on the market today. And that's not touting us on the back. It's the superiority of the equipment.

"I think a couple of products have to come out which dramatically illustrate the superior quality of the recording. That way people won't be asking what digital is.

"The effects are overwhelming. You won't have a wall of sound anymore but an infinity of sound. I'm dammed excited about it. We will be the only studio East of Los Angeles with a digital system initially."

Pilhofer, co-founder and creative director of Sound 80, is a composer/writer and the studio is one of four selected by 3M to receive its digital recording system.



Stephen F. Temmer, president, Gotham Audio Corp., N.Y.

A. "It has always been an anomaly of our industry that everything that is new is automatically 'better.' The word 'better,' however, is never fully defined. Is it better for the consumer, for the engineer, for the performer, for profits?"

"No matter, it has been just as true that most improvements, once introduced, have spawned a backlash against them—direct-to-disk to eliminate that greatest of all 'improvements,' tape recording; the tube-equipped microphone as a protest against the great transistor revolution, the same for power amplifiers; rereleases of disks in mono after the stereo-processed version bombed.

"What's the matter with us? Don't we know a good thing when we hear it? Do our ears deceive us?"

"I have a theory. There appears to be an inner voice, motivated both by boredom and by greed, which says: 'Different is better—by definition!' Add to that the great guide and mentor of us all, 'theory,' and one could make a case for 'better' simply by looking at formulas on a piece of paper. The numbers tell the story: louder is better, less noise is better, more dollars is better . . . until we wake up one day, listen to something from long ago, and must admit that we've gone nowhere over the years."

Steve Temmer is founder and president of Gotham Audio Corp., New York, major importer and distributor of professional and semipro audio equipment.

NOVEMBER 4, 1978, BILLBOARD



ITA HOME VIDEO CONFAB—Executive director Larry Finley of International Tape Assn., center at left, welcomes Dave Rothfeld of Korvettes and Elektra/Asylum's Stan Marshall to first home video programming seminar, Oct. 18-20 in N.Y. Sharing notes on respective video catalogs in prepara-



tion in center photo are Nick Denton, Reader's Digest, left, and Don McLean, EMI Audio/Visual Services. At right, ITA president Irwin "Skip" Tarr of Panasonic looks to future.



Billboard photos by ITA/Einzig

JAPAN OUTLOOK *Multiplex VTRs, 'Metal Tape' To Aid Video & Audio Marts*

By HARUHIKO FUKUHARA

TOKYO—The inauguration of television sound multiplex broadcasting in Japan offering stereo sound and dual-language listening has given the video industry a much-needed shot in the arm. Likewise, the new metal particle tape should give the depressed audio market new vitality.

Although the amount of airtime allocated to the new broadcasts launched Sept. 28 is still small, more programming is anticipated as the machine population increases.

At the same time, the major Japanese manufacturers are positioning

themselves for the eventual approval of stereo tv in the U.S., with the Federal Communications Commission there expected to act within the next two to three years.

In tune with the anticipated video boom here, manufacturers were quick to demonstrate prototype videotape recorders for the stereo sound multiplex broadcasts. Most were on hand at the recent Japan Electronics Show and concurrent Japan Audio Fair, Oct. 6-10 at the Tokyo International Trade Center (Billboard, Oct. 28, 1978).

- Toshiba attracted attention

with its "TV Sound Multiplex VTR" demonstration staged in a video sound theatre with a 72-inch-diagonal large-screen projection screen, a VTR and its hi fi components.

- Both JVC and Matsushita showed prototypes VHS sound multiplex video recording systems, with related hi fi equipment.

- Sanyo showed the VTC-100ML Beta format system. Two channels are allotted to the sound channels, and stereo broadcasts or dual-language broadcasts can be recorded automatically just by depressing the recording button. "After-recording" in stereo is also possible.

- Similar models were on display at the Sony and Hitachi booths. The Sony booth was the location of models from each Beta group member, demonstrating that the group has standardized the sound multiplex broadcasting specifications.

However, it was made clear that all the models on display were prototypes and that manufacturers

(Continued on page 74)

Music Industry Seen As Video's Creative & Marketing Force

• Continued from page 3

board's Steve Traiman, panel moderator, who cited this year's Billboard/Gallup survey that indicates the majority of potential video software buyers would likely purchase prerecorded programs at a retail record/tape or stereo/hi fi outlet (Billboard, March 25, 1978).

The panel itself zeroed in on the production and use of video in relation to contemporary music, whether it be geared to the consumer video market or the myriad promotional uses of audio/visual material featuring musical performances.

The panel included Dan Davis of Capitol Records, the first label to formally establish a film and video division; John Weaver of Keef & Co., a U.K. and Los Angeles-based firm working closely with artists and labels in video production; Carol Goss of Improvising Artists Inc., the

independent jazz label that is the first record company to offer a combination LP and videocassette package, and Floyd Glinert of Shorewood Packaging, who stressed the need for having cassette packs carry graphics linked to album covers.

Davis said Capitol is preparing to enter the video/music field in various capacities, including in-store use, broadcast television, tv commercials, industrial (promotional and educational), theatrical shorts and cable tv. Much activity will dovetail with global EMI activities already underway in the U.K. with a videocassette library for 1979.

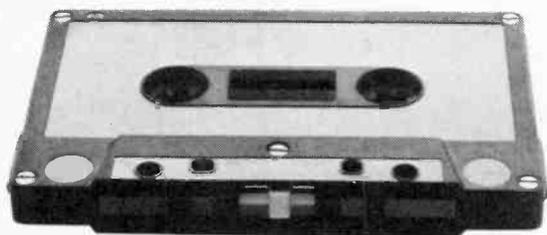
"A lot of this is still far away," Davis admitted, "but Capitol's video promotion for Sammy Hagar did sell records, and new footage of Gentle Giant is expected to garner in-store response."

(Continued on page 70)

NOVEMBER 4, 1978, BILLBOARD

When Arturo Toscanini

turned 85, one of the gifts he received was an unusual clock which required winding only once every 50 years. Having expressed his appreciation, Toscanini was clearly heard muttering: "To think that when I wind it the next time, you'll all be dead!"



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ON FIREFALL ALBUM

JBL, Atlantic Tie Promo

• Continued from page 4

sumers get a free copy of the LP even if they don't purchase a pair of speakers.

Participating dealers in this promotion are Howard Sound, Denver; Swallen's, Cincinnati; Dirty Don's, Atlanta; Pacific Stereo in both the Seattle and Dallas markets; Sun Sound in Eugene, Ore.; University Stereo in Los Angeles and Burdine's in Miami.

All told there are approximately 35 outlets involved with each operation sharing anywhere from 150 to 300 LPs per market area.

"It's to JBL's advantage and ours," notes Jim Lewis, Atlantic Records product manager, "to join forces this way. JBL will be able to emphasize that the album was recorded and mixed on JBL studio monitors. Many rock groups record and mix with JBL product. And JBL makes the 4311 studio monitor available to the consumer now."

"It's also beneficial to us," he continues, "because it will give the album tremendous momentum."

According to Stern, most of the dealers will organize the promotion around the middle portion of November but other dealers will time the event during the group's live appearances in their markets.

Firefall, in the midst of a major

tour currently, appears in Denver Nov. 17, in Dallas Nov. 19, in Seattle Dec. 8 and in Anaheim, Calif., Dec. 16 and 17.

One new wrinkle in this joint promotion will be ticket giveaways by dealers in markets where the group is appearing, notes Stern.

There will be approximately 150 dozen powder blue T-shirts made up with the Firefall scroll-like logo on the front and the JBL logo on the back.

If as successful as Lewis believes it might be, Atlantic may involve itself in a similar-type promotion every two months.

Capitol, enthused over the Little River Band joint venture, is considering extending it to more markets.

"The Capitol Little River Band and JBL promotion was successful," notes Stern, "because dealers could actually attribute increased sales of JBL speakers on the day the promotion was held. It seems to work best when the dealer is concentrating on a specific pair of speakers such as the 4311s."

"It's good publicity for the band," continues the JBL executive who originally parented this razors/blades concept of promotion, "and it can be a direct positive force for increasing sales."

(Continued on page 66)

Korvettes Aims For Video Mart

• Continued from page 8

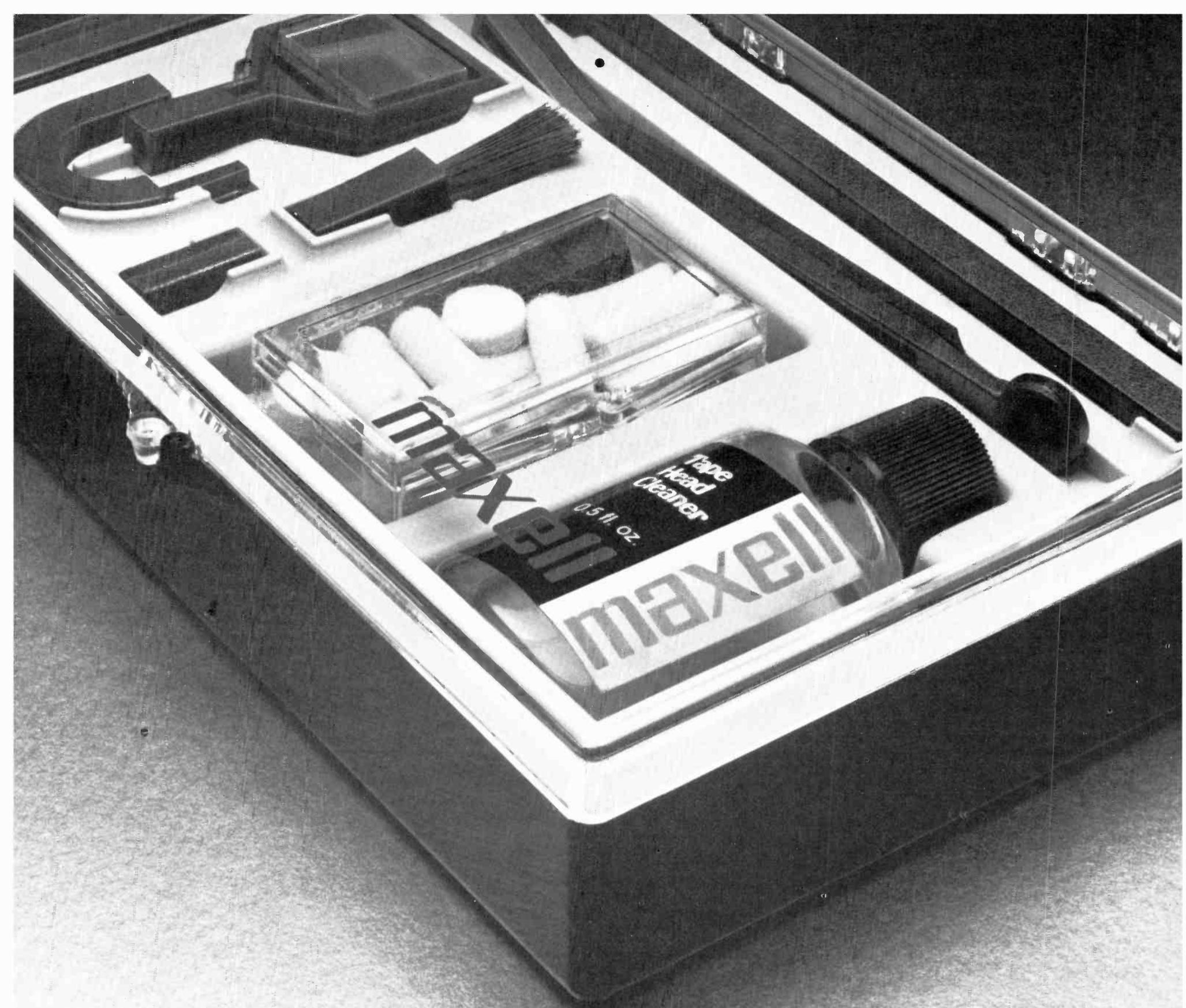
Rothfeld, whose division provides one of the highest record/tape profit margins of any retail chain, sees the transformation as vital to bringing back more of the adult market the industry is so concerned about, and which is also a prime market for new video programming.

"Older consumers find it inconvenient to go to the typical store, as many are turned off by the loud rock. We'll provide an 'ambient atmosphere' for browsing."

With the pilot layout to be unveiled this month at the 34th St. Herald Square store in Manhattan, Korvettes will offer a "classical room" with its own sound system and side projector; a "rock room" with a large-screen projection tv and hi fi combination; an "easy listening" room for Broadway and film soundtracks and MOR artists, and a "jazz/disco/soul" area with the super sound and ambience of today's liveliest music, he says.

Rothfeld is particularly high on videodisk prospects, and their digital audio counterparts, despite the lack of compatibility. "In my opinion, the 'audio videodisk' will not only prevail, but we'll witness the most rapid advance of a system for

(Continued on page 70)



People who aren't using our new tape care kit should have their heads examined.

After every ten hours of recording or twenty hours of play-back, you should spend a few minutes cleaning your tape heads.

Because in that period of time enough dust and residue accumulate on your tape heads to significantly affect the sound that comes out of

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In addition to liquid head cleaner, it has special curved probes, swabs, a brush and a mirror to help you

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And if that doesn't sound like a good idea, maybe you need to have more than your tape heads examined.

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SEMI-PRO CROSSOVER—Among exhibits at the recent New York Hi Fi Stereo Music Show, more semi-pro studio and disco units were seen. Left above, Teac/Tascam's Roy Kamin, right, and rep Larry Eisen show firms A2340SX open-reel deck with Tascam Model 1 8-channel line mixer, MB20-2A mixer, and A3440 deck with PB64 patch bay on top. At center, GLI's Paul Friedman right, shows Leo Amari of The Sound Room deluxe disco console setup with GLI 4800 controller/mixer and four SA-250 power amps, twin Garrard GT35 turntables, RG dynamic processor and Sansui SC1110



Billboard photos by Stephen Trisman

At right, Sid Zimet of Audio By Zimet demos mini studio array including Ampex AG440C recorder, and Biro rack with, from top, Nakamichi 1000II cassette deck, Eventide Omnipressor and Instant Flanger, Sound Workshop reverb unit, Eventide Harmonizer, Delta Lab and MXR digital delay units, Switchcraft Tiny Tel patch bay, Crown EQ2 equalizer, Sound Workshop broadcast/disco mixer, dbx 160 limiter/compressor, Sound Workshop 223B crossover, Crown D75 and Bryston 4B power amps.

DEALERS BULLISH

Pro/Semi-pro Mart Sees Volume Grow

By JIM McCULLAUGH

LOS ANGELES—There's been no let up in professional and creative/semi-pro audio equipment sales around the country, according to a sampling of pro dealers.

Many are enjoying the best years they have ever had both in terms of equipment sold and dollar volume as they—and newer dealers continuing to sprout in various markets—cater to the still expanding PA/sound reinforcement, nightclub/disco installation, studio and other professional audio related markets.

Charlie Moore, Dimension 5 with locations in Womelsdorf and downtown Philadelphia, a six-year-old pro operation will do \$1½-million this year in pro only gear, his best year to date.

Dimension 5, indicates Moore, caters to the working musician and anyone who "has pro audio equipment a tool of their grade."

The operation handles sound reinforcement needs for bands and clubs, does disco installations and provides related equipment for studio and production use.

"I think a lot of the growth," observes Moore, "at least for us, is coming from our credence in the mar-

ketplace as well as expanding needs in these various markets."

One measure of growth, indicates Moore, is that the firm has sliced its ad budget considerably yet is still attracting many clients from the East by word of mouth.

"We don't have what we consider sales people," says Moore, "but consultants who are specialists in certain areas. That way we can provide a service to the client he can't get at many other places."

Fully 50% of the operations business stems from p.a. and sound reinforcement equipment, indicates Moore.

Marvin Welkowitz at New York's Quantum Audio, a pro dealer, indicates September was his biggest month ever with sizable expansion coming from providing p.a. and sound reinforcement equipment to bands and that he's had to add additional sales people.

"We are finding," he notes, "a good deal of business from corporations who want a sound system for their audio/visual presentations and want the portability of transporting it around the country."

(Continued on page 68)

AES Cites 11; Gold Medal To Knowles

NEW YORK—The Audio Engineering Society will cite 11 outstanding contributions at its awards banquet Sunday (5) during the 61st convention at the Waldorf-Astoria here, including its highest honor, the gold medal to Hugh Knowles.

Outgoing president Emil Torick of the CBS Technology Center will host the proceedings, turning over the gavel to president-elect John McKnight of the Magnetic Reference Laboratory. Succeeding him next year will be Peter Burkowitz of the Polygram Group in Hanover, Germany.

In addition to the Gold Medal, the AES will present a bronze medal, honorary membership, seven fellows and a publications award. Featured speaker is Douglas Edwards, CBS News commentator, with all proceedings under banquet chairman Alan Ballentine, recently retired from RCA Records.

• The AES gold medal, originally the John E. Potts Memorial Award, goes to Knowles, founder and president of Knowles Electronics, in recognition of his distinguished leadership in the develop-

(Continued on page 64)

Biggest AES In N.Y. Looks To New Units

• Continued from page 1

industry attention Friday through Monday (3-6) at the Waldorf-Astoria here.

The added attraction of the first U.S. demonstration of the joint venture Universal-Pioneer digital audiodisk version of its optical videodisk player with more than 85 dB output is just icing on what will be the biggest event in the Society's 30 years.

The first semi-pro audio workshops presented under the aegis of AES, and a full-fledged tutorial on the emerging digital recording process, also are expected to build traffic at the event.

With a record 80-plus technical papers scheduled for presentation, the roster includes the most foreign representation ever, with about one-fourth from overseas members or guests.

Set for digital audio demonstrations are the jointly developed 3M/BBC system due for installation in four U.S. studios by year-end; the Soundstream system developed by Dr. Thomas Stockham, already utilized by more than a dozen commercial audiophile label projects, and the Sony PCM-1600 two-track, 16-bit digital/analog converter used in tandem with a recent CBS analog

recording session in Cleveland (Billboard, Oct. 28, 1978).

While Ampex has not made a formal decision to develop a prototype digital recorder, the company's Ed Engberg will present a paper on "A Digital Audio Recorder Format For Professional Applications" during the session on magnetic recording Saturday (4).

With papers on various aspects of digital recording scattered throughout the sessions, the formal digital techniques presentations will be chaired by Martin Willcocks of Advent Corp. Saturday afternoon. Among papers will be reports from RCA Labs, Tokyo's Waseda Univ., MIT, Matsushita Electric, Hanover, Germany's Technical University, Inter-Technology Exchange, Teledyne Acoustic Research and consultant Richard Koch.

Stockham will conduct the Monday afternoon tutorial on applications of digital technology to audio recording, introducing the audience to most recent technological advances in audio engineering. Covered will be sonic quality and subjective evaluation of recorded sound, and insights into the analog/digital conversion process, coding and sampling rates.

(Continued on page 66)

LABELS FACING TOUGH DECISIONS ON PRODUCT

CHICAGO—Two years ago, artist and repertoire decisions weren't of tantamount importance in the audiophile recordings industry. A piano, someone to play it, a recording lathe and you were in business.

Direct-to-disk product was a novelty, and the "direct cut" banner itself an assurance of sales. Sound buffs, thrilled with the clarity of reproduction, could overlook the often lackluster nature of the contents.

Today, audiophile labels face tough decisions about whom and what to record. Labels that weren't prepared for the full-time challenge—some that are sidelines for studios, etc.—are dropping by the wayside. The survivors are adapting, and plotting their productions with utmost care.

Drastic changes have occurred since those early halcyon days. And it's largely because of the success of the audiophile labels. Consumers have proven that the premium-priced, "super-disk" is an idea whose time has arrived, and "super disks" have flooded the market. Inventory backlogs have been most severe in audio outlets, still the backbone of this developing industry segment with its basic "no return" policy except for defectives.

Name value of the performer today means everything to many audiophile companies. Musical idioms and selections are carefully

weighed for commercial impact, and the advance of digital technology is constantly under scrutiny.

Audiophile labels must also figure on the rapidly approaching day when major labels will attempt to win back some of the gains achieved by the small producers.

• In Nashville, **Direct Disk Labs** began working with anonymous studio groups to produce several albums in an uptempo country vein. The label also waxed dixieland jazz, but had its big breakthrough this year with a two-record album by the New Brubeck Quartet. "A Cut Above," the Brubecks' first direct disk, has passed the 50,000 sales mark in less than six months, label chief Joe Overholt reports.

Other performers with name value and contemporary music credentials are being sought by Overholt. Performers must be capable of producing their sound in real time without overdubs.

"There's really a super heavy need for really good contemporary product," Overholt observes. "We intend to stay with albums that have a strong commercial appeal, operating just like a regular label putting out an album," he explains.

The Brubeck brothers join fusion guitarist Larry Coryell in Direct Disk Labs' next re-

lease. Overholt believes the disk will provide the high energy contemporary sound audio dealers are asking for.

Plans call for a conventional release also to be drawn from the Brubeck/Coryell sessions to list at \$10 in an ultra-high quality pressing.

• **Century Records**, formerly Great American Gramophone, one of the first to market aggressively outside audiophile channels, will adopt more of an MOR format for future releases. The firm has specialized in direct disks of jazz big bands, with Les Brown and Buddy Rich titles both approaching the 50,000 mark.

"Name acts will always be our key," explains John Hess, director of marketing. Benny Goodman's first modern direct disk will soon be issued, along with an album of Woody Herman's band playing Steely Dan and Chick Corea material. There's also a Denise McCann direct-to-disk super single, recorded in conjunction with Butterfly Records.

Hess says several major independent distributors have taken on the Century line this fall. "A year ago they scoffed at taking on a direct disk label," he observes.

Says Hess: "A rock'n'roll record with an act that can do it, a class act with hip arrangements, will knock out the audiophile market."

• **Crystal Clear Records**, one of the pio-

(Continued on page 62)

Audiophile A&R Playing Key Role In Mart Growth

By ALAN PENCHANSKY

Digital & Direct-Disk Proponents Vie Over 'Technology'

By ALAN PENCHANSKY

CHICAGO—Growing interest in audiophile recordings is being matched by a growing controversy between producers using digital tape recorders, and pioneering direct-to-disk companies claiming their standards have not yet been surpassed.

Extraordinarily low distortion figures, editability and copyability have seen recording by the numbers accepted by several audiophile labels. However, some direct disk producers believe the kinks are not yet all ironed out of computer sound.

"Everybody is starting to get on this digital bandwagon, and it's not as good as direct-to-disk," maintains Ken Kreisel, head of M&K Real Time Records. Kreisel's firm has recorded a dozen direct disks in its Beverly Hills audio showroom and in several area auditoriums.

"It's low in noise, granted, but not as low in noise as direct-to-disk," argues Kreisel.

Kreisel, and other direct-to-disk producers claim digital systems introduce a harsh, metallic quality in the extreme high frequencies. It may take several years to iron out these problems, he believes.

"We're holding on digital right now, there are some definite problems in digital systems," says Tom Wiggins, head of a&r and promotion for Crystal Clear Records. One of the pioneering direct disk labels, Crystal Clear is proprietor of a new direct cutting studio in San Francisco.

At Sheffield Labs Records in Los Angeles, the most influential of direct-to-disk producers, a complete direct dishing facility also is under construction. The label, which stresses constant research into new systems, will continue with its direct to lathe production.

"I've heard them cut at the same time as direct disk and it just doesn't sound as good," maintains Richard Doss, head of Sheffield's new matrixing facility.

"There's a machine between the performance and the disk," says Doss, "there's a gap that has not yet been closed."

Doss says he has not had enough experience listening to digital masters to judge if the tapes are equal to direct-to-disk.

Telarc Records, Cleveland, finished two direct cut recordings before Thomas Stockham's Soundstream system entered the scene. With Stockham and mastering engineer Stan Ricker, the Cleveland Wind Ensemble, Cleveland Orchestra, Atlanta Symphony, Cincinnati Symphony and pianist Malcolm Frager have been taped and are being transferred to disk through half-speed mastering.

"Digital recording does more for classical music than any other system that's ever come to be," insists Bob Woods, producer of the recordings.

Woods argues that many of the direct-to-disk disciples have not listened to the very latest digital recordings done on American systems. The medium is more sophisticated than it was one year ago, he claims.

"With the half-speed mastering process digital is better than direct-to-disk," assures Wood.

Jim Hall, executive producer for Discwasher Recordings, says his company will go to digital whenever the equipment is more readily available. Discwasher doesn't want to pay a royalty for the use of the system—the current Soundstream arrangement.

Hall also is importer of more than

200 PCM (digital) titles from the Japanese Denon catalog.

"If we can find what we're looking for in digital, we'll do it," explains Hall. The company has just finished

its third direct-to-disk, a performance by the Roger Kellaway Cello Quintet.

"If Wally Heider had a digital recorder in his studio right now we'd

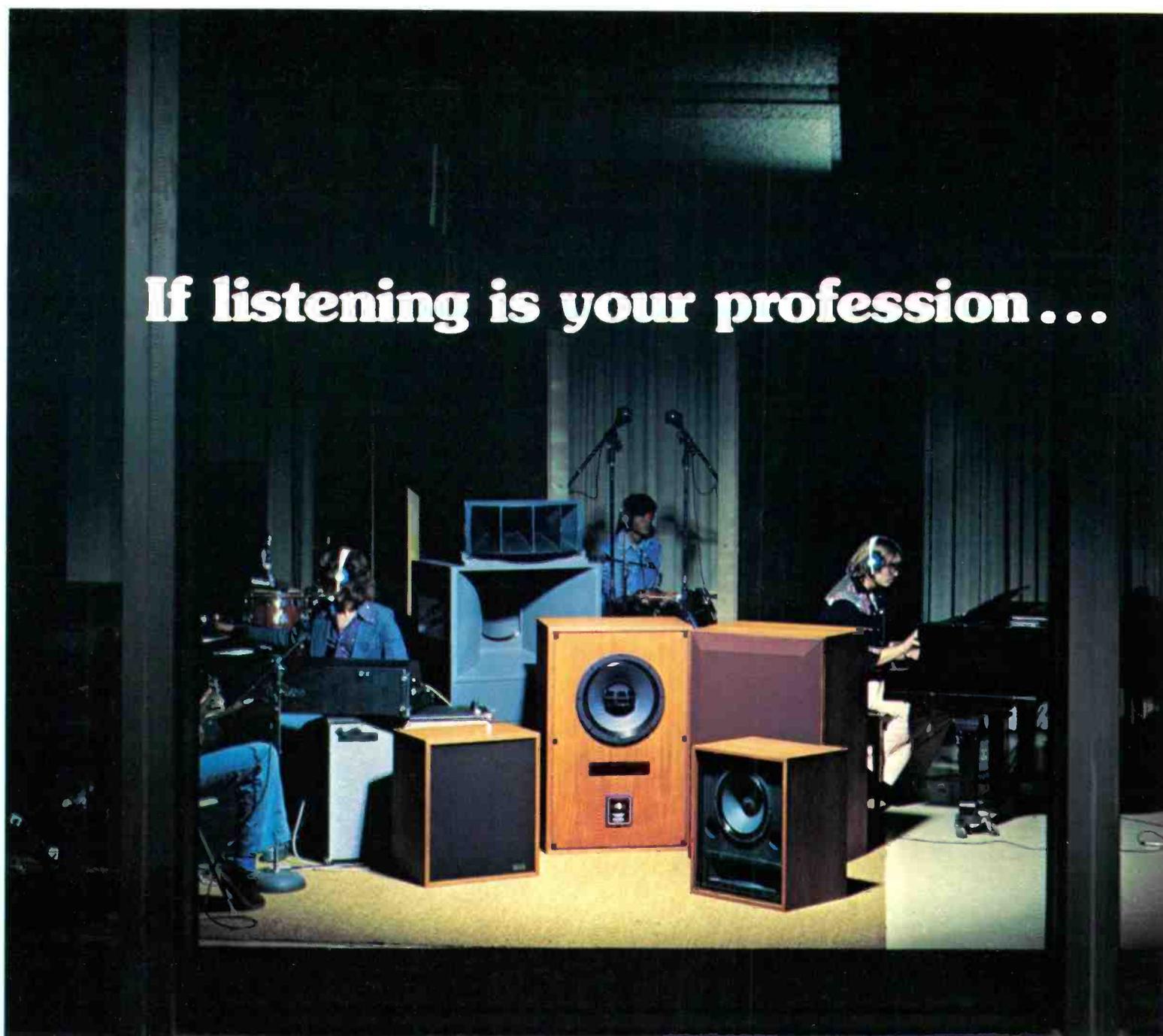
be doing one there. We'd treat the digital session like a direct-to-disk to save studio time and for excitement."

Other labels using digital systems

include Sound 80 Records, Digital Sound Products Inc. and 2000 B.C.—the last two just emerging on the audiophile scene.

(Continued on page 64)

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Audiophile Disk Labels Expand Distribution

At More Record/Tape & Hi Fi Outlets

LOS ANGELES—Direct-to-disk, digital and "super stereo" records continue their torrid growth at retail at both audio store record outlet level, according to manufacturers.

Suppliers of these specialty recordings, which are making and distributing newer product in greater numbers, continue to see a sizable growth market through record stores and are supporting them with greater in-store merchandising material.

Audio stores, many of which have dabbled in direct-to-disk product for several years, have taken on

many of the newer manufacturer's products in the last six months cognizant of their ever expanding consumer popularity and profitability.

What once were one or two small bins delegated off in a corner have now blossomed into fully-dressed store areas and windows highlighted by not only product but manufacturer support material such as posters, decorative, wood-accented racks and other free standing display aids.

By JIM McCULLAUGH

At the same time, record stores, more involved with direct-to-disk product, continue to create special sections within their stores highlighting these specialty recordings, according to manufacturers.

In some instances record stores are even cross referencing more popular artists in not only the direct-to-disk rack but in the artist's usual pop, jazz or classical spot.

John Hess, director of marketing

for Century Records in Los Angeles, notes that his firm, now a leading direct-to-disk supplier, has opened such prestigious record accounts as Peaches, Music Plus, Tower, Sam Goody, Camelot, Harmony Hut, Popcorn, Record Bar, Musicland and others.

"We are supplying," indicates Hess, "posters, extra album jackets, record racks and literature. We have also begun to advertise more in such

publications as High Fidelity and Stereo Review to appeal to the audiophile. We're also putting together local ad spots for dealers.

"One new wrinkle," he continues is getting the records played on the college radio circuit. We are operating very much on the principle of a record company in terms of promotion."

Century is distributed by a full line of independent distributors around the country with additional personnel handling promotion.

These promotion people, adds Hess, will go into college radio stations as well as other radio stations in an effort to expose the product via pop, AOR, MOR or jazz channels.

"I think this is helping to expose the product more and creating more demand. And more and more consumers are looking for the product in record stores."

Century will have a new Benny Goodman direct-to-disk LP shipping inside a month and has also issued two 12-inch direct-to-disk LPs by two artists on the Butterfly label. Denise McCann and Tuxedo Junction.

Butterfly will issue the singles on its own label as promotional copies to radio stations and discos while Century will issue the disks commercially on its label at a \$8.95 retail price.

"This will also help to make consumers and record stores aware of direct-to-disk," says Hess. "We're calling it direct-to-disk, phase two. More stores, also, are playing direct-to-disk product in-store and this includes record stores in addition to audio stores. And they have begun to cross reference product. More direct-to-disk labels are looking at record stores because that's where they have to be."

Hess acknowledges that Century has not yet opened any department store chains as yet but "I believe we will be able to do that in the not too distant future. If we can get one chain to fall, then I think they will all go."

Recognizing records store concern about returns, Hess concludes: "We will replace every record that does not sell with one that will sell. So if a dealer is not having any luck with one artist then we will exchange that disk for an artist that will sell in his store."

Jon Kelly of Audio-Tecnica, the Fairlawn, Ohio-based cartridge manufacturer which distributed a number of direct-to-disk labels, notes that his company is "looking at both markets, audio stores and record stores," and acknowledges that primary growth is at the record store level.

A new point of purchase aid will be a poster highlighting a forthcoming Toshiba recording based on songs from "Sgt. Pepper's Lonely Hearts Club Band."

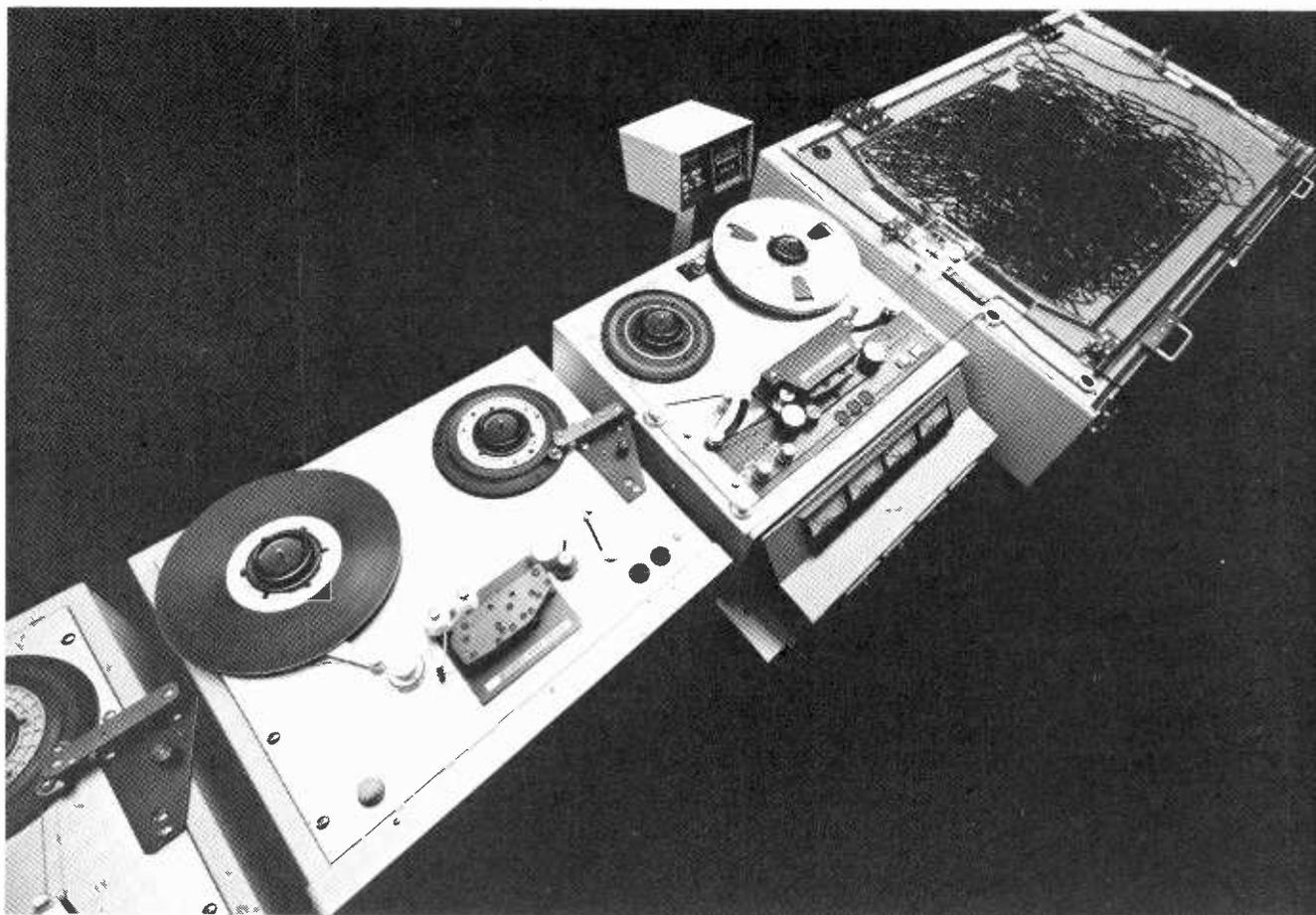
Kelly does point out, however, referring to increased distribution at the stereo store level that "some stores are put off by the proliferation of product. At one time they were merchandising one Sheffield record a year and now they have all sorts of product to deal with.

"Some audio dealers don't have the inclination for the expanded product. But I do know that more audio dealers than ever before are aware of what direct-to-disk is all about."

"Still," he continues, "more of an education process has to go on. One of our labels, Telarc, is pioneering the use of the digital process and will

(Continued on page 64)

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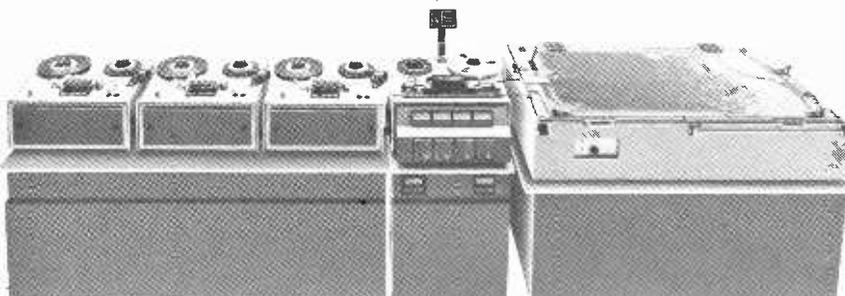
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Audiophile Recordings

STRAVINSKY: "FIREBIRD SUITE;" BORODIN: "PRINCE IGOR," EXCERPTS—Atlanta Symphony Orchestra and Chorus, Robert Shaw, Telarc DG10039, distributed by Audio-Technica, \$15 list.

The best digital recordings have conveyed breathtaking realism and the uncanny feeling that sound at last has come unglued from the medium in which it is transmitted. Instrumental sonorities no longer are subtly homogenized, attack and decay properties not altered slightly by the medium. If you haven't been aware of these shortcomings in conventional hi fi recordings, listen to these excellent Atlanta Symphony performances and find out. The most sophisticated digital technology has been paired with a classical three microphone stereo production, and the result is like removing the veils from one's eyes. From the lowest bass drum strokes to the triangle's ring—scoring heard in the famous "Polovtsian Dances"—the instruments sound with a truthness that we previously experienced only in the concert hall. The big forte passages attain energy levels rarely exceeded on disk, and yet not one iota of brittleness or artificiality can be detected—all is warmth built of natural instrumental tone. Try the middle of side two band two—the aforementioned dances—for a fantastic demo. Audio appears to have crossed a new threshold with releases such as this one.

SUITES FROM "STAR WARS" & "CLOSE ENCOUNTERS OF THE THIRD KIND"—Los Angeles Philharmonic, Zubin Mehta, Cond., Mobile Fidelity Sound Lab MFSL 1-008, distributed by Mobile Fidelity, \$15 list.

It's not easy to improve measurably an already superior product, but Mobile Fidelity has apparently succeeded in doing just that. London Records "Star Wars"/"Close Encounters" album, recorded and issued earlier this year in a performance by Mehta and the Los Angeles Philharmonic, won much favorable attention for its big, splashy well-processed sound, exploiting the full resources of a modern symphony orchestra and then some. Now Mobile Fidelity has gone back to the original master tapes, remastered them at half-speed and pressed the disks on imported vinyl said to have special "high definition" qualities. Is the difference worth the effort and extra bucks for the consumer? The answer is "yes," if the hi fi buff wants that added edge of quality only the most finicky attention to detail can furnish. The heavy level etched on the original pressing is exceeded here by about two dB, most of it apparently in an even more solid and resonant bass, yet with no sense of strain encountered in playback. Shimmering trebles have been retained and there is greater transparency in the most densely scored sections. While the popularity of the music itself may have peaked, dedicated audiophiles will find more lasting qualities here, enough to move many copies once word gets around.

NOTE SMOKING—Louie Bellson and The Explosion Band, Discwasher Recordings DR 002 DD, distributed by Discwasher Recordings, \$14.50 list.

This second release on Discwasher's own label takes over where the first left off, if anything providing an even better example of "live" jazz in the direct-disk medium. Producer Jeff Weber brings out the best in drummer Bellson and a fine array of top jazz artists in their own right. Exciting opening track "Sambandrea Swing" sets the tone of the album, with tenor saxophonist Don Menza and trumpeter Chuck Findley's duet a solid demo segment, and the samba theme pulsing throughout aided by Bellson's drumming. Also of note, due to the solo instrument isolation in the painstaking production are progressive track "Odyssey In Rhythm," with Ted Nash on alto sax; a Tommy Newsom arrangement of "Don't Get Around Much Anymore" that does the late Duke Ellington proud, and Bellson's own "Spitfire" that literally jumps off side two, with various percussion elements particularly effective. Bellson's ego trip on the closing "Skin Deep" track is another fine in-store demo section. Exciting "mainstream pop" cover graphics should boost appeal.

TOMMY NEWSOM: LIVE FROM BEAUTIFUL DOWNTOWN BURBANK—Tonight Show band, Newsom conducting, with Doc Severinsen, Direct Disk Labs DD 108, distributed by Direct Disk Labs, \$15 list.

This ambitious direct disk project, backed up

by digital, dbx and video tapings as well, while one of the more successful MOR efforts in the growing audiophile field, never quite lives up to the promise of the dynamite opening cut of the

NBC "Chimes Festival" theme, with the tympani and brass segment, and Severinsen's solo trumpet providing a superb in-store demo for any sound system. Also good are a lively "Lay Down Sally" with harmonica well isolated to provide

counterpoint for the strong brass and bass lines, and a strong "Just The Way You Are" with the brass groupings particularly effective. But the production is less effective on the Bee Gees' "Stayin' Alive," a bit flat at the start of side two,

which overall is less exciting. Album will get a big promo push from label, which is providing dealers a videotape of the recording session, plus anticipated plugs on the widely viewed "Tonight Show" when it's released this month.

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B

Audiophile A&R Playing More Vital Role In Mart Growth

• Continued from page 58
neering direct disk marketers, sees enormous potential in a rock audiophile release.

"They're screaming for rock'n'roll, but consistent sales pat-

terns show classical and jazz are undying," explains Tom Wiggins, the label's promotion director.

Strength in classical and jazz rests with the traditional audiophile, Wiggins suggests. Younger people

coming on the audiophile scene are disappointed to find the selection does not include their favorite musical style.

Crystal Clear recently opened its own direct disk studio in San Fran-

cisco. Pianist John Jarvis has completed two solo jazz improvisation albums, and a blues/rock album with Charlie Musselwhite has been wrapped up.

Wiggins says a straight ahead rock

and disco album featuring keyboardist Merle Saunders is in progress.

A big investment also is being made in classical session work. Producer Ed Wodenjak is bringing back two orchestral direct disks from London. The company is working with the London Philharmonic Orchestra and conductors Morton Gould and Walter Susskind.

According to Wiggins, Crystal Clear will be distributed to record stores through major independent distributors. The label sells direct to the hi fi market.

Classical repertoire continues to figure prominently in audiophile activity. A high proportion of stereo systems in the \$4,000 and above range are operating in homes where classical is understood. The popularity of classical selections also stems from the wide frequency and dynamic range of the big symphonic orchestras and giant pipe organs. Few other performances show off the audiophile production as well as do these.

• Both Telarc Records and Sheffield Labs have produced direct disks of major American orchestras. Sheffield's two albums with Erich Leinsdorf conducting the Los Angeles Philharmonic are lauded for their rare purity of orchestra timbre.

In orchestral work, digital recording appears to be taking over, however. One reason is that direct-to-disk pressures are multiplied in costly orchestral situation. Thomas Stockham's Soundstream digital system has been used to record the London Symphony, Cleveland Orchestra, Cincinnati Symphony and the Atlanta Symphony. In Minneapolis, Sound 80 Records tapes performances by the St. Paul Chamber Orchestra using digital equipment provided by 3M.

• Digital Sound Products Inc., one of the newest audiophile labels, has completed four albums with the London Symphony. Conductor Morton Gould performs several of his own compositions—including the colorful "Latin American Symphonette"—and directs a slate of orchestral showstoppers by Falla, Weinberger, Ginastera, Ravel and others. The company, which uses Soundstream equipment, also has completed an organ recital.

First releases from Digital Sound Products are expected early in the new year.

• Telarc Records continues its work with American orchestras, covering big basic repertoire pieces in digital sound.

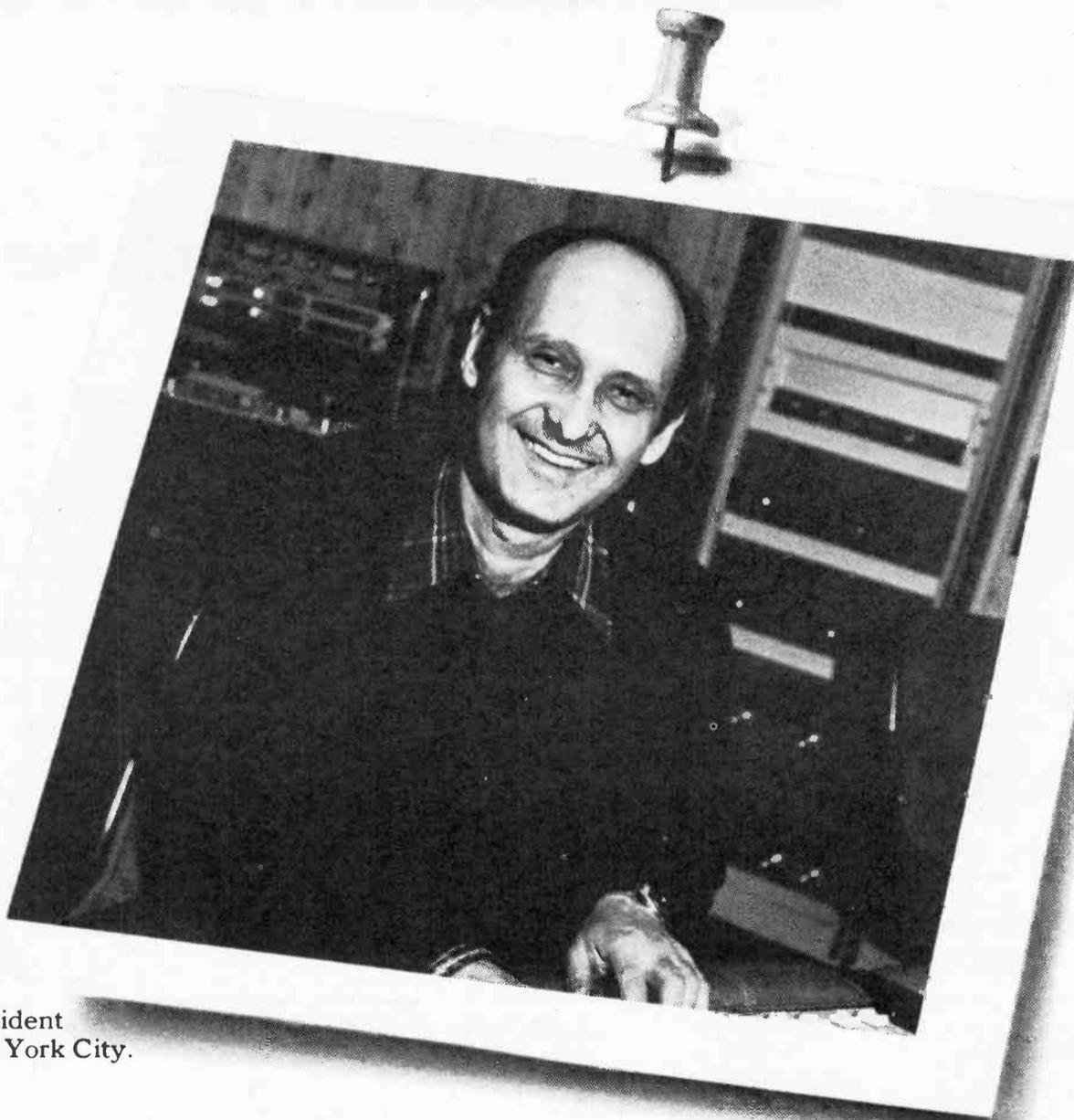
Mussorgsky's "Pictures At An Exhibition" and "Night On Bald Mountain" were taped last month with Lorin Hazzal conducting the Cleveland Orchestra—the first of America's "big five" orchestras to perform for a digital taping. Stravinsky's "Firebird" suite and Borodin's familiar "Polovtsian Dances" have been recorded with the Atlanta Symphony under Robert Shaw.

For Telarc's Cincinnati Symphony recording of the "1812 Overture" real cannon blasts and carillon bells were taped at separate stages. Soundstream's advanced editing computer is being used to collect the information. The finished performance is constructed from digital information, working in mathematical time without overdubs—one of the mindboggling aspects of the new digital technology.

While focusing on popular orchestral titles, Telarc also has a few surprises up its sleeve. A score in which the orchestra imitates the sounds of a steel foundry is slated

(Continued on page 67)

Soundmixers enjoys noise-free recording with 84 channels of dbx tape noise reduction.



Harry Hirsch, President
Soundmixers, New York City.

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Bang & Olufsen, Dual, Fisher,
Harman-Kardon, Lafayette, Sankyo
and Tandberg all recommend our
SA for their machines...**

...shouldn't you?



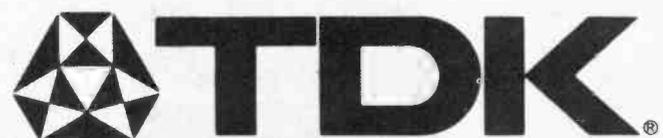
All of the tape deck manufacturers above recommend our SA cassettes for use in their machines in the "High" or "CrO₂" bias position. In addition, all those in the first part of the list clearly indicate they prefer SA, since they bias their decks specifically for it.

So it only makes sense, when you sell one of these machines, to make sure you sell a case of TDK SA cassettes to go along with it. Especially, since tape sales are so profitable, and take up so little sales floor and warehouse space.

Our barrage of consumer advertising in over two dozen national publications, on syndicated radio shows on 225 FM stations, plus co-op local radio and print, helps you sell by telling millions of potential customers that TDK SA is "The Machine for Your Machine." All this, plus the extra help we give you with a full complement of in-store P-O-P and promotional aids.

Selling a tape deck without selling tape to use in it, is like selling a camera without film. Put extra profits into your component sales by selling the tape that's recommended for so many leading tape decks: TDK SA. It's only one product in the trend-setting TDK full line of cassettes, open reel and eight track tapes.

And if you have any doubts, all you have to do is check our references.



The machine for their machine

TDK Electronics Corp., 755 Eastgate Boulevard, Garden City, New York 11530.
In Canada, contact Superior Electronics Industries, Ltd.

Audiophile Disk Labels Expand Distribution



Billboard photo by Stephen Traiman
AUDIOPHILE ARRAY—Judy Dew and David Lintz of Nashville's Direct Disk Labs look over firm's display at recent N.Y. hi fi show, complete with Dahlquist speakers used for demos.

• Continued from page 60

have more of that type of product coming.

"I do think we as manufacturers and distributors have to be more cautious with material since both the dealers and the end user can be more selective with the proliferation of product.

"We will be putting more emphasis on individual titles. We will be asking our labels for a smaller amount but more dynamic material. I think you will begin to see fewer titles soon but more outstanding material."

The firm is also supplying dealers with in-store aids such as racks and is supplementing with advertising support in magazines.

Tom Wiggins, vice president at Crystal Clear Records, San Francisco, indicates the firm has numerous specialty product coming out in

the next several months which will include classical, jazz, blues and disco material with complimentary support material.

The label has also just opened its own studio in the Bay Area which will cater to making direct-to-disk recordings.

Crystal Clear has an independent distribution set up and has been able to crack, notes Wiggins, such record accounts as Pickwick, Tower, Odyssey, Sam Goody, Record Factory, King Karol, Peaches and Licorice Pizza in the last six months.

According to Wiggins, also, the label will make a pre-package display system available to retailers consisting of shipping carton holding 100 LPs which can be converted into a display.

Orinda Records is also promising more direct-to-disk product, according to the label's Cynthia Black. The company's recently released digital LP called "Tribute To Ethel Waters" featuring vocalist Diahann Carroll and the Duke Ellington Orchestra is receiving "good response" in the marketplace with another digital release set for the near future.

Orinda is also readying a new compact 24-inch by 12-inch record rack for dealer use at both the audio and record store level.

Underscoring record store commitment to direct-to-disk is Jim Rose of Rose's Records in Chicago.

"We have a special area for them" says Rose who indicates his down-

town Chicago location moves a great deal of direct-to-disk product.

"We always carried some Sheffield in the past," states Rose, "but as more product became available we added more. And the response has been great. We don't have to advertise. Consumers come into the store looking for them. It's becoming a very viable product for the record store."

At Laury's Discount Records in Niles, just northwest of Chicago, one full island—12 bins—is stocked with audiophile product. The display, at Laury's 7,800 square foot Niles superstore, carries the bin topper "Audiophile Recordings."

"We're very pleased, we're seeing a larger percentage of our customers going through the bins than we expected," says Art Shulman, manager. "There's a definite consumer awareness and interest."

Audiophile disk shoppers are mostly males, with a good spread of age and interests, Shulman notes.

Scheduled for Sunday (29) was a promotion of the Denon catalog of PCM (digital) recordings. About 200 titles are being stocked, says Shulman.

The jazz and classical titles will be played for shoppers on a "state of the art" Denon component system provided by Irving Rose and Assoc., Midwest rep for the Denon line. Denon is cooperating in the promotion.

Shulman says Laury's wants to be identified as the place to go for the new super-sonic recordings.

Unquestionably, the best duplicating systems in the world today...

Electro Sound's 64:1, 32:1, 16:1



Compare the specifications of the ES6400 Series—like the frequency response of ± 2 dB from 40Hz to 15KHz—with any competitive equipment. Or its simple operation, easy maintenance and rugged reliability, shift-after-shift. Or its optional dual master reproducers to eliminate master change down-time. Compare ES6400 to the competition by any standard. Or, better yet, ask anyone who's used both. Electro Sound 32:1 and 16:1 systems adhere to the same high standards of quality.

...superlative QC and mastering equipment

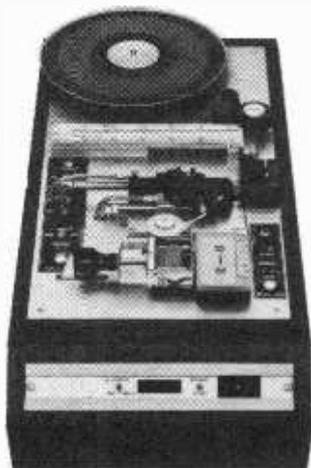
The all-new Electro Sound QCV quality control reproducer is indispensable for monitoring tapes before loading and for aligning and maintaining duplicators. The 3.75/7.5 ips mastering recorder/reproducer is designed specially for 64:1 duplicating and has a frequency response up to 18KHz at 3.75 ips. It comes in several configurations to meet any needs.

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For speed, reliability and accuracy, there's no match for the ECL, Electro Sound Cassette Loader. And the Gemini dual 8-track loader is a winner in its field.

Digital/Direct Disk Debate

• Continued from page 59

"Our musicians were literally blown away by the dynamic range, clarity, signal-to-noise ratio and life-like ambience," says Bob Browne, co-principal of 2000 B.C.

Browne also operates Salisbury Labs, a Toronto-based label with two direct-to-disks to its credit.

"California Smoker," 2000 B.C.'s first release, was taped with the Soundstream system. A fleet of studio musicians familiar with direct-to-disk work perform 40 minutes of contemporary vocal and instrumental material.

Sound 80 Records, Minneapolis, faced the decision of going with either technology for its latest audiophile release. The St. Paul Chamber Orchestra performed Copland's "Appalachian Spring," and Ives "Three Places" for direct-to-disk recordings, with a 3M prototype digital system used as back-up.

According to Tom Voegli, one of the album's producers, the digital

masters had an edge. The producer hears "enhanced" attack transients in the digital disk version, he says.

Sound 80, one of four U.S. studios that will take delivery on new 3M 32-track digital machines, has issued one direct-to-disk with the St. Paul Orchestra. The company is working on a digital jazz-fusion effort now.

Joe Overholt of Nashville's Direct Disk Labs is verging toward digital. His recent direct-to-disk session with the Tonight Show Orchestra was backed up with taping on the Soundstream digital machine, however a direct-to-disk version will appear initially.

Overholt believes master recordings on the Soundstream system equal or surpass the best direct-to-disk efforts. Until publication of digital masters is practicable, however, he plans not to abandon his mike to lathe operation.

"My feeling about digital is one of cautious optimism. I've yet to hear a

(Continued on page 74)

AES Cites 11; 'Gold' To Knowles

• Continued from page 58

ment of hearing aids and other audio devices.

• A bronze medal, originally the AES Award, is presented to incoming president-elect Peter Burkowitz, for tireless organizational work on behalf of the AES in Europe. Since 1958 he's been executive director of Polydor International GmbH and Phonogram International B.V., now encompassing all audio activities of the global Polygram Group.

• Presented an honorary membership is Walter Welch, curator of audio archives at Syracuse Univ., for his contributions to the preservation of U.S. cultural heritage in early phonograph recordings.

The seven new AES fellows to be cited are:

• Louis A. Abbagnaro, director of sound technology, CBS Tech-

nology Center, for contributions to microphone, loudspeaker, hydrophone and psychoacoustical technology.

• Michael Gerzon, Calrec Audio Ltd., U.K., for analytical contributions to surround-sound recording and reproduction.

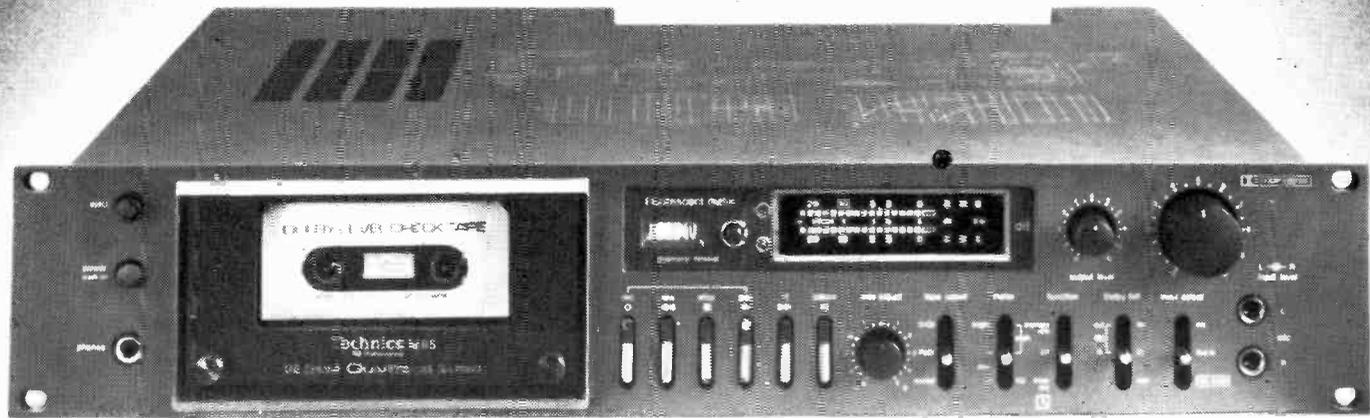
• Jerome B. Halter, RCA Select-a-Vision, who made the first video-disk recording with an audio cutting head, for contributions to disk recording technology.

• Ryosuke Itoh, Sansui Electronics, Japan, for engineering contributions to matrix quadraphony and development of the QS system.

• Bernhard W. Jakobs, with Shure Brothers since 1958, now director of engineering, for contributions in the design and measurement of phonographic pickups.

(Continued on page 68)

You know what Technics quartz-locked direct drive does for records. Now listen to what it does for cassettes.



Accuracy good enough for even the most demanding professional, that's what Technics quartz-locked direct-drive turntables are all about. And that's why radio stations use them and ciscos abuse them.

Now you can record your records as accurately as a Technics turntable plays them. With the RS-M85, our new quartz-locked direct-drive cassette deck. Not only does it have the kind of transport accuracy that's hard to beat, it has that kind of price, too. The reason for all this accuracy: The performance of Technics direct drive combined with the precision of our quartz oscillator.

The RS-M85's servo-controlled system compares the motor rotation with the unwinding frequency of the quartz oscillator and instantly applies corrective torque if any speed deviations are detected.

To complement that accuracy, Technics RS-M85 has a Sendust head with a high-end frequency response of 18,000 Hz, low distortion and excellent dynamic range.

Since there's nothing ordinary about the RS-M85's

performance, there's nothing ordinary about its meters. The RS-M85 features Fluorescent Bar-Graph meters. They're completely electronic and therefore highly accurate. Response time is a mere 5 μ S. There's also a peak-check mode plus two selectable brightness levels.

To all this sophistication, the RS-M85 adds all this: A separate, coreless DC motor for reel drive. Dolby NR* FULL IC logic control in all modes. A low-noise, high-linearity amplifier section. And a 3-position bias/EQ selector with bias fine adjustment.

Also available is Technics RP-070. An optional full function infrared wireless remote control.

Technics RS-M85. Compare specifications. Compare prices.

FREQ. RESP. (CrO₂): 20-18,000 Hz. WOW AND FLUTTER: 0.035% WRMS. S/N RATIO (DOLBY): 67 dB. SPEED DEVIATION: No more than 0.3%.

Technics RS-M85. A rare combination of audio technology. A new standard of audio excellence.

*Dolby is a trademark of Dolby Laboratories, Inc.

Technics
Professional Series

Biggest AES In N.Y. Eyeing State-Of-Art Technology

• Continued from page 58

Although digital may get the lion's share of attention, analog recording is not being ignored. Tandberg, which previewed the first cas-

sette decks compatible with the high-output metal-particle tape at the Summer CES, will have the first demo of an open-reel format, with the Metafine sample provided by

3M which also had the cassettes at CES. Tandberg's TD-20A reel-to-reel deck, already modified with new recording and erase heads to handle the high coercivity of the

metal tape, will be used in the demo.

Kjell Hoel, president of Tandberg of America, also will make public at AES the company's proposed new open-reel equalization standards he

feels are necessary to fully exploit the performance potential of the new tapes. They already have been presented to several other international standards committees, and he hopes to get a positive response from the AES standards group which has been working in this area under chairman John McKnight of Magnetic Reference Labs.

Backing up its demonstration, Tandberg has the firm's Herman Lia from Norway presenting a paper on "The Design Of Audio Heads And Electronics For Application Of High-Coercivity Magnetic Tape" during the magnetic recording session Saturday morning. A related paper will be given by Tore Wessel Berg of the Univ. of Trondheim in Norway on the "Relation Between Distortion And Coercivity In Magnetic Tape."

Several of the Japanese firms which recently previewed prototypes of metal-tape compatible cassette decks at the Japan Electronics Show are expected to showcase at least a few units at AES. Possibilities are JVC, already set for a December market entry in Japan with a supply of Sumitomo 3M Metafine cassettes imported from U.S., Technics, Sansui, Yamaha and Sony, all of whom are exhibiting at AES.

TDK Electronics of Japan and BASF of Germany, both of which have privately shown sample metal-tape cassettes, aren't expected to offer any formal demos at AES.

The digital audio-only version of the videodisk, thought by many in the music industry to be the real "sleeper" in the eventual videodisk versus videotape battle for the home video dollar, will be previewed by U.S. Pioneer Electronics. It will market the consumer version of the joint Universal (MCA)-Pioneer machine being manufactured in Japan.

The anticipated late 1979 debut in America of the optical (laser pickup) system—fully compatible with the Philips player being launched with MCA Disco-Vision library here this December—will likely incorporate the digital audiodisk playback feature as well.

As noted earlier the two-channel, optical readout design uses a typical 12-inch-diameter disk rotating at 1,800 r.p.m. for a maximum playing time of 30 minutes per side in the demo version that offers in excess of 85 dB dynamic range (compared to about 60 dB for a good analog disk).

The exhibit area is likely to be packed with surprises, as many global companies have used the AES in recent years to quietly showcase state-of-the-art technology in new prototypes that have more often than not found their way into studios, discos and other areas of the industry.

JBL & Atlantic Tie

• Continued from page 56

Stern indicates she hopes to involve other labels and groups and as well as other JBL dealers with similar promotions in the future.

The messages for the consumer are multi-dimensional, she concludes. The promotions highlight the artist but also underscore the fact that the album was recorded and mixed on JBL monitors and the consumer can obtain speakers that reflect that professional expertise.

A recent Billboard brand usage survey of 440 commercial recording studios in the U.S. (Billboard, Oct. 21, 1978), indicates that 34.4% of those studios use JBL speakers/monitors, the highest percentage earned by any speaker manufacturer.

"OUR GAUSS EQUIPMENT IS BETTER TODAY THAN THE DAY WE BOUGHT IT."

George R. Jones, Vice President
MCA Records Inc.



"Thirty years in the recording business is a little like thirty one-year experiences. That's how fast this business changes. And with the requirements of quality in our product, the quality of the consumer's equipment and the technology of our industry, we've continually upgraded our Gauss high speed tape duplicating equipment. We don't exchange the system, we improve the existing system. And Gauss is there to help us. That's important to us. Ten years from today, we'll probably still be using our same Gauss equipment. With modifications."

At Cetec Audio/Gauss, we think we ought to grow with you. Just as we've grown with MCA. That means we offer you our equipment in modules. Not just master, tape bins, and slaves; but, electronic and reproduction modules. That

means you can upgrade your equipment as we upgrade the technology. You remain state-of-the-art because we're state-of-the-art.

But don't take our word for it. Ask anyone who owns Gauss equipment why they own Gauss equipment... instead of something else. The answer will probably be that they can't afford to own anything cheaper. Because Gauss delivers.

Where do we go from here? Straight ahead. With better sound reproduction, even greater reliability and state-of-the-

art technology. Modularly. Which means you can plan to own your Gauss high speed tape duplicating system for a long, long time. Ask anyone who owns Gauss equipment.

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Audiophile A&R Playing More Vital Role In Mart Growth

• Continued from page 62

for a digital recording, Jack Renner, Telarc president, informs.

• Japan's **Denon** (Nippon/Columbia) production team is taping audiophile recordings with several European and Japanese orchestras. One of the most successful of this series has been the the Czech Philharmonic Orchestra in music of Leos Janacek. The Denon production team also has visited the U.S. to record a series of jazz albums in New York. The records are distributed in the U.S. by Discwasher.

Labels involved in pop contemporary repertoire also are showing an interest in digital audio. Indeed, the new technology is viewed as a means to introduce rock to the audiophile scene, since overdubs and editing are possible.

"California Smoker," an album of contemporary vocal and instrumental selections will introduce 2000 B.C., a new West Coast audiophile label. The Soundstream system was used. Minneapolis' Sound 80 has used the 3M digital system for a jazz-rock fusion LP.

• Jim Hall, executive producer for **Discwasher Recordings**, says his company is looking at classical repertoire. The label has completed two jazz direct-to-disks under producer Jeff Weber. A collection of jazz-tinged instrumental ballads by the Roger Kellaway Cello Quintet also is finished.

Hall says a major string quartet was considered for the next direct-to-disk. He also wants to produce an audiophile disk of the St. Louis Symphony as part of the orchestra's 100th anniversary celebration.

"Rock is what the market wants, they keep asking for a good rock album, someone with a big name," notes Hall, adding "I don't think rock would adapt well to direct-to-disk."

• **M&K Real Time Records** has completed a direct disk recording of the last movement of Beethoven's Ninth Symphony. The choral finale will be spread over both sides of an LP, according to label chief Ken Kreisel. Conductor H. Vincent Mitzfeld led an orchestra of 64 players—exactly the number that took part in the world premiere.

Beverly Hills-based M&K owns all its own recording equipment and operates its own direct disk studio. The company has a successful audio retail business and manufacturers subwoofer speaker systems, Kreisel points out.

"We're in a situation where we

can do things experimentally," the executive explains. "A lot of stuff we're doing is not for the commercial value or the money, it's for the love of the music and art."

The M&K catalog lists jazz, per-

cussion choral and flamenco albums. The Duke Ellington Orchestra and famed jazz pianist Earl "Fatha" Hines have recorded direct disks. Kreisel also is responsible for the first direct-to-disk of opera arias

performed by Israeli basso Michael L. Pas.

The company has completed recording of the giant pipe organ in L.A.'s First Congregational Church.

Many of the new releases, or test

pressings of soon-to-be distributed recordings, will be previewed at the upcoming AES in New York, with the added advantage of state-of-the-art pro and semi-pro equipment for playback demos.



Record Ecology in DiscKit Form —you'll save more than money

DiscKit is a milled walnut tray and dust cover that includes Discwasher brand products in the kit at a savings (\$50 versus \$55 separately).

DiscKit includes: 1) The Discwasher System Record Cleaner with D3 Fluid, 2) the Zerostat anti-static pistol and test light, and 3) the SC-1 Stylus Cleaner.

But you'll save more than money. You'll save your rec-

ords from imbedded micro-dust, your cartridge stylus from abrasion and your ears from a lot of static.

Record Ecology from Discwasher—a substantial bargain.

(Walnut tray and dust cover are available separately as the Discorganizer, \$12.50.)

All from Discwasher, Inc., 1407 N. Providence Rd., Columbia, Missouri 65201.



Pro/Semi-pro Dealers See Mart Volume Gain

• Continued from page 58

Quantum has updated its showroom area with a special emphasis on stage monitoring systems Welkowitz notes.

He says he is impressed with Uni-Sync's new monitor mixer which allows multiple monitor mixes.

"This is the first real product that is affordable to many bands that will enable them to get different mixes with stage monitors. There's no other company with a product quite like this on the market and it's contributing to added sales.

Welkowitz also notes his profes-

sional studio business is booming in terms of providing monitors and that he carries the TAD pro speaker line.

Quantum continues also to do more disco work emphasizing "more club owners are better educated to good sound and they know what's required. It's more than a question of speakers and lights. And that's benefiting everyone in the pro business."

Sid Zimet, Audio By Zimet, Roslyn, N.Y., is prepping a new outlet adjacent to his present location that will feature a full studio to cater to

both the pro and continually mushrooming creative audio/semi-pro side of the business.

Brands to be made available to consumers explains Zimet are Ampex, Tascam, Soundcraftsman, Otari, Orban, MXR, dbx, Crown, Electric-Voice, Eventide, AKG and others.

"It will be a full recording studio," says Zimet, "and we will be offering a place where people can come in and play and feel the equipment.

"Lots of musicians," he continues, "talk about buying that kind of setup but don't because there hasn't

been the this type of sales vehicle available. But they will be able to come in and see, play and touch the equipment now."

Zimet indicates he expects to draw musicians as clients as well as small studio operators who want to build a studio operation that will cater to smaller groups that can't afford the \$175 to \$200 an hour charges of major professional music studios in New York.

"And," he adds, "we will be catering to advertising agencies, for example, that want to set up production facilities. In fact, I sometimes

think that music is bigger in that market than in the regular music industry. The potential for all these areas is continuing to grow."

Mike Harris, Harris Audio Systems, North Miami Beach, Fla., agrees.

Situated near a cluster of recording studios that includes Criteria, Harris says his business providing equipment to these customers is continually expanding.

Harris also notes that he is watching growth in the professional broadcast market, disco and club market and creative audio/semi-pro markets.

He emphasizes he wants to expand his operation even further catering to the semi-pro enthusiast and will begin to offer more studio packages soon.

Illustrating the potential of the pro broadcast market, Harris notes he has provided dbx noise reduction cards to radio stations in the market with four major stations now using them.

"That's because people can hear the difference they make," he says, "and are willing to obtain the equipment."

"Discos are still very heavy and we have done a lot of work in that area. Same with pro studios. In fact, we have seven of Lexicon's time modulation units, prime time and reverb, on order right now at \$6,000 each.

On the West Coast, Dave Kelsey, AVI, one of the major pro and semi-pro dealers on the West Coast, notes that his business is up considerably.

Kelsey has expanded his disco involvement with showcase facilities at his Santa Monica Blvd. location as well as expanded demo studio facilities.

The dealer, in order to promote disco even more, has rented the Hollywood Palladium for seven consecutive Friday nights to convert into a disco and has installed \$½-million worth of sound and lighting equipment, some of it designed by his own operation.

Kelsey also notes the continuing construction and expansion of recording studios of all kinds in Los Angeles including everything from the major professional facility to the smaller production house to the garage studio and notes he is catering to those clients in greater numbers.

More Than Great Specs, Great Ideas.

For the past three years we've been telling you about the benefits of using graphic equalizers; now we've made it even easier to appreciate them. Introducing the MXR Dual Fifteen and Thirty-One Band Equalizers. Two equalizers designed with the imagination and understanding to solve your toughest equalization problems. Designed for use in either studios or sound reinforcement situations, our new eqs offer features not previously available at any price.

The Dual Fifteen Band Eq features two channels of equalization with the bands set two-thirds of an octave apart. By breaking the frequencies down further than conventional octave equalizers, you now have the flexibility to contour your music with much greater selectivity. As most musical information occurs in the midrange, this is where you need even more definition, and the Dual Fifteen Band Eq gives you six bands of contour in this area rather than the usual four. In addition, each channel has its own level control.

The Thirty-One Band Eq divides the frequency spectrum even further. A single channel unit, the Thirty-One Band features frequency bands set one-third of an octave apart, generally regarded to be the optimum amount of resolution.

When used in conjunction with any PA system, our equalizers can make a bad environment sound good, and a good performance sound great. Unlike parametric equalizers, the frequency response change is immediate and easily visible, so that when you shape a response curve you know what it's going to sound like.

Both units feature a range of -12 to +12 decibels on each band, standard 19" rack mount, and the rugged construction you always get with an MXR product. Both units also feature phone plug input/output connections, (the Thirty-One Band also features Cannon type XLRs), high slew rate (7V/microsecond), and incredibly low noise (better than -90 dBm). But not only do we offer great specifications, we produce great ideas... you wouldn't expect any less from us.

MXR Innovations, 247 N. Goodman Street, Rochester New York 14607, (716) 442-5320.

MXR Professional Products Group



AES Cites 11

• Continued from page 64

• Meade C. Killion, Industrial Research Products, for contributions in the area of electroacoustic miniaturization for hearing aids and other devices.

• Robert Lee Wallace Jr., with Bell Laboratories since 1946 as director in areas of solid state technology and acoustics, for contributions to the theory of magnetic recording.

• The AES publications award for the best paper published in the Journal in 1975 or 1976, without consideration to the author's age, goes to Douglas Preis, Harvard Univ., division of engineering and applied physics. "Linear Distortion" appeared in the June 1976 issue.

CES Campus Radio

WASHINGTON—More than 80 college, university and high school district radio stations have used hi fi equipment LP programs prepared last winter by the EIA/CEG, sponsors of the semi-annual Consumer Electronic Shows, informing students of new developments and how to shop for them.



New!
Anti-Feedback & Equalization
On the microphone!



Never before has a microphone put such absolute sound control into the palm of your hand. With Shure's new revolutionary PE5EQ E-Qualidyne Microphone, you simply preset any of four frequency switches *on the microphone* to minimize your Number One enemy—feedback. You can also select —on the spot—any one of 16 frequency response variations to tailor your performance to ANY stage: Sweeten the strings . . . enhance the better qualities of your voice . . . or eliminate close-up "boominess." Ideal where a single type of microphone will be used for different applications in the same act. Only the E-Qualidyne can offer such hand-held versatility. And only Shure has it!

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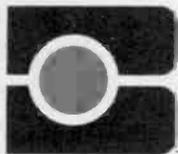


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AES Convention

Music Industry Eyes Video Role

• Continued from page 56

Weaver, whose firm has supplied video and films of rock acts to many leading tv shows here and abroad, noted that the idea behind many of his jobs is to gain exposure for an artist's newest LP or single by producing a visual rendering of the product for in-store and tv use.

He credited video productions with boosting sales of the latest Wings' album, as well as Kate Bush's new LP.

"It's believed that Blondie broke in Europe primarily in reaction to video exposure," he said.

Aside from certain criteria such as the software being geared to family fare and kept within certain budget limitations, Weaver said the overall idea is to "create visuals which will invite repeated viewing as either promotional tool or creative product."

He called on lawyers to begin paying attention to the problem of protecting copyrights on video material, and he urged labels "to plan and organize video productions with the same care as audio productions."

Weaver said production costs between film and video are about equal, but that film processing and editing requires more time than video post-production schedules. New developments in video tape will eventually tip the scale in favor of tape, he believes.

IAI's Goss noted that there is already an international market for video software, since many jazz artists are more popular abroad than in the U.S. She complained about the slim profit margin on current software product, but agreed that technological developments in tape, and the introduction of videodisks would

bring manufacturing costs down in the future.

Goss, Davis and Weaver all provided examples of software product in their presentations, including tapes from IAI utilizing sophisticated colorization processes. Davis had clips of Sammy Hagar and Gentle Giant, while Weaver showcased Wings, Kate Bush and Blondie.

Cohen, in his remarks, noted that at least one retail record chain now claims that 5% of its total dollar volume is in the sale of video software.

He told the ITA gathering that they must not forget they are in the entertainment business, and suggested that with the arrival of video software record outlets were truly becoming "The Great American Entertainment Store," and "the most logical vehicle for placing video software into the hands of the consumer."

However, Cohen chided the video industry for "it's quiet disregard" of record retailers in its marketing thrust.

"The hard facts are that even though record merchandisers today represent a total entertainment opportunity, your industry has done nothing to encourage them to deal in your product," he told the assembly.

Cohen cites the successful video marketing programs underway at the Warehouse, Record Rendezvous and Nickelodeon chains, adding that customers' demand for consumer tapes is a direct result of their exposure to in-store video software used for promo purposes.

"The customer himself created the demand," Cohen noted, "because the software he saw and heard satisfied his needs."

He noted that Cleveland's Record

Rendezvous has carried video software for a year and averages a cassette turnover of four times a year. The volume has doubled over the past three months, he added, until video software now accounts for 5% of the dollar sales volume.

Nickelodeon, he said, opened six months ago and was designed for video merchandising. Nickelodeon's Century City (L.A.) store has 10% of the floor space devoted to video, centering its in-store VTR unit around software available for purchase.

Tapesville in Florida and the Sam Goody chain have reported doubling the sale of videocassettes through window displays, he said, and Tower Records and the King Karol chain are also interested in developing their software inventory.

"Many other stores are utilizing catalogs of video software provided to them by one-stops," Cohen added. "They maintain a minimum inventory and special order at a customer's request."



Disk Vacuum: Panasonic battery-operated record cleaner at \$16.95 has PVC brushes, flip-up dust bin.

Panasonic Into Disk Care With Battery Cleaner

NEW YORK—Debut of a battery-operated "double clean" record care unit by the business products division of Panasonic gives the Japanese giant its first accessory to complement its home entertainment and Technics hi fi hardware.

The innovative item, already on the market in Japan, uses a rotary brush to collect dust from the LP surface and deposit the particles in a built-in dust box. Thin bristles—made of PVC like the disk—collect dust from the sound grooves without bruising the surface or causing static electricity, it's claimed.

The rotary brush runs at a high speed of 3,000 r.p.m. to provide fast cleaning of all conventional disks, and the unit empties easily with a flip-up panel. It operates on two AA batteries, not included in the suggested list of \$16.95.

Although the business products division will initially provide limited distribution to the premium and gift shop market by mid-November, it's seen as a natural for the record/tape industry by a spokesman for Dave Sansone, general marketing manager.

Jim Parks, just promoted to assistant general manager for the Technics and home audio division, acknowledges his division has the option to buy a supply from its sister department, and could offer them to dealers as add-ons or even premiums for turntable sales.

"We can help business products with ideas on distribution, and will probably have a few at AES here next week to demonstrate with some of our professional turntables," he notes. "You get the double action of the moving brushes and the vacuum, you don't need much pressure and it's very quiet. It's a great item for a chain—like Sam Goody."

IN RECORD DEPTS.

Korvettes' Home Video Bid

• Continued from page 56

prerecorded product since the advent of audiotape," he believes.

"We are anxious and willing to work with the various video program manufacturers or their reps, and be as supportive as necessary to properly display and promote both hardware and software, whether in their testing stage or actual marketing," the Korvettes executive emphasizes. "We'll have our own a/v department to create in-store 'trailers,' if the industry doesn't."

He believes that with programs to be available simultaneously in the many formats, and properly displayed and demonstrated, the video market has a far better chance of succeeding. While he naturally would prefer just one videotape or videodisk system to stock inventory for, he's enthusiastic enough about the new medium to live with the relative incompatibility—at least for a while.

More important to Rothfeld is the merchandising of available product, and he doesn't believe that either old—or even new—movies, or tv programs, will "make" the market. Citing the success of "Saturday Night Fever" and "Grease" as both films and soundtrack albums, he notes that each will have sold 30 million two-LP or tape sets by year end, grossing more than \$300 million (at retail) each.

He sees the older demographics of the potential video program purchaser as going hand in hand with the better equipment—both video and audio—found in more mass merchandise record/tape departments and specialty record outlets today.

"This is the 'I want it now' generation and to them, the 'audio videodisk' will simply mean a step-up to better equipment, better sound and more stimulating form of entertainment," Rothfeld maintains.

Noting his emphasis has been more on disk than on tape, he ticked off the obvious reasons—cost factor, quality of sound and pictures, utilization of existing record fixtures and a display method proven to be more desirable than that used by tape today.

He also alludes to the "inability of the consumer to record," in a reference to the growth of pirate videotapes, and urges the ITA to organize the same type of "piracy reporting" successfully undertaken by RIAA and NARM over audiotape rip-offs.

"Record and tape dealers throughout the country feed them information regarding bootlegging and pirating, passed on to the FBI and other law enforcement agencies that has been most productive in obtaining indictments."

Rothfeld's comments were juxtaposed with other presentations by representatives of the Broadway producers, movie industry and book publishing segments of the software market, all of whom outlined various programs in early development stages.

The message that came through loud and clear to the 200-plus global attendees is that it will take a giant influx of new, creative material in all interest areas to substantially expand the home video market. Material transferred from other media—no matter how good—is not the answer, and it will take much financial backing for these new projects.

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Uni-Sync In Audio Drive

LOS ANGELES—Uni-Sync, manufacturer of Trouper Series mixers and professional power amplifiers, is launching a marketing program to the "creative audio dealer," according to Larry Jaffe,

vice president of the Westlake Village, Calif., company.

Called "dealer programming" the concept is to coincide marketing and sales goals of both Uni-Sync and individual dealers.

Since Uni-Sync's sales are based on limited distribution, according to Jaffe, a problem occurs when the firm begins to outgrow its dealer base.

To offset this potential problem, Jaffe notes, the new program will encourage greater teamwork between manufacturer, dealer and rep.

The dealer program will consist of a six-month marketing schedule utilizing co-op advertising, public rela-

(Continued on page 73)

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MARVIN'S MAGIC—Marvin Hamlisch conducts a 91-piece orchestra in Studio A of Filmways/Heider Recording, Los Angeles, the largest assemblage of musicians at one time in the studio's history. Hamlisch is writing and conducting the score for Columbia Picture's "Ice Castles" with Grover Halsey engineering assisted by Chris McNary. The facility and personnel were provided by Heider Scoring Service.

Plateau, Streetly Distribution Tie

NEW YORK—Plateau Electronics, specialists in the design, construction and repair of electronic musical equipment, is now the East Coast distributor for Streetly Electronics Ltd.'s Novatron keyboard unit.

Developed by Frank Bradley (who also worked on the earlier Melotron unit) of Streetly, the Novatron is described as a series of controlled tape machines operated by keyboard manipulation. Tapes are available in a wide variety of effects, from choirs to rhythmic patterns and solo instruments.

CBS/Sony Bows \$1.1 Mil Studio

TOKYO—CBS/Sony has unveiled a new sophisticated music recording studio built at a reported cost of \$1.1 million.

Work on the CBS/Sony Shinanomachi Studio in Tokyo started in July of last year. Tom Hidley, who has over 200 recording studios to his credit in the U.S. and Europe, was responsible for the acoustic design of the studios.

The new studio covers a site of nearly 2,000 square meters—spacious by Japanese standards—and has a total floor space of over 5,500 square meters, extending over four floors above ground and one below.

The complex houses three studios, two mixing rooms, two mastering rooms, an editing room, a cafeteria and a "lesson room."

Special sound-absorbent panels designed by Hidley are suspended from the ceilings and installed inside the walls of the studios and monitoring rooms. These help suppress the standing waves of the low-frequency range and also optimize the reverberations.

The control room has enough listening space to enable the engineers and directors to monitor the proceedings with the same balance and tone quality.



Japan Studio: Tom Hidley, left, and Kent Duncan of Sierra Audio, Los Angeles, check the console at the CBS/Sony Shinanomachi Studio in Tokyo. Hidley of Eastlake Audio was the designer and builder of the joint Eastlake and Sierra project.

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Studio Track

LOS ANGELES—Thom Bell is mixing the Spinners for Atlantic at **Producer's Workshop**, Don Murray assisting. . . . England Dan and John Ford Coley working on overdubs at Larrabee, Kyle Kehning producing and Sheri Klein assisting. Lonnie Jordan of War also in working on a solo LP, producing himself with engineering help from John Huston and Linda Corbin.

Roy Hallee mixing Rufus for ABC Records at **ABC Recording Studios**, Zolie Osave engineering. Other activity there: **Side Effect** doing overdubs for an At Home Productions project, Reggie Dozier at the board; Mike Smith producing Cuba Gooding for Motown, Barney Perkins and Zolie Osave engineering; Greg Williams and Mike Smith producing **Switch** for Motown, Gerry Brown, Barney Perkins, Reggie Dozier and Zolie Osave at the board; and Jermaine Jackson continuing a Motown LP with Perkins, Osave and Brown handling engineering chores.

George Duke working on a new project at **Westlake**, producing himself with Kerry McNabb engineering, helped by Dave Rideau. Quincy Jones also in with engineer Bruce Swedien, helped by Eric Zobler.

A&M's **Head East** working on overdubs for an upcoming live LP at the **Record Plant**, Jeffrey Lesser producing with Lee DeCarlo producing and Cary Pritikin assisting. Tom Werman also producing a new **Cheap Trick** studio LP there for Epic, Gary Ladinsky engineering with Mike Beiriger assisting. And Dave Mason prepping a new CBS single release there with Michael Braunsstein engineering.

Amazing **Rhythm Aces** working on a forthcoming ABC LP at **Muscle Shoals Sound Studio**, Sheffield, Ala., with Jimmy Johnson producing. . . . At **Alpha International**, Philadelphia, Stan Watson from Atlantic in recording and mixing **G.B.E. & Speed** album. Also there: Prince Philip Mitchell starting a new Atlantic LP while Richie Rome is mixing a new CBS project.

The **Marshall Tucker Band** is in the mix stage for a forthcoming **Capricorn** LP at Miami's **Bayshore**, Stuart Levine producing, Kurt Kinzel engineering and Dave Crowther assisting. Jay Ferguson also in at Bayshore mixing his new album with co-producer Ed Mashal, while Bill Szymczyk will be finishing up overdubs with the Eagles there for the followup LP to "Hotel California."

Andrew Loog Oldham producing the **Werewolves** for RCA at **Bearsville Studios**, Bearsville, N.Y. . . . Jack Douglas mixing **Aerosmith** for Columbia at Chicago's **Universal Recording**. Leo Graham also producing Tyrone Davis there for Columbia with Stu Walter engineering. . . . John-Luc Ponty editing and cutting a single at New York's **Sterling Sound**, Greg Calbi engineering.

Terry Woodford and Clayton Ivey producing **Hot** for Big Tree Records at **Wishbone Recording Studios**, Muscle Shoals, Ala. . . . **Paradise**, a new group consisting of Derek St. Holmes and Rob Grange, formerly with Ted Nugent, and Denny Carmassi, formerly with **Montrose**, recording a Warner Bros. LP at **Sea-West**, Seattle, Wash. Heart producer Mike Flicker is producing while Rick Keefer and T.J. Landon handle engineering duties.

At **Blank Tapes**, New York: Bunny Sigler mixing the **Pips** for Casablanca; Walter Gibbons mixing Gladys Knight for Arista; Patrick Adams working on **Crepe Puff** and the second **Musique** LP for Prelude; and August Darnell of the Savannah Band producing Gichy Dan for RCA.

Woodland Sound Studios of Nashville has reaped five top 20 **Billboard** Hot Country Singles for this week on product recorded at its facil-

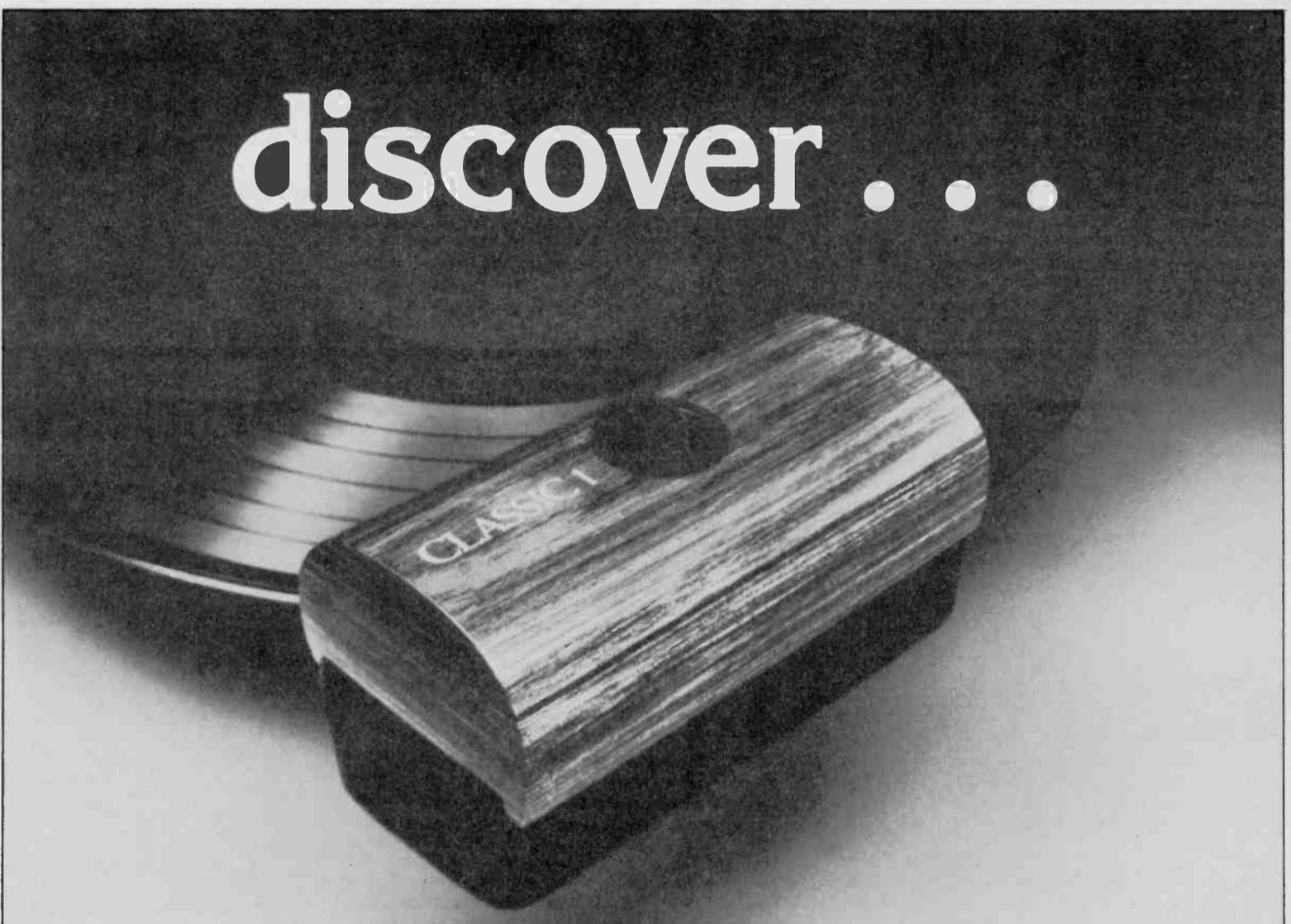
ities, including Ronnie Milsap's "Let's Take The Long Way Around The World" at No. 1, Barbara Mandrell's "Sleeping Single In a Double Bed" at starred 2, the **Oak Ridge Boys** "Cryin' Again" at starred 4, Billy "Crash" Craddock's "Hubba Hubba" at starred 17 and Tommy Overstreet's

"Fadin' In, Fadin' Out" at starred 19. Additionally, the CMA Awards show brought the studio's produced LP product, "It Was Almost Like A Song" by Ronnie Milsap, an album of the year award. Other CMA award winners and nominees who have made use of the facilities include Roy

Clark, Larry Gatlin, the **Original Texas Playboys**, the **Oak Ridge Boys** and Barbara Mandrell. . . . Other activity at Woodland includes **Little Rich** Johnson cutting several new sessions with Sam West IV, Albert Young Eagle, Rod Hart and Joey Lee. . . . Sandra Kaye, Door Knob recording art-

ist, has been working on product at Nashville's **Bradley's Barn** under the direction of producer Gene Kennedy.

Fanta Mobile, Nashville, cutting **Crystal Gayle** and **Ray Stevens** live at Nashville's **Opryland Hotel**. . . . **JIM McCULLAUGH**



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Uni-Sync

• Continued from page 72

tions and point of purchase materials, indicates Jaffe, to more carefully monitor dealer and Uni-Sync growth.

At the same time, Uni-Sync's latest edition to the Trouper Series is the newly created Trouper 1 monitor mixer with a suggested retail of \$799. The unit is an 8 x 4 mixer expanding to 20 x 4 with the addition of a 12 input expanded module.

Jaffe adds that there has been a need in the marketplace for a moderately priced monitor mixer for both working groups and sound companies.

Uni-Sync is also producing its new mixers with a new velvet-like finish called Nextel, a durable and scratch-resistant finish.

Multiplex VTRs, 'Metal Tape' To Aid Japan's A/V Mart

• Continued from page 56

would be getting round to production toward the end of next year. Prices will be rather more than those for simple VCRs now on the market.

Ordinary VCRs are also picking up speed on the market with more

professional functions being added to enhance sales appeal.

• Double speed VCRs were paraded by JVC, Matsushita and Hitachi. Matsushita showed the NV-6600 for \$1,470 in demonstrations; Hitachi offered the VT-5300 for

\$1,420, operated by remote control, with functions such as double-speed, standard, slow, still and freeze-frame capabilities; JVC joined in with the HR-3600 for \$1,470 and allowed visitors to operate it.

• Sanyo's VTC-9220 offers playback and repeat viewing at five times the normal speed. Tuning and pause can be operated by remote control, and recording can be set 72 hours in advance. There is also a repeat recording mechanism which permits repeat recording within a 4-day period. (As the first Beta-format deck with a programmable feature, it is anticipated for an early U.S. bow.)

Portable VCRs were the scene for Toshiba with a video set selling for just under \$2,100. This includes the V-9000 portable video recorder and the IK-1600 portable video camera. This will be launched on the market this December and it is expected to sell well especially as rival products are all significantly higher, and also should be in the U.S. in early 1979.

The video makers are all keen on promoting video as a system, mainly as a combination of the recorder and camera. The idea at the show was to allow visitors to get the feel of the equipment.

The audio "talk of the town" over the last few months has been the emergence of the metal tape, and audio makers went out of their way at the Audio Fair to give the public an earful of these tapes. In fact, there were more exhibits than visitors expected.

For many, it was the first time to hear the sounds of music from these new tapes and so there was a good deal of interest shown.

• Marantz demonstrated its model 5025 deck with a three-position tape selector, and NEC had the AUK-9000 with a four-position tape selector. Technics unwrapped three models—M-77, M-88 and M-95 with three-position selectors.

• Sansui took the wraps off its SC-X (three position), Onkyo the TA-680 (three position) and Yamaha the X-21 (with a two-stage tape speed control). Aiwa showed the AD-X80 (three position), and Sony had a model using the S&F head.

• JVC has already announced three decks and it is scheduled to start marketing this month. It was therefore quite active at the Audio Fair, trying to win as much publicity as possible for its decks which will probably be the first on the market.

The major blank tape manufacturers were also on hand with new tapes. Sumitomo 3M was the first to announce metal tapes and will be selling cassettes imported from 3M in the U.S. under the Metafine name when the first decks go on sale.

TDK invited visitors to step up and compare the specifications of its new cassette tape with a professional open-reel formulation. Fuji Photo Film and Hitachi Maxell also showed prototypes.

Audiophile Debate

• Continued from page 64

digital album that will surpass a good direct-to-disk session," Overholt explains.

The Nashvillian also cites artistic advantages of direct-to-disk. Somewhat ironically he notes it's helped the company capture some excellent performances.

"Some artists just come across better on direct-to-disk," Overholt says. "When a guy knows there's a chance he can come back and edit it, he just doesn't have the pressure on him."

Elsewhere, interesting demonstrations of PCM related equipment were held. Mitsubishi, Sony, Toshiba, Matsushita, Sharp, Sanyo and Akai gave demonstrations of PCM adapters which can be hooked up to a home video system for PCM recording and playback.

Sharp, Sanyo and Akai limited their exhibits to the adapters since they have not developed compatible videodisk players. There are still many problems with standardizing the specifications of available systems.

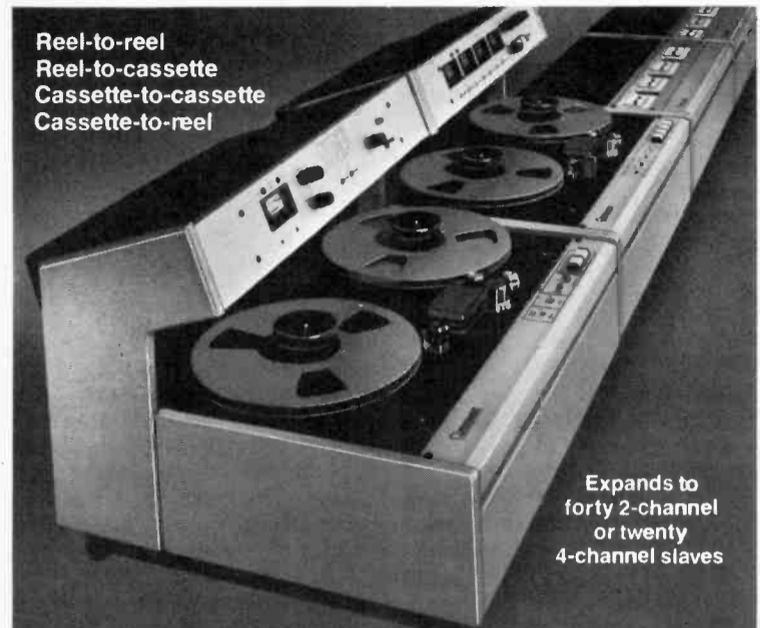
Pioneer gave priority to a demonstration of its disk player. Visitors were invited to step into the listening room to hear the MCA optical videodisk system and PCM audio system. Functions included freeze

frame, slow motion, still picture and dual-language broadcasts.

The digital audio disk playback capability of the joint Universal-Pioneer videodisk system is to have its first U.S. demonstration at the upcoming AES, Nov. 3-6 in New York. The consumer versions are to be marketed in Japan and the U.S. by late 1979.

Also showing prototype optical videodisk systems were Hitachi, Mitsubishi and Sony. Both JVC and Toshiba demonstrated their electrostatic capacitance players, while Matsushita highlighted its mechanical Visc system.

While only a few of the new technology audio and video prototypes will be seen at the New York AES, more are anticipated at the Winter CES next Jan. 5-8 in Las Vegas.



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(Continued on page 16)

Billboard Hits T/A/V At C.E.S.

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(Continued on page 50)

Billboard's Frequency Spurs Results for Manufacturers

Billboard is by far the largest magazine serving the music industry today. Every important influence in the music business or Tape/Audio/Video market subscribes to Billboard. The magazine commands widespread attention with a 40,000 plus circulation base that includes large newsstand sales in all parts of the world, with distribution in over 100 countries. And there is a pass-along readership of 4.5 readers per copy. That works out to a total market reach of over 160,000 professionals in hardware and software. For advertisers that's a large and important potential... and it's available at very efficient cost, compared with other combinations of trade magazines or general consumer media.

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(Continued on page 18)



Subscribers Occupy Top Positions in Management

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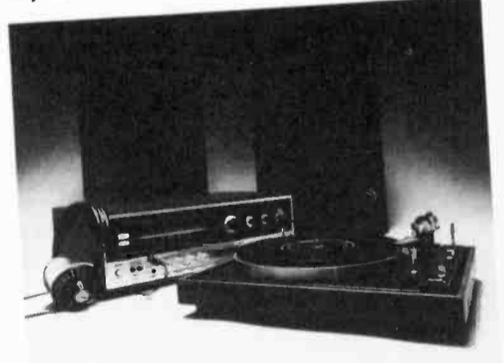
your credibility as a force in the market and in generating access to new retail outlets. It can also establish your identity with the name performers and supergroups who can send sales curves through the roof by association or testimonial.

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(Continued on page 15)

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Top Execs Cite More Crossover

• Continued from page 1

Top label leaders—four from Los Angeles, one from New York—who journeyed to Nashville for corporate meetings that preceded, or followed, the recent "Grand Ole Opry" Birthday Celebration.

Crossover records, with their lucrative black ink potential, are a prime concern for these label chiefs: Bruce Lundvall, president, CBS Records Division; Mike Maitland, president, MCA Records; Artie Mogull, co-chairman, United Artists Records; Steve Diener, president, ABC Records; and Don Zimmermann, president and chief operating officer, Capitol Records.

"The crossover problem remains the single biggest problem any company faces," comments Lundvall, referring to the difficulties in taking country acts across to Top 40 radio. Despite the hits that have crossed over during the past few years, Lundvall feels, "I don't know if there's ever any softening in the attitudes of program directors—it's still a very major chore.

Lundvall cites competition from other records and tight radio formats as two of the reasons for the problem. "All of the market research done by the stations doesn't humanize it any more in terms of someone's real excitement about a record. I don't feel the job has become easier, it has become much harder."

On the sales side, Lundvall sees some positive notes: urban buyers no longer embarrassed to admit they like country music, FM radio becoming more open to play acts such as Willie Nelson and Waylon Jennings, young fans getting into country music, and pop-oriented acts gaining acceptance in the country field.

"There's that crossing and blurring of lines which is real important," states Lundvall, who notes he heard Barbara Mandrell's version of "Woman To Woman" being played on WBSL-FM, a soul station in New York. "The Top 40 format will remain as difficult as ever to crack with any kind of record, but the barriers are falling and it's much healthier for the music."

Zimmermann cites Nashville's "musical blend," adding: "I don't think it's necessarily country or necessarily pop. It's a mecca for the songwriters and musicians, and the studio situation is excellent."

He agrees that the distinctions are

blurring. "The labels we put on things are hopefully disappearing. There are going to be format radio stations who try to hit a particular demographic audience, but records are crossing over from one format to another and then back."

Dr. Hook is one of the Capitol acts that falls in that category, believes Zimmermann.

It's difficult to steer artists into the crossover realm, says Diener. "If they cross, they do it because it's in their music. If you start producing them right out of what they're doing now, then they may have nothing to return to."

Nashville's geographical position aids the city's musical diversity, according to Diener. "You're getting more people coming into the place, and they're not coming with just a straight country base."

Mogull agrees. "In the future, we're going to see less and less demarcation between country and pop music. In the final analysis, country music will turn out to be the music that's recorded in Nashville and is played everywhere."

"I always feel that somehow I'm going to offend people in Nashville when I say that I feel country music is pop music, but, really, this ought to be something that appeals to them."

The success of Kenny Rogers and Crystal Gayle has given UA the reputation of having a "secret formula" for crossing country acts into pop and easy listening markets, says Mogull. "If we do have any formula, it would have to be that we limit our roster to acts that we believe can successfully crossover."

"We prefer to be in the business of

recording country artists who have universal appeal. We consider ourselves a mass appeal label and aren't interested in signing an act that sells only in country markets because that requires an investment that is simply beyond our capabilities now that we're a privately owned record company."

Mogull emphasizes that "we planned the crossover effort carefully, and we worked hard to bring it off. Country music will be showing up in the future on all kinds of different charts, even more so than it does now."

The UA co-chairman notes that his Nashville staff numbers only seven persons, including the secretarial staff. "It has run exactly the same way with no changes for the past two years—and I couldn't be more satisfied."

Maitland points to the problems in securing that "magical crossover," but advises that MCA is looking for artists who can handle both the crossover and the traditional country material.

"Crossover success is very rare, and most artists and most of us realize how tough it is to do it," says Maitland. "Mel Tillis has had a modest crossover period for us—he's doubled his sales."

Success requires a different attitude toward material, believes Maitland. "You're not always going to do a traditional piece of country material. It involves doing a good piece of material wherever it comes from—

Predict Intl Growth For All Forms

and not many of those are coming from a pop source."

The international breakthrough can be judged by the number of hits overseas and the increase in concert activity, comments Diener. The ABC president terms foreign concerts a good barometer and notes, "Some overseas promoters have even set up offices in Nashville."

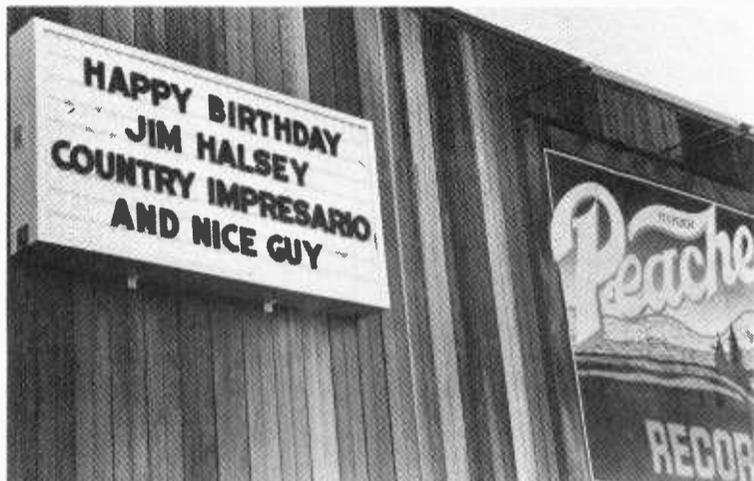
Diener observes that MIDEM will have a country show for the first time in its history, but the international marketplace is still a hard area to crack. "There are certain territories that by the nature of the people, are not totally receptive to it. The Latin and Mediterranean countries are pretty tough."

"Huge" international sales and appeal are claimed by Mogull for two UA acts—Crystal Gayle and Kenny Rogers. He advises that Billie Jo Spears has enjoyed success in England, and that Gayle and Rogers are receiving success in England, South Africa, Australia, Holland, Sweden, and "even France."

Zimmermann reports Capitol's strength overseas "is really good with EMI, and particularly in Germany with country."

(Continued on page 80)

NOVEMBER 4, 1978, BILLBOARD



HALSEY HAILED—Peaches Records in Tulsa uses an outdoor sign to blare birthday wishes to Jim Halsey whose talent firm is headquartered there.

Parton Receives Hitmakers Award

NASHVILLE—Dolly Parton, fresh from her recent triumph at the CMA awards show where she was named entertainer of the year, has added another honor to her collection as the Songwriters' Hall of Fame presented her with its prestigious Hitmakers Award for 1978.

The Hall of Fame, established in 1968 to honor distinguished songwriters and composers in all categories of music, has previously presented this special award to such artists as Barbra Streisand, Paul Williams, Frank Sinatra, Marvin Hamlisch, Neil Sedaka, Bing Crosby and Neil Diamond.

Parton has also been nominated for entry into the Hall of Fame itself, with the voting taking place by its board of directors later this year. Other acclaimed composers who have previously been inducted include Stephen Sondheim, Irving Berlin, Harold Arlen, Leonard Bernstein, Richard Rodgers, Ira and George Gershwin, Alan Jay Lerner and Frederick Lowe.

Known for such hit compositions as "Jolene," "Coat of Many Colors," "My Tennessee Mountain Home," "Love Is A Butterfly," "To Daddy," and "Here You Come Again," Parton has had her songs recorded and performed by hundreds of artists around the world, and she has won virtually every music award for her efforts in the fields of country and pop music.

The entertainer is embarking on a month-long concert tour of Europe, which will present her to audiences in Ireland, Norway, Sweden, Denmark, France, Holland, Germany, Belgium and England.

Intl Distributing Preparing Catalog

NASHVILLE — International Record Distributing Associates, a complete-service distribution company for independent labels, is preparing a full-spectrum illustrated catalog of all its album and singles product for shipment to hundreds of retail outlets throughout the U.S., with additional plans underway for direct consumer mailings.

The company achieved country chart status in the past year on artists Jeris Ross, Bobby Smith and Randy Barlow, in addition to handling disco, rock, jazz, r&b and children's product. The distribution company is structured to allow artists whose releases reach the charts the option of remaining with the company or switching to a major label.

Earlier this year, the company expanded its offices and moved to larger headquarters located in Hendersonville, Tenn., citing the need for additional shipping and warehousing facilities.

Grape To Superior

NASHVILLE—Superior Record Distributing of Nashville has assumed the production, promotion and distribution of Grape Records of Jackson, Miss.

MOTHER MAYBELLE CARTER

Music Loses a Legend



Maybelle Carter

playing of the autoharp by playing lead melodic lines on what had previously been a rhythm instrument.

When the Carter Family retired in 1943, she continued her career as the Carter Sisters and Mother Maybelle. The act included her three daughters, Helen, Anita and June, the latter now married to Johnny Cash. They were members of the Old Dominion Barn Dance from 1943-48 and joined the "Grand Ole Opry" in 1950.

Appearances at the Newport Folk Festival in 1963 and on the landmark recording of the Nitty Gritty Dirt Band's LP "Will The Circle Be Unbroken" created a new generation of appreciative listeners. The album title song was one of the many Carter Family classics.

Other songs linked with the Carter Family include Mother Maybelle's famous guitar solo, "Wildwood Flower," and "Keep On The Sunny Side," "Lonesome Valley," "Wabash Cannonball" and "Forsaken Lovers."

The original Carter Family was elected to the Country Music Hall of Fame in 1970.

She had been a member of Johnny Cash's road show, frequently appearing on network tv with him, but failing health recently had limited her touring and playing activities. The native of Nicklesville, Va., is survived by her three daughters, a brother, and by Sara Carter, the only remaining member of the original Carter Family.

NASHVILLE—The woman whose guitar style influenced such musicians as Joan Baez, Bob Dylan, Woody Guthrie and Earl Scruggs, Maybelle Carter, 69, died Monday (23).

Born, May 10, 1909, Maybelle Addington Carter became one of the most influential musicians in country music history and a member of the Country Music Hall of Fame.

Mother Maybelle, her cousin Sara and brother-in-law A.P. Carter were one of country music's most popular groups in the pioneering years of country music recording.

The Carter Family brought Appalachian folk music to record, starting in 1927 and through such labels as Victor, the American Record Co., Decca and Columbia.

With her "Carter lick"—playing melody with the thumb while brushing the treble strings in rhythm—she brought the guitar into prominence as a lead instrument in country music.

She had a similar effect on the

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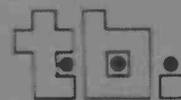
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Billboard Hot Country Singles

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★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	2	9	SLEEPING SINGLE IN A DOUBLE BED —Barbara Mandrell (K. Fleming, D. Morgan), ABC 12403 (Pi-Gem, BMI)	35	18	10	TWO HEARTS TANGLED IN LOVE —Kenny Dale (W. Wimberly), Capitol 4619 (Publicare, ASCAP)	68	74	3	IT'S NOT EASY —Dickey Lee (B. Mann, C. Weil), RCA 11389 (Screen Gems-EMI, BMI)
2	3	10	ANYONE WHO ISN'T ME TONIGHT —Kenny Rogers & Dottie West (C. Kelley, J. Didier), United Artists 1234 (Bobby Goldsboro, ASCAP)	36	24	12	HEARTBREAKER —Dolly Parton (D. Wolfert, C. Sager), RCA 11296 (Songs Of Manhattan Island/Unichappell/Begonia, BMI)	69	69	4	MINSTREL MAN —Rebecca Lynn (N. Levenson), Scorpion 559 (Fiddleback, BMI)
3	4	10	CRYIN' AGAIN —Oak Ridge Boys (R. Van Hoy, D. Cook), ABC 12397 (Tree/Cross Keys, BMI)	★37	43	6	WHAT'S THE NAME OF THAT SONG —Glenn Barber (G. Barber, B. Barber), Century 21 100, (Glenn To Glenn, BMI/Merilark, ASCAP)	70	70	5	THE MAN THAT TURNED MY MAMA ON —Ed Bruce (E. Bruce), Epic 8-50613 (Tree, BMI)
★4	5	9	AIN'T NO CALIFORNIA —Mel Tillis (S. Whipple), MCA 40946 (Tree, BMI)	★38	58	2	THE BULL AND THE BEAVER —Merle Haggard & Leona Williams (M. Haggard, L. Williams), MCA 40962 (Shade Tree, BMI)	71	73	3	JUST HANGIN' ON —Mel Street (W. Holyfield), Mercury 55043 (Maplehill/Vogue, BMI)
★5	6	9	LITTLE THINGS MEAN A LOT —Margo Smith (C. Stutz, E. Lindeman), Warner Bros. 8653 (Leo Feist, ASCAP)	39	26	11	DANGER HEARTBREAK AHEAD —Zella Lehr (D. Allen, D. Cook), RCA 11359 (Duchess/Cross Keys/Posey, BMI)	72	78	2	WILL YOU REMEMBER MINE —Willie Nelson (W. Nelson), Lone Star 703 (Tree, BMI)
★6	7	7	SWEET DESIRE/OLD FASHIONED LOVE —The Kendalls (J. Kendall/M. Martin, M. Johnson), Ovation 1112 (Terrace, ASCAP/Dawnbreaker, BMI)	★40	51	4	I'M LEAVING IT ALL UP TO YOU —Freddie Fender (Terry, Harris), ABC 12415 (Venice, BMI)	★73	89	2	DOLLY —R.W. Blackwood (B. Cason, A. Roberts), Scorpion 561 (Buzz Cason/Let There Be Music, ASCAP)
★7	10	6	I JUST WANT TO LOVE YOU —Eddie Rabbitt (E. Rabbitt, E. Stevens, D. Malloy), Elektra 45531, (Briarpatch/Debb/Dave, BMI)	★41	30	13	IT'S BEEN A GREAT AFTERNOON/ LOVE ME WHEN YOU CAN —Merle Haggard (M. Haggard/M. Haggard), MCA 40936 (Shadetree, BMI/Shadetree, BMI)	★74	NEW ENTRY		TULSA TIME —Don Williams (D. Flowers), ABC 12425 (Bibo, ASCAP)
★8	14	7	DAYLIGHT —T.G. Shepard (R. Jones, M. Kossler), Warner/Curb 8678 (Blue Lake, BMI/Terrace, ASCAP)	★42	50	5	THIS IS A HOLDUP —Ronnie McDowell (Daniel, B. Wence), Scorpion 560 (Cristy Lane, ASCAP)	★75	86	3	I THOUGHT YOU WERE EASY —Rayburn Anthony (B. McOll), Mercury 55042 (Hall-Clement, BMI)
9	9	13	WHAT TIME DO YOU HAVE TO BE BACK TO HEAVEN —Razzy Bailey (S. Pippin, J. Slate), RCA 11338 (House Of Gold, BMI)	★43	53	4	THEN YOU'LL REMEMBER —Sterling Whippie (S. Whippie), Warner Bros. 8632 (Tree, BMI)	★76	NEW ENTRY		HIGH AND DRY —Joe Sun (M. Kossler, C. Putman), Ovation 1117 (Tree, BMI)
10	11	11	ANOTHER GOODBYE —Donna Fargo (C. Weil, S. English), Warner Bros. 8643 (ATV/Mann & Weil/Frascotti, BMI)	★44	52	5	SAVE THE LAST DANCE FOR ME —Ron Shaw (Pomus, Shuman), Pacific Challenger 1631 (Belinda, BMI)	77	81	4	AIN'T LIFE HELL —Hank Cochran & Willie Nelson (H. Cochran), Capitol 4635 (Tree, BMI)
★11	13	8	WHAT HAVE YOU GOT TO LOSE —Tom T. Hall (T. Hall), RCA 11376 (Hallnote, BMI)	★45	48	5	SOMEDAY YOU WILL —John Wesley Ryles (J. Foster, B. Rice), ABC 12410 (Hall-Clement, BMI)	78	80	3	LET'S BE LONELY TOGETHER —Dale McBride (S. Sumner), Con Brio 140 (Con Brio, BMI)
★12	15	8	TWO LONELY PEOPLE —Moe Bandy (T. Benjamin, E. Penney), Columbia 3-10820 (Milene, ASCAP)	★46	33	9	DEVOTED TO YOU —Carly Simon and James Taylor (B. Bryant), Elektra 45506 (House Of Bryant, BMI)	★80	90	2	LAST EXIT FOR LOVE —Wood Newton (E. Stevens, D. Tyler), Elektra 45528 (Deb Dave/Briarpatch, BMI)
13	1	10	LET'S TAKE THE LONG WAY AROUND THE WORLD —Ronnie Milsap (A. Jordan, N. Martin), RCA 11369 (Chess, ASCAP/Pi-Gem, BMI)	★47	36	13	NO SLEEP TONIGHT —Randy Barlow (R. Barlow, F. Kelly), Republic 024 (Frebar, BMI)	81	84	2	TILL THEN —Pal Rakes (S. Marcus, G. Wood, E. Seiler), Warner Bros. 8656 (MCA/Warock, ASCAP)
★14	16	8	THAT'S WHAT YOU DO TO ME —Charly McClain (B. Morrison, J. MacRae), Epic 8-50598 (Music City, ASCAP)	★48	41	14	WHO AM I TO SAY —Statler Brothers (K. Reid), Mercury 55037 (Cowboy, BMI)	82	82	3	ONE MORE TIME —Sandra Kaye (C. Isenberg), Door Knob 8075 (Door Knob, BMI)
★15	19	6	FADIN' IN, FADIN' OUT —Tommy Overstreet (B. Braddock, S. Throckmorton), ABC 12408, (Tree, BMI)	★49	62	2	BACK TO THE LOVE —Susie Allanson (B. Springfield), Warner/Curb 8686 (House Of Gold, BMI)	★83	NEW ENTRY		AS LONG AS I CAN WAKE UP IN YOUR ARMS —Kenny O'Dell (K. O'Dell, L. Henley), Capricorn 0309 (Hungry Mountain/House Of Gold, BMI)
16	17	8	HUBBA HUBBA —Billy "Crash" Craddock (L. Martine, Jr.), Capitol 4624 (Ray Stevens, BMI)	★50	59	3	ONE RUN FOR THE ROSES —Marvel Felts (J. Chesnut), ABC 12414 (Jerry Chesnut, BMI)	84	88	2	THE WAY IT WAS IN '51 —Merle Haggard And The Strangers (M. Haggard), Capitol 4636 (Shade Tree, BMI)
★17	21	5	ON MY KNEES —Charlie Rich with Janie Fricke (C. Rich), Epic 8-50616 (Hi Lo, BMI)	★51	46	9	WHEN A WOMAN CRIES —David Rogers (B. Duke, S. Lyons), Republic 029 (Door Knob, BMI/Kenwall, ASCAP)	85	92	3	PROMISES —Eric Clapton (R. Feldman, R. Linn), RSO 910 (Narwhal, BMI)
★18	23	5	BREAK MY MIND —Vern Gosdin (J. Loudermilk), Elektra 45532 (Acuff-Rose, BMI)	★52	60	4	I WANNA GO TO HEAVEN —Jerry Wallace (L. Mann), 4-Star 088 (Fireweed, ASCAP)	★86	NEW ENTRY		SMOOTH SAILIN' —Connie Smith (S. Throckmorton, C. Putman), Monument 266 (Tree, BMI)
19	20	10	THINGS I'D DO FOR YOU —Mundo Earwood (M. Earwood), GMC 104 (Music West Of The Pecos, BMI)	★53	NEW ENTRY		LADY LAY DOWN —John Conlee (R. Van Hoy, D. Cook), ABC 12420 (Tree, BMI/Cross Keys, ASCAP)	★87	NEW ENTRY		LOVE SURVIVED —Roy Head (J. Foster, B. Rice), ABC 12418 (Jack & Bill, ASCAP)
★20	22	8	HANDCUFFED TO A HEARTACHE —Mary K. Miller (J. Rushing, B. David), Inergi 310 (NSD) (Kickerillo, ASCAP/Frank & Nancy, BMI)	★54	64	3	LOVE GOT IN THE WAY —Freddie Weller (F. Weller, S. Oldham), Columbia 3-10837 (Young World/Spooner Oldham, BMI)	★88	NEW ENTRY		EVERYNIGHT SENSATION —Durwood Haddock (Not Available), Eagle International (Not Available) (Not Available)
★21	25	5	YOU'VE STILL GOT A PLACE IN MY HEART —Con Hunley (L. Payne), Warner Bros. 8671 (Fred Rose, BMI)	★55	NEW ENTRY		WE'VE COME A LONG WAY, BABY —Loretta Lynn (L.E. White, S. Milete), MCA 40954 (Twitty Bird, BMI)	★89	NEW ENTRY		IF I HAD TO DO IT ALL OVER AGAIN —Stoney Edwards (D. Wolfe), JMI 147 (La Debra, BMI)
★22	29	4	SLEEP TIGHT, GOODNIGHT MAN —Bobby Bare (J. Silbar, S. Lorber), Columbia 3-10831 (Bobby Goldsboro, ASCAP)	★56	66	4	JUST OUT OF REACH OF MY TWO OPEN ARMS —Larry G. Hudson (Y. Stewart), Lone Star 702 (4-Star, BMI)	★90	NEW ENTRY		DARLING —Poacher (O. Blandemer), Republic 028 (September, ASCAP)
★23	27	7	CAN YOU FOOL —Glen Campbell (M. Smotherman), Capitol 4638 (Royal Oak/Windstar, ASCAP)	★57	42	12	TOE TO TOE —Freddie Hart (J. Fuller), Capitol 4609 (Blackwood/Fullness, BMI)	91	91	4	IT'S SAD TO GO TO THE FUNERAL (Of A Good Love That Has Died) —Barbara Fairchild (R. Reinhard, B. Fairchild), Columbia 3-10825 (Ape-Leg, BMI)
★24	32	3	FRIEND, LOVER, WIFE —Johnny Paycheck (B. Sherrill, J. Paycheck), Epic 8-50621 (Algee, BMI)	★58	61	5	SHARING THE NIGHT TOGETHER —Dr. Hook (E. Struzick, A. Aldridge), Capitol 4621 (Music Mill, ASCAP/Alan Cartee, BMI)	★91	NEW ENTRY		I'M JUST GETTIN' BY —Hank Thompson (J. Foster, B. Rice), ABC 12409 (Jack & Bill, ASCAP)
★25	31	3	BURGERS AND FRIES —Charley Pride (B. Peters), RCA 11391 (Pi-Gem, BMI)	★59	NEW ENTRY		RHYTHM OF THE RAIN —Jacky Ward (J. Gummo), Mercury 55047 (Warner-Tamerlane, BMI)	92	95	3	YOU ARE STILL THE ONE —Linda Hargrove (L. Hargrove), RCA 11378 (Window, BMI)
★26	34	2	DON'T YOU THINK THIS OUTLAW BIT'S DONE GOT OUT OF HAND —Waylon Jennings (W. Jennings), RCA 11390 (Waylon Jennings, BMI)	★60	54	8	I WISH YOU COULD HAVE TURNED MY HEAD (And Left My Heart Alone) —Sonny Throckmorton (S. Throckmorton), Mercury 55039 (Tree, BMI)	93	93	4	HEALIN' —Ava Barber (B. McDill), Ranwood 1087 (Hall-Clement, BMI)
★27	37	2	THE GAMBLER —Kenny Rogers (D. Schiltz), United Artists 1250 (Writers Night, ASCAP)	★61	63	5	OH, SUCH A STRANGER/I LOVE YOU BECAUSE —Don Gibson (D. Gibson/L. Payne), ABC/Hickory 54036 (Acuff-Rose, BMI/Fred Rose, BMI)	94	98	2	MAYBE YOU SHOULD'VE BEEN LISTENING —Jessi Colter (B. Raybin), Capitol 4641 (Screen Gems-EMI, BMI)
28	28	10	LAST NIGHT, EV'RY NIGHT —Reba McEntire (B. Morrison, J. Zerface, B. Zerface), Mercury 55036 (Phonogram) (Combine, BMI/Music City, ASCAP)	★62	NEW ENTRY		PLEASE DON'T PLAY A LOVE SONG —Marty Robbins (B. Sherrill, S. Davis), Columbia 3-10821 (Algee, BMI)	95	NEW ENTRY		MEMORY BOUND —B.J. Wright (B. Wright, M. Jared), Soundwaves 4577 (Hit Kit/Long Hollow, BMI)
★29	38	3	ALL OF ME —Willie Nelson (S. Simons, G. Marks), Columbia 3-10834 (Bourne/Marion, BMI)	★63	75	3	POISON LOVE —Gail Davies (E. Laird), Lifesong 1777 (Epic) (Unichappell, BMI)	96	96	3	LET'S HAVE A HEART TO HEART TALK —Leon Rausch (Not Available), Derrick (Not Available) (Not Available)
★30	40	4	STORMY WEATHER —Stella Parton (L. Sayer, T. Snow), Elektra 45533 (Longmanor/Chrysalis/Braintree/Snow, BMI)	★64	44	15	IF THE WORLD RAN OUT OF LOVE TONIGHT —Jim Ed Brown/Helen Cornelius (B. Mevis, M. Garin, S. Wilson, K. Wilson), RCA 11304 (ABC/Dunhill, BMI/American Broadcasting, ASCAP)	97	97	3	SO GOOD —Jewel Blanch (B. Morrison), RCA 11329 (Music City, ASCAP)
★31	39	5	JULIET AND ROMEO —Ronnie Sessions (T. Krekel), MCA 40952 (Combine, BMI)	★65	NEW ENTRY		DO YOU EVER FOOL AROUND —Joe Stampley (D. Griffen, J. Strickland), Epic 8-50626 (Rogan/Mullet, BMI)	98	68	6	NIGHTS ARE FOREVER WITHOUT YOU —Buck Owens (P. McGee), Warner Bros. 8614 (Dawnbreaker, BMI)
32	35	6	WHAT CHA DOIN' AFTER MIDNIGHT —Helen Cornelius (B. Mevis, M. Garvin), RCA 11375 (ABC/Dunhill, BMI)	★66	76	3	RAINING IN MY HEART —Leo Sayer (B. Bryant, F. Bryant), Warner Bros. 8682 (House Of Bryant, BMI)	99	45	12	TAKIN' A CHANCE —Bobby Wright (J. Tex), United Artists 1238 (Tree, BMI)
33	8	11	ONE SIDED CONVERSATION —Gene Watson (J. Allen), Capitol 4616 (Joe Allen, BMI)	★67	83	2	FEET —Ray Price (J. Fuller), Monument 45267 (Blackwood-Fullness, BMI)	100	100	3	
34	12	13	TEAR TIME —Dave And Sugar (J. Crutchfield), RCA 11322 (Forest Hills, BMI)								

"My Daddy Was A Travelin' Man"

MRS-1021



Brenda Kaye Perry

Look For The New Single By:

Ray Pennington

"SHE WANTED A LITTLE BIT MORE"

MRS-1022

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OCT. 21, 1935 - OCT. 21, 1978

The Phonogram Family

Top Label Heads Discuss Nashville

• Continued from page 76

Maitland plans a two-week visit to the MCA offices in Hamburg, Germany, this year. One of the topics will be country music.

Though Merle Haggard has a big following overseas, Maitland admits, "We haven't done particularly well in the U.K. or anywhere else in the world except with our regular catalog." He hopes the trip to Germany can spur development of MCA country internationally.

CBS plans to concentrate "a lot more on certain artists" internationally and will be planning some tours, reveals Lundvall, who notes that tv advertising has taken some artists who aren't as viable in the U.S. to high levels of sales overseas.

Each executive voiced specific changes or plans concerning his label's Nashville operation.

CAPITOL

Zimmermann's first line of action is to appoint a new head of the Capitol country division to replace the recently departed Frank Jones. He expects a decision "within days."

Billy "Crash" Craddock and Anne Murray are Capitol success stories, says Zimmermann and the Nashville roster will probably be strengthened when a new a&r head takes over. "It will be a building process."

Capitol has just added some regional promotional people. "We'd like to place someone in marketing who is country-oriented. We have Vince Cosgrave who is our director and vice president of marketing in the a&r department on the West Coast, and we'd like to see a little more interface in our sales area."

Cosgrave will remain on the West Coast because he coordinates between L.A. and Nashville, but Zimmermann is still undecided whether the new appointment will be based on the coast or in Nashville.

Any Capitol problem areas? "No. Essentially it's building the artist roster and gaining a little more sensitivity to proper matchup between the artist, producer and song. The roster has a great deal of potential with Mel McDaniel, Kenny Dale and other acts. Gene Watson sells a lot of records, and he has a lot of potential in demographics for cross-over records."

ABC

Diener believes the Nashville operation, run by Jim Foglesong, will continue to keep the roster trim and workable. "There's a tremendous new surge of signings in Nashville which is a style of doing business. By selective expansion, every artist on the label is substantially selling more than they were a year ago."

"Our philosophy is that we have an obligation to continually take the artist we believe in to higher levels, which is not done often enough in the business."

Diener also believes that ABC is now financially "on much more solid footing" than it was 18 months ago.

CBS

"This has been the biggest year in our history for country music sales," advises Lundvall. "Our goal for next year, dollarwise, is quite an accelerated leap ahead."

Among the recent achievements that have pleased Lundvall are the elevation of Johnny Paycheck to

near-gold status, the emergence of Janie Fricke to the fringe of stardom, Willie Nelson's "Stardust" LP "that is going to go beyond platinum" and success gleaned from the staff additions and organizational realignment of the Nashville office.

"It's always gratifying and flattering when you're emulated, and I notice that our major competitors in Nashville have really patterned their new marketing efforts in Nashville after what we started here in 1976."

Lundvall defines the system as a central core marketing structure for country music, involving Epic, Columbia and embracing custom labels as well. "We've expanded our staff with artist development efforts and our press and product management staff, and the number of people in the field concentrating specifically on country music."

"We're also using some outside people to help stage more exciting concert performance situations for our artists."

Lundvall points to the new direction in Bobby Bare's career, now under the management of Bill Graham, and is excited about new directions for other acts. David Allan Coe will now be produced by Billy Sherrill. Johnny Rodriguez will join the CBS roster in January with Sherrill as producer.

A new Willie Nelson LP is due out before year's end, and Nelson will be involved with several motion pictures and a tv special. CBS will release the movie soundtrack for "Redheaded Stranger" which will contain some new songs.

Lundvall also revealed that Lynn Anderson will be headed in a broader pop direction with her new Los Angeles producers Gary Klein and Charlie Koppelman. He also expects Johnny Duncan to reach a broader audience.

Lundvall's goal? "To be the number one group of labels in country music. We don't hold that position at the moment. The imbalance may be caused by the major superstar success of a few artists (on RCA), and they have been doing an excellent job. We're now in a strong number two position, and we want to regain the top position that we held for a long time."

MCA

Major changes at MCA—some of them involving the painful departure of employees—caused problems that are now being solved, states Maitland.

Jimmy Bowen, as vice president, leads the parade of new faces at MCA/Nashville that includes Eddie Kilroy and Nick Hunter.

"Initially, we had some problems," admits Maitland. "That always happens because people get nervous with changes of personnel. But now our operations in Nashville are very up."

"When you bring in three people that's really going to shake up the organization substantially. All three of them are not only dedicated but are very strong personalities. At the beginning of the change, it sounded like an army just ran through your farm. But that has passed."

Maitland notes that Bowen holds frequent meetings and maintains an open door policy with his co-workers. "Any officer or company president who is coming in from another town is always suspect, which is un-

Fiddler Tabuchi's Tops For Texas

NASHVILLE—The Texas Grapevine Opry held its third annual Susie Awards Saturday, Oct. 14, bestowing its top accolade on Shoji Tabuchi as entertainer of the year.

Tabuchi, a Japanese fiddle player and bluegrass artist who got his start as a member of country singer David Houston's band, received his trophy from Opry co-hosts Johnnie High and Chisai Childs as a crowd of more than 2,000 invited guests and performers looked on.

A total of six awards were presented during the dinner and two-hour show, including one for a first-time category, gospel group of the year, which was won by the Masters Four. Joy Newman was named female vocalist of the year, with counterpart honors going to Kenny Serratt as male vocalist of the year. Bob Myers, a horn player for the resident Opry House Band, won the instrumentalist of the year award, and the Davis Brothers were acclaimed as group of the year.

The Susies are named after Mrs. R. L. Slaughter, Jr., long-time Opry supporter who is affectionately known as "Aunt Susie" to patrons of the Texas Music Hall.

Performing during the evening or presenting awards were Hee Haw's Hager Twins, Nashville session players Johnny Gimble and Terry McMillan, costume designer Nudie, of Hollywood, singer R. W. Blackwood, country veteran Tex Williams ("Smoke, Smoke, Smoke That Cigarette"), and last year's entertainer of the year, Boxcar Willie.

derstandable. But we have a good personal relationship with most of these artists, and that's what makes it easier when we want to talk to them about their tours or material or production."

Maitland shares Lundvall's goal: "Our major goal is to be number one in Nashville, and also number one in the country field wherever it is."

UA

Mogull believes an emphasis on the song will set apart UA/Nashville from many other companies.

"Having spent the first 18 years of my music business career in publishing, I'm very song-oriented." He credits producers Larry Butler and Allen Reynolds as "two of the greatest choosers of songs in the whole record business. All of us at United Artists are song-oriented, which, I fear, is a facet of the record business which seems to be vanishing. As rock'n'roll has shown, people are more into sounds now than songs."

Mogull believes he has found the problem: "The people who listen to tapes don't make the decisions, and the people who make the decisions don't listen to the tapes."

"There are a lot of people in corporate positions who really aren't involved at all with the actual music process that goes on in their company—accountants and lawyers aren't song-oriented. This is one of the biggest contradictions in the industry today."

The UA talent roster will be small, but concentration will be put on crossing over such acts as Billie Jo Spears, Dottie West and a new acquisition—Bill Medley.

"When I joined United Artists Records three years ago, the country operation was losing its ass. It started turning around when we hit big with Crystal and Kenny simultaneously. No one believed that such a small label could do so well in pop and crossover markets."

Billboard

Hot Country LPs

Billboard SPECIAL SURVEY
For Week Ending 11/4/78

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	13	HEARTBREAKER—Dolly Parton, RCA AFL 1-2797
2	3	3	I'VE ALWAYS BEEN CRAZY—Waylon Jennings, RCA AFL1-2979
3	2	38	LET'S KEEP IT THAT WAY—Anne Murray, Capitol ST 11743
★	6	7	EXPRESSIONS—Don Williams, ABC AY 1069
5	5	4	LIVING IN THE U.S.A.—Linda Ronstadt, Asylum 6E-155
★	7	19	WHEN I DREAM—Crystal Gayle, United Artists UALA 858 H
7	4	26	STARDUST—Willie Nelson, Columbia JC 35305
★	13	4	ELVIS—A CANADIAN TRIBUTE—Elvis Presley, RCA KKL1-7065
9	9	15	LOVE OR SOMETHING LIKE IT—Kenny Rogers, United Artists UA-LA 903 H
10	8	7	TEAR TIME—Dave And Sugar, RCA APL 1-2861
11	12	40	WAYLON & WILLIE—Waylon Jennings & Willie Nelson, RCA AFL 12686
12	14	21	ROOM SERVICE—The Oak Ridge Boys, ABC 1065
13	11	21	ONLY ONE LOVE IN MY LIFE—Ronnie Milsap, RCA AFL1-2780
14	10	28	ENTERTAINERS ... ON AND OFF THE RECORD—The Statler Brothers, Mercury SRM15007 (Phonogram)
15	18	30	EVERYTHING TWO FOOLS COLLIDE—Kenny Rogers & Dottie West, United Artists UALA864H
16	15	41	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA-LA 835-H
17	17	15	I'M ALWAYS ON A MOUNTAIN WHEN I FALL—Merle Haggard, MCA 2375
18	20	30	VARIATIONS—Eddie Rabbitt, Elektra 6E 127
★	41	3	MOODS—Barbara Mandrell, ABC AY-1088
20	16	42	THE BEST OF THE STATLER BROTHERS, Mercury SRM 1-1037 (Phonogram)
21	21	14	WOMANHOOD—Tammy Wynette, Epic KE 35442
★	22	36	GREATEST HITS—Marshall Tucker Band, Capricorn CPN0214
★	23	37	DARK EYED LADY—Donna Fargo, Warner Bros. BSK 3191
★	24	32	TURNING UP AND TURNING ON—Billy "Crash" Craddock, Capitol SW-11853
25	24	10	WANTED! THE OUTLAWS—Waylon Jennings, RCA AFL1-1312
26	27	10	RED WINE AND BLUE MEMORIES—Joe Stampley, Epic KE 35443
27	22	18	I BELIEVE IN YOU—Mel Tillis, MCA 2364
28	31	21	OH! BROTHER—Larry Gatlin, Monument MG 7626
29	29	56	Y'ALL COME BACK SALOON—Oak Ridge Boys, ABC/Dot D02093
30	19	13	ELVIS SINGS FOR CHILDREN AND GROWNUPS TOO—Elvis Presley, RCA CPL 1-2901
31	25	28	REDHEADED STRANGER—Willie Nelson, Columbia KC 33482
32	26	54	HERE YOU COME AGAIN—Dolly Parton, RCA APL12544
33	38	3	LOVE IS WHAT LIFE'S ALL ABOUT—Moe Bandy, Columbia KC-35534
34	39	4	BEST OF DOLLY PARTON—RCA APL1-1117
35	35	60	HEAVEN'S JUST A SIN AWAY—The Kendalls, Ovation OV 1719
36	33	56	SIMPLE DREAMS—Linda Ronstadt, Asylum 6E104
37	28	16	HONKY TONK HEROES—Conway Twitty/Loretta Lynn, MCA 2372
38	34	96	GREATEST HITS—Linda Ronstadt, Asylum 7E-1092
39	30	4	THE WAY IT WAS IN '51—Merle Haggard, Capitol ST-11839
40	40	40	QUARTER MOON IN A TEN CENT TOWN—Emmylou Harris, Warner Bros. BSK 3141
41	46	7	REFLECTIONS—Gene Watson, Capitol ST-11805
42	23	7	20 GOLDEN GREATS—Buddy Holly, MCA 3040
43	44	56	COUNTRY BOY—Don Williams, ABC/Dot DO 2098
44	42	29	OLD FASHIONED LOVE—The Kendalls, Ovation OV1733
45	47	49	TAKE THIS JOB AND SHOVE IT—Johnny Paycheck, Epic KE 35045
46	50	14	CLASSIC RICH—Charlie Rich, Epic JE 35394
47	43	68	WE MUST BELIEVE IN MAGIC—Crystal Gayle, United Artists UA LA 771 G
48	NEW ENTRY		FALL IN LOVE WITH ME—Randy Barlow, Republic RLP6023
49	45	8	DON'T BREAK THE HEART THAT LOVES YOU—Margo Smith, Warner Bros. BSK 3173
50	48	5	FACE OF A FIGHTER—Willie Nelson, Lone Star LS 4602

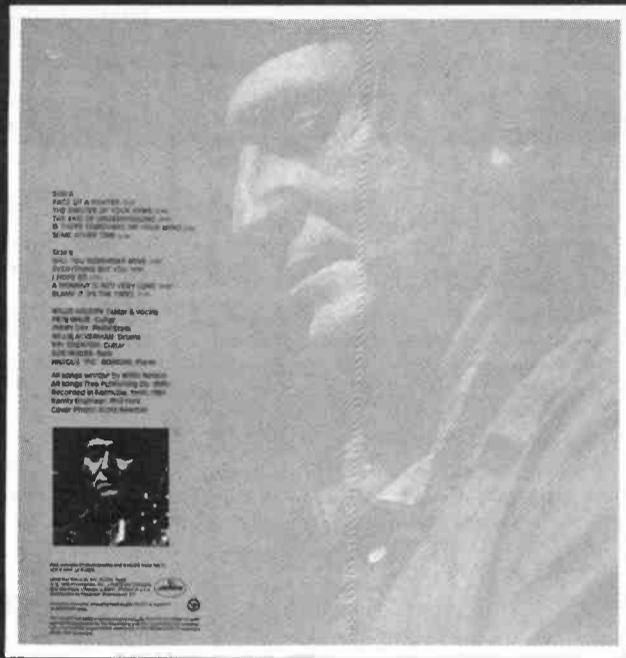
Start Jamboree U.S.A. Contest

NASHVILLE—An all-expense paid trip to Jamboree In The Hills '79 will be awarded to the winner of a Jamboree U.S.A. contest.

Entrants are instructed to write in 25 words or less why they like Jamboree U.S.A., the Wheeling-based

45-year-old live country music show.

Weekly winning entries are selected and read from the show's stage. Weekly winners receive two tickets to any Jamboree show. The grand prize winner will be selected Dec. 30.



From Lone Star
Records Album
L-4602
"FACE OF A
FIGHTER"



WILLIE NELSON

'Will You Remember Mine'

LONESTAR 703

★ **LONESTAR SERVES UP
A DOUBLE SHOT!** ★

LARRY G. HUDSON

'Just Out Of Reach Of My Two Open Arms'

LONESTAR 702



Plaudits To Country Music Week Award Winners



With the BMI Burton Award for most performed song are, left to right, Theodora Zavin, BMI vice president, Lester Sill of Screen Gems-BMI, Frances Preston, BMI vice president, writers Cynthia Weil and Barry Mann, and Edward Cramer, president of BMI.



Ralph Peer II accepts a citation honoring Peer International Corp. on its 50th anniversary.



Preston and Cramer with writer Bob McDill, Bill Hall of Hall-Clement/Maplehill/Vogue, writer Wayland Holyfield, and publisher Dean Kay.



Awards to Larry Gatlin, Fred Foster of Monument and Bob Beckham, president of Combine.

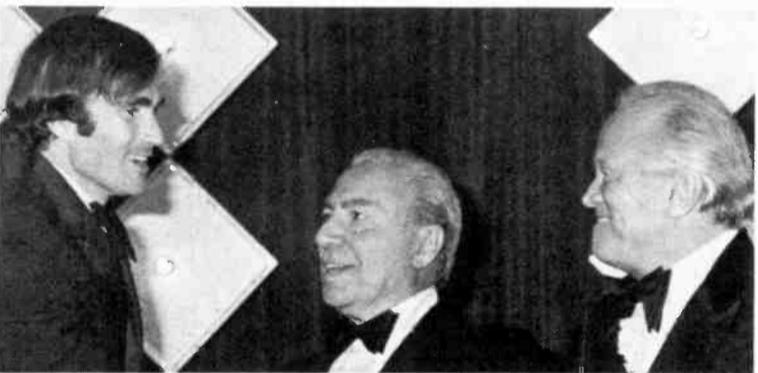


Preston with number one writer Billy Sherrill, winner of five awards.



Preston and Cramer with the Tree Toppers: Buddy Killen, writer Bobby Braddock, Don Gant and Jack Stapp of Tree International.

NOVEMBER 4, 1978, BILLBOARD



ASCAP's songwriter of the year Bob Morrison is hailed by Stanley Adams, ASCAP president, and Ed Shea, Southern regional executive director.



Cramer with publisher winner Al Gallico.



ASCAP Kings: the Polygram Publishing companies—Chappell & Co. and Intersong. Left to right are Chappell's Henry Hurt, Celia Hill, Heinz Voight, Pat Rolfe, Irwin Robinson and Irwin Schuster with Adams and Shea.



Adams and Shea flank Kenny Rogers, ASCAP country artist of the year.



Peggy Forman, SESAC country music writer of the year, cuddles her award.



ASCAP winners: Tom Collins and David Conrad of Chess Music, Charley Pride, Shea, songwriter Bud Reneau and Adams.



Joe Talbot presents SESAC's Paul Heinecke citation of merit to the CMA as Jo Walker accepts.



Jim Halsey, left, receives SESAC's ambassador of country music award from Eddy Arnold.



Ronnie McDowell receives the SESAC international award from writer-producer Charlie Black.

J O H N C O N L E E

R O S E C O L O R E D G L A S S E S



John Conlee's new hit album "ROSE COLORED GLASSES" includes his latest smash single "LADY LAY DOWN" AB-12420

Produced by Bud Logan
Management: Dick Kent

AY-1'05



Nashville Enjoys Busiest 'Opry' Birthday



Gold glitters on the UA show. Left to right are producer Allen Reynolds, Crystal Gayle, Artie Mogull, co-chairman of UA and Lynn Shults, director of Nashville operations.



ABC's Barbara Mandrell.



Attending WB's president's party, left to right are: Robin Rothman, WB; artist Con Hunley; Norro Wilson, WB country a&r director; Patsy Wilson; and artist Guy Clark.



Johnny Paycheck hails the CBS show audience.



Attending Jim Foglesong's party are: Steve Diener, president ABC; David Leiber, chairman of Leiber Enterprises; Frank Miko, executive vice president of Nehi Distributors; Arnie Orleans, vice president of sales and merchandising; B.J. McElwee, vice president of field sales; and Foglesong, president ABC/Nashville.



Tommy Overstreet on the ABC show.



Lynn Anderson pulls a Parton on the CBS show.



Waylon Jennings receives a gold LP award for "I've Always Been Crazy" from Jerry Bradley, RCA vice president.



Phonogram/Mercury folks merge with radio: Charlie Fach, executive vice president/general manager; Frank Leffel, national country promotion manager; artist Johnny Russell; Billy Parker of KVOO-AM, Tulsa; and King Edward Smith IV of WSLC-AM, Roanoke.



Bill Anderson is hailed for his Billboard award by MCA's Eddie Kilroy, vice president a&r; Jimmy Bowen, vice president/general manager; and Mike Maitland, president.

Nashville Scene

By SALLY HINKLE

Anne Murray's 11th Capitol album, "Let's Keep It That Way," has received gold certification from the RIAA for sales exceeding 500,000 copies. Murray's gold strike is the second for her career. Her first gold certification was for her debut LP "Snowbird." ... Hundreds of Canadians spent their Thanksgiving holidays in Wheeling, W. Va., recently and attended "Jamboree U.S.A." with special guest Roger Miller.

Don Williams, the CMA's male vocalist of the year for 1978, will be touring the Southeast within the next couple of weeks with dates in Greenville, S.C., at the Farmer Warehouse on Nov. 16, Asheville, N.C.'s Asheville Civic Center on Nov. 17 and Gatlinburg, Tenn.'s Sheraton Inn on Nov. 18. ... T. G. Sheppard will be joining Willie Nelson and friends Nov. 11 in Tampa, Fla., for a cerebral palsy benefit. ... Rex Allen, Jr. recently flew to the West Coast to tape a "Dinah!" segment for airing in mid-December.

Barbara Fairchild, who is gaining significant airplay on her new single, "It's Sad To Go To The Funeral (Of A Good Love That Has Died)," will be in Sparks, Nev., Nov. 12-25 for an engagement at the Nugget. ... Minnie Pearl entertains close to home Nov. 13 with an appearance

at Nashville's Hyatt Regency. On Nov. 21, she will make a stop at the Gault House in Louisville, Ky. ... GMC recording artist Mundo Earwood recently drew the largest crowd in the history of the Pasadena, Tex., Livestock and Rodeo Show.

RCA artist Dotsy will be making her debut appearance at the Wembley Festival in England April 14-16. In addition, promoter Mervyn Conn has set her for a musical variety television show which will be taped in Glasgow, Scotland, Dec. 4 and 5. The show will be seen via the BBC throughout the British Isles and in Scandinavia just prior to the three days festival. ... New York's country boy, Paul Evans is in the studio again cutting a new LP for Spring Records as a result of the strong responses to his recent country single, "Hello, This Is Joanie." Jimmy "Wiz" Wisner will be producing.

The Mission Mountain Wood Band, specialists in original progressive country with a bluegrass style opened a three day date at New York's Lone Star Cafe Oct. 16-18 and is scheduled for a free concert on the steps of the Bismarck, N.D. state capitol Nov. 16. Gov. Arthur Link will act as the official host. ... Ray Price, whose current single release on Monument is

entitled "Feet," will be appearing at the Avalon Club in Oklahoma City, Okla., Nov. 17 and at the Cotillion Ballroom in Wichita, Kan., Nov. 18.

After some 2½ years of operation, Louisville, Ky.-based Independent Sound Records and I.S.P.D. Publishing claims it's the first music publisher in Louisville to have a song debut nationally on Billboard's Hot Country Singles chart with "Taste Of Love," written by David Heavener and recorded by Jenny Lynn for Colonial Records. ... Freddy Fender will be traveling to the Midwest for dates at the Mary E. Sawyer Auditorium in La Crosse, Wis., Nov. 10, and the Nashville North in Taylorville, Ill. on Nov. 11.

Diane Pfeifer, winner of WPLO-AM's "Search

Top Milsap Mark

NASHVILLE—The Ronnie Milsap Show set an all-time single day attendance record at the recently concluded Colorado State Fair at Pueblo. The Milsap show drew 58,467, according to Jerry Custard of the Colorado State Fair office.

Of The South" talent contest in Atlanta, Ga., performed at Opryland's Country and Bluegrass Theatre Oct. 21. The contest was jointly sponsored by Atlanta's Southlake Mall, WPLO and Opryland, USA.

Fiddlin' Frenchie Burke, whose latest LP is "Knock Knock Knock," wound up a week long Texas State Fair performance in Dallas recently. ... Capital artist Jessi Colter kicked off the fall leg of the perpetual Waylon Jennings/Jessi Colter tour with an Oct. 17 performance at the Univ. of Northern Alabama in Florence in support of her latest LP "That's The Way A Cowboy Rocks And Rolls." Following the Florence date, Colter made a seven date sweep throughout the Southeast, including cities in Tennessee, Virginia, Georgia and Alabama.

Lake County Records in Switzerland, a label dedicated to rockabilly music, has released album material on Gene Summers, who had a big hit in 1963 with "Big Blue Diamonds," and Warren Smith, who had formerly been associated with Sun and Liberty Records. Distribution includes the U.S. and Europe.

Top Billing, Inc. hosted a Yazoo County catfish reception in honor of MCA Records come-

dian Jerry Clower Oct. 4 to celebrate Clower's latest LP, "Live From The Stage Of The Grand Ole Opry."

Buck Trent joins the list of distinguished Americans with his listing in Who's Who In America. Trent's current ABC LP, with Roy Clark, is titled "Banjo Bandits." ... The Grapevine Opry in Grapevine, Tex., traditionally a country venue, has added a monthly bluegrass concert to its lineup. The operation is jointly owned by co-stars Johnny High and Chisai Childs.

Award Updates

NASHVILLE—Added to the list of writers winning three BMI country music awards (Billboard, Oct. 28, 1978) is Wayland Holyfield. Merle Haggard, with two awards, was one of the 122 writers receiving awards during the Oct. 17 event.

Meanwhile, ASCAP notes that its award song "I've Got A Feelin' (Somebody Stealin')" was written by Ervan James.

TULSA INTERNATIONAL MUSIC FESTIVAL



Spacious Tulsa Assembly Center is the site for this year's International Music Festival.

Roy Clark, Walter Kane, director of entertainment, Howard Hughes Hotels, and Jim Halsey, from left.



El Condor Pasa, from Mexico, was present at the festival last year, but did not perform. ABC Recording artists Don Williams and Freddy Fender and Indian artist Minisa Crumbo (center) enjoy last year's festivities. El Condor Pasa will perform this year.



Tammy Wynette



Ray Price

By GERRY WOOD

It was, as they like to say in the trades, an inauspicious beginning.

Back in 1971, Jim Halsey, friendly fellow that he is, decided to join with his business partners in staging a small party for business friends.

The recent acquisition of a radio station provided enough reason for celebration. But a deeper—and still unspoken—reason was this; The Jim Halsey Co. was having one great year after another. And this was a method to say thanks—with food, fun and music—to some of those who had helped make the good times better.

Hank Thompson and Roy Clark, who seem to have been part of the Halsey stable since creation, asked if they could perform. And who would deny them?

The small ranch party was a smashing success.

The next year, the word spread. More Halsey acts volunteered their services. More folks dropped hints about what a delightful place Tulsa is in November. More invitations went out, and the press was cued in. The attendance doubled.

In 1973, major buyers and a coast-to-coast contingent of press received, and accepted, invitations. And the total grew to some 1,300 completely-entertained souls. In 1974, ABC News ran a five-minute segment about the event.

By 1976, the attendance swelled to 7,500, taxing the ranch to its capacity. Guests gobbled food, drank drinks and swayed to music from the kings and queens of the Halsey talent roster. While an act was finishing on stage, another act was plugging in on the second stage.

Wall to wall music soared higher than an Oklahoma oil der-

rick, farther than the view from the hilltop ranch, and longer than the western sun that slid beneath the active stage.

Clearly, 1976 was a pivotal year. Talent buyers and promoters from key spots booking Halsey talent, radio advertisers, music business executives and a media SWAT team that was now international in scope threatened to swamp the once-adequate facilities.

That problem, plus the sale of the ranch, led to a new site for 1977. The Halsey festival had outgrown a ranch and had become as big as Tulsa itself.

So, eight weeks before the event, Halsey decided to turn the ranch party into an international festival.

Now the thrust changed into a two-pronged venture. The fete had been a social event for a day of business. It was no secret that Halsey's goodwill act had repaid him kindly with increased bookings of Halsey clients. Last year it's estimated

EAGLE DANCER

The illustration of the Indian dancer is by the internationally acclaimed American Indian artist Woody Crumbo. It's titled "Eagle Dancer." His daughter, Minisa, also an aspiring artist, is seen in the photograph above left with Don Williams, center, and a member of El Condor Pasa.



Oak Ridge Boys

that Halsey acts gained bookings worth some \$2 million off the low key atmosphere of the event.

The social/business connection was retained while portions of the attraction—the talent showcases—were opened to the ticket-buying public. The proceeds from the public did not—and were not meant to—cover the costs, since Halsey spends a bundle in staging the extravaganza that had spread from one day to two, to three. But it displayed the potential of the international festival concept.

It's still embryonic, but Halsey can sniff potential like a found dog rearing game. And he's dedicated to making his festival international in actuality as well as word.

Jim Halsey sees his festival going far beyond the boundaries of Tulsa and 1978. He's had enough dreams come true that he has to be reckoned with anytime he gets behind a pet project.

Putting the emphasis on international again this year will be the appearance of a Russian contingent. No strangers in a strange land, these representatives of Gosconcert and such publications as Soviet Life are expected to return to Tulsa.

Halsey is known for achieving one of the first breakthroughs for country music behind the Iron Curtain. His handling of the delicate, deliberate, time-consuming and tense

(Continued on page 87)

Music Publishing
For The
Greats.
And The
Soon to Be.

silverline-goldline

329 ROCKLAND ROAD
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Noel Fox, General Manager

AN OAK RIDGE BOYS, ROY CLARK AND JIM HALSEY COMPANY ENTERPRISE

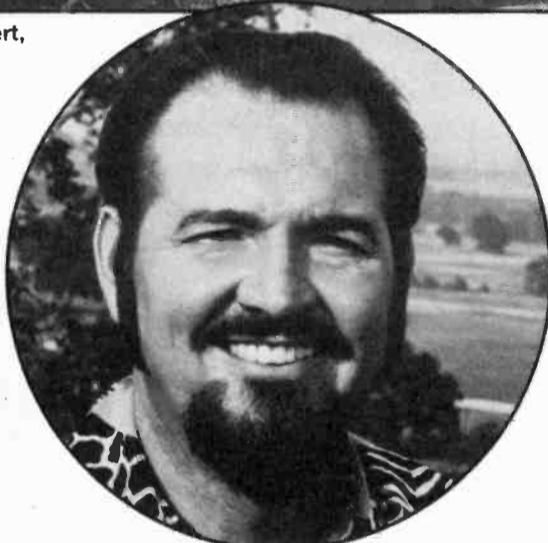
OKLAHOMANS GO FOR TALENT GUSHER



Jim Halsey, standing, during a flight with the Oak Ridge Boys. Insert, above, in Leningrad during the first Roy Clark tour of Russia.



Jim Halsey and vice presidents Dianna Pugh and John Hitt, from left.



Hank Thompson, a long-time Tulsa resident.

"Tulsa is a very high energy community. Nobody knows that something can't be done—whether it's entertainment or oil."

So speaks Jim Halsey, who should know.

His pitch sounds like something you'd expect from the mayor of Tulsa or the chamber of commerce chieftan.

But it's right from Halsey's heart. And it explains why Tulsa has moved into a prominent position in both oil and entertainment. Halsey points to a lot of "great individuals" in the financial skyscrapers of Tulsa.

"They don't have to stop and have a board meeting to make a decision involving a lot of money."

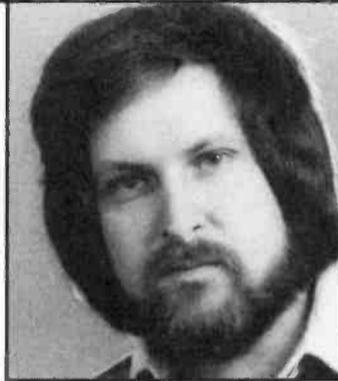
All of which accounts for the rise of the Tulsa skyline and the fortunes of the Jim Halsey Co. Somehow they both seem synonymous.

Halsey started all this madness back in his college days of 1949 by booking some dates for Hank Thompson. The country music star remains one of his steadfast clients, heading into year number 30.

In fact, Halsey still teams with Thompson and Roy Clark in several ventures, including a real estate firm that owns the previous Halsey Co. office space. Now situated in plush quarters high in a tall Tulsa building that offers a near-infinite view of the Oklahoma countryside, the Halsey headquarters quarters 41 employees.

That's a big company, especially considering that an

(Continued on page 94)



Joe Stampley



Mel Tillis

Music Festival

• Continued from page 85

negotiations with the U.S.S.R. in taking a troupe to Russia was a masterpiece in soft sell with hard results.

Near riots resulted in Russia when the tickets went on sale for the show that starred Roy Clark and the Oak Ridge Boys. Reading one of the show's reviews as carried in the Soviet press, you would have sworn it was written by a Mrs. Roy Clarkanov.

An encore trip is now in the works, and it won't be long before the Russkies are shouting, "The Americans are coming, the Americans are coming. . ."

Gennady Fedosov, first secretary of the U.S.S.F. embassy, and Leonid Splendor, managing editor of Soviet Life, are among seven Russians based in Washington or New York pondering invitations to this year's festival.

The guest list of more than 700 will include about 20 from Great Britain, including BBC-TV and radio. A Bulgarian tv representative is expected. Mexico will be reporting in.

The international emphasis beams from both sides of the stage. Appearing onstage will be 10 leading acts from across the world, many of them making their U.S. debut.

The International Show on Saturday (4) will provide a whole earth catalog of musical styles and languages. The show will be co-sponsored by the Halsey Co.'s radio outlets KTOW-AM/FM in Tulsa.

On the talent lineup are Poacher, a British country/rock group; Colleen Peterson, the Canadian Capitol Records thrush; El Condor Pasa, which is not a John Wayne movie, but a talented Mexican multi-instrumental group; Saltbush, a country/rock group from Australia; and Bissier Kir'ov, a Bulgarian pop singer.

Other international talents performing will be Mats Radberg and Rankarna from Sweden; Matthew and the Mandarins, a country act from Singapore; Airta Moreira, a Brazilian jazz percussionist; the Scottish comedy/folk team, Trampies; and the British country/folk singer Raymond Froggatt.

Last year only three international acts performed at the festival. Halsey sees the fest becoming an international melting pot of talent, talent buyers, and talent ticket buyers.

Converging on Tulsa will be the aforementioned media (more than 100 strong from across the world), performers, syndicated and network tv and radio producers, tv, radio, record company heavies (including a dozen from ABC Records in Nashville and Los Angeles) and buyers from theme parks (from Disneyland to Six Flags Over Everything), rodeos, fairs, night clubs, theaters and Nevada venues.

The second annual Tulsa International Music Festival will

be taped for tv by Osmond Television, according to Dick Howard, Halsey Co. senior vice president who's in charge of tv.

Known best for the "Donny and Marie" tv series, Osmond Television will be taping events from Friday to Sunday Nov. 3-5. Whether the spectacular will be seen as a series of specials, network big event or be sold to Home Box Office will be decided by the results of the weekend and any offer that Halsey can't refuse.

Portions of the show are expected to be broadcast over such giant audience outlets as Radio Luxembourg, the Armed Forces Radio Network and Voice of America. Halsey has been nudging the Soviets to broadcast it, too.

A major radio program syndication company has negotiated with Halsey to tape and broadcast the entire festival.

The shows will be recorded 16-track, mixed down and edited for worldwide radio syndication. Present plans call for some 100 U.S. stations, and more overseas, with the entertainment programs spiced by artist interviews.

And, as they're also prone to say in the trades, "last but not least," a record album will be made. Festival performances will be captured live, says Jim Foglesong, president of ABC Records, Nashville operations.

The festival will be launched Nov. 3 by a VIP banquet at the impressive new Williams Plaza Hotel in the revitalized downtown Tulsa area. A live laser sky show, another first for Tulsa, will be produced by the Image People in association with AV-III.

The same firm will also present a "Galactic Laser Experience Show" during the festival. The shows will unveil a 20-projector, computerized multimedia and laser spectacular that's synchronized with country and pop music—the first such admixture.

Country Music Magazine, a consumer publication, will join the weekend activities by presenting its second annual Bullet Awards during a Saturday luncheon at the Mayo Hotel. Among the awards to be presented will be best entertainer, best promotion of a new artist, best new male and female vocalist, best LP and single by a new artist, best new sound and best manager for a new artist (would Halsey be a candidate here?).

Tulsa's 9,000 seat Assembly Center is expected to be packed to the rafters for the Saturday evening show headlined by Roy Clark and starring Roy Head, George Lindsey, Jody Miller, the Oak Ridge Boys, Ray Price, Tammy Wynette and Buck Trent.

Mel Tillis will headline the Sunday afternoon performance that also features Don Williams, Barbara Fairchild, Freddy Fender and Joe Stampley.

Busily producing the festival is Bob Burwell, head of the light and sound division of the Halsey Co.

Unlike many towns with music industries, Tulsa's business

community is quick to rally behind show business. Bankers in Nashville are notoriously cold-footed after ignoring the music business for so many years, then trying to make up for their mistake a few years ago by investing in every Tex Nobody who wandered into town. They were burned twice.

But in Tulsa, the bankers are gamblers. In other words, kin-folks to the music business folks.

Perhaps it's because the odds are about the same for a recording talent or an oil well to make it. But Tulsa money is hip to the music business. And there's a lot of money in Tulsa. (Halsey himself has profited from some of that black gold beneath the flat wonderland known as Oklahoma.)

Thus, the entire city of Tulsa is getting involved in the Halsey fervor. From Chamber of Commerce biggies to the managers of the spectacular new hotels such as the Williams Plaza to the grand ole hotels such as the Mayo.

Future plans are to involve Tulsa even more strongly—not just pennants and promotion, but parades and local merchandiser involvement. Exhibits are being tried for the first time this year—and in the future they could be local as well as regional and national.

Jim Halsey is a lot more than Tulsa, and Tulsa is a lot more than Jim Halsey. But both will benefit immensely from the other one.

Art shows, featuring Halsey's favorite type of art—American Indian art, showcases at such clubs as Cain's Ballroom where Bob Wills rose to prominence, and other peripheral events promise to make this festival memorable as well as international.

In Tulsa, 38 outdoor signs, plus four permanent signs, herald the approach of the festival. Pepsi-Cola trucks will join the chorus with ads.

Meanwhile, ABC Records is running a contest with WPLO, Atlanta, with the winners receiving a weekend in Tulsa for the festival (instead of the potential prize of a weekend in Nashville for Country Music Week).

Halsey has brought more than his share of firsts to country music: the country Carnegie Hall concerts, the extensive development of the Nevada club circuit for country acts, the big-draw Russian tours and success with the tv network syndrome that has puzzled a generation of Nashville talent chiefs.

Where will his international festival end?

A prediction: Expect it to grow. Expect more international acts. Expect more Tulsa involvement. Expect more exposure for Halsey acts internationally. Expect it to broaden itself from just country music into jazz and r&b (as early as next year!).

Just like the man who created it, the festival displays talent, ability, creativity and a prophetic vision of the future.

For Jim Halsey and the International Festival that bodes well.



By ELLIS WIDNER

Bob Wills and the Texas Playboys first focused attention on Tulsa as a potential center for the music business. That rich heritage started when the western swing pioneer moved to Tulsa in 1934 and became the highest paid bandleader in America during the depression.

Today, Tulsa's biggest success is still anchored in country music around the Jim Halsey Co. which moved to Tulsa in 1971.

Tulsa's latest claim to fame centers on Halsey's Tulsa International Music Festival, set at the Tulsa Assembly Center Nov. 4-5. Last year's festival generated over \$2 million in business for the Halsey agency alone, according to Dianna Pugh, executive vice president.

This year's festival will generate a soundtrack album, a television special (filmed by the Osmonds) and international press coverage.

The Tulsa International Music Festival is an outgrowth of the Ranch Party, held until three years ago at a ranch south of Tulsa. Now, the festivities have moved into town and the concept broadened to a full scale weekend of entertainment in one of America's most beautiful cities.

(Continued on page 94)

Ellis Widner is Billboard's Tulsa correspondent.

TULSA'S HALF CENTURY OF MUSIC MATURITY



Rance Wasson of the Waylon Jennings band. (same photo credit)



Johnnie Lee Wills, left, confers with Alex Brashear, center, and Joe Holley during the recording of "Reunion" in Tulsa.



Cain's Ballroom, the home of Bob Wills and the Texas Playboys.



Dave Teegarden, drummer for Bob Seger, in his home studio in Tulsa.

Meet Ellis Widner

along with...



A Journalism graduate of the University of Arkansas, Widner has been writing about contemporary music 13 years. He joined The Tribune team in 1976 and writes a record review column, Record Notes, in Wednesday's Midweek section and a regular column in Friday's Weekend section.

Widner's musical subjects cover the full spectrum of contemporary music—country, rock, disco, jazz, pop and their hybrids. He has been very active in supporting local musicians.

You'll find interviews, concert reviews and industry commentary in Widner's columns. Currently, he is a free-lance writer working with Billboard Magazine, Universal Press Syndicate and other local and national publications.



Bill Donaldson

Head of The Tribune's team of critics since 1966, Bill has also managed motion picture theaters and performed in Community Theater in Tulsa. His forte is a daily column of comment on movies, TV and drama. He is noted for his interviews of entertainment personalities.



Gary Jack Willis

A native Oklahoman who became a journalist at age 16, Gary Jack Willis is a veteran of 40 theatrical productions as actor, director, designer, manager and dancer. Now at the age of 33, he has tapered off as reviewer of the things he mastered way back then.



John Toms

The Tribune's classical music critic since 1972, Toms holds a Bachelor of Music degree from Oberlin Conservatory and a master's from Michigan. He has taught vocal and choral music for 44 years and is a regular contributor to America's most prestigious music journals.



Lili Livingston

Having achieved her goal as a dancer after 15 years, Lili (Cockerille) Livingston and her husband moved to Tulsa. She has performed with the Ballet Russe de Monte Carlo, the New York Ballet and danced with the Harkness and the Joffrey. She reviews dance for The Tulsa Tribune.

The Tulsa Tribune

Where your entertainment plans begin.

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Oak Ridge Boys
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Hank Thompson
Don Williams

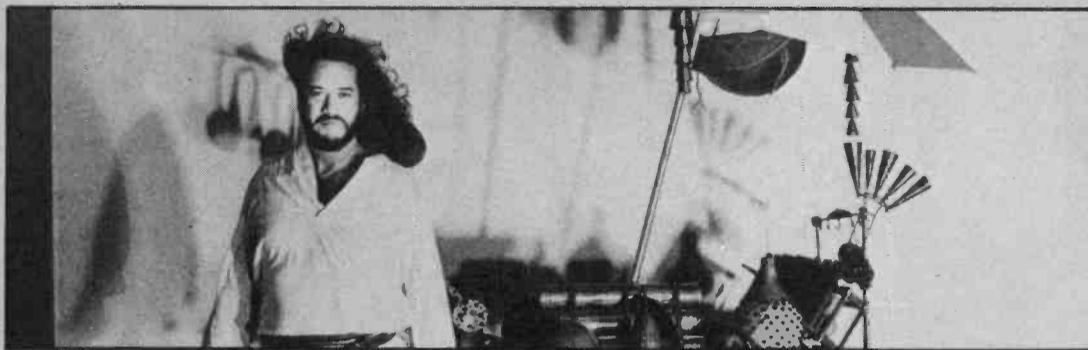


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(505) 831-1983

FESTIVAL ARTISTS



Buck Trent



Aírto, the Brazilian percussionist and his many instruments.



Mats Radberg and Ramkarna of Sweden—one of the international acts set for the festival.



Tweed, a Tulsa country-rock group handled by Jim Halsey.



Jana Jae, a new Tulsa resident and a Halsey client.



Poacher, from England, will perform at festival.

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Tammy Wynette
Anne Murray
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TULSA SCENE



Jim Halsey in his spacious Tulsa headquarters.



Jody Miller



Barbara Fairchild



George Lindsey

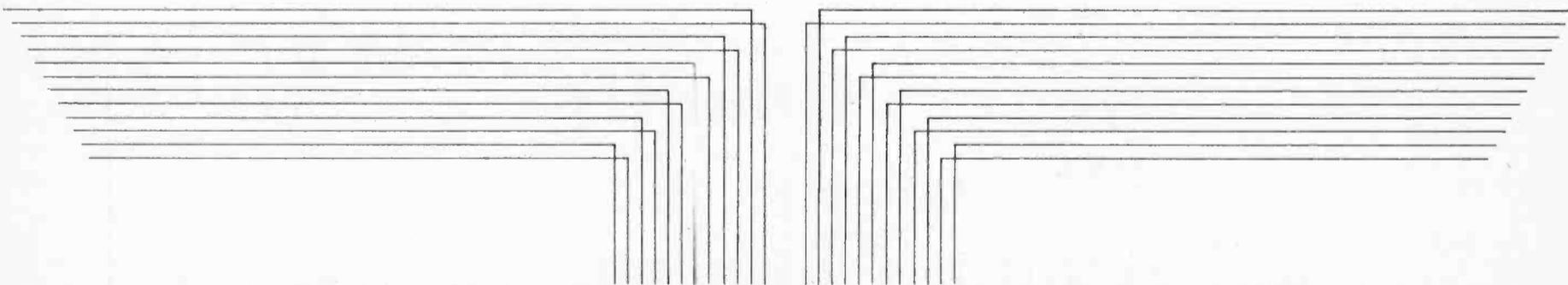


Roy Head

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See you at the '78 Tulsa International Music Festival.

Who's Skyline? I'm glad you asked.

Skyline Records was born in 1945 (that was five years after BMI started). During this period, Skyline built and operated a complete pressing plant and recording studio in Tulsa. Experienced record engineers will appreciate the fact that this small plant did it all, recording—processing, compounding (buscuit making), label printing and the final pressings. Incidentally Skyline produced Patty Pages' first recordings before she left Tulsa, and they sold very well for an unknown artist.

Now Skyline has released Ed Conley's Piano Dynamics—A new album guaranteed to please. Soon to be followed by a second album "Pure Piano."

Conley's style has a drive like no other pianist.

Skyline Records—An investment in guaranteed listening pleasure.

Easy listening Jazz that lets the people in on the action.



HALSEY STAFF CATCHES COMPANY EXCITEMENT

By THOMAS WILLIAMS

operations). The roster of workers is expected to continue increasing in the future.

If ever there was a case of proof for the woman's expanding role in the business, Pugh would have to be an example. She came to Halsey as a secretary in a three person office devoted mainly to booking and management. Now, 17 years later, she oversees a mini-conglomerate including the original booking and management, a publishing operation, production and recording companies, radio stations, a baseball team and other companies including light and sound, show productions, real estate, tv production and other areas.

Another Halsey veteran in the Tulsa office is John Hitt. Born in Ferris, Tex., Hitt went to school at SMU and went to work at KSKY in Dallas as a deejay.

On the side, in his spare time, Hitt was booking Hank Thompson. As Thompson's career progressed and the demands grew larger, Hitt left radio to devote full time to booking. This is how he first came to know Halsey who, at that time, was doing some joint bookings with Hitt.

Eventually, Hitt was to be hired by MCA, and Halsey was to be hired by Thompson to do his bookings full-time. Hitt stayed with MCA for 12 years. Then, in a much celebrated court decision, MCA was forced to drop its booking agency, and Hitt went back to an independent operation.

He formed Hitt Attractions, then spent eight years with Associated Booking Corp. before his final reunion with Halsey in 1971 as vice president of the company.

Now a senior vice president, Hitt is in charge of booking activities, including all personal appearances other than tv. Checking any inclusive concert calendar will show how effective he is.

A new addition to the Tulsa staff is Jeff Nausser. His first introduction to country music was when, as a youngster, he delivered beer to honky tonks for his uncle's company in Kansas City. However, music on the jukebox was not enough as he went off to school to gain his Master's degree in radio and tv.

From school, Nausser went on to work for companies in St. Louis and later New York as a writer and producer of broadcasting advertising. Having attained some degree of success in business, Nausser then accepted a position as a professor of advertising at the prestigious Univ. of Missouri School of Journalism.

The ivy halls didn't hold him long as he moved to Tulsa to open an advertising agency with a friend. This final move eventually brought on the meeting with Halsey who commissioned Nausser to design some LP covers for Halsey artists. Halsey subsequently hired Nausser to head up a new division of the expanding Halsey Enterprises as vice president of marketing communications.

Since "marketing communications" is a somewhat nebulous title, Nausser explains the functions this way: "We handle publicity and promotion for artists as performers, and we spend a great deal of time conceptualizing LP covers for artists." Nausser has worked on covers for two Roy Clark LPs, and albums for Buck Trent and Hank Thompson.

Moving some 1,500 miles cross country at still another Halsey office is senior vice president in charge of West Coast operations, Dick Howard.

A native New Yorker, Howard moved to the West Coast and went to work in the executive training program at Dick Powell's Four Star Productions. Later, he was to become talent buyer for tv's "Shivaree" and "Shindig" shows, and left to manage rock star Billy Preston.

Following his association with Preston, Howard went to work as a tv agent, then joined the Halsey operation as vice president.

When Howard first joined Halsey, his primary responsibility was to secure guest shots for company artists. However, with the tremendous success he has enjoyed, Howard now includes motion pictures and music operations in his daily routines.

"Initially, we were specializing in getting country acts on non-country shows," Howard explains, "but now we spend a great deal of time working in other areas including commercials, movies and such ventures as the recent Mel Tillis variety show."

Howard is also involved in the expanding international interests of the Halsey Co.

A new addition to the West Coast staff is veteran record company executive Larry Baunach. Hailing from Toledo, Baunach's movement into the record business was somewhat unusual. While in New York on vacation from the State Department, he was searching for a job in broadcasting. Among the

(Continued on page 95)

ADVERTISEMENT

Every company has someone who remembers when. Generally, that person rapidly pushing retirement age wanders aimlessly about the office and never allows an opportunity to pass that gives them a chance to remind you just how different things are today.

The Jim Halsey Co. is no exception to this rule, except there is no doddering old man and no stories about the way things were, but a genuine excitement about things to come.

Oh yes, also, the old man is in the form of a lovely young woman who has, at the ripe old age of 34, been with the company for 17 years—almost since its inception. One last thing about the old storyteller: she does not wander aimlessly around the office but toils endlessly at her desk which sits just outside the entrance to Halsey's office.

Most people familiar with the company already know the person being discussed here, but for the uninitiated, this Halsey veteran is executive vice president Dianna Pugh.

When Pugh first went to work for Halsey it was a two-person operation. That was 1965 when the Halsey stable consisted of four artists—Roy Clark, Hank Thompson, Wanda Jackson and Mary Taylor.

Soon after Pugh joined with Halsey as his secretary, the company moved to California, a long way from Dianna's birthplace of Cherry Vale, Kan. However, it wasn't too much longer that they were back in Kansas, and except for another brief stint in L.A. and a final move to Tulsa, they have been in the Midwest permanently since Pugh became office manager in 1971.

Since those early days of three people in Independence, the staff has grown to 41 (plus 25 more employes for the radio

Thomas Williams is a free lance writer in Nashville.

Music Maturity

• Continued from page 88

What will the talent buyers, international press corps and other visitors find? They'll discover a city that is rapidly becoming a major music center . . . a stated goal of Jim Halsey's.

The visitors will find a city with an active, vibrant club scene that has produced an incredible variety of stars and players. They will also find a growing recording industry.

Hope for an active recording scene blossomed in 1972 when Leon Russell came home to open his Shelter Recording Studio in a former church and another in his home—an oilman's former mansion. By Spring of 1976, the hopes evaporated for Tulsa's music community when Russell sold his holdings and returned to Los Angeles.

However, two of his former employes, Peter Nicholls and Simon Miller Mundy, have been working to help establish a recording business for the Tulsa rock community through their Pilgrim Records and two albums of "samplings" of Tulsa music—"The Tulsa Sampler" and "The Green Album."

"The Green Album" has just been released. Featured artists are The Jim Byfield Band, Randy Crouch, Rance Wasson and The Old Dog Band.

The Halsey company is playing a major role in stimulating local recording. Earlier this year, Halsey brought Johnnie Lee Wills back to the studio for the first time in 16 years. The session reunited Johnnie Lee with many of his former sidemen—many of whom had also played for his brother, Bob Wills. The album, titled "Reunion," has been released by Flying Fish Records.

Roy Clark has scheduled his first recording session in Tulsa, at Tulsa Studios with production by Ripley and Jim Foglesong. Blues veteran Clarence "Gatemouth" Brown will also be a part of the session.

Local sessions by Tweed, Jana Jae and other Halsey artists should further stimulate the growth of Tulsa recording.

But, there's more to come. The Halsey agency is planning a 48-track facility that Halsey says "will match any recording studio in the country." Ripley is in charge of the studio's design and says a computerized console will be a feature. No site has been selected for the studio.

Halsey is also producing cover art for his artists' albums. Clark's "Labor of Love" and Clark and Buck Trent's "Banjo Bandits" are recent examples. "Reunion" by Johnnie Lee Wills is another. Tulsa comic Gailard Sartain has designed covers for Hank Thompson and Russell.

The move to Tulsa by Bob Wills, Johnnie Lee and the Texas Playboys started the groundwork for the city's reputation as a

home for good musicians. Several ex-Wills sidemen still call Tulsa home.

The area has produced a number of music stars, including Russell, J.J. Cale, David Gates (founder of Bread), Elvin Bishop, Patti Page, Ernie Fields and Anita Bryant. Long-time country star Thompson is also a long-time Tulsan.

Tulsa is, however, known for more than its stars. It is also known as a producer of excellent players. Ask Eric Clapton, Waylon Jennings, Bob Seger, Asleep at the Wheel, Ronnie Mil-sap and Chaka Khan.

Tulsa's Will Rogers High School produced four in a relatively short span—Russell, Gates, Bishop and Bryant are all graduates of that school. Russell and Gates worked in bands together.

Tulsa's resident music community has been bolstered by the addition of Clark, Trent and Jae, who now call Tulsa home.

Clark sponsors an annual charity golf tournament that attracts many show business luminaries to benefit a Tulsa charity, The Children's Medical Center. As part of that event, Clark's Starnight has become a much-anticipated concert. This year's show featured Tennessee Ernie Ford, Chet Atkins, Larry Gatlin and Randy Gurley.

Another annual project is KTOW Radio's concert. Clark and Thompson regularly headline the event, with recent shows including The Oak Ridge Boys and Tweed.

The growing musical activity in Tulsa would probably not happen as quickly without the city's diverse club scene. The clubs have refined the musicians' skills to handle a variety of music. Tulsa musicians are not typecast with any one "sound." Country, rock, jazz, and r&b are all part of a Tulsa musician's background.

The major active studios in Tulsa include Tulsa Studios, Bingham's Ranch and Sunset West. Others such as Walrus and Charity are also involved in local work.

Tulsa Studios is a division of the Tyler-Dawson Co., the third largest privately owned power piping distribution company in the world. The studio is involved in both recording and film. It represents the largest investment of any current studio.

Bingham's Ranch offers a unique feature of its own—a mobile control room that acts as a studio control room or a mobile unit for live location recording. The ranch is a 16-track facility with Tascam equipment. Owner George Bingham has also added a video studio with mobile capability.

Sunset West is 16-track MCI state of the art equipment. Chris Hollis' studio offers outboard gear and digital delays. Recent sessions include Crouch, Bramlett, Old Dog Band, Scott Dooley and Bliss.

Besides the multiple activities of the Jim Halsey Co., with the Tulsa International Music Festival, Tulsa Opry, selected concerts and showcases, Tulsa has other promoters.

In the rock area, Larry Shaeffer's Little Wing Inc., is the

most successful. Shaeffer books contemporary rock and country acts into the city's various halls plus Cain's Ballroom. Shaeffer is also promoting shows in Oklahoma City arenas and the Boomer Theater near the University of Oklahoma in Norman.

Carson Attractions and Tulsa Summer Musicals are also active in bringing entertainment to the city. Both are active in the theatrical areas and serve the city with multiple ticket outlets.

Talent Gusher

• Continued from page 87

additional 25 toil for the company's Tulsa radio stations KTOW-AM and KGOW-FM.

This man who has been responsible for so many firsts in the world of country music is constantly looking for a new first. The first international country music festival not sponsored by an organization such as the CMA? The first country frontal assault on the lucrative Nevada scene? The first country music press triumph in Russia? The first country music laser show?

Whether it's a celebrity golf tourney or attempt to successfully launch a "Tulsa Opry," Halsey waxes optimistic. "We love Tulsa, believe in it."

Halsey loves to shove a casual visitor into his limousine and cruise the town, pointing out the new developments downtown and virgin suburban ventures ranging from Peaches to herb gardens.

He walks through the new Williams Plaza ultramodern complex with the air of Midas through a mint, but equally savors the half-century time-warp provided by the Mayo Hotel, built 50 years ago, but reconditioned into '70s splendor.

"We've had great support from financial leaders, bankers and heads of oil companies," advises Halsey, located in a town of 185 oil companies.

There's something fundamentally fun, and fundamentally sound, about Halsey. He's a low pressure man in a high pressure environment. That trait squeezes utmost effort and loyalty out of his employes—an impressive and commendable crew.

He moves effortlessly through the egos of star wars, talent traumas and the vicissitudes of the booking business. He's not a screamer or shouter. A Steve Gold he is not.

What he is . . . is a gentleman, a success and an innovator.

He has accomplished much. Witness what his festival has achieved after starting as an "afterthought."

If this is representative of a Halsey afterthought, just think what would happen with a Halsey forethought.

And there are some coming.

GERRY WOOD

NOVEMBER 4, 1978, BILLBOARD

FESTIVAL SCHEDULE

November 3, Friday

Festival Kick-Off (semi-formal)
6:30-7:30 Cocktail Party—William Plaza Hotel—50th Floor
 Cocktail Party—Oklahoma Room—Williams Party
8:00- Dinner/Banquet—Williams Plaza
9:30- Entertainment—Williams Plaza Ballroom Indian Dancers, Laser Show, El Condor Pasa and other acts.

November 4, Saturday

12:00-1:30 Country Music Magazine will present bullet awards, at a luncheon at the Mayo Hotel, Crystal Ballroom, with Donna Fargo.
2:00-5:00 International Attractions at the Assembly Center
7:00-10:00 Assembly Center Show, Roy Clark, Roy Head, George Lindsey, Jody Miller, The Oak Ridge Boys, Ray Price, Buck Trent and Tammy Wynette

12:00 till ?? Cain's Ballroom, 424 No. Main, for free beer and food. Possible show with Johnnie Lee Wills to debut his new "Reunion" album, with Jana Jae and Randy Gurley. (An optional event.)

November 5, Sunday

11:00-1:30 Brunch.
2:00-5:00 Assembly Center Show, Barbara Fairchild, Freddy Fender, Rick Nelson, Joe Stampe, Mel Tillis, Don Williams.



Sept. 23, 1934. Bob Wills, Johnnie Lee Wills and the Texas Playboys broadcast their first radio program on KVCO radio. The program went on air at midnight . . . just after the band and manager O.W. Mayo arrived.

Feb. 25, 1941. Bob Wills and the Texas Playboys cut "Take Me Back to Tulsa" in Dallas.

1946. Clara Ann Fowler of Claremore goes to work for KTUL-TV. When the singer decides to go professional, she adopts the name of a sponsor—Page Dairy—and becomes Patti Page.

June 1948. Patti's first hit, "Confess," hits the charts.

Oct. 1950. "Tennessee Waltz" is the first No. 1 record for Patti. It's the beginning of a long string of pop and country hits that will last into the sixties.

Sept. 1959. Ernie Fields, a popular West Coast arranger, cuts his first hit "In the Mood." It's a swing version of the Glenn Miller hit. Anita Bryant's first hit, "Till There Was You" released, peaks at number 30.

1960. Anita gets top 10 hits with "Paper Roses" and "My Little Corner of the World." The pop hits stopped in 1961 and Anita turned to spirituals and politicals.

1963. The Murmaids record David Gates' song "Popsicles and Icicles" and get a top 10 hit.

1965. Gary Lewis and the Playboys get first of several top 10 hits, "This Diamond Ring." The Playboys included Tulsan Carl Radle and other Tulsa musicians. Leon Russell was involved in arrangement and production. Leon also has a hand in creating "Lies" for the Knickerbockers, a top 20 hit.

1968. The first Asylum Choir album is released by Smash Records. The "choir" is Leon Russell and Marc Benno.

1970. The first Leon Russell solo album is released. It is also the debut for Shelter Records. The album included the songs "A Song for You" and "Delta Lady."

TULSA CHRONOLOGY



Leon organizes the Mad Dogs and Englishmen tour for Joe Cocker.

David Gates gets first No. 1 hit as the writer/lead singer for Bread with "Make It With You."

Dave Teegarden and Van Winkle score a top 20 hit with "God, Love & Rock 'n' Roll."

1971. The Jim Halsey Company opens its new offices in Tulsa in November.

Teegarden, Van Winkle and Mike Bruce cut "Smokin' O.P.'s" album with Bob Seger.

1972. J.J. Cale gets first hit with "Crazy Mama" and his version of "After Midnight." The latter was also recorded by Eric Clapton.

Leon's Shelter Records studio opens in Tulsa.

1974. Eric Clapton's "461 Ocean Boulevard" album released. It featured Tulsans Dick Simms, Jamie Oldaker and Carl Radle. Marcy Levy would join later.

1975. Clapton's album "There's One In Every Crowd" re-

leased, Marcy Levy appears on album. Clapton records a song by Tulsan Jim Byfield, "Little Rachel."

1976. Leon sells Tulsa home and studios and by 1977 is working in Los Angeles.

Feb. 1976. Roy Clark moves to Tulsa.

1977. "The Tulsa Sampler" released by Pilgrim Productions. Teegarden rejoins Bob Seger's band. The first Tulsa International Music Festival is held. Jim Halsey starts The Tulsa Opry. The Gap Band records an album for Tattoo Records.

1978. Johnnie Lee Wills records "Reunion" at Tulsa studios. "The Green Album" released by Pilgrim Productions. The second "Tulsa International Music Festival." Roy Clark sets first Tulsa recording session. "Promises" a song written by Richard Feldman is cut as a new Clapton single for RSO Records.

ELLIS WIDNER

NOVEMBER 4, 1978, BILLBOARD

THE UNIVERSITY OF TULSA

APPRECIATES

JIM HALSEY'S

CONTRIBUTIONS TO THE HERITAGE OF TULSA AND THE UNIVERSITY!

Halsey Staff

• Continued from page 94

places he interviewed was CBS. As a result of tests that he took, CBS called him back and sent him to the record division where he was promptly hired and sent to Nashville to open a Nashville office with Bob Johnston.

Baunach stayed with CBS for nearly three years and then left to work with Decca. Eventually he found his way to ABC/Dot in Nashville where he was to become vice president of sales and promotion and a close friend of Halsey.

It was this friendship and admiration that led Baunach to leave his position with ABC and join the Halsey organization as vice president of music operations, president of White Buffalo Productions and head of Halsey's radio chain.

"One thing I want to make clear is that we did not start White Buffalo or the record company, Cyclone, in order to steal our artists away from their present labels, but rather to work with new aspiring artists and some already established artists not involved with the Halsey Co.," advises Baunach.

As head of the radio chain, Baunach is involved not only with overseeing the existing stations, but also searching out new stations. "We're presently looking at two major cities in the Southwest," says Baunach.

Halsey's farflung operations include a lights and sound division headed by Bob Burwell; publishing, headed in Nashville by Noel Fox; and a new contemporary department is being set up, directed by Leo Leichter.

Other executives with the company include Ernie Smith, vice president for finance and Charles Hailey, operations manager.

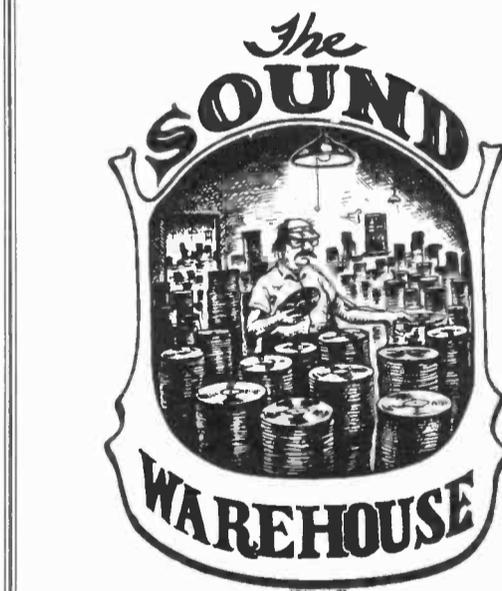
One common theme found when talking to any of the Halsey people is a tremendous respect and admiration for Halsey that's shared by all.

They mention the freedom to create and be inventive. All have stories to tell about an idea that Halsey jumped on, nurtured and grew into success. They exhibit the utmost excitement when discussing Halsey—either the man personally or the company.

It has often been said in history that truly great men surround themselves with other great people. If that's the case, then surely the Halsey organization is one of the greatest.

CREDITS

Editorial direction, Gerry Wood. Art, Ed Carbajal. Assistant editor, Susan Peterson. Editor, Earl Paige.



THE SOUND WAREHOUSES OF TULSA SALUTE

JIM HALSEY

AND THE

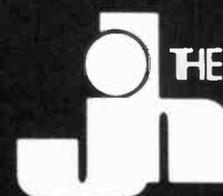
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Billboard Gospel LPs Best Selling

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	12	70	SHIRLEY CAESAR First Lady, Roadshow RS-LA744-G (United Artists)
2	9	10	MYRNA SUMMERS I'll Keep Holding On, Savoy 14483
3	3	129	WALTER HAWKINS & THE LOVE CENTER CHOIR Love Alive, Light LS 5686 (Word/ABC)
4	1	19	JAMES CLEVELAND & CHARLES FOLD SINGERS Volume 3, Savoy DBL 7020
5	5	27	DONALD VAILS CHORALEERS: Savoy 7019
6	2	43	SARA J POWELL When Jesus Comes, Savoy 14465
7	7	164	JAMES CLEVELAND & CHARLES FOLD SINGERS Jesus Is The Best Thing That Ever Happened To Me, Savoy SGL 7005 (Arista)
8	6	48	GOSPEL KEYNOTES Tonight Is The Night, Nashboro 7187
9	4	52	JAMES CLEVELAND Live At Carnegie, Savoy 7014
10	8	52	ARETHA FRANKLIN Amazing Grace, Atlantic 2-906
11	10	78	WALTER HAWKINS Jesus Is The Way, Light 5705 (Word/ABC)
12	14	14	REV. MACAO WOODS & CHOIR I'm Blessed, Savoy 7011
13	11	10	ANDRAE CROUCH Live In London, Light LSX 5717
14	NEW ENTRY		JAMES CLEVELAND & ALBERTA WALKER Reunion, Savoy 14502
15	15	43	WILLIAMS BROS. Mama Prayed For Me, Savoy 14462
16	25	5	MIGHTY CLOUDS OF JOY: Live & Direct, ABC 1038
17	17	39	REVEREND MACAO WOODS Happy In Jesus, Savoy 14463
18	18	102	EDWIN HAWKINS & THE EDWIN HAWKINS SINGERS Wonderful, Birthright BRS 4005 (Ranwood)
19	NEW ENTRY		ANDRAE CROUCH Take Me Back, Light 5637
20	20	23	INEZ ANDREWS Chapter 5, ABC/Songbird SB-269
21	16	106	GOSPEL KEYNOTES Ride The Ship To Zion, Nashboro 7172
22	22	52	EDWIN HAWKINS & SINGERS The Comforter, Birthright 4020
23	23	19	GOSPEL KEYNOTES Reach Out, Nashboro 7147
24	24	39	REVEREND MACAO WOODS Christ Tabernacle Concert Choir, Savoy 7007
25	NEW ENTRY		SHIRLEY CAESAR: From The Heart, Hob HBL 501
26	21	94	MYRNA SUMMERS & THE COMBINED CHOIR OF THE REFRESHING SPRINGS C.O.G.I.C. I Found Jesus And I'm Glad, Savoy SJL 14407 (Arista)
27	27	5	HILL, TESSIE: Face It With A Smile, ABC PY-59233
28	26	35	INSTITUTIONAL RADIO CHOIR He's Standing By, Savoy 14458
29	19	27	SENSATIONAL NIGHTINGALES: Jesus Is Coming, Peacock 59232
30	30	48	ANDRAE CROUCH Live At Carnegie Hall, Light 5602
31	31	146	ANDRAE CROUCH AND THE DISCIPLES The Best Of Andrae, Light LS 5678 (Word/ABC)
32	32	48	ERNEST FRANKLIN I'm Going To Sit Down, Jewel 0128
33	33	23	MIGHTY CLOUDS OF JOY Truth Is The Power, ABC 986
34	34	23	GOSPEL WORKSHOP MASS CHOIR Savoy 7006
35	35	19	MASS CHOIR Gospel Music Workshop Of America, Savoy DBL 7016

1st Music Week Boasts 40 Speakers In Panels

NASHVILLE—More than 40 speakers will be lending their knowledge of expertise during the Gospel Music Assn.'s first Gospel Music Week, which will convene at Nashville Opryland Hotel Tuesday (7).

Offering four days of workshops, seminars and panel discussions, the program promises to be the most informative gospel industry gathering in the association's history.

Among those slated to provide insights on such topics as artist management, marketing, talent development, songwriting, sound equipment, television, radio, music publishing and choral reading are Dan Beck, New Horizon Management and Southern Sky Agency; Bob Benson, president of the Benson Publishing Co.; Ed Benson, music publishing specialist; J. Aaron Brown, manager of Canaanland Music, Nashville division Word, Inc.; Stan Byrd, national sales and promotion director for Warner Bros.; Chris Christian, writer, producer and president of Home Sweet Home Productions, and Jerry Clower, humorist, television and radio personality and author of "Ain't God Good."

Others include: Ron Coker, vice president of the Gospel Music Assn.; Bill Denny, president of Cedarwood Publishing Co. and national president of NARAS; Bill and Gloria Gaither, writers, artists, composers and performers; Bonnie Garner, director of a&r for Columbia

and Epic Records; Gail Homes, manager of KFKZ radio in Greeley, Colo., and Joe Huffman, owner of Mark V Studios and producer for the Benson Co.

Also: George Ingram, president of Nashville Record Productions; Deric Johnson, founder and director of the Regeneration Group; Phil Johnson, author, composer, artist and producer for the Benson Co.; Buddy Killen, president of Tree International; Maurice LeFevre, producer and former owner of LeFevre Studios; Sam Luvullo, tv producer for "Hee Haw;" Jerry Lucas, former pro basketball star and originator of the Memory Course, Benson Co.; David Ludwik, attorney and music industry specialist; Riff Markowitz of the Jaffe-Markowitz Co. and television producer; Bob McKenzie, president and producer of Paragon Associates, and Dan McKinnon, past president of the CMA and owner of KSON in San Diego, Calif.

Also: Mike Milam, attorney and music industry specialist; Joe Moscheo, president of the New Direction Artist Guild; Stan Moser, vice president of marketing for Word, Inc.; Jim Moss of the PTL Television Network; Jack Norman, attorney for the music industry; Anne Ortlund, author and inspirational writer for Word Books; Larry Peyton, director of Student Cent Activities for the NECAA; Tandy Rice, president and chief executive officer of Top Bill-

ing, Inc.; Mrs. Tex Ritter, "Grand Ole Opry" hostess; Johnny Rosen, owner of Fanta Professional Services; John Studivant, vice president of artist development for Tree International; Joe Sullivan, president of the Sound Seventy Corp. and Sound Seventy Management; Bob Thompson, a music industry specialist attorney; Irving Waugh, vice president of television production for Tree International and former president of WSM-WSM/TV, and Marijohn Wilkin, writer, artist and president and owner of Buckhorn Music Co.

Gospel Music Week will be capped on Friday (10) with the 10th annual Dove Awards presentation, which will honor recipients in 17 categories and select two inductees for the Gospel Music Hall of Fame.

In addition to these activities, special musical presentations will be sponsored, including a Jesus Music Festival slated for Thursday (9) at Nashville's McGavock High School. Admission is free to the public.



LUBBOCK WELCOME—Dallas Holm accepts plaudits from Joe Oakley, a Benson Co. sales representative, following Vernon Odom's, center, plaque presentation to Holm for having the best selling album in the history of Good News Bookstore in Lubbock. Odom is owner of the Good News Bookstore.

Boyd Bowing Out

NASHVILLE—Norma Boyd, who has served as executive secretary for the Gospel Music Assn. for 10 years, recently retired from her duties with the organization and was honored by the board of directors in resolution and certificate.

Ed Shea, chairman of the board, and Don Butler, executive director of the Gospel Music Assn., presented Boyd with a plaque saluting her 10 years of service, loyalty and devotion.



CONTEST ENTRIES—David Danner, assistant editor for Broadman Press which recently sponsored the Broadman Gospel Songwriting contest, is covered with some 1,600 unpublished song entries vying for prizes of \$500, \$300 and \$200 offered to winning submissions.

Gospel Scene

By SALLY HINKLE

Gary S. Paxton has a new release on Tempo Records entitled "Terminally Weird, But Godly Right," which speaks very directly on current issues such as getting old, fat, mental pollution, "progress" and abortion. ... Good News recording artist Chuck Girard and his band have embarked upon a five week, 10 country European tour which will take the group throughout Scandinavia, Germany, Holland and the British Isles. Norman Miller of Scope Productions is the producer for the tour, which will also feature Terry Clark, a member of Girard's band, performing several songs from his recent Good News release, "Welcome."

A new signing to Myrrh Records, the contemporary Christian rock group Glad, has released its debut LP for the label entitled "Glad." ... The Reverend Bennie Triplett, author of more than 100 printed gospel songs, received the Golden Mike award during the General Assembly of the Church of God meeting conducted in Kansas City, Mo., recently for his song, "Jesus Is Precious." Reverend Triplett serves the Church of God as state supervisor of Florida.

Peter Yesner, a former owner of Dewey's—one of Philadelphia's largest restaurant chains, is now Lamb's exclusive representative through the Messianic Booking Agency, a division of Messianic Records, Inc. ... Lamb's concert schedule for the month of November includes Rockford, Ill., Thursday (9), Menominee, Mich., Friday (10), Oshgosh, Wisc., Saturday (11), Montague, Mich., Nov. 17 and Joyful Noise in Chicago, Ill., Nov. 25.

Jeannie C. Riley, best known for her single "Harper Valley PTA," has signed a recording contract with the Benson Co. of Nashville. The company is planning to release Riley's first LP in early '79. ... Albrecht, Roley & Moore has signed an exclusive recording contract with Spirit Records. Its first Spirit LP, "Starlighter," is being produced by John W. Thompson and Shane Keister, and is slated for release this month. ... Another recent signing with Spirit is Benny Hester.

Joe Reed has released his second LP for House Top Records entitled "One More Time."

... Rainbow Records artists Heirship are scheduled to appear on the PTL Club, which will broadcast from Anaheim, Calif., in January. ... Bob Harrington, who rose to prominence in the '60s when he opened a chapel on Bourbon St. in the French Quarter in New Orleans, will be featured in an upcoming segment of the CBS-TV network magazine presentation "People." Harrington currently is host of his own syndicated tv show, "Bob Harrington's Fun And Happiness Time," which premiered Oct. 1 in 20 major markets including Los Angeles, New York, Dallas/Ft. Worth, Atlanta, Chicago, Detroit and St. Louis.

Len Mink, whose concert and tv appearances have included the "Grand Ole Opry," his own talk show in Cincinnati, the "Tonight Show," "Merv Griffin" and "Mike Douglas," among others, has released his first LP on Tempo Records entitled "Garment Of Praise." Mink has six previous LPs on John Hall Records. ... John M. Taylor has joined the staff of the Benson Company as sales representative for the Missouri, Arkansas, Oklahoma and Kansas markets. ... The Benson Co. has also restructured its record promotion department. Those involved in this move include Matt Steinhauer, former airplay promotions manager for Heartwarming, Impact and Greentree, to record promotion manager; Cindy Morton to artist relations and press and publicity manager, and new additions, Jeff Hagewood and Bill Traylor as airplay managers.

Found Tree, which recently signed a recording contract with Greentree Records, is releasing its first LP with the label this month entitled "Closer Than Ever," produced by Jim Van Hook. ... WSB-AM radio, a major market station in Atlanta, marked a first for the gospel music industry when it recently cosponsored a Bill Gaither Trio concert at Atlanta's Omni Hotel. The concert drew more than 11,000 persons and was part of a Spring House promoted fall tour.

Shalom Records in Oklahoma has released five LPs on its traditional and contemporary Christian artists, including Sherman Andrus, the Statesmen Quartet, Ron Dryden, Pam Thum and Ike Davis.

MEHTA

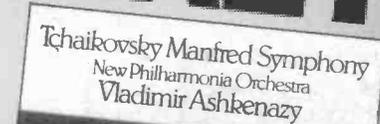
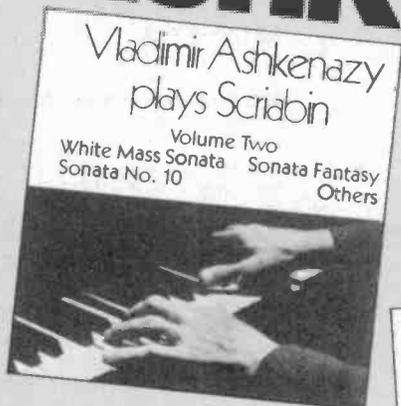
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- October 29 University of Illinois, Urbana
- October 30 Northwestern University, Evanston, Ill.
- October 31 Wabash College, Crawfordsville, Indiana
- November 1 Louisville Chamber Music Society, Louisville, Kentucky
- November 2 Western Kentucky Univ., Bowling Green, Kentucky
- November 4 Performing Arts Society, Washington, D.C.
- November 5 Boston University Celebrity Series, Boston, Mass.
- November 9, 11 Lincoln Center, New York
- November 12 The Cloisters, New York
- November 13 Princeton University, Princeton, N.J.
- November 15 Univ. of Connecticut, Storrs
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CLASSICAL CLOUT



RECORDS & TAPES

Classical



STAGE DIRECTION—Cast members Jean Kraft, left, Sherill Milnes, Renata Scotto and Placido Domingo listen intently as conductor James Levine shapes an ensemble scene for the recording of Verdi's "Otello." The new RCA recording will be released this month.

TWO WEEKS OF MUSIC

Schubert Fest Hits Detroit

DETROIT—Musicians and musicologists from around the world convene here Thursday (2) for a two-week festival that will pay homage to composer Franz Schubert.

"Festival '78: Schubert/Vienna," organized by Detroit Symphony conductor Antal Dorati, will commemorate the 150th anniversary of the composer's death with orchestral and operatic performances, solo, chamber music and lieder recitals, and with an international congress of scholars on Schubert's music.

Performers scheduled to take part in the festival include pianists Tedd Joselson and Murray Perahia, violinist Itzhak Perlman, and singers Elizabeth Soderstrom and Maureen Forrester.

The festival opens with maestro Dorati conducting the First, Eighth and Ninth Symphonies in Ford Auditorium. Dorati also is slated to direct the American premiere of Schubert's rarely heard opera "Alfonso and Estrella," Saturday (11), and will appear as pianist in several evenings of chamber music.

The International Schubert Congress, Friday-Sunday (10-12), will be held under the joint sponsorship of Wayne State Univ. Among topics to be discussed by European and American scholars, critics and performers are historical problems in Schubert performance, the "Winterreise" song cycle and Schubert as an opera composer.

A similar academic congress was part of last year's Beethoven Festival staged by Dorati. Plans call for a ma-

jor midseason festival linked to an academic meet each year, according to the orchestra.

The Detroit String Quartet, the Bern String Quartet, the Marlboro Trio, and the Amade Trio also will appear in Festival performances. A total of 14 concerts are scheduled.

Utah 'Garage Sale'

SALT LAKE CITY—The Utah Symphony Orchestra is \$105,000 richer because of its "World's Largest Garage Sale" held recently at the Salt Palace Arena.

Symphony officials claim the event raised \$65,000, making the orchestra eligible for an additional \$40,000 in matching funds from the National Endowment for the Arts and Mellon Foundation Challenge grants.

Some of the items up for sale included a square-shaped antique grand piano, new and used kitchen sinks, a single-car garage, two used parking meters and autographed Robert Redford t-shirts.

Classical Notes

BATTLE OF BERE: That artillery barrage unleashed in Berea, Ohio by Telarc Records produced no casualties. But the label will be funding some repair work at the Baldwin-Wallace Conservatory College of Music. "We knocked out two windows in the administration building with one of the six-inch guns," admits producer Bob Woods. The label, as reported, is producing a digital recording of Tchaikovsky's "1812 Overture" that will include the sound of period authentic cannon blasts. The Berea campus was the site of the volleys, recorded in early August.

Simultaneous with the outdoors taping, pianist Malcolm Frager was performing a group of Chopin selections, including the Op. 58 Sonata, for a Telarc/Soundstream digital recording.

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Billboard Benelux Bows Under Aegis Of Kluwer

• Continued from page 4

campaign in the leading daily newspapers and a lunching party in Brussels to stimulate Belgian industry interest.

Editorial staff in the head office of Billboard Benelux includes Dick de Graaf, editor; Rene de Cocq, news and features editor; Jan Willem Smelt, chart editor; Marja Bordewijk, production, and Ernst Stevener, reporter.

On the sales side are sales managers Aat van Rijn, advertisements; Pim Hermuns, subscriptions and other sales; and Bert Stoelwinder, in charge of finance and administration.

The head office is located at Gedempte Gracht 4, 4th Floor, 7400 GA Deventer, Holland.

The Belgian office of the magazine is located at Deaquinlei 102 (bus 7), 2000 Antwerp, Belgium. The office there is headed by Jo de Maagt, director and publisher, with Michiel Verstrepen as Belgian editor;



Billboard Soars: An airborne sign announces the arrival of Billboard Benelux launched at the International Electronics Exhibition in Amsterdam.

Gust de Meijer, special reports; and Vivian Warnolt, charts manager.

DREW MANAGES, CURB RECORDS

Japan's Pink Lady Reaches For Worldwide Recognition

By HARUHIKO FUKUHARA

TOKYO—The Pink Lady, the most popular song-and-dance female twosome here, have extended their string of consecutive number one singles to eight with "Tomei-Ningen" which recently sailed past the million mark.

With so many hits and sales records to their credit in just over two years since their debut, Kei and Mie, the Pink Lady partners, are now looking overseas for new challenges.

The duo, who have signed a management contract with Paul Drew and also reached a worldwide (ex-

cept Japan and the Philippines) recording agreement with Warner Bros./Curb, recorded four songs in Los Angeles on October 19 and 20. One will be chosen for the next single due to be released worldwide on Jan. 3.

Before leaving for the U.S., the two held a press conference at the Tokyo Hilton Hotel. Having glanced through the sheet music to "Love Count Down," one of the four songs and a prime candidate for release, Kei told reporters: "All the numbers that we've done have been fast but this one's slow and more adult. Now that I've turned 20, I've been wanting to sing a song like this and am happy that it's actually coming out soon."

Mie added: "I'm happy that one of our dreams will be coming true. We're going to keep giving all our songs all we've got."

Next January, the duo plan to return to the States, record some more songs and host parties commemorating the release of their new single in L.A. and New York. This will be just the start of their busy schedule for the coming year.

Later in the month they will participate in the proceedings at MIDEM in Cannes. Around March or April they will do some promotional work on U.S. television. Promotional tours are planned for the U.S. and Canada in July, the U.K., France and other European countries in October and Australia in December.

36 In Tokyo Fest

TOKYO—Thirty-six songs from 22 countries are in the final lineup of the Ninth World Popular Song Festival in Tokyo to be held at Budokan Hall Friday to Sunday (10-12) it was announced by the Yamaha Music Foundation. A total of 1,700 entries from 53 countries were received by the July 15 deadline.

Champion Electronic Organist A Dutchman

AMSTERDAM—Skip van Rooy, organist with the Dutch pop group the Buffoons, has won the world championship for electronic organ playing, held in Japan and organized by the Yamaha Music Foundation.

He won the Dutch preliminary in March and the European final, held in Hamburg three months later. In Japan, he played his own composition "Relation" and improvised on a theme given him by the jury.

After his win, Van Rooy stayed on for concert appearances in Japan, together with Rick van der Linden, keyboard player of Dutch pop band Ekseption. In a few weeks they will record an album together, including clavecimbel music.

Electronic organs are very popular now in Holland with some 20,000 sold in the past year.

EGG Hatches One

PARIS — Barclay's subsidiary EGG label has proved so successful with its mix of electronic and traditional instrumental sounds that a new series, bannered "The Most Progressive European Music Experience No. 2" is out.

FEEL SOME COS. HARM OWN PROSPECTS

K-tel Asks To Be Regarded As Disk Industry's Partner

LONDON—Raymond Kives, K-tel European president, making a plea for greater recognition of "the sheer professionalism" of tv-marketing albums, admitted that some record companies harmed their own prospects in the tv-boostered field when leasing tracks.

He specially cited a Minnie Riperton cut leased from CBS and now available in three different packages. He queried how this could be beneficial, on a long-term basis, either to the artist or CBS, particularly in company profit terms.

Earlier he had expressed extreme satisfaction with business in the U.K. through this year. "But the one thing worrying me is that record companies tend to look upon tv-merchandising from the wrong point of view.

"I would like them to look upon

K-tel not just as a company anxious to release their catalog product, but as a company that is a real partner to the record industry.

"We feel we are expert marketeers and that record companies should view us in the same way they might view a travel agency. One can book a ticket for a holiday personally, but one goes to a travel agency to get expert advice on where to go and the best way to get there."

He said that because there is so much tv-merchandising competition, K-tel is to change a lot of its marketing strategy. "We're evaluating making tv specials with artists. We are into regional promotion of artists on tour. We are marketing more and more currently happening artists. And we are working on a much closer basis with record companies.

"One personal worry is that some of the record companies are doing things that in the short term are going to mean an increase in business, but in the long-term are going to hurt the whole record industry.

"But the K-tel philosophy has always been to sell value-for-money records at full price, because we feel that records are still an extremely cheap means of entertainment, rising less in price than most other commodities over the past ten years.

"We're opposed to selling full-price records at budget prices, which only hurts the market by showing the consumer that records are cheap entertainment."

Kives said he believes that companies which recently leased product to help launch the multiple Marks and Spencer into the disk marketplace should have persuaded them to sell at around \$8, rather than \$5 as has happened.

He said Marks and Spencer, reportedly doing very well with its disk department launch, could "easily command a price much higher for top-rate product. Record companies will no doubt gain in the short term, but lose in the long term."

Kives added that he believed the whole record market in the U.K. is changing rapidly and predicted that most record companies would stop advertising extensively on television—and leave it to the experts.

"They will look on K-tel as a marketing arm to specialize in presenting product to a wider audience, rather than seeing it as just a company to which old tracks can be sold off."

Kives introduced three new tv packages: "The Amazing Darts," "Both Sides Of Dolly Parton" and a various-artists compilation "Midnight Hustle."

New Gem Toby Label With RCA Worldwide

NEW YORK—RCA Records has secured worldwide distribution rights to the new label formed by GTO founder, Laurence Myers.

The label is Gem Toby, based in the U.K., with Myers one of the principals, along with attorney David Simone as deputy managing director, and ex-Arista executive Clifford Gee as general manager.

No artists have been named, but Myers says the emphasis will be on developing new talent, rather than acquiring established acts.

"At the start we'll be functioning like a production and promotion company, and we'll expand as we achieve label identity."

Focus of attention will be Britain first, then the U.S. and other global markets.

Myers, who is also a principal in Arcade Records, a leading tv disk merchandiser in Europe, previously started GTO (Gem Toby Organization) Records in 1974, building success with acts like Donna Summer, Dana, the Walker Brothers and the Dooleys.

CASSETTE SALES UP 46.9%

French Industry Up 20% In 1977, SNEPA Reveals

By HENRY KAHN

PARIS—Final and detailed figures from SNEPA, the Syndicat National de l'Edition Phonographique et Audiovisuelle, show 1977 industry production up by 8% for records and 43% for tape over the 1976 figures.

And sales were up 15% for disks and 14% for tapes, with a total 20% financial upturn before tax. Prices here rose during the year by only 3.9%, according to the statistics requested by the French Ministry for Industry.

In 1977, 10,994 new titles were registered, of which 5,807 were albums; 2,397 singles; 2,684 cassettes; and 106 8-track cartridges. Figures for the previous year were, respectively, 5,534, 2,576, 1,937 and 170.

Employment within the industry was maintained, a total 6,177 involved at a total salary of around \$70 million. Altogether 166,892,054 disks were pressed for the French market in 1977, against 154 million the previous year.

Imports totaled nearly 7 million disks and 1.26 million tapes, totaling \$16 million at wholesale prices, representing 2.6% of total turnover.

Exact 1977 sales for 1977: 68,357,749 albums; 54,667,971 singles, giving a 15.2% increase for the year. Cassette figures: 15,045,507, up 46.9%; and 8-track, 261,507, down 30.1%.

In 1977, 19,271,848 records were exported, plus 1,977,199 recorded tapes. These represented roughly \$47 million, or 12.01% of total turnover.

During the year, 908,000 record players were sold; 680,000 hi fi systems; 1,549,000 cassette players; and 740,000 combined radio/cassette players.

SNEPA also announces that the codification of retail record prices introduced in 1969 has been scrapped at the request of the Ministry of Finance, following the freeing of retail prices. Price-fixing is forbidden in law, so that prices differ widely here according to the policy of individual traders. But SNEPA is looking into a new system to cope with problems likely to arise following the departure of the coding system.

The Irish Language Assn. Celebrates With Two LPs

By KEN STEWART

DUBLIN—Gael-Linn, the Irish language organization, has released two albums to mark its silver jubilee. They comprise material of special significance during Gael-Linn's early record label years.

"Na Ceirnini 78," ("The 78 Records") is a collection of songs and solo traditional instrumental music drawn from the first Gael-Linn series of 78s, issued 1957-60. Since 78s became obsolete, the material has not been generally available but there has been growing demand for its re-release.

Second album is "Sean O Riada/Sean O Se/Ceoltoiri Chualann," a reissue of 45s and EPs made in the 1960s. Included is "An Poc Ar Buile," sung by Sean O Se, one of the country's best-known songs.

The first Gael-Linn 78s were milestones in the momentous developments in Irish music over the last 25

years. When first released, there were few records of Irish songs and music available and the great masters of sean-nos singing and traditional instrumental music belonged to a hidden Ireland.

They were well-known and respected by those in Ireland "within the tradition" but virtually unknown to the majority.

The original EP of "An Poc Ar Buile" was recorded soon after the formation of the late Sean O Riada's group, Ceoltoiri Chualann. The arrangements were O Riada's first attempts to set the kind of accompaniment to Irish traditional songs which he felt were fully in keeping with their character.

His style of arrangement has been widely followed in folk music in countries other than Ireland. Membership of Ceoltoiri Chualann today is largely members of the Chieftains and Ceoltoiri Laighean.

FEEL SHORTCHANGED ON \$2 MIL SPENT ANNUALLY

Greeks: 'No Fair Play In Air Play'

By JOHN CARR

ATHENS—"There's no fair play in the air play." That is the essence of a strong complaint by Greek record companies that they don't get value in terms of radio time, despite shelling out almost \$2 million annually for it.

An EMI Greece executive, who asked not to be named but said he spoke for virtually the entire Greek industry, has accused the Hellenic Radio/Television (ERT) network of "Exercising arbitrary censorship over Greek repertoire and of refusing to acknowledge the hit potential of songs by long-established artists."

As an example, he cited the refusal of ERT to play two tracks from the recently released album by Stamatios Kokotas, "The Sou Hrosto." He said the tracks had no political or social significance to warrant the banning. The ERT explanation was that they were "not representative" of the style of Kokotas, or of the composer, George Hadjinasios.

The executive claimed that ERT does not allow any Greek-originated song to be played more than once during any single day, on the grounds that increased air time would be tantamount to advertising.

Other recording companies have made similar complaints about ERT programming. In late August, representatives of EMI, Phonogram, Minos Matsas and Lyra got together to formulate a unified protest, but the meeting proved inconclusive.

Though the management of state-owned ERT has made no official statement, a programming executive has insisted that ERT exercises no censorship and bases its airplay decisions on "public interest." He claimed the record company complaints are "vastly exaggerated."

Both Greece's state-owned net-

works, ERT and YENED (the armed forces' network) have committees which screen all new disks submitted by the companies. As well as allotting airplay time—33 hours a week for all record companies in the case of ERT—the networks decide transmission times and presentation formats.

But the record companies say the programmers rely too much on outdated local repertoire and also keep disks in poor condition.

In May, EMI wrote to ERT offering to replace any worn disks and to reorganize its music programming with regular information on artists and new EMI releases.

In the letter, EMI hinted that ERT "might feel enmity" towards the record companies and ended with an appeal for "better treatment" in return for the \$300,000 paid by EMI to ERT each year. The letter was copied to the Greek Ministry to the Premier, which is responsible for press, radio and television matters. EMI says ERT has not yet replied to the missive.

Early October, the Greek news weekly "Politika Themata" added its voice to the chorus of protest. In an editorial it suggested ERT believed the major record companies were "money-grabbers," typifying government animosity towards large private enterprise.

The magazine claimed ERT has an unofficial black list of well known Greek singers, victims of what EMI calls "ERT perception of where public interest lays." Examples are Tolis Voskopoulos and Poli Panou, big sellers for years and who have never sung anything but normal romantic lyrics.

ERT has no independently produced radio program of Greece's top hits. Each record company has its own slots during which it plays its own repertoire. But ERT officials have indicated they would like this situation to change and are reportedly planning a program of popular songs chosen by a market research organization.

According to "Politika Themata," the main sufferers are Greek radio listeners.



PLATINUM WORLDS—Jeff Wayne, composer-producer of the two-record set "War Of The Worlds" proudly displays a platinum disk from CBS Holland where the album sold 150,000 copies by the first week of October.

Shin Watanabe Bowing 2 Labels Tokyo Exec Exits Warner-Pioneer To Run New Cos.

By HARUHIKO FUKUHARA

TOKYO—Shin Watanabe, president of Watanabe Productions Co., Japan's largest music production company, recently resigned as president of Warner-Pioneer Corp. which in eight years rose to become the fifth largest record manufacturer in Japan and third for Western music alone (as distinct from Japanese-style music).

tribution organization in the country, and 10% for Trio-Kenwood Corp., one of the big three specialist audio manufacturers. The capital stands at \$1.58 million and Watanabe is the president.

The other company is Kenwood Records Corp. scheduled to start operation next February. Its capital is divided equally between Watanabe Productions and Trio-Kenwood Corp.

Along with the formation of Epic/Sony by CBS/Sony, the establishment of the two companies is indicative of a new wave of realignment in the industry. In particular, sounds marketing will be giving top priority to marketing, which has always been the weak point of Japan's record manufacturers.

Following is an interview with Shin Watanabe and Misa Watanabe, president of Watanabe Music Publishing Corp.

Fukuhara: Could you comment on why you decided to withdraw capital from that company and set up the two companies?

Shin: In a joint venture, it is necessary to consolidate the policies of each partner. As far as there are different ideas, I thought it better for each member to be self-established based on its own policy. And I decided to leave Warner-Pioneer.

Fukuhara: It has been announced that the Seibu Group is participating with the two companies. Could you comment on why you chose it as your partner?

Shin: When I was preparing for the establishment of a new record company, I had a lot of proposals from Japan's leading industrial representatives. Among them I chose



Shin Watanabe

Seiji Tsutsumi to team up with because we have been close friends and also have been exchanging and understanding mutual philosophies for many years. I believe Seibu's nationwide distribution network and its know-how about marketing and

(Continued on page 101)

NOVEMBER 4, 1978, BILLBOARD



Misa Watanabe

At the same time, he withdrew the Watanabe Group's capital support from Warner-Pioneer and moved to establish two new record companies.

One is Sounds Marketing System, Inc. whose capital is split 70% for the Watanabe Group, 20% for the Seibu Group which boasts the largest dis-

From The Music Capitals Of The World

LONDON

Suzi Quatro, U.S.-born but U.K.-based, has cut a duo disk with **Chris Norman**, of **Smokie**, "Stumblin' In," written by **Mike Chapman** and **Nicky Chinn**, released Nov. 3, but the two Rak money-spinner artists aver it is just a one-off pairing.

Kate Bush likely to make first U.K. concert tour in February. ... Following success of his first single "Fool (If You Think It's Over)" in the U.S., local singer/songwriter **Chris Rea** on his first major tour through this fall with **Lindisfarne** running up to the group's Christmas party shows in native Newcastle.

Salford Jets, top Manchester-based group, debuted for WEA with "Looking At The Squares." ... First signing by **Muff Winwood**, formerly of **Spencer Davis Group** but now a&r head of CBS U.K., is Belfast group the **Starjets**. ... Distribution of records by **Pure Hell**, said to be the first black punk band, on **Curtis Knight's** Golden Sphinx label, handled here by Spartan Records, new Wembley-based company servicing indie labels.

Fast-rising Island label funk band **Hi-Tension** headlining series of concerts for the first time, having supported **Heatwave** during the summer, the tour linked with its debut album "Hi-Tension." ... **Julie Covington's** long-awaited first

Virgin album named after her is out with many name musicians assisting.

First 15,000 copies of the **Flys'** single "Waikiki Beach Refugees" pressed in yellow vinyl by EMI and sold at half-price, the 45 thereafter reverting to normal price and black vinyl. ... **Elkie Brooks** and her band play two dates, Dec. 10 and 11 at the Dominion Theatre here, climaxing European tour taking in Holland, Germany, France, Scandinavia, Belgium and Switzerland.

Sting, bassist and singer with A&M band the **Police**, secured the role of "Ace," super-mod, in the Who's movie "Quadrophenia." ... **Ron White**, EMI Music Publishing managing director, visiting licensees in the U.S., Hong Kong and Australia. ... Chrysalis imported 10,000 copies of the U.S. picture-disk version of **Blondie's** "Parallel Lines" album, available here only through the Tandem representatives.

K-tel here presented Anchor Records with a platinum record for **Don Williams'** compilation "Images," sales achieved through a notoriously "soft" industry period. ... Polydor hosted a party for **Lynsey de Paul** and her "Hollywood Romance" single in a Hollywood-style setting complete with **Busby Berkeley** film clips.

Finalized back-up group for big U.K. tour by **Richard and Linda Thompson**: **Dave Pegg** (bass), **John Kirkpatrick** (melodeon and concertina),

Sue Kirkpatrick (oboe and dulcimer) and drummer **Dave Sheen**. ... **Showaddywaddy** picked for Royal Command Performance at the London Palladium Nov. 13 in the middle of sell-out U.K. tour.

MCA fixed licensing deal with Do It Records, Surrey-based independent, first release being "Moderne Man," by **M**, a Paris-based U.K. band produced by **Robin Scott**, the record available on import here for some months. ... MCA's album of the original London cast of "Evita," with **David Essex** and **Elaine Paige**, finally out after delays on both recording and sleeving sides.

Rob Cooksey, former **Deep Purple** manager, and **Martin Birch**, one-time **Purple** producer, currently producing **Rainbow**, **David Coverdale** and **Grand Theft**, have set up **Christy Productions**, with the band **Mainland** a first signing. ... Big Jet Records promotion for artists **Alan Price**, **Magnum** and **Snips**. ... Virgin Music here gained Shelter Records publishing representation, including material from **Tom Petty**, **J.J. Cale**, **Phoebe Snow** and **Leon Russell**.

PETER JONES

AMSTERDAM

Dai Davis, manager of U.K. band the **Strangers**, in to talk with Ariola and Phonogram about a distribution deal for his recently-formed

Albion label. ... Second **Kate Bush** album gets its official launch in Holland because this is the territory where her first single "Wuthering Heights" hit number one.

Top Dutch rock band **Golden Earring** opened its U.S. tour (Oct. 21) in Louisville, Ky., and it goes on for three months, mainly promoting the new album "Grab It For A Second." One track, "Against The Grain" has been released by MCA as the new U.S. single, with the chart climbing "Movin' Down Life" as the Dutch release.

Singer **Rob de Nijs** approached to represent Holland in the 1979 Eurovision Song Contest, to be staged March 31 in Jerusalem. ... The "Seagull" single of Amsterdam-based girl singer **Kiki** to come out on the U.K. Sonet label in January. ... Singer **Karin** added to the line-up of pop group **Teenager**, which has a new single "Birth-day."

Phonogram releasing a new single by local country duo **Saskia and Serge**, a cover of **Roy Orbison's** "Cryin'" and a telegram congratulating the act from Orbison is reproduced on the sleeve. ... **Steven Schoenletter** is the new radio promotion man for WEA-Holland, replacing **Hans Beun**, now WEA product manager. He was previously with VIP and Dureco.

New art director for WEA is **Rick Schoen**. ... On the day "Grease" went on general release

here, five songs from its score were in the Dutch charts, and interest in the movie is still at fever pitch. ... **Massada**, a Latin-rock band of South Moluccan musicians, featured in the first edition of "Count Down," a new pop series on Veronica Television.

Matthew Kaufmann, boss of the U.S. Beserkley label, co-produced in Los Angeles the new single of Dutch singer **Henry Lane**, Abba-composed "Hasta Manana," released here by Polydor. ... New European tour of **Eric Clapton**, which started in Madrid (5) winds up at the Amsterdam Jaap Eden Hall on Nov. 20. ... Phonogram released a box set of four albums and one book by the late **Godfried Bomans**, Dutch comic writer. ... And Phonogram also put out an album/book of **Simon Carmiggelt**, 65, most popular Dutch author of today.

New album of singer **Alexander Curly** is "All The Women Of The World." ... New single of local group **Teach-In** is called "Dear John" and is dedicated to **John Travolta**. ... New album of girl singer **Corrie van Gorp** was featured in a TROS television special (5).

A new Phonogram project is a double album containing historic recordings of the late **Wim Sonneveld**, a top cabaret artist here, compiled by **Wim Ibo**. ... A Golden Tulip award from

(Continued on page 102)

WANT TO 'TRIANGULATE' WORLD

Charisma Records Turning Energy To Far East And South America

By ROMAN KOZAK

NEW YORK—The London-based Charisma Records label, having found its initial success on the European Continent, and having secured a foothold in North America through a distribution deal with Polygram (Billboard, Oct. 7, 1978) is now looking with interest into the Far Eastern and South American markets.

"I am trying to triangulate the world," jokes Tony Stratton-Smith, chairman of Charisma. "We have this marvelous base in Europe, with the same people working intensively in Europe now turning their energies to the Far East. And in Brazil I want to build a strong base, which could be centered from New York.

"From Brazil I could enjoy an adventure into South America," he adds. In North America the top Charisma artists, Genesis, Peter Gabriel, Patrick Moraz, Hawkwind/Hawklords, and others are licensed

to other labels, but internationally they are on Charisma, which is distributed by Polygram around the world.

"South America is a terribly exciting market, and it is expanding very rapidly. The Brazil market is now worth \$100 million a year, and when you consider the amount of hardware available in Brazil as against the population, you can see that there could really develop an explosion in the market, which, of course, is why the American majors are making their considerable investments there.

Stratton-Smith says he expects to go to Brazil in the new year to further explore the market.

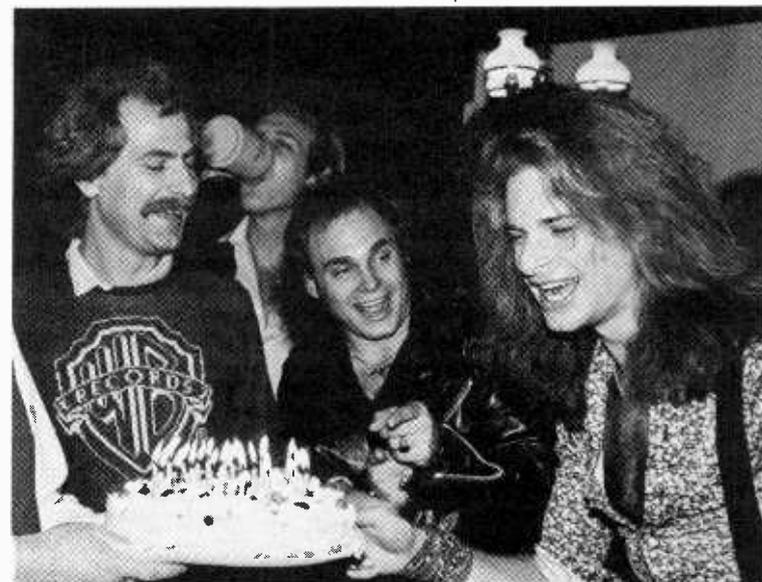
However, he notes that South America has its own strong musical culture, and is only moderately interested in outside music.

"We made considerable inroads with Steve Hackett, Peter Gabriel,

and certainly Genesis, who have toured there. But airplay on international artists is restricted. The taxes on concert tickets are so high that you cannot mount middle level promotions with concerts for 2,000 or 3,000 persons," he says and adds that yet another limiting factor in Brazil is a government restriction on the amount of royalties that can be taken out of the country.

In the Far East, Stratton-Smith says, Australia is becoming a strong market for Genesis, while Japan, which has been weak in the last five years for the label, is picking up with Phonogram's new strength there, following its reorganization in recent years.

Stratton-Smith says that Japan is receptive to a Bay City Rollers type of band, and therefore he is making his own pitch to that market with Dazzler, a new act similar to the Rollers.



HAPPY BIRTHDAY—David Lee Roth, lead singer of Van Halen, expresses delight at a surprise birthday party given him after the group's European opening concert in Hamburg. Stefan Michel, left, product manager U.S. repertoire for WEA Musik, and Michael Anthony, the group's bass player, share the fun.

TAKE OVER SEON LABEL SOON

RCA Germany After 8% Of Market By 1980 At Latest

By WOLFGANG SPAHR

BERLIN—The third major sales convention of RCA took place here under the banner "RCAcht," or "RCA Eight," emphasizing Hans-Georg Baum's plea as managing director for 8% of the market for the company by 1980—at the latest.

He said: "This is not excessively optimistic for we've stepped up turnover again this year, with much credit going to many singles successes and a tremendous boom in Elvis Presley product."

RCA's German turnover was 20% overall, and 40% in the classical sector. To promote this last section, a classical seminar was staged prior to the main convention meetings.

Sales representatives were impressed by the takeover soon of the Seon label. Artistic personalities associated with Seon include Franz Bruggen and Gustav Leonhardt.

But Baum stressed fast progress in the "popular" field. The new label Heimat-Melodie, or Homeland Melody, has a first release batch of 23 disks.

Among the artists are Maria and Margot Hellwig, the Tolzer Boys

Choir, Hermann Prey, Heinz Hoppe, Rudi Knabl, the Kollmannsberger Duo, Maxl Graf, the Berlandecho, Hans Kroenauer, Finkwarder Speeldeel and others. Promotion help comes from links with Radio Luxembourg and major tours.

Baum says, "This label takes in the music of all German provinces as well as Bavarian domestic music. The strength of RCA is in the acquisition of broad overall catalog and constant expansion of local repertoire."

The 40% contributed by the pop a&r division to company turnover is boosted by such big sellers as Baccara, Anthony Ventura, Klaus Hoffman and Lesley Hamilton.

Baum says, "The big task is not just discussing contractual terms with partners but in actively building new artists and creating demand from consumers.

"But pressure alone cannot produce success. It needs enthusiasm and all-out effort by the entire team. The positive development of RCA as a young company over recent years shows we are on the right track."

International Turntable

Chrysalis Records has appointed Stuart Slater, formerly general manager of ATV Music's creative division, as European a&r manager, a newly-created position. The move comes when the company is enjoying huge sales success via Blondie, Leo Sayer, Frankie Miller and Jethro Tull.

Slater, former lead singer with the Mojos, spearheads the company's ambitious drive to win a further share of the album and singles mar-

kets. Roy Eldridge heads up the team, along with Slater, Steve Andrews (artist development) and a&r administrator Maureen O'Donnell.

A series of changes within the Arista U.K. marketing and promotion areas has come from Denis Knowles, marketing director. Alison Short becomes senior promotion manager, handling London radio and tv outlets; label manager is Jack Stewart-Grayson, with specific responsibility for development of U.S.

repertoire; and Paul Henry is in-house art director and advertising manager, having been associated with award-winning sleeves such as "No More Heroes" by the Strangers.

Andrew Bailey has left Arista to form his own creative consultancy outfit but will work free-lance on artist and project development. He is also writing a series for U.S. television.

Martin Humphrey has left Island Records to launch his own publishing and production company in London. Latterly a&r director, he had also had three years as managing director of Island Music.

New Island marketing and sales manager is John Knowles, a new position which links the two divisions. He reports to managing director Tim Clark.

K-tel U.K. changes includes the promotion of Colin Ashby to sales director, also in charge of media buying operations, with Ian Summers becoming promotions manager, Ian Weiner has joined the K-tel London office from CBS Israel as international repertoire co-ordinator.

Rodger Bain is now head of a&r, with Stewart Coxhead head of regional promotion. Nick Wright becomes albums marketing manager, with Tony Powell head of singles marketing.

\$100 For Limited Beatles

LONDON—A box set containing the Beatles' 12 studio albums, retailing at \$100 in a limited edition of 5,000, spearheads a build-up of Beatles' product activity as Christmas nears.

The box set also includes a 17-track "rarity" album only available in this offer. A prepaid postcard included enables purchasers to send for a color poster of the group.

With facsimiles of the Beatles' signatures on it, the rarity album includes previously unreleased German versions of "I Wanna Hold Your Hand" and "She Loves You," plus B-sides such as "Yes It Is" and alternate takes. One is a version of "Across The Universe," previously available only on Wildlife Assn. charity album out in 1969. EMI is following the release of the

tion plans from these of other record companies?

Shin: Our policy is concentration, to release a few number of records at once and promote them nationally.

Fukuhara: Within the Watanabe Group there is Watanabe Productions. How will you deal with problems relating to artists and other talents who are affiliated with you?

Watanabe Productions is a company to find new talent, train it, develop its capacity to be a star and manage these stars. Then with these stars we produce recordings, stages, tv programs, films, etc. We certainly will continue our efforts.

Fukuhara: What will be the distinguishing features of Sounds Marketing and Kenwood Records?

Shin: I think these will depend on the staff we bring together.

Misa: There's another reason for setting up two companies. We hope they will be competing against each other in the positive sense.

Fukuhara: Will you contract with overseas labels?

Shin: Yes, of course.

Fukuhara: What did you learn in the eight years you worked with a foreign partner?

Shin: We learned a lot about the record business. We are grateful to Nesuhi Ertegun and other executives of WEA.

Fukuhara: Could you give us your thoughts on the future of Japan's record industry?

Shin: I think the industry is still too small. I believe it could be twice as big within five years. I believe the industry will be happier in the future by developing the marketing field through both traditional Japanese methods and overseas new methods if well harmonized.

2 New Watanabe Labels

• Continued from page 100

distribution will help our business greatly. The Seibu Group is a giant organization rather similar to Sears, Roebuck of the U.S.

As for Trio-Kenwood known as Kenwood overseas, it is headed by Tsuboi. He's watched intently what I have done for Warner-Pioneer and proposed to us to be a partner in this business.

Fukuhara: Could you give us a detailed picture about the workings of sounds marketing system?

Shin: It will give priority to sales, promotion and local development production directly from seven key areas across the country: Hokkaido, Tohoku, Tokyo area, Nagoya, Osaka, Hiroshima and Kyushu. The operation is based in Tokyo. Until now, the local offices of the record companies have worked only with sales and physical distribution and have been merely concerned with marketing products from place to place. What sounds marketing will do is set up marketing segments all over the country to make most frequent contacts with radio stations, local papers and magazines, local retailers on a personal basis, promote concert tours locally and open up a marketing offensive through store inventory checks, store displays and street campaign.

In addition, salesmen under our own distribution networks will overlap these jobs when they go to every city and town. All these activities must be done by record manufacturers, but we don't think these fundamental jobs are carefully done. So strangely enough we're doing some pioneering work.

Fukuhara: What will be differences in its a&r policy and promo-

U.K.'s Record Sales Expands

LONDON—While many U.K. record companies are either disbanding or cutting sales and promo-

tion forces, Record Sales, the independent sales/promotion outfit based here, has expanded its staff.

This was a main point of a meeting of record promotion representatives addressed by Record Sales chiefs Richard Jacobowski and Alan Wade. There are seven more in the team than a year ago.

Product introduced for promotion in the next few weeks came from K-tel, Jonathan King, Logo and Bronze. Said Jacobowski: "We can claim we have arrived. We are established."

"We are now in the position of being able to turn down records we want to work on, simply because we are fully committed. We restrict the amount of product promoted in any week to just three titles, singles or LPs, and promotion is to some 1,000 dealers weekly, as well as 34 commercial radio stations."

The company scope will soon be extended to take in disco promotion, with representatives drawing up a list of discos most likely to influence local record buyers' taste.

Dutch Win Polish Gold

WARSAW—Noted Dutch rock band Livin' Blues has won its first Polish gold disk for the album "Live Livin' Blues."

The group has visited Poland several times, always being well received. In October this year, it played in the "Eurorock" concerts which took place in Warsaw, Loda, Wroclaw, Katowice, Cracow and Gorzow Wielkopolski.



BONNE FETE—Jean-Luc Ponty delights at the cake presented to him in honor of his 36th birthday following a Montreal concert.

78's 1st HALF EQUALS '75

WEA Canada Reporting Continued Record Growth

• Continued from page 8

seller with Fleetwood Mac's "Rumours" and a first ever gold album for a new Canadian signing to the company's roster, Streetheart, Middleton summed up the fiscal year by noting that the company's "all-out team efforts" had boosted sales up a fat 28% over the same period in 1977.

Newly appointed executive vice president Ross Reynolds commented briefly on the spirit by stating: "Before coming to WEA Canada this summer, I had thought that being number one might imply a certain complacency. Since joining WEA I have found the truth to be the opposite. We are going to take it further, and I'm very proud to be part of the team."

Continuing, Reynolds touched on a&r policy with the following message: "Significant sales numbers are now possible in Canada. As such we will be committing a lot of time and money in production and promotion. However, we will not be signing helter skelter."

On hand for the meetings were key WEA executives, including Nesuhi Ertegun, president WEA International; Sheldon Vogel, executive vice president, Atlantic Records; David Glew, senior vice president marketing, Atlantic Records; Bob Kornheiser, vice president of international, Atlantic Records; Tom Ruffino, manager international operations, Warner Bros. Records; and Robin Loggie, director of international, Elektra/Asylum.

In addressing attendees of the conference, Ertegun referred to WEA Canada as "a model company," and said that he felt "WEA Canada is one of the best record companies in the world."

Warner Bros., Elektra/Asylum,

Costello Tours

TORONTO—A 13-city Canadian tour for Elvis Costello has been confirmed with Toronto band Battered Wives opening all shows. The tour kicks off Friday (3) with two shows at the O'Keefe Centre in Toronto and then moves on to Montreal (4), Ottawa (5), London (6), Kitchener (7), Hamilton (8), Thunder Bay (10), Winnipeg (11), Regina (12), Saskatoon (13), Edmonton (14), Calgary (15), and ends up in Vancouver (17).

Suspended Sentence And Benefit Concert For Keith Richards

TORONTO—In what must be one of the most celebrated and curious rock star drug trials of the decade, Rolling Stones' guitarist Keith Richards has been given a one-year suspended sentence and ordered to play one benefit for the Canadian National Institute For The Blind here sometime in the next six months.

Richards pleaded guilty to a charge of possessing heroin. Withdrawn was the more serious charge of possession for the purpose of trafficking.

The two-day court scene, which culminated in Judge Lloyd Graburn passing sentence on the 34-year-old British musician, Oct. 24, brought to light Richards' nine year battle with drug addiction.

Defense lawyer Austin Cooper revealed during the hearing that Richards plans to donate \$1 million to a drug rehabilitation clinic to be established at an as yet undisclosed location.

Trooper Tours Sell MCA Disks

TORONTO—While MCA U.S. has been striving hard to break Vancouver band Trooper, the Canadian operation has easily turned it into one of its biggest album selling acts on the roster, reportedly next to only the Who in sales.

Discovered by Randy Bachman, Trooper has scored a number of major AM hits across the country, in addition to selling well in excess of platinum sales figures on their third album, "Knock 'Em Dead Kid," while the fourth and most recent album, "Thick As Thieves," has just turned platinum.

Behind the success of the band is Bachman's ability to keep them in high profile via tours with major headliners, along with overwhelming regional success in Western Canada.

In June of this year, Trooper kicked off the first of a 54-date concert tour that blanketed the country from West to East and, according to Scott Richards, general manager at MCA Canada, "established them here in a way that was lacking before."

One of the immediate benefits from the push was a shift from playlist to a chart number position at CHUM-AM in Toronto on the single "Round, Round We Go," a rare situation for a Canadian content record at the station.

Regular FM/TV Simulcast Slated For Toronto Area

• Continued from page 20

FM station is based. Spectrum Audio produces the live broadcasts for the FM station.

In the informal press conference staged at the El Mocambo to announce the tie-up between the radio and tv station, CHUM-FM's program director, Warren Cosford, made mention of the BBC radio and tv broadcast of Jethro Tull's concert at Madison Square Garden, Oct. 9, with signals beamed via satellite to Europe and the U.K. to reach an estimated audience of 900 million.

"As you can see, the future is limitless," Cosford told the assembled throng of media persons, "and syndicating the shows is an avenue

for us to explore at a future date."

One of the big benefits of the simulcasts is that tv commercials can offset the cost of the productions, whereas the CHUM-FM remotes have generally been paid for by the performing act's management, record company or even by the act itself.

Minimum costs for the FM broadcasts run generally in the \$800 area.

While the debut simulcast on Nov. 4 is being done from the El Mocambo, the club is not the only venue being considered for future broadcasts and under liquor license laws in Ontario, strict regulations have to be enforced for tv coverage of the shows, i.e. no drinking while the cameras are shooting.

From The Music Capitals Of The World

• Continued from page 100

Phonogram for singer Willy Alberti, who started his musical career 40 years ago and was signed by Phonogram 25 years ago.

The Louis Davids Prize 1978 goes to Wim Hoogenkamp, one of the most promising new singers, receiving it from the Dutch Conamus Foundation for "Afscheid," a track on his debut album "Heel Gewoon," and he is sharing the award with arranger Dick Bakker and producer Will Luikinga.

Upsurge of interest in back catalog material following the death of Jacques Brel. . . . Pieter van Vollenhoven, piano-playing husband of Dutch Princess Margriet, has recorded a MOR album "Thank You For The Music," featuring a cover of the Abba song of the same title. Royalties go to a foundation supporting handicapped sportsmen. **WILLEM HOOS**

MILAN

Spanish singer Julio Iglesias, charting here with the single "Sono Un Pirata, Sono Un Signore," and his LP (CBS), appeared in concert at Viareggio's Bussola Domani, the concert filmed for national tv screening.

The Italian language version of the television series "Roots" being shown here via RAI, the national network, with CBS promoting the A&M soundtrack album and a single, "Roots," coupled with "Many Rains Ago," through audio-visual advertisements in cinemas and through in-store displays.

Eugenio Bennato's Musica Nova group, following a 70-concert Italian tour, now away for gigs in France and Portugal, after which it completes its third Philips/Phonogram album. . . . New CBS group Extra debuts on record with a single of two compositions by Billy Joel in Italian versions: "Come Sei," ("Just The Way You Are") and "Vengo Via" ("Movin' Out").

Under the banner "Mediterranean Caravan," a package tour featuring folk-rock artist Angelo Branduardi (Philips/Phonogram), rock group Banco Del Mutuo Soccorso (Ricordi), Asian folk team Mizrahi and other instrumental acts played 20 concerts in towns and resorts, winding up in Verona.

Rino Gaetano, high in the Italian charts with his "Nuntereggae Piu" single and album (IT/RCA) is completing a long Italian tour. . . . Jenny Sorrenti, former lead singer of the Saint Just progressive rock group and sister of popular singer-writer Alan Sorrenti, now signed to RCA, her last LP "Suspiro," having been issued by EMI on the Harvest label in 1976.

Divergo's headquarters now in Piazza De Angeli 7, 20146 Milano, and the independent label has issued two Phonogram-distributed albums: "Punto A Capo," featuring various artists and centering on the "youth movement" in Italy since 1968; and "Strada Africa," a collection of African folk tunes from various countries, taped on location by Antonio Pescetti.

The Dischi Del Sole Italian folk catalog, previously licensed to Ariston and distributed by Ricordi, now handled on a three-year pact by Edizionale Sciascia's distribution operation. . . . Two new albums released by EMI in its "Musical Atlas" international folk music line, produced in Italy with the help of UNESCO: "Pakistan" and "Viet-Nam," bringing the collection up to 20 titles.

Recently set-up record label Cooperativa L'Ippopotamo is distributed by Phonogram, first release batch including albums by singer-songwriter Claudio Chieffo, folk-rock group Signora Stracciona and South American folk team Zafra.

CGD has just issued "Festivalbar '78," a double album comprising 28 songs by the original artists, all involved in this year's "Festivalbar" jukebox popularity competition. It includes product from CBS, Disco Piu', Fonit-Cetra, EMI, New Polaris, Phonogram, Ricordi, Vanilla, WEA, 103 and CGD itself. It features two of the contest winners, Aluni Del Sole (Ricordi) and Walter Foini (Polydor/Phonogram), the third winner, Kate Bush (EMI) and "Wuthering Heights" not included. **DANIELE CAROLI**

PARIS

French singer Nicholas Peyrac selected for the Japanese Yamaha Festival this year and is expected to record "Et Les Hommes" in Japanese when there. . . . Pathe Marconi EMI in Paris producing a news letter, including a chart based on information from radio stations Europe No. 1, Luxembourg, Monte Carlo, Sud and Andorra.

Gilbert Beaud, Pathe artist, has recorded an album including "C'est En Septembre," a song co-written with Neil Diamond. . . . COMEL,

French disco equipment manufacturer, won a design first prize at the Milan International Music Salon for its console PR 1300.

To mark the 15th anniversary of the death of Edith Piaf, Pathe-Marconi released a souvenir album of her recordings from 1955 to 1963. . . . Michel Polnareff, who quit France for the U.S. five years ago because of tax hassles here, returned to explain to a court that his tax returns were handled by a secretary who in any case had absconded with his money. It is believed he will be allowed to stay in France.

Paris Swing is a disco service here which offers many promotion records free of charge and others at generous discount terms, with same-day delivery service. . . . The opera "Pelleas et Melisande," by Claude Debussy, to be recorded during a public performance directed by Serge Baudo at Lyons, by Eurodisc-Arabella, said to be the first time in operatic recorded history.

The Paris Opera and La Scala, of Milan, have reached an exchange agreement. In May 1979 the Paris Opera will present "Madame Butterfly" in a loaned "setting" by La Scala, with the latter presenting the French opera "Lulu" in Italy. . . . Helene Montussac, formerly with French record syndicate SNEPA, now assistant director in charge of classical production and promotion for I.P.G.

The Centre National d'Animation Musicale has published an 80-page "Guide For Amateur Musicians," listing important organizations and other details, and it is distributed by the National Music Committee, with Jacques Masson-Forestier as secretary-general.

Pierre Henry, known as "The pope of electro-acoustic music," is giving a series of concerts at the Palais des Arts, one production being "Dieu," based on the literary works of Victor Hugo. . . . Barclay Records has produced a special-offer Louis Armstrong anthology.

WEA staged a special reception in a chateau near Paris to introduce the album "Attack" by the French group Magma, for which Arabella has the publishing rights. Antoine de Caunes has published a book about this group, originally set up by Christian Vander, son of jazz pianist Maurice Vander.

CBS has released, as part of its Master Works series, "The Four Seasons," by Vivaldi, played by the ensemble Le Grande Ecurie et La Chambre du Roy, featuring many authentic old instruments. . . . Bette Midler in for her first French appearance at the Palace Theater here, the WEA artist already gaining much publicity here.

Industry rumors persist that Phonogram interested in taking over a French independent company. **HENRY KAHN**

HELSINKI

Local artists Monica Aspelund (RCA) and Aarno Ranninen were aboard a Finnair plane hijacked during a domestic flight from Oulu to Helsinki, the former among the last eight hostages to be released.

More than 200 new Finnish compositions were submitted to the preliminary jury of the Syksyn Saavel "autumn melody" contest, organized annually by Mainos-TV-Reklan. . . . Erkki Paelli, a Finnlevy executive for the past 10 years, has quit to become a freelance journalist.

Groovy, the only jazz restaurant in Helsinki, celebrated its first anniversary with a non-stop concert featuring Markku Johansson's Quintet, the Gusse Roessi Group and the Downtown Dixie Tigers. Its 272 concerts have attracted more than 35,000 customers, with Mike Westbrook holding the house record.

Povel Ramel, legendary Swedish showman, highly successful in his first-ever Finnish appearance at the Swedish Theater here. . . . Acts visiting this fall include Sarah Vaughan, Nancy Wilson, Alan Stivell and Sammy Davis.

IFPI unit sales of records and tapes in the first eight months of this year have dropped dramatically compared with 1977, according to preliminary statistics.

Highly successful Scandia due Danny and Armi, with the single "All I Have"/"I Wanna Love You Tender" released in 16 countries, to star in an English-language export-aimed television show "Danny And Armi In Laser Time."

K-tel International (Finland), which started here last spring, reports 1978 turnover up to around \$500,000 so far is recruiting additional sales personnel. . . . Monica (RCA), recently top winner at the Restack Song Festival, now heavily promoted in Sweden by Elektra, which also handled Finnish folk quietet the Cumulus, also a RCA act. **KARI HELOPALTIO**

Billboard Hits Of The World

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BRITAIN

(Courtesy Music Week)
SINGLES

This Week	Last Week	Artist	Title
1	1	John Travolta/Olivia Newton-John	SUMMER NIGHTS
2	2	Boney M	RASPUTIN
3	4	John Travolta	SANDY
4	3	Dean Friedman	LUCKY STARS
5	12	Donna Summer	MAC ARTHUR PARK
6	6	Electric Light Orchestra	SWEET TALKIN' WOMAN
7	9	Ensign	RAT TRAP
8	5	Rose Royce	LOVE DON'T LIVE HERE ANYMORE
9	14	Jacksons	BLAME IT ON THE BOOGIE
10	7	Leo Sayer	I CAN'T STOP LOVIN' YOU
11	13	Crystal Gayle	TALKING IN YOUR SLEEP
12	11	Third World	NOW THAT WE'VE FOUND LOVE
13	21	Public Image Ltd.	PUBLIC IMAGE
14	16	Various Artists	HAVE YOU EVER FALLEN IN LOVE WITH SOMEONE YOU SHOULDN'T
15	29	Three Degrees	GIVIN' UP, GIVIN' IN
16	17	Sham 69	HURRY UP HARRY
17	15	Mick Jackson	BLAME IT ON THE BOOGIE
18	26	Father Abraham & The Smurfs	DIPPETY DAY
19	28	Frankie Miller	DARLIN'
20	19	Smokie	MEXICAN GIRL
21	10	Sylvester	YOU MAKE ME FEEL (MIGHTY REAL)
22	34	O'Jays	BRANDY
23	8	Frankie Valli	GREASE
24	18	Dooleys	A ROSE HAS TO DIE
25	25	Jam	DOWN IN THE TUBE STATION AT MIDNIGHT
26	27	Rolling Stones	RESPECTABLE
27	New	Queen	BICYCLE RACE/FAT BOTTOMED GIRLS
28	72	Dan Hartman	INSTANT REPLAY
29	31	Jonathan King	ONE FOR YOU ONE FOR ME
30	40	Chris Rea	FOOL (IF YOU THINK IT'S OVER)
31	22	Exile	KISS YOU ALL OVER
32	60	Elton John	PART TIME LOVE
33	35	Earth, Wind & Fire	GOT TO GET YOU INTO MY LIFE
34	20	Abba	SUMMER NIGHT CITY
35	38	Olympic Runners	GET IT WHILE YOU CAN
36	66	Hawkwind	SILVER MACHINE
37	33	Black Sabbath	HARD ROAD
38	75	Undertones	TEENAGE KICKS
39	30	Ivor Biggan	WINKER'S SONG
40	23	10cc	DREADLOCK HOLIDAY
41	43	Roy Ayers	GET ON UP GET ON DOWN
42	53	Andrew Gold	THANK YOU FOR BEING A FRIEND
43	52	Peter Tosh	(YOU GOTTA WALK) DON'T LOOK BACK
44	24	Chrysalis	PICTURE THIS
45	37	Boney M	RIVERS OF BABYLON/BROWN GIRL IN THE RING
46	59	Colorado	CALIFORNIA DREAMIN'
47	32	Commodores	THREE TIMES A LADY
48	39	Marshall Hain	COMING HOME
49	67	Eric Clapton	PROMISES
50	41	Brotherhood of Man	MIDDLE OF THE NIGHT
51	74	Elaine Paige	DON'T WALK AWAY TILL I TOUCH YOU
52	42	Police	CAN'T STAND LOSING YOU
53	New	Kraftwerk	NEON LIGHTS
54	47	Bob Seger	HOLLYWOOD NIGHTS
55	New	Teddy Pendergrass	ONLY YOU (CLOSE THE DOOR)
56	51	Cleveland Eton	BAMA BOOGIE WOOGIE

This Week	Last Week	Artist	Title
57	55	Boston	DON'T LOOK BACK
58	New	Foreigner	HOT BLOODED
59	49	Doctor Feelgood	DOWN AT THE DOCTORS
60	61	John Travolta/Olivia Newton-John	YOUR THE ONE THAT I WANT
61	36	Jilted John	JILTED JOHN
62	New	Eddie Henderson	FRANCE ON
63	New	Elvis Costello	RADIO RADIO
64	69	David Essex	BRAVE NEW WORLD
65	54	La Bionda	ONE FOR YOU ONE FOR ME
66	45	Stouxsie & The Banshees	HONG KONG GARDEN
67	New	Bob Dylan	IS YOUR LOVE IN VAIN?
68	44	Ramones	DON'T COME CLOSE
69	62	Sugar Cane	MONTEGO BAY
70	46	David Essex	OH WHAT A CIRCUS
71	48	Jeff Wayne's War Of The Worlds	EVE OF THE WAR
72	50	Status Quo	AGAIN AND AGAIN
73	New	City Boy	WHAT A NIGHT
74	70	Lindisfarne	JUKE BOX GYPSY
75	New	Peter Skellern	LOVE IS THE SWEETEST THING

This Week	Last Week	Artist	Title
1	1	RSO	GREASE—Original Soundtrack
2	2	Various	BIG WHEELS OF MOTOWN
3	4	Boney M	NIGHTFLIGHT TO VENUS 12
4	3	Don Williams	IMAGES
5	5	Jeff Wayne's Musical Version	WAR OF THE WORLDS
6	6	London Symphony Orchestra	CLASSIC ROCK
7	7	Rose Royce	STRIKES AGAIN
8	13	Eric Stewart/Graham Gouldman	BROTHERHOOD OF MAN
9	8	10cc	BLOODY TOURISTS
10	19	Various	SATIN CITY
11	9	Various	SATURDAY NIGHT FEVER
12	10	David Bowie	STAGE
13	14	Joan Armatrading	TO THE LIMIT
14	16	Blondie	PARALLEL LINES
15	22	Electric Light Orchestra	OUT OF THE BLUE
16	11	Yes	YES TORMATO
17	20	Jethro Tull	LIVE BURSTING OUT
18	New	Blue Oyster Cult	SOME ENCHANTED EVENING
19	21	The Kinks	20 GOLDEN GREATS
20	12	Black Sabbath	NEVER SAY DIE
21	New	John Lockie	GO 2—XTC
22	New	Penetration	MOVING TARGETS
23	13	Leo Sayer	LEO SAYER
24	43	Ensign	TONIC FOR THE TROOPS
25	45	Dean Friedman	WELL WELL SAID THE ROCKING CHAIR
26	17	James Galway	JAMES GALWAY PLAYS SONGS FOR ANNIE
27	53	Van Morrison	WAVE LENGTHS
28	35	Donna Summer	LIVE AND MORE
29	15	Buzzcocks	LOVE BITES

This Week	Last Week	Artist	Title
30	27	Crystal Gayle	WHEN I DREAM
31	59	Barry Manilow	EVEN NOW
32	41	Thin Lizzy	LIVE AND DANGEROUS
33	33	Ian Dury	NEW BOOTS AND PANTIES
34	New	Vonda/Young	IF YOU WANT BLOOD YOU'VE GOT IT
35	32	Boston	DON'T LOOK BACK
36	28	Commodores	NATURAL HIGH
37	30	Third World	JOURNEY TO ADDIS
38	New	Tom Jones	I'M COMING HOME
39	25	Bruce Welch	GREEN LIGHT
40	42	Meat Loaf	BAT OUT OF HELL
41	29	Devo	ARE WE NOT MEN? NO WE ARE DEVO
42	23	Bryan Ferry	THE BRIDE STRIPPED BARE
43	New	Demis Roussos	LIFE AND LOVE
44	New	Max Bygraves	LINALONGAMAX
45	38	Rolling Stones	SOME GIRLS
46	34	Fleetwood Mac	RUMOURS
47	26	The Who	WHO ARE YOU
48	New	Lotus	ECSTASY
49	36	Abba	THE ALBUM
50	—	Electric Light Orchestra	A NEW WORLD RECORD
51	40	Johnny Mathis	THAT'S WHAT FRIENDS ARE FOR
52	New	Neil Young	COMES A TIME
53	31	Barclay James Harvest	BARCLAY JAMES HARVEST XII
54	37	Kate Bush	THE KICK INSIDE
55	46	Pink Floyd	DARK SIDE OF THE MOON
56	24	Bob Dylan	STREET LEGAL
56	24	Dr. Feelgood	PRIVATE PRACTICE
58	48	Robert Charisma	25 YEARS ON
59	47	The Hollies	20 GOLDEN GREATS
60	New	Wishbone Ash	NO SMOKE WITHOUT FIRE

WEST GERMANY

(Courtesy of Bundesverband der Phonographischen Wirtschaft a.V. Musikmarkt charts evaluated by Media Control)
SINGLES

This Week	Last Week	Artist	Title
1	1	Clout	SUBSTITUTE
2	2	Smokie	MEXICAN GIRL
3	3	Boney M	RASPUTIN
4	4	John Travolta/Olivia Newton-John	YOUR THE ONE THAT I WANT
5	5	Luv	YOU'RE THE GREATEST LOVER
6	6	Marshall Hain	DANCING IN THE CITY
7	7	Bernie Paul	LUCKY
8	8	Supermax	LOVE MACHINE
9	9	John Travolta/Olivia Newton-John	SUMMER NIGHTS
10	10	Abba	SUMMER NIGHT CITY
11	11	Vader Abraham	WAS WIRD SEIN FRAGT DER SCHLUMPF
12	12	Bino	MAMA LEONE
13	13	The Teens	GIMME GIMME GIMME
14	14	Bruce Low	DIE LEGENDE VON BABYLON
15	15	Bino	MAMA LEONE
16	16	Supermax	WORLD OF TODAY

This Week	Last Week	Artist	Title
5	20	Neil Diamond	DIAMOND HITS
6	6	Soundtrack	SATURDAY NIGHT FEVER
7	7	Milva	VON TAG ZU TAG
8	8	Alan Parsons Project	PYRAMID
9	9	Genesis	THEN THERE WERE THREE
10	10	Freddy Quinn	NIMM MICH MIT FREDDY

JAPAN

(Courtesy of Music Labo, Inc.)
As Of 10/23/78
*Denotes local origin

This Week	Last Week	Artist	Title
1	1	Pink Lady	TOUMEININGEN
2	2	Takao Horiuchi	KIMINO HITOMIWA
3	3	Southern All Stars	KATTENI SINBAD
4	4	Chiharu Matsuyama	KISETSUNO NAKADE
5	5	Masanori Sera & Twist	HIKIGANE
6	6	Muneyuki Sato	AOBAJO-KOIUTA
7	7	Kenji Sawada	LOVE-DAKISHIMETAI
8	8	Juniko Ohashi	TASOGARE MY LOVE
9	9	Momoe Yamaguchi	ZETTAIZETSUMEI
10	10	Yoshita Machida	SENSHINO KYUSOKU
11	11	Ikuo Sakakibara	DO IT BANG BANG
12	12	Chihiko Watanabe	BLUE
13	13	Alice	JOHNNY-NO KOMORIUTA
14	14	Hideki Saijo	BLUE SKY BLUE
15	15	Hiroimi Go	HOLLYWOOD SCANDAL
16	16	Rie Nakahara	DISCO LADY
17	17	Mako Shono	SHITSUREN-KINENBI
18	18	Jiro Sugita	ANAK
19	19	Juniko Yakami	MIZUIRONO AME
20	20	Billy Joel	THE STRANGER

ITALY

(Courtesy of Germano Ruscitto)
As Of 10/17/78

This Week	Last Week	Artist	Title
1	1	Lucio Battisti	UNA DONNA PER AMICO
2	2	Kate Bush	WUTHERING HEIGHTS
3	3	John Travolta & Olivia Newton-John	YOU'RE THE ONE THAT I WANT
4	4	Renato Zero	TRIANGOLO
5	5	Frankie Valli	GREASE
6	6	Gianni Bella	NO
7	7	John Paul Young	LOVE IS IN THE AIR
8	8	Alumni Del Sole	LIU
9	9	Adriano Celentano	TI AVRO'
10	10	Sylvester	YOU MAKE ME FEEL
11	11	Walter Foini	UNA DONNA ... UNA STORIA
12	12	Dee D. Jackson	AUTOMATIC LOVER
13	13	Leano Morelli	CANTARE, GRIDARE, SENTIRSI...
14	14	Umberto Balsamo	CREPUSCOLO
15	15	Santarosa	SOUVENIR

AUSTRALIA

(Courtesy of Radio 1270 2SM)

This Week	Last Week	Artist	Title
1	1	Various	WAR OF THE WORLDS
2	2	Soundtrack	GREASE
3	3	Linda Ronstadt	LIVING IN THE U.S.A.
4	4	Dragon	O'ZAMBEZI
5	5	The Angels	FACE TO FACE
6	6	10 CC	DREADLOCK HOLIDAY
7	7	La Belle Epoque	BLACK IS BLACK
8	8	Marshall Hain	DANCING IN THE CITY
9	9	Dragon	ARE YOU OLD ENOUGH
10	10	Little River Band	IT'S A LONG WAY THERE
11	11	Olivia Newton-John	HOPELESSLY DEVOTED TO YOU
12	12	The Commodores	THREE TIMES A LADY
13	13	Todd Rundgren	CAN WE STILL BE FRIENDS
14	14	City Boy	5 7 0 5
15	15	Meatloaf	BAT OUT OF HELL
16	16	Alan Parsons Project	PYRAMID
17	17	John Travolta & Olivia Newton-John	YOU'RE THE ONE THAT I WANT
18	18	A Taste Of Honey	BOOGIE OOGIE OOGIE
19	19	Michael Zager Band	LET'S ALL CHANT
20	20	Pablo Cruise	LOVE WILL FIND A WAY

SOUTH AFRICA

(Courtesy of Springbok Radio)
As Of 10/7/78

This Week	Last Week	Artist	Title
1	1	Gerry Rafferty	BAKER STREET
2	2	Abba	THANK YOU FOR THE MUSIC
3	3	John Travolta/Olivia Newton-John	YOU'RE THE ONE THAT I WANT
4	4	Marshall Hain	DANCING IN THE CITY
5	5	Andy Gibb	SHADOW DANCING
6	6	Leslie Hamilton	NO HOLLYWOOD MOVIE
7	7	Don Williams	YOU'RE MY BEST FRIEND
8	8	Boney M	RIVERS OF BABYLON
9	9	Wha-Koo	YOU'RE SUCH A FABOLOUS DANCER
10	10	Gene Rockwell	MY LIFE'S IN GOOD HANDS

HOLLAND

(Courtesy Stichting Nederlandse Top 40)
SINGLES

This Week	Last Week	Artist	Title
1	1	Olivia Newton-John	HOPELESSLY DEVOTED TO YOU
2	2	John Travolta	SUMMER NIGHTS
3	3	10cc	DREADLOCK HOLIDAY
4	4	Karen Young	HOT SHOT
5	5	Magnet	IT'S RAINING
6	6	Commodores	THREE TIMES A LADY
7	7	Frankie Valli	GREASE
8	8	The Shirts	TELL ME YOUR PLANS
9	9	Dennie Christian	GUUST FLATER EN DE MARSUPLIAMI
10	10	Status Quo	AGAIN AND AGAIN

This Week	Last Week	Artist	Title
1	1	Soundtrack	GREASE
2	2	Dire Straits	DIRE STRAITS
3	3	Various Artists	WAR OF THE WORLDS
4	4	David Bowie	STAGE
5	5	Commodores	NATURAL HIGH
6	6	10cc	BLOODY TOURISTS
7	7	Neil Young	COMES A TIME
8	8	Blondie	PARALLEL LINES
9	9	Boston	DON'T LOOK BACK
10	10	Linda Ronstadt	LIVIN' IN THE USA

MEXICO

(Courtesy of Ortiz-Mexico)
As Of 10/13/78

This Week	Last Week	Artist	Title
1	1	Boney M	RIVERS OF BABYLON
2	2	Celi Bee	MACHO
3	3	Foxy	GET OFFER
4	4	Veronica Castro	YO QUISTERA SR. LOCUTOR
5	5	Los Baby's	SABOTAJE
6	6	Alberto Vazquez	NO QUIERO TENER AMORES
7	7	Rigo Tovar	GOLONDRINA DE OJOS NEGROS
8	8	John Paul Young	LOVE IS IN THE AIR
9	9	Lucha Villa	JURO QUE NUNCA VOLVERE
10	10	Jose Domingo	MOTIVOS

Anthologies Are A Spain Success

MADRID—There is strong acceptance by young Spanish record-buyers of the Hispavox "Serie Pioneros" product, featuring anthology albums of companies such as Elektra, Atlantic, Reprise, Warner Bros. and Asylum.

Material has come from Frank Zappa and the Mothers of Invention, Graham Nash, the Incredible String Band, Lovin' Spoonful, Buffalo Springfield, Van Morrison, James Taylor, Crosby Stills Nash and Young, Fleetwood Mac, the Byrds, Jimi Hendrix and others.

Though not selling at budget price, a purchase of four albums or cassettes in the series entitles the customer to have one free. The series has been backed by a massive campaign taking in posters, press advertising and sampler albums.

Georgia Accelerating As Creative Music Base

By BILL KING

ATLANTA—When asked to name the nation's top recording centers, most people probably wouldn't place Atlanta high on the list with New York, Los Angeles and Nashville.

Which is why Gov. George Busbee of Georgia proclaimed Oct. 9-15 "Georgia Music Week" this year. Busbee and other state officials are determined to make the rest of the country aware of the contributions which the "peach state" has made in the field of recording and entertainment, and they also intend to snare an increased share of the nation's recording business.

They have already set a precedent, deciding five years ago to go after the film industry with a concentrated effort to recruit its business to Georgia.

Several years ago, the local chapter of NARAS began lobbying for a similar commission that would promote Georgia's recording industry. A state senate committee headed by Sen. Sam Doss studied the situation and earlier this year a 15-member Music Recording Industry Advisory Committee, made up of music industry representatives and state legislators, was named.

Shortly after that, CBS Records announced it was going to build a \$50 million record pressing plant at Carrollton, Ga., about an hour west of Atlanta.

The next step, according to Ed Spivey of the Georgia Bureau of Industry and Trade, was to increase

national awareness of what Georgia had already done in the field.

With artists such as the Allman Brothers Band, the Atlanta Rhythm Section, William Dell, Hamilton Bannan, Brick, Alicia Bridges, James Brown, Peabo Bryson, Paul Davis, the Dixie Dregs, Isaac Hayes, Mose Jones, Kansas, Mylon LeFevre, Lynyrd Skynyrd, Mother's Finest, Ted Nugent, Nigel Olsson, Starbuck, Sea Level, Stillwater, the Marshall Tucker Band and many others already based in or recording in Atlanta and Macon, officials now say

that its music industry is booming.

And according to state research, Busbee says, the impact of a single major recording artist's relocation and recording in Georgia is equal to that of a \$1 million a year industry moving into the state.

The state hopes that Georgia Music Week will be an annual observance. It kicked off with a fireworks and bluegrass music celebration at Fairfield Plantation in Villa Rica, Ga., and wound up with an open air concert by the Atlanta Pops orches-

tra at Stone Mountain Park outside Atlanta.

In between were special showings of the Atlanta Historical Society's half-hour film, "Not Just Whistlin' Dixie" which traces the history of Georgia's music, and the annual meeting of the board of directors of the National Music Publishers Assn. in Atlanta.

A reception and dance hosted by Busbee, Doss and Lt. Gov. Zell Miller (who was instrumental in setting up the recording advisory committee) was attended by some 1,400

performers and business and political leaders.

Among those attending the party which featured performances by jazz, country and rock artists were native son Freddy Weller plus Wesley Rose, Mary Reeves Davis, basketball star Walt Bellamy, Don Schmitzerle and Peggy Walden representing Macon's Capricorn Records, the Atlanta Rhythm Section and its manager Buddy Buie, members of Starbuck, Isaac Hayes, Billy Joe Royal, Alan Walden, Henry LoConti, owner of the Agora Ballroom, Bill Lowery and Steve Weaver, director of Georgia State Univ.'s school of recording and commercial music.

Lowery, Atlanta music publishing kingpin, and Weaver also hosted a music publishing seminar at Georgia State which featured a discussion panel composed of National Music Publishers Assn. president Leonard Feist; Al Berman, president of the Harry Fox Agency; Robert Gordy, executive vice president of Jobete Music; and Michael Stewart, president of the Interworld Music Group.

This week-long observance was promoted extensively by the Atlanta Falcons, Hawks and Flames at their games, Capricorn Records, promoter Alex Cooley, Peaches Records and Tapes, Ampex Tape Corp. (which awarded the Atlanta Rhythm Section a Golden Reel award at the reception and a \$1,000 contribution for the American Cancer Society), and Delta Airlines.

TK Merchandising Claiming \$250,000

NEW YORK—TK Records is spending a reported \$250,000 on a merchandising campaign involving several current and new releases, including a double LP jazz sampler being sent to more than 5,000 accounts.

"As TK grows and becomes a major force with the major labels we've got to go in there and fight for space with the CBSs and RCAs...doing a lot of things we've never done before," says Jim Solmson, TK's national sales manager.

The campaign budget will be spent between now and the end of the year, he says, with the majority of it going to plug product by Foxy, Betty Wright, Michael Urbaniak, the Ritchie Family, T-Connection, K.C. & the Sunshine Band and debut artist Bobby Caldwell.

Caldwell aids include prepacks

with accompanying mobiles, counter and window cards, over-sized posters and a three-dimensional, 3 x 3 foot die cut displays. This will be followed by trade ads and a series of 60-second radio spots.

The label is also preparing a three-sided, slotted unit that holds six different LP covers and can be permanently installed, although the covers will be interchangeable.

A mobile aimed at the Christmas shopper is also in the works.

The label is debating whether to use a stackable cube, clear vinyl posters, or both for the T-Connection release.

TK will be drop-shipping these merchandisers to distributors as they become available, otherwise retailers will have to get them from TK offices in Los Angeles, New York or Hialeah, Fla.

The label is also anxious to support artist tours abroad with merchandising material, and TK's Katie Kahrs, director of product affairs, foreign and domestic, will be coordinating things with CBS Records International, distributor of TK product in most territories outside the U.S. Markets slated for attention are Japan and Brazil, thus far.

The Jazz Sampler LP features Eddie Daniels, Kenny Barron, Ralph MacDonald, Phil Upchurch, Jimmy McGriff, Jimmy Ponder and Joe Thomas. The elaborate package includes the double LP and album jackets of those artists bound together in spiral form.

TK is running off 5,500 sets of this number, and shipping them to distributors and certain retailers with a copy of the Urbaniak LP.

4th Store Opened By Record Market

DETROIT—Michigan-based retail outlet The Record Market will open its fourth store Nov. 1 here.

Located in the West Bloomfield Plaza, the outlet covers 3,500 square feet. Owner Jay Kravetz and general manager Curt Creager state they are piloting a middle course in servicing the record and tape customers in the Detroit area. The plan is to be between the price conscious "hit houses" and the larger, record and tape supermarkets.

A medium to heavy catalog selection in all categories is available.

Philadelphia Fems Protest LP 'Art'

PHILADELPHIA—Two women's groups demonstrated in front of Sam Goody's center-city store to protest LP covers they say "glorify violence against women" Sept. 23.

Concerned over the emphasis on whips and chairs on an increasing number of album covers, the Working Group on Battered Women and the local chapter of Women Against Violence Against Women urged record buyers to boycott labels they contend "lend the industry in producing offensive record album covers which dehumanize women."

C'righters Gather

NEW YORK—The possibility of the U.S. joining the Berne Convention of international copyright law will be discussed at the 16th annual Jean Geiringer Memorial Lecture sponsored by the Copyright Society of the U.S., Nov. 2, at 5:30 p.m. at the NYU Law School.

Dr. Arpad Bogsch, director general of the World Intellectual Property Organization, and Dr. Mayer Gabay, director general, of the Israeli Ministry of Justice will speak.

New Companies

Cheyenne Music Productions, an easy listening label formed by Anne Johnson. First release is "Little Organ Annie." The company deals exclusively in keyboard recordings. Distribution is exclusively done by Cheyenne Music Services. Address: 1350 Irwin Drive, Pontiac, Mich. 48054. (313) 673-6791.

Rainbow Records, a contemporary Christian record company. Address: 8996 Fruitridge Road, Sacramento, Calif. 95826. (916) 383-4387.

Ron-Jen Music, a BMI affiliate, and Locust Creek Music, an ASCAP affiliate, formed by Jerry Hayes and Ron Solomon. First song for Locust Creek is "Turn Your Love Light On." Address: 50 Music Square West, Suite 507, Nashville, 37203. (615) 329-1745.

Artic Records, formed by Eddy Fox for career development with comprehensive marketing, merchandising and promotion programs. Acts signed include Al Gore, Dolly Fox, Ronny Robbins and Norman Wade. A division of Neutral Zone, Inc. Address: 1806 Division St., Nashville, 37203. (615) 329-3381.

Poiema Music, a BMI affiliate, specializing in contemporary Christian music. Address: P.O. Box 254452, Sacramento, Calif. 95825. (916) 383-4385.

Person To Person Promotions, formed by Maria Kilroy to offer specialized services for single and album product to artists, publishers and record labels. Address: 1514-B South St., Nashville, 37203. (615) 242-3587.

Groove Recording Co., formed by Bob Lefebvre and Kevin Roach, as a 16-track recording facility. Address: 6336 Arizona Circle, Fox Hills, Calif. 90045. (213) 670-5575 or (213) 650-5301.

Alpha-Media / Featherstone Recording Studios, a complete production facility with Vladimir Sirota as general manager. Address: P.O. Box 254452, Sacramento, Calif. 95825. (916) 383-4385.

Frank Evans Productions launched in Virginia as a booking and public relations agency offering personal management services. Frank Evans, president; Edie Rowe, vice president; Dot K. Hogge, talent coordinator. Address: Box 6025, Newport News, Va. 23606. (804) LY-5-9000.

Fullback's LP Stirs Up Breeze

DENVER—Four days prior to its Monday (16) release, Bronco fullback Jon Keyworth's debut Aspen album "Keys" was awash in controversy.

The controversy revolves around the cover and inner sleeve of the record. On the front, a tuxedoed Keyworth stands in front of a Bronco teammate taking a shower sans clothing. The inner sleeve features the derriere of eight Bronco players, also showering.

Several television newsmen wanted to know if the players face the same action that members of the Pony Express, the team's cheerleaders, were threatened with if they posed nude for Playboy. That threat was being fired.

Command Performances Inc. formed in New York by Arista artist Phyllis Hyman and husband/manager Larry Alexander as a publishing company. Address: 850 Seventh Ave., New York, N.Y. 10019. (212) 586-1100.

PVC Records formed in New Jersey as a domestic label devoted to special interest and collectors' disks by the Jem/Passport/Visa labels. Address: c/o Jem Records, 3619 Kennedy Rd., So. Plainfield, N.J. 07087. (212) 753-6100.

O'Farrill Music Ltd. formed in New York by arranger/composer Chico O'Farrill as a jingle production house for both the American and Latin market. Address: 574 West End Ave., New York, N.Y. 10024. (212) 799-3297.

E/A Wins Point In Airplay Suit

LOS ANGELES—Elektra/Asylum/Nonesuch Records have successfully obtained dismissal of an unusual suit brought by them against KZLA-FM here; Capitol Cities Communications, owners of the station, and Jack Popejoy and Al Hirschkovitz, station executives.

The pleading, filed Sept. 11 in Superior Court locally, sought a temporary restraining order against the broadcasters who were allegedly breaking the Sept. 19 national release date of Linda Rondstadt's "Back In The U.S.A." album.

Plaintiffs claimed the station began programming cuts from the album the evening of Sept. 8, announcing it was an "exclusive world premiere."

The filing tells the court that the KZLA break on the release date put the labels in dutch with all other radio stations and created a demand for the album before its release, thus crippling sales of the package.

The court granted a temporary restraining order against KZLA-FM Sept. 26, which stated the station could play only the "Back In The U.S.A." and "Black Roses, White Rhythm & Blues" cuts from the album.

The plaintiffs asked the suit be dismissed Oct. 16.

Harnick & Legrand

LOS ANGELES—Sheldon Harnick, a Tony Award winner, and Academy Award winner Michel Legrand are set to collaborate on the film score for Warren Williams' upcoming production of "Song For A King."

Williams plans to issue, in addition to the soundtrack album, a narrative LP from the film now shooting in Europe.

DICK KELLEHER

A Letter from a Father.

November 7, 1978
San Francisco, California

I'm the father of a ten-year-old boy.

No father in America loves his son more than I do.

I want him to have the best education this country can give.

I want him to have the best teachers.

I'm not gay—however—

If some of my son's best teachers happen to be gay,

I'm not afraid to have them teach him.

I trust my son—and I trust myself.

Senator Briggs is using fear of gay teachers to foster
hate and mistrust.

If you trust your kids—If you trust yourself—

Then let the best teachers teach

AND
VOTE AGAINST PROPOSITION 6!

IF YOU DON'T TRUST YOURSELF—

—MAY GOD HELP AND FORGIVE YOU!

Bill Graham

Vote NO on Proposition 6.

Billboard's Top Album Picks

Billboard SPECIAL SURVEY For Week Ending 11/4/78

Number of LPs reviewed this week **53** Last week **52**

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JIMMY BUFFETT—You Had To Be There, ABC AK1008/2. Produced by Norbert Putnam. This is vintage Buffett, a two-pocket set recorded live at the Fabulous Fox in Atlanta and the Maurice Gusman Cultural Center in Miami. Included are most of his well known material enhanced by the live element. The rockers rock even more and the tropical rock tunes which Buffett is associated with seem breezier. The backup band is tight and Buffett also allows himself a bit of poetic license as some lyrics are not quite the same as on the originals.

Best cuts: "Son Of A Son Of A Sailor," "Havana Daydreaming," "Margaritaville," "Come Monday," "The Captain And The Kid," "Tampico Trauma."

Dealers: Buffett is a major star now.

LOU RAWLS LIVE, Philadelphia International PZ23551/ (CBS). Produced by John L. Faith/Gamble-Huff Productions. Rawls' latest is a double-pocket representation of his classy stage act, recorded at the Mark Hellinger Theater on Broadway. Included is a side-long tribute to music's pioneers Duke Ellington, Nat King Cole and Louis Armstrong—which is the highlight of the album and of the live show. Other highlights include Rawls' recent Gamble & Huff hits "You'll Never Find Another Love Like Mine," "Groovy People" and "Lady Love." The MFSB Orchestra lends backup support, as does a female backup trio, Brown Sugar.

Best cuts: "Mona Lisa," "Mack The Knife," "Pure Imagination," "Love Is A Hurtin' Thing," "A Natural Man," "Send In The Clowns," "You'll Never Find Another Love Like Mine."

Dealers: Rawls is a consistent platinum act.

DR. HOOK—Pleasure & Pain, Capitol SW11859. Produced by Ron Haffkine. The seven-man group has a fast-breaking single in "Sharing The Night Together" which should spark sales on its latest LP. The material here is the group's usual blend of pop, rock and country elements. Songs include tunes by Shel Silverstein, Jessi Colter, J.J. Cale, and Even Stevens. Ray Sawyer and Dennis Locorriere share lead vocals on the LP, which was recorded at Muscle Shoals and at the Criteria studio in Miami. Good string and horn arrangements give the songs the proper punch.

Best cuts: "Sharing The Night Together," "Sweetest Of All," "Knowing She's There," "Clyde," "You Make My Pants Want To Get Up And Dance."

Dealers: Merchandise around single.

POINTER SISTERS—Energy, Planet P1 (Elektra/Asylum). Produced by Richard Perry. The first release by Elektra/Asylum's first custom label is also the first time the Pointer Sisters have cut pop-rock material rather than the soul songs they handled while on ABC. Producer Perry has the trio interpreting songs by Steely Dan, the Doobie Brothers, Loggins & Messina, Bob Welch, Stephen Stills, Allen Toussaint, Bruce Springsteen and Sly Stone, among others. The change of musical slant works, and also provides a bevy of singles candidates. Punchy pop-rock instrumentation lends the appropriate backup support. This also marks a new direction for Perry, who has only produced two black artists in the past: Martha Reeves and Diana Ross.

Best cuts: "Dirty Work," "Angry Eyes," "Echoes Of Love," "Everybody Is A Star."

Dealers: Since this is the first Planet release, expect a big push from Elektra/Asylum.

TOM WAITS—Blue Valentine, Asylum 6E162. Produced by Bones Howe. Howe works again with this electric rocker on a batch of mostly original songs. The one outside tune has been selected as the first single: a symphonic, orchestral version of Stephen Sondheim and Leonard Bernstein's "Somewhere" from "West Side Story." Besides offering his distinctive, gravelly lead vocals, Waits excels on electric guitar and acoustic piano. The basic band is augmented on a couple of cuts by an orchestra, arranged and conducted by Bob Alcivar.

Best cuts: "Somewhere," "Red Shoes By The Drugstore," "Romeo Is Bleeding," "Wrong Side Of The Road," "Kentucky Avenue."

Dealers: Superb cover art gives this LP a slick, eye-arresting package.

LINDISFARNE—Back And Forth, Atco SD38108. Produced by Gus Dudgeon. Elton John's former producer handles production of this veteran group for the first time and the result is Lindisfarne's most commercially viable effort. "Run For Home" is breezing up the Hot 100 which should be sales impetus enough. The five-man group specializes in layered vocals, acoustic and electric instrumentation and a fine sense of melody. Alan Hull, who writes most of the material, handles lead vocals and plays acoustic guitar and piano. Banjo, mandolin, fiddle and harmonica helps permeate a slight country-tinged flavor although Lindisfarne is a solid rock act.

Best cuts: "Run For Home," "Make Me Want To Stay," "Warm Feeling," "Kings Cross Blues," "You and Me."

Dealers: The strength to the single should carry into LP sales.

RUSH—Hemispheres, Mercury SRM13743. Produced by Rush, Terry Brown. This three-man English group, a consistent gold selling group, comes up with an imaginative concept album. The title track is a side long concept piece about the battle of the practical and creative sides of the brain. Apollo is represented as the practical side while Dionysis controls the creative elements. The other side features three individual titles, including a nine-minute instrumental titled "La Villa Strangiato." In addition to superior lyrics, a feat in itself, each of the three members handles a variety of instru-

Spotlight



STEELY DAN—Greatest Hits, ABC AK11072. Produced by Gary Katz. Before its last album "Aja," Steely Dan was a moderate selling act with strong following. It's lack of touring stymied the group at the gold level until the broad appeal of "Aja" took them into the realm of platinum. This two-record set puts Steely Dan's career into perspective as the 18 cuts presented here reflect its most artistic and creative success from its six ABC albums. The material ranges from "Can't Buy A Thrill" days when Steely Dan was a group to its current lineup of stalwarts Walter Becker, bass and guitar, and Donald Fagen, lead vocals. "Aja" turned many people onto Steely Dan for the first time and this package highlights Fagen and Becker's incisive lyrics and composing brilliance better than anything. Also included is one previously unreleased cut called "Here At The Western World."

Best cuts: Pick your favorites.

Dealers: "Aja" has elevated Steely Dan into the platinum ranks.



AEROSMITH—Live Bootleg, Columbia PC235564. Produced by Jack Douglas, Aerosmith. Heavy metal works best live and no act hones a finer edge than Aerosmith, which pushed to release this 15-cut, two-record set before a bootleg version surfaced; hence, the title, bolstered by intentionally unslick artwork in the rip-off tradition. All the hits are included, recorded from 1977 through 1978; most recent, a more exciting arrangement of "Come Together" than the single. But unusual in its appeal is a 1973 medley of "I Ain't Got You/Mother Popcorn," taped at Pall's Mall in Boston, in which a surprising r&b side of the fivesome emerges. Steven Tyler's vocals sparkle consistently in his dog-stuck-in-barbed-wire style.

Best cuts: "Sweet Emotion," "Last Child," "Come Together," "Walk This Way," "Dream On," "Chip Away The Stone," "Train Kept A Rollin'."

Dealers: Play this one in-store. It's contagious.



THE COMMODORES—Greatest Hits, Motown M7912R1.

Produced by James Carmichael, Commodores. This six-man soul outfit has become a major attraction because of a gifted ability to combine soul and pop elements which appeal to a wide cross section of fans. Here they remind everyone of their unique style with a mix of ballads and uptempo tunes that both carress and boggie. Carmichael has one of the most soulful voices around these days. The collection of hits features the group's patented style of rhythmic funk and sassy orchestrations.

Best cuts: "Brick House," "Easy," "Machine Gun," "Three Times A Lady."

Dealers: The group has built a huge dual soul and pop following.

ments including interesting percussive effects, synthesizer, classical instruments and acoustic guitars.

Best cuts: "The Trees," "Hemispheres," "Circumstances."

Dealers: A U.S. tour is planned this fall.

THE BAND—Anthology, Capitol SKB011856. Produced by the Band, John Simon. The Band was one of the longest sustaining rock/country folk bands until its decision to split a year ago. Capitol has assembled a definitive Band anthology here that chronicles the group's career through its 15 years together as a recording unit. Though not banded in chronological order, the 20 cuts selected are indicative of the group's most creative and commercially potent material. Inside liner notes by Robert Palmer puts each song in perspective as he details the Band's career.

Best cuts: Band fans have its own favorites.

Dealers: For the huge Band cult, this is a collection must.

KIKI DEE—Stay With Me, Rocket BX13011 (RCA). Produced by Bill Schnee. Pablo Cruise producer Schnee handles production of Dee for the first time, coming up with the best showcase yet for Dee's charming vocals. The material ranges from classy MORish songs to more gritty rockers. Dee uses her vocals like an instrument, weaving up and down the musical spectrum. A cast of stellar musicians gives the songs fire-brand accompaniment. Familiar names like Jeff Porcaro and Jim Keltner, drums, David Hungate, bass; Davey Johnstone and Steve Lukather, guitars; David Paich, Victor Feldman; James Newton Howard on keyboards and Jim Horn, Chuck Findley and Steve Madaio on horns pump life into the arrangements.

Best cuts: "One Step," "One Jump Ahead Of The Storm,"

"Safe Harbor," "Talk To Me," "Stay With Me."

Dealers: Rockets new RCA affiliation might give new life to Dee's career.



CHAKA KHAN—Chaka, Tatto BSK3245 (W.B.). Produced by Arif Mardin. Her first solo effort might easily be termed her best. Vocals, while still energetic, are easier. There is indeed more of Chaka here than we have heard on previous LPs. Background singers are always there but never up front except when needed and then for light harmony effect. Instrumentation is large and heavy but it's necessary. Both arrangements and production deserve special mention. Chaka tackles ballads with the same force that she uses for high energy numbers.

Best cuts: "I'm Every Woman," "Love Has Fallen On Me," "Roll Me Through The Rushes," "We Got The Love."

Dealers: This singer has a very large following from Rufus.

JERRY BUTLER—Nothing Says I Love You Like I Love You, Philadelphia International JZ35510 (CBS). Produced by Kenny Gamble, Leon Huff, Jack Faith, Joseph Jefferson. Recorded just short of 10 years since Butler's first union with Gamble and Huff, this package represents the peak of performance as far as the singer is concerned. His vocals are characteristically ice cool, consummating the creative marriage on cuts like "(I'm Just Thinking About) Cooling Out" and "I'm Glad To Be Back," while investing others with the distinction they tend to lack as compositions. The Philadelphia orchestrations are smooth, and mercifully free of disco banality. Emphasis is on sweeping strings, mellow brass and gentle percussion, perfectly complementing the Butler style.

Best cuts: "Nothing Says I Love You Like I Love You," "(I'm Just Thinking About) Cooling Out," "I'm Glad To Be Back."

Dealers: Album has big sales potential when the word of its quality gets out.

THELMA HOUSTON—Ready To Roll, Tamla T7361R1 (Motown). Produced by Hal Davis, Greg Wright, Bobby Belle. This crossover songstress returns with a fine set of r&b and disco-tinged tunes as well as soulful ballads. Houston's voice, one of the crispest in the soul community, is expressive on all material and she delivers the upbeat numbers with gusto and the slower material with a soothing and silky style. The rhythm section percolates along with swirling horn and string arrangements.

Best cuts: "Saturday Night, Sunday Morning," "Midnight Mona," "Everybody's Got A Story," "Am I Expecting Too Much."

Dealers: Houston's previous material has crossed pop and soul boundaries.



MOZART: THE SEVEN LAST SYMPHONIES—Paillard, English Chamber Orchestra, RCA CRL32931. Drama and idea lurk in every measure of these great symphonies, as Jean-Francois Paillard's interpretations demonstrate brilliantly. Nowhere are these musicians skimming the surface, but constantly penetrating to the music's essence and driving it home with awesome virtuosity and irresistible energy. Instrumental timbres have a distinctness and purity one expects only in direct disk and digital recordings today.

PUCCINI: "TURANDOT"—Caballe, Carreras, Freni, Plishka, Lombard, Strasbourg Philharmonic, Angel SCLX3857. Superb character portrayals and plenty of gorgeous singing bring Puccini's fantastic story of Chinese antiquity completely to life. Angel's cast coaxes every ounce of drama from their roles, with Caballe supremely implacable as the unapproachable princess and Carreras masculine, maddened and ardent as the victorious suitor. Paul Plishka and Mirella Freni bring the utmost in beauty and expressivity to their important roles also. Conductor Alain Lombard paints the backdrop with a sure, steady hand.



CHARLEY PRIDE—Burgers and Fries, When I Stop Leaving (I'll Be Gone), RCA APL12983. Produced by Jerry Bradley, Charley Pride. Pride's latest outing finds the singer in a melodic mood as he reminisces about such subjects as love lost and love found. The album is consistently smooth, though it offers only one uptempo number to vary the pace. Background vocals assist Pride, along with lots of strings and an occasional horn section for spice.

Best cuts: "Whose Arms Are You In Tonight," "When I Stop Leaving"

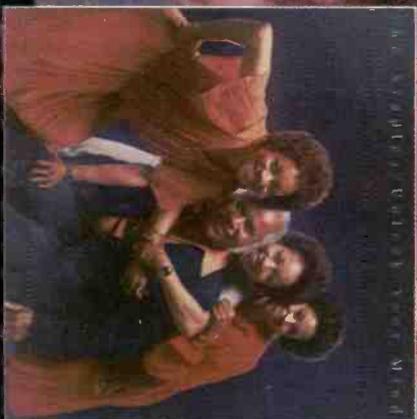
(Continued on page 108)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks—**predicted for the top half of the chart in the opinion of the reviewer; **recommended—**predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. **Review editor:** Ed Harrison; **reviewers:** Dave Dexter Jr., Paul Grein, Ray Herbeck Jr., Sally Hinkle, Kip Kirby, Roman Kozak, Jim McCullough, Dick Nusser, Alan Penchansky, Eliot Tiegel, Adam White, Gerry Wood, Jean Williams.

Look Out.

The Staples Are Doing It Again...
... Blowing the charts wide open with a dynamite
single from yet another explosive album.

"UNLOCK YOUR MIND" (WBS 8669)



The single from the album of the same name.

Produced by Jerry Wexler and Barry Beckett.

Management: Ron Strasser, Backstage Mgmt.

on Warner Bros. records & tapes (BSK 3192)



Closeup

DAVE PELL—Prez Conference Featuring Harry "Sweets" Edison, GNP-Crescendo GNPS2122. Produced by Dave Pell.

The idea isn't new. More than 30 years ago Tommy Dorsey's trumpet section ganged up to perform, in mad and frenetic unison, Bunny Berigan's unforgettable horn solo on Dorsey's "Marie."

And later—much later—Supersax came along with ensemble renditions of Charlie "Bird" Parker's alto solos, a dazzling feat considering the complexity of the Bird's phrasing skills.

Now it is Lester Young whose

originally made for Decca in 1937-38.

Side two opens with the ancient Basie theme, "One o'Clock Jump," cut on thick wax masters for Decca in 1937. "Just You, Just Me" goes back to 1943. "Lester Leaps Again" was recorded by Young several times (Buck Clayton, the Basie trumpeter composed the riff) based on blues. It's followed by "Taxi War Dance" from the Basie book of 1939.

"Jump, Lester, Jump" closes out the album. Holman transcribed the tenor solo from a 1944 Savoy label session and it is probably the least known of the repertoire selected for



Billboard photo by Denise Luko

Prez Conference

near-genius improvisations on tenor saxophone receive the ensemble treatment.

Young, a Louisianan by birth who developed his musicianship in Minneapolis and Kansas City before he emerged as an internationally celebrated sideman in the Count Basie band of the 1930s, still ranks among musicians as one of the two most gifted and original tenor men ever. Coleman Hawkins, who died in May 1969, and Young remain posthumous kings of the gooseneck as the 1970s near an end although other names like Coltrane, Berry, Byas, Webster, Freeman, Miller, Wilson, Auld, Rollins, Gordon, Thomas and Johnson are far from forgotten.

Dave Pell has worked closely this year with Bill Holman to create 10 charts scored for four saxophones, a single trumpet and four rhythm—all based on memorable "Prez" Young solos on records. It must have been a formidable chore for Holman. And for sure, once he completed his work, it was a difficult task for Pell's musicians to woodshed and get them on tape.

Pell and Holman wisely limit solos on the LP to trumpet, the trumpet of Sweets Edison, who was a member of the Basie group when Young sparked its reed section. All of Young's solos are performed by the four saxophones comprising Pell, Gordon Brisker and Bob Cooper, tenors, and Bill Hood on baritone.

With Frank De La Rosa on bass, Al Hendrickson, guitar, Arnold Ross at the piano and Will Bradley Jr. on drums, the Prez Conference group of nine Los Angeles pros takes on, in order, well-remembered standards like "I Never Knew," "Sometimes I'm Happy" and "Lester Leaps In" to get this LP rolling. The first two were cut for shellac 78s by Young in 1943 after he had departed Basie; "Leaps" dates back to a Kansas City Seven session in 1939.

"Jumpin' With Symphony Sid," a sizzling tribute to one-time New York deejay Sid Torin, was made in 1947 and "Jumpin' At The Woodside" is, of course, the Basie classic

this daring debut package of Prez Conference goodies.

For a Young buff, and there are many still around, to arbitrarily choose a cut or two as the best of the 10 is demanding too much. All are spirited, enthusiastic performances and Edison's horn is skillfully employed to break up the sound of four saxophones carrying the load throughout the LP. Arnold Ross, at the piano, would appear to have an extremely trying challenge in duplicating a Basie keyboard groove, but the old vet of the Harry James band and 1,000 studio sessions prefers to play his own style—and it is pleasingly effective.

Young was the slender, inhibited, no-nonsense man who is remembered for holding his instrument horizontally, making all the more dramatic his wondrous weavings around a melody regardless of tempo. His last years, like the Bird's, were dreadfully drab as he withdrew from public appearances and lost himself in the bottle. He died in March 1959 in New York.

Prez Conference will stand as a loving testament to Young's memory. One would prefer to hear Lester's original diskings, but Pell and his men with this premier album have achieved a difficult goal; their efforts merit wide exposure. Leonard Feather's generous, accurate annotation and Gene Norman's executive production also are commendable. **DAVE DEXTER JR.**

Tape City Growing

NEW ORLEANS—Tape City USA, a locally owned and operated chain of music and audio equipment stores, opened its seventh store in the area Oct. 18.

The new facility which includes 4,050 square feet of floor space, was inaugurated with a 10 day grand opening which featured free and promotional merchandise.

Royce and Patty Ballard, owners of the chain, indicate the next expansion will probably be in other areas of Southern Louisiana or Mississippi.

Contemporary Edge Beautiful Formats

• Continued from page 1

This is a combined total of the audience garnered by the four beautiful music syndicators—Bonneville, Darrel Peters' FM 100 Plan, Schulke and TM—plus the various beautiful music formats that stations in these markets develop themselves.

The format running third with this audience is MOR, with an 11.0 share, followed by black with a 9.0 and all-news with an 8.9 share.

Contemporary is solidly the winner with teen listeners (12 to 17) with a 29.9 share. This is followed by black with a 19.8, AOR with a 15.1 and Top 40 with a 5.6.

AOR is the favorite among men 18-24. It has a 22.3 share, but it's behind contemporary and black among women listeners in this age group with a 13.0 share.

Second with men 18-24 is contemporary with a 15.2 share followed by black, 14.0, and progressive rock with a 7.1.

The women in this age group give first preference to contemporary with a 23.5 share, followed by black with a 15.3, AOR with a 13.0, as mentioned above, and the mellow sound with a 6.9.

In the advertiser-sought-after 25-34 age group, the top format among men is contemporary with a 17.5 share. This is followed by black with 10.7, MOR with 9.3, and beautiful music with 7.1.

Among women in this age group, the top format is contemporary with a 21.3, followed by black with 11.6 and beautiful music with 10.3.

Among men in the 35-44 age group, the leading format is MOR with a 17.1, followed by beautiful music with a 16.7, contemporary with a 13.2 and country with a 7.4.

The women in this age group prefer beautiful music. They make up a 16.9 share. Second is contemporary with 14.0, followed by MOR with 13.9 and black with 8.2.

In the 45-54 male category, beautiful music is the number one format. Beautiful music has a 25.6 share with these men. This is followed by MOR with a 16.9, news with a 13.4 and country with a 6.8.

Among this age group of women,

beautiful music is the overwhelming choice with a 27.6 share. This is followed by MOR with a 13.1, news with a 10.9 and contemporary with a 9.0.

It is interesting to note that country is never more popular with women than a 7.7 share which shows up in the 35-44 category. Classical music's best performance is with men 45-54 for a 5.0 share. Jazz does best with women 18-24 with a 3.3 share. Oldies scores best with women 25-34 for a 3.5. The strongest beautiful music syndicator is Schulke which scores a 6.3 with women 45-54.

The format with the highest cumulative weekly audience (a total of unduplicated listeners who tuned in for at least five minutes during a week) is contemporary with 19,547,100 listeners aged 12 or older in the six measured markets.

This is followed by beautiful music with 13,970,600 listeners, news with 12,173,800 listeners, MOR with 9,808,100 listeners and black with 8,106,500 listeners.

The format with the highest cumulative audience among men 18-years-old and older is also contemporary with 6,280,800 listeners, followed by beautiful with 6,173,100 listeners, news with 5,964,000 listeners and MOR with 4,495,900 listeners.

The format with the highest cumulative audience among women 18-years-old and older again is contemporary with 8,068,000 listeners; followed by beautiful with

7,358,300; news with 5,805,700, and MOR with 4,528,900.

The format with the highest average quarter hour audience (the average number of persons listening in any given quarter hour) among listeners 12-years-old and older is beautiful music with 949,700 listeners. This is followed by contemporary with 940,200 listeners, black with 511,000 listeners and news with 600,800 listeners.

Among 18-year-olds and older the largest audience is captured by contemporary with 690,700. This is followed by beautiful music with 616,300; news with 591,900, and MOR with 561,900.

In Detroit, one of two markets analyzed this week (see radio section), the top format among persons 12-years-old and older in terms of percent of audience is MOR with a 20.2 share. This is followed by contemporary with a 16.3 share and beautiful music with a 10.9.

MOR also wins the largest share among men and women in the 35-44 age category and the 45-54 group.

Contemporary is the number one format among men 24-34 and women 18-24 and 25-34. AOR wins with the men 18-24 for a 28.3 share.

The format with the largest cumulative audience is contemporary with 2,405,700 and the one with the largest average quarter hour audience is MOR with 119,000. Both of these audiences are 12-year-old and older.

In San Francisco the top format for all persons over 12 MOR is also the leader in share of audience. This format has a 14.5 share, followed by contemporary with a 14.2 and beautiful music with a 14.1.

MOR is also number one with men and women in the 35-44 category. Contemporary wins the largest share among men and women 18-24 and 25-34. Beautiful music wins the men and women in the 45-54 category.

The format with the largest cumulative audience is contemporary with 2,031,200 and the one with the largest average quarter hour audience is MOR with 93,900. Both of these audiences are 12-years-old and older.

Carter Picks Wald For USO Position

LOS ANGELES—President Carter has appointed Jeff Wald as a member of the Board of Governors of the United Services Organization for a three-year term. The USO is responsible for the recreational and social welfare for those in the armed forces.

Wald has two companies, Jeff Wald Associates and Wald-Nanas Associates which include Sylvester Stallone, Chicago, Helen Reddy, Flip Wilson and David Steinberg on their rosters.

Billboard LPs

• Continued from page 106

Leaving (I'll Be Gone)," "I Can See the Lovin' In Your Eyes."

Dealers: Pride's currently riding up the charts with the single "Burgers and Fries" contained in this package, so expect strong action.

SONNY JAMES—Greatest Hits, Columbia 35626. Produced by George Richey. Fans will recognize all the songs contained in this collection since each one has been high on the country charts at one time or another. The mellow James voice is highlighted throughout by swelling string orchestrations, guitar, piano and pedal steel. The mood alternates between tender ballads and uptempo tunes, and the package contains a couple of classic standards and an instrumental number as well.

Best cuts: "You're Free to Go," "Building Memories," "If She Just Helps Me Get Over You."

Dealers: Singer's established name should make sales assured.

Billboard's Recommended LPs

pop

NEIL SEDAKA—All You Need Is The Music, Elektra 6E161. Produced by Neil Sedaka, Artie Butler. Fans of Sedaka's clean cut approach to pop will relish this 10-cut collection delivered in his best traditions: straightforward vocals, uncluttered arrangements and horn and choral embellishments. Although some of the melodies are reminiscent of earlier material, and lyrics occasionally wax trite, overall it's among his stronger efforts. **Best cuts:** "All You Need Is The Music," "Tille The Twirler," "Love Keeps Getting Stronger Everyday," "City Boy."

URIAH HEEP—Fallen Angel, Chrysalis CHR1204. Produced by

Gerry Bron, Men Hensley. After 13 albums, Uriah Heep (still boasting three original members) has focused on more of a blues-based approach to heavy metal in this 10-cut statement. John Lawton's driving vocals keep up with the raw power of the basic guitar, bass, drum and keyboard lineup. **Best cuts:** "One More Night," "I'm Alive," "Whad'ya Say," "Fallen Angel."

TOM SCOTT—Intimate Strangers, Columbia JC35557. Produced by Tom Scott, Hank Cicalo. Saxophonist Scott's first LP for Columbia is an interesting project, which accentuates his abilities and versatility in a multi-textured, multi-mood musical package. Scott's contributions are complemented by such session men as Eric Gale, Richard Tee, Hugh McCracken and Ralph MacDonald, who alternately support and stretch out, when the material calls for it. Only lowspot is Scott's attempt at singing on "Do You Feel Me Now." He shouldn't. Otherwise, this is a worthy work. **Best cuts:** Pick & choose.

FOTOMAKER—Vis-A-Vis, Atlantic SD19208. Produced by Gene Cornish, Dino Danelli. Second album by this five-man outfit further defines its ability to produce first rate, catchy pop melodies. Lex Marchesi's vocals and lead guitar, along with Wally Brysons, paces the band with solid aid from keyboardist Frankie Vinci, bassist Gene Cornish and drummer Dino Danelli, the latter two producing. **Best cuts:** "Miles Away," "Does She Dance," "Just For You," "If I Can't Believe In You."

FRESH—Omniverse, Prodigal P710028R1 (Motown). Produced by Michael Nesmith. The third album by this five-man inter-racial act gives the group a sounder base of operations. It's previous albums fell into the gap that bridges rock with r&b. "Omniverse" is a more consistent rock effort, due partly to the knowing production of Michael Nesmith. The driving lead vocal gives the arrangements a more polished rock feel, while the fiery orchestration holds its ground. **Best cuts:** "Hold On, I'm Coming," "Love Me Or Leave Me," "Space," "You Never Cared."

(Continued on page 110)

Destination: Home.



The Single "It's Over"
Another great song from ELO'S
astounding double album...
"Out Of The Blue"

On Jet Records and Tapes
Distributed by CBS Records 



ELTON JOHN—Part-Time Love (3:12); producers: Elton John, Clive Franks; writers: Elton John, Gary Osborne; publishers: Jodrell/Leeds ASCAP. MCA MCA40973. The first single from Elton's new "A Single Man" LP is an upbeat and catchy song with multiple vocal and instrumental hooks. Elton's piano paces the orchestration with guitar and percussion support. Background vocalists complement Elton's lead.

BILLY JOEL—My Life (4:43); producer: Phil Ramone; writer: B. Joel; publishers: Impulsive/April ASCAP. Columbia 310853. One of the hottest pop stars around today, Joel's new single is an infectious uptempo tune guaranteeing a good mood for the listener. Joel's voice is spirited and his piano rhythmic.

SANTANA—Well All Right (3:26); producers: Dennis Lambert, Brian Potter; writers: N. Petty, B. Holly, J. Allison, J. Mauldin; publisher: MPL BMI. Columbia 310839. Santana's first single from its new, fast-breaking album is also its first produced by veteran hitmakers Lambert & Potter. The Buddy Holly oldie benefits from a punchy, crafty arrangement and a hot instrumental mix.

QUEEN—Fat Bottomed Girls (3:22); producers: Ray Thomas, Queen; writer: Brian May; publisher: Queen/Beechwood BMI. Elektra E45541Y. Culled from Queen's forthcoming "Jazz" LP, this tongue-in-cheek song features the group's layered harmonies, Freddie Mercury's bold lead vocal and a pulsating rhythmic beat. The tune is backed with "Bicycle Race," a rather banal out playful ditty.

ROBERTA FLACK—Come Share My Love (3:42); producer: Joe Brooks; writer: Joe Brooks; publisher: Big Hill ASCAP, Atlantic 3521. Flack follows her top 30 version of Joe Brooks' "If Ever I See You Again" with another plaintive ballad by the same composer. An easy tempo melody and simple, uncluttered arrangement highlight the record.

recommended

MEAT LOAF—You Took The Words Right Out Of My Mouth (3:40); producer: Todd Rundgren; writer: J. Steinman; publishers: Edward B. Marks/Neerland, Peg BMI. Epic 850634

EDDIE MONEY—You've Really Got A Hold On Me (3:09); producer: Bruce Botnick; writer: W.S. Robinson; publisher: Jobete ASCAP. Columbia 310842

BOB DYLAN—Changing Of The Guards (3:39); producer: Don DeVito; writer: B. Dylan; publisher: Special Rider ASCAP. Columbia 310851.

CRAIG FULLER/ERIC KAZ—Annabella (3:29); producer: Val Garay; writers: C. Fuller, E. Kaz; publishers: United Artists/Glasco ASCAP, Cuchulainn BMI. Columbia 310843.

THE OUTLAWS—Take It Anyway You Want It (3:15); producer: Robert John Lange; writers: B. Jones, H. Thomasson; publisher: Hustlers BMI. Arista AS0378.

BLUE OYSTER CULT—We Gotta Get out Of This Place (4:09); producers: Sandy Pearlman, Murray Krugman, Blue Oyster Cult; writers: B. Mann, C. Well; publisher: Screen Gems-EMI BMI. Columbia 310841.

STARCASTLE—Half A Mind To Leave Ya (3:45); producer: Jeffrey Lesser; writers: T. Luttrell, S. Hagler, M. Stewart, H. Schildt, G. Strater, S. Tassler; publishers: Sunsigner/Blackwood BMI. Epic 850630.

DON McLEAN—It Doesn't Matter Anymore (3:02); producer: Larry Butler; writer: Paul Anka; publisher: Spanka BMI. Arista AS0379.

DAVE EDMUNDS—Trouble Boys (2:58); producer: Dave Edmunds; writer: B. Murray; publisher: Geoff & Eddie BMI. Swan Song SS70118 (Atlantic).

TONY ORLANDO—A Lover's Question (3:00); producers: Jerry Wexler, Barry Beckett; writers: Brook Benton, Jimmy Williams; publishers: Eden/Belinda/Times Square BMI. Elektra E45542C.

KINGFISH—Hard To Love Somebody (3:15); producer: Johnny Sandin; writer: M. O'Neill; publisher: Skooter BMI. Jet ZS85053 (CBS).

ALEX TAYLOR—Don't Look At Me That Way (2:59); producers: Dick Glasser, Alan Cartee; writers: Ava Aldridge, Eddie Struzick; publishers: Alan Cartee BMI, Shoals ASCAP. Bang BD1739.



A TASTE OF HONEY—You're In Good Hands (3:20); producers: Fonce Mizell, Larry Mizell; writers: F. Mizell, L. Mizell; publisher: Jobete ASCAP. Capitol P4655. This new force on the pop/soul/disco horizon produces a slick soulful ballad as the followup to the discoish "Boogie Oogie Oogie." There's a catchy melody line highlighted by strings and keyboards. Janice Johnson and Hazel Payne share silky lead vocals.

recommended

DONALD BYRD—Thank You For Funking Up My Life (3:33); producer: Donald Byrd; writers: Kevin Toney, Art Posey, Josef Powell; publishers: D.B. ASCAP, Blackbyrd/Art & Josef BMI. Elektra E45545A.

JOHNNY BRISTOL—When He Comes (You Will Know) (4:28); producer: Johnny Bristol; writer: Johnny Bristol; publisher: Bushka ASCAP. Atlantic 3526.

THE FUTURES—Party Time Man (3:43); producer: Sherman Marshall; writers: S. Marshall, T. Wortham; publisher: Mighty Three BMI. Philadelphia International ZS83661 (CBS).

MARGIE JOSEPH—Love Takes Tears (3:19); producer: Johnny Bristol; writer: Johnny Bristol; publisher: Bushka ASCAP. Atlantic 3525.

SPECIAL DELIVERY—This Kind Of Love (3:30); producer: George Parker; writers: Bill Beard, Chet Fortune, Nick Mann; publishers: SPD/Sherlyn BMI. Shield 6311 (T.K.).

FOUR TOPS—H.E.L.P. (3:36); producers: Norman Harris, Ron Tyson; writers: Norman Harris, Ron Tyson; publishers: Six Strings/Dajoye/Ensign BMI. ABC AB12427.

JOE SIMON—Love Vibration (3:09); producer: Norman Harris; writers: T. Randazzo, J. Simon; publishers: Possie/Teddy Randazzo BMI. Spring SP190 (Polydor).

DAMON HARRIS—Siik (3:20); producer: Bud Ellison; writers: L. Barry, B. Ingram; publisher: Parker/WIMOT BMI. Fantasy WMOT F839AM (Fantasy).



JOHN CONLEE—Lady Lay Down (3:05); producer: Bud Logan; writers: Rafe Van Hoy/Don Cook; publishers: Tree, BMI/Cross Keys, ASCAP. ABC AB12420. Conlee's vocals are full and flow easily with this selection taken from his LP, "Rose Colored Glasses." Production is rich, while ballad is enhanced by piano and strings.

BILL ANDERSON—Double S (6:22); producer: Buddy Killen; writers: Bill Anderson-Buddy Killen; publishers: Stallion/Tree, BMI. MCA MCA40964. Anderson follows the success of his country disco outing, "I Can't Wait Any Longer," with another disco oriented dance tune that features Anderson in a narrative vein. Lyrics play upon the song's title providing Anderson challenging tongue-twisters.

JACKY WARD—Rhythm Of The Rain (2:45); producer: Jerry Kennedy; writer: John Gummo; publisher: Warner Tamerlane, BMI. Mercury 55047. Electric piano and bass against a string and background vocal backdrop mixes well with Ward's smooth delivery on this rendering. Production is clean and provides a willowy effect for this ballad.

BILLIE JO SPEARS—Love Ain't Gonna Wait For Us (2:52); producer: Larry Butler; writers: Larry Butler/Ben Peters; publishers: Blackwood/Ben Peters, BMI. United Artists UAX1251Y. Spears' latest is an uptempo offering accentuated with solid bass lines, guitars, strings, background vocals, strings and electric guitars. Butler's production exemplifies Spears vocals with extra touches of steel and a good mix.

JOE STAMPLEY—Do You Ever Fool Around (2:44); producer: Billy Sherrill; writers: D. Griffen-J. Strickland; publishers: Rogan/Mullet, BMI. Epic 850626. Taken from his "Red Wine And Blue Memories" LP, Stampley sings of winning over the heart of a married woman while instrumentation creatively surrounds his smooth interpretation with steel, strings and dashes of electric guitar.

JANIE FRICKE—Playin' Hard To Get (3:27); producer: Billy Sherrill; writer: J. Thompson; publisher: Bobby Goldsboro, ASCAP. Columbia 310849. Production builds from a soft introduction with electric piano, piano and background strings into a driving, midtempo base. Lyrics offer an interesting twist while Fricke's vocals play between smooth innocence and gutsiness.

KENNY O'DELL—As Long As I Can Wake Up In Your Arms (2:30); producer: Kenny O'Dell; writers: Kenny O'Dell-Larry Henley; publishers: Hungry Mountain/House of Gold, BMI. Capricorn CPS0309. O'Dell's second Capricorn single is a light, midtempo ballad accentuated with strings, electric piano and background vocals. Production is bright with vocals placed upfront.

recommended

JERRY REED—Gimme Back My Blues (3:01); producers: Jerry Reed, Chip Young; writer: Billy Edd Wheeler; publisher: Sleepy Hollow, ASCAP. RCA JH11407.

WILLIE NELSON—There'll Be No Teardrops Tonight (2:15); producer: Not listed; writer: H. Williams; publisher: Fred Rose, BMI. United Artists UAX1254Y.

JOHNNY RUSSELL—How Deep In Love Am I? (2:47); producer: Jim Vienneau; writer: Bob McDill; publisher: Hall-Clement, BMI. Mercury 55045.

JOHN ANDERSON—The Girl At The End Of The Bar (3:24); producer: Norro Wilson; writers: John David Anderson/Lionel A. Delmore; publishers: Al Gallico, BMI/Cypress, ASCAP. Warner Bros. WBS 8705.

BOBBY HAVENS—Hey You (2:10); producers: Phil York/B. Havens; writer: B. Havens; publisher: Sheri Kay, BMI. Cin/Kay CK043A.

LEE DRESSER—A Beautiful Song (For A Beautiful Lady) (2:45); producer: Glenn Sutton; writer: Lee Dresser; publishers: Starship/Galleon, ASCAP. Capitol P4613.

MICHAEL CLARK—Best Times Of My Life (3:00); producer: Dain Eric; writer: Randy Cone; publisher: Blair/Fullness, BMI. Capitol P4646.



recommended

BEAUTIFUL BEND—Boogie Motion (3:36); producer: Boris Midney; writer: Boris Midney; publishers: Eugenia/Sherlyn BMI. Marlin 3327 (T.K.).

CHARO—Ole Ole (8:17); producer: Tom Moulton; writer: Tom Davis; publishers: John Davis/Midsong ASCAP. Salsoul SG202DJA.

PAM TODD & GOLD BULLION BAND—Baise Moi (Kiss Me) (6:36); producer: Garry Sherman; writers: G. Sherman, G. Pastilli; publishers: Gold Bullion/Hifalutin ASCAP. Chan el CD102D.

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 108

soul

QUAZAR, Arista AB4187. Produced by Glenn Goins. This package showcases the creative talents of the late Goins, onetime member of the George Clinton school of funk. Latter's influence is much apparent, as the act goes through its paces on nine numbers, the majority featuring tight percussion and brass work, chant vocals and plenty of "top." Combo is cohesive musically, and versatile vocally. **Best cuts:** "Funk 'N' Roll," "Starlight Circus," "Love Me Baby."

MANU DIBANGO—Afrovision, Island ILPS9526 (W.B.). Produced by R. LeCouvreur, Manu Dibango. Back in 1972, Dibango set the international world on fire with his explosive "Soul Makossa." His new release shows a lot less of the disco influence as he incorporates more elements of his native Africa and jazz. Dibango's saxophone sizzles as always and his backing band is very tight. "Big Blow" and "Bayam Sell'am" are the only cuts suitable for disco play. **Best cuts:** "Afrovision," "Big Blow," "Aloko Party."

country

TOM T. HALL—Places I've Done Time, RCA APL13018. Produced by Roy Dea, Tom T. Hall. With an imaginative choice of material well-suited to the resonant and distinctive Hall voice and some tasty production touches, this comes off as one of his best efforts to date. No one can sing a story better than Hall, and the excellent instrumentation behind him sets this album in motion. **Best cuts:** "What Have You Got to Lose," "I Couldn't Live in Southern California," "The Man Who Shot Himself."

disco

JUDY CHEEKS—Mellow Lovin', Salsoul SA8514 (RCA). Produced by Anthony Monn. The singer's success with the title

track should spill over to sales for this album, which contains seven more tunes in the same perky mold. With percussive-based, bright arrangements, the Cheeks' style is a cross between disco and Abba, with a hint of Bee Gees on "The Little Girl In Me" and others. Most tunes are upbeat, as the dance floor demands, but the singer tackles a ballad or two, with good results. **Best cuts:** "Mellow Lovin'."

CAPTAIN SKY—The Adventures Of Captain Sky, AVI AVI6042. Produced by Daryl L. Cameron. Five lengthy disco cuts comprise this effort by Captain Sky, a five-piece rhythm outfit paced by the lead vocals of Captain Sky with background support from producer Cameron and Sheryl Sawyer. The pulsating rhythms keep the action hot with the best cut being "Wonder Worm," a funky dance tune. **Best cuts:** "Wonder Worm," "Saturday Night Move-Ease."

jazz

JEFF LORBER FUSION—Soft Space, Inner City IC1056. Produced by Jeff Lorber, Marion McClain. It's a special treat to hear Chick Corea, one of the guests on this small modern group date, cut into some swinging minimoog lines and keep the Latin feeling going on the opening cut. Lorber plays a soft, deft piano, both acoustic and electric version and the addition of soprano saxman Joe Farrell on two cuts augments Terry Layne's fine sax fingering and breathe control. **Best cuts:** "The Samba," "Black Ice," "Swing Funk," "Katherine."

WILTON FELDER—We All Have A Star, ABC AA1109. Produced by Wilton Felder, Stix Hooper, Joe Sample. The Crusaders' bassist shoots for the pop charts with eight titles. He plays woodwinds on all and sings on one, but it's all so tightly arranged, so lacking in a jazz pulse, that the LP will have a stronger chance as a pop-disco entry. Heavy overdubbing doesn't help. **Best cuts:** "Why Believe," "I Know Who I Am."

AHMAD JAMAL—One, 20th Century-Fox T555. Produced by Bones Howe. The dependably inventive Pittsburgh pianist

brazenly shoots for a mass audience with this LP, his first for the label. One track spots a dull fem trio vocal and the other six cuts are cluttered with electronic effects. It isn't the best Jamal but it's still good. Perhaps his switch in sounds will bring Ahmad the mass acclaim he's never attained. **Best cuts:** "Festival," "Sumayah."

EDDIE "CLEANHEAD" VINSON—The Clean Machine, Muse BR5116. Produced by Joe Fields. The venerable Texas alto tooter-blues shouter reappears on vinyl with a glorious offering of seven songs, three of which he sings irresistibly. Six sidemen back Eddie impeccably, laying down earthy, simple, swinging jazz sans electronic assistance. A surprisingly exhilarating record, with a nod to Lloyd Glenn, Rashid Ali and Jerry Rusch for laudable piano, tenor and trumpet bits. **Best cuts:** "Corn Fed," "When My Baby Left Me."

DAVE PIKE—On A Gentle Note, Muse MR5168. Produced by Bill Metz. Pike's vibes have long gone underrated, but this LP may well bring him the celebrity he merits. Backed by a first rate quintet, Pike plays seven tunes and all are superbly performed. Excellent annotation by Zan Stewart, too. **Best cuts:** "Visions Of Spain," "Lazy Afternoon," "Scrapple From The Apple."

PETE FOUNTAIN—Alive In New Orleans, First American FA7706. Produced by Pete Fountain, Bill Evans. Thanks to the supremely melodic tenor sax of Eddie Miller, who no longer is with him, Fountain has the most musical LP of his career. The nine tunes are all standards, and along with Pete's clarinet and Miller's tenor, good jazz is served by Jack Delaney's trombone and Mike Serpas' trumpet. **Best cuts:** "Diane," "Little Girl," "When Your Lover Has Gone."

SAL SALVADOR SEXTET—Starfingers, Bee Hive BH7002. Produced by Neumann/Norsworthy. Guitarist Salvador makes his reentry into disk time with a clean, modern sextet workout blending some safe evergreens with some hard bopish ditties. Bassist Sam Jones and Mel Lewis provide the pulse for the leader, plus piano, trombone and baritone sax to cut a swath

through some wide ranging inventive lines. Salvador is best during the slow or waltzy cuts. Sound is a bit muddled. **Best cuts:** "Nica's Dream," "Darn That Dream," "Zone Two."

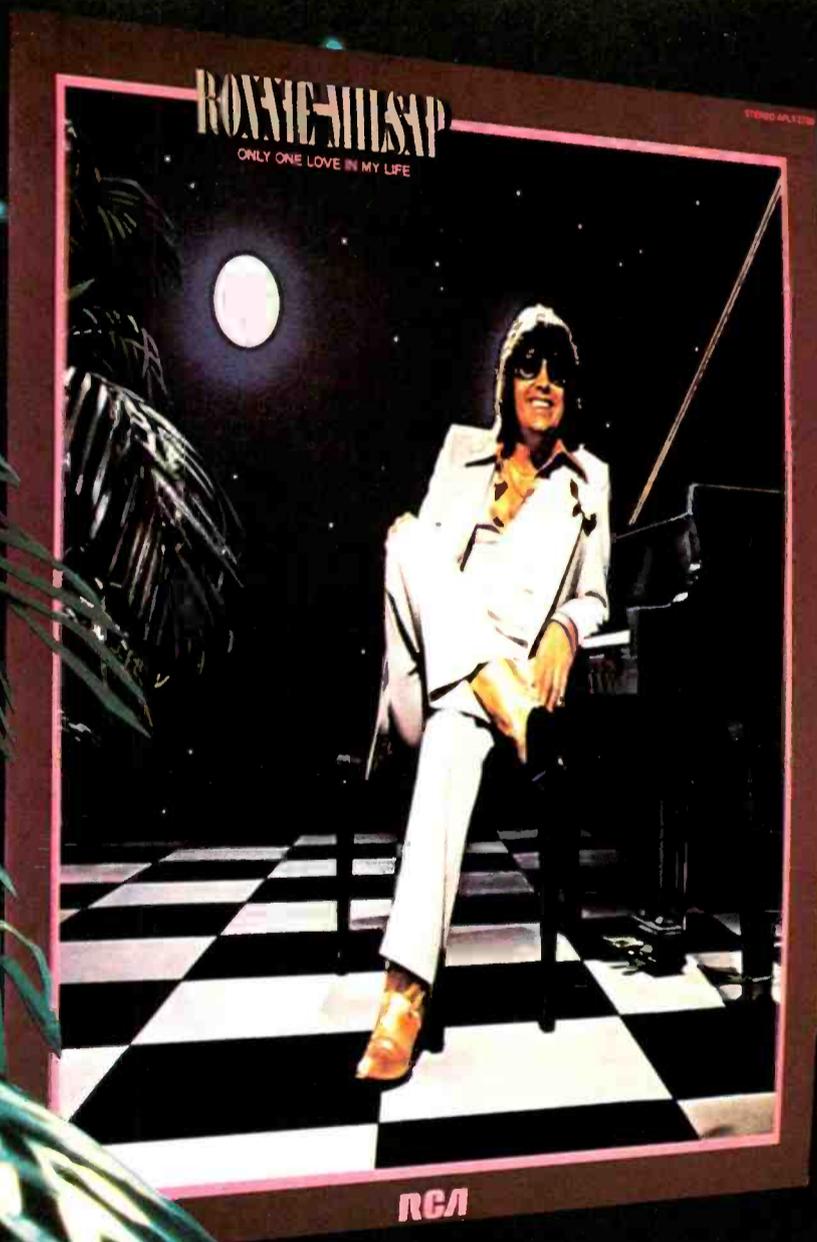
SMITH-CACERES-ASMUSSEN—Hot Swing Fiddle Classics, Folklyric 9025. Producer uncredited. Stuff Smith emerges as the hero of these 14 old-fashioned but delightful tunes, but Ernie Caceres and Svend Asmussen have their big innings as well on masters waxed from 1936 through 1943. Songs are all memorable standards, but it's Smith's five performances which rate loudest huzzahs. **Best cuts:** "Robins And Roses," "After You've Gone."

JOHN WOOD—Say Hey, Los Angeles LAPR1004. Produced by John Wood. Five attractive piano solos are presented here, Wood soloing with classy rhythm accompaniment starring Le-Roy Vinnegar's bass and Billy Higgin's drums, among others. LP won't top the jazz chart but it's a most enjoyable concert by a West Coast Steinway stroker with a future. **Best cuts:** "Autumn Leaves," "Something Sad."

NEW ORLEANS ALL-STAR MARCHING BAND—New Orleans Parade, Dixieland Jubilee (GNP-Crescendo) DJ518. Produced by Gene Norman. Taped in the Crescent City earlier this year, the 10 classic tracks include all the revered Louisiana tunes associated with the birthplace of jazz including "Didn't He Ramble" and "Saints." One can't help being moved by the sounds this group purveys; the musicians are all elderly and have been playing a half-century. **Best cuts:** "Just A Close Walk," "Sweet Bye And Bye."

ACKER BILK—His Paramount Jazz Band, Dixieland Jubilee (GNP-Crescendo) DJ517. Produced by Terry Brown. Britain's Bilk makes no compromises with the traditional two-beat genre, performing 10 timeless standards with a spirited, well rehearsed octet sparked by the Bilk clarinet—and two acceptable vocals by the leader. Combo achieves a fine, clean sound aided by superior rhythm in a New Orleans groove. **Best cuts:** "Rose Of The Rio Grande," "South Rampart Street Parade."

GOLD!



“Let’s Take The Long
Way Around The
World” is the second
hit single from Ronnie
Milsap’s second gold
album, Only One Love
In My Life. Gold.



AFL1-2780

New LP/Tape Releases

POPULAR ARTISTS

ACUFF, ROY
Greatest Hits Volume One
LP Elektra 9E302 (2)

AEROSMITH
Live Bootleg
LP Columbia PC2 35564 (2)
8T P2A 35564
CA P2T 35564

AINLEY, CHARLIE
Bang Your Door
LP Nemperor JZ 35648 \$7.98
8T JZA 35648 \$7.98
CA JZT 35648

ALPERT, HERB & HUGH MASEKELA
Main Event Live
LP A&M SP4727 \$7.98

ANACOSTIA
Anacostia
LP Tabu JZ 35570 \$7.98
8T JZA 35570 \$7.98
CA JZT 35570

AQUARIAN DREAM
Fantasy
LP Elektra 6E152 \$7.98

AXIS
It's A Circus World
LP RCA AFL1-2950 \$7.98
8T AFS1-2950 \$7.98
CA AFK1-2950

BABY GRAND
Ancient Medicine
LP Arista AB4200 \$7.98

BACCARA
Manhattan
LP Island MRLA927H \$7.98

BANDY, MOE
Love Is What Life Is All About
LP Columbia KC35534 \$7.98

BARE, BOBBY
A Sleeper Wherever I Fall
LP Columbia KC 35645 \$6.98
8T CA 35645 \$7.98
CA 35645

BARLOW, RANDY
Fall In Love With Me
LP Republic RPL6023 \$7.98

BARROW, KEITH
Physical Attraction
LP Columbia JC 35597 \$7.98
8T JCA 35597 \$7.98
CA JCT 35597

BAY CITY ROLLERS
Strangers In The Wind
LP Arista AB4194 \$7.98

THE BEACH BOYS
M.I.U. Album
LP Brother/Reprise MSK2268 \$7.98

BEAR, RICHARD T.
Red Hot & Blue
LP RCA AFL1-2927 \$7.98
8T AFS1-2927 \$7.98
CA AFK1-2927

BIG STAR
3rd
LP PVC PVC7903 \$7.98

BLACK SABBATH
Never Say Die
LP Warner Bros. BSK3186 \$7.98

BLEND
The Blend
LP MCA MCA-3058 \$7.98
8T MCAT-3058 \$7.98
CA MCAC-3058

BLISS BAND
Dinner With Raoul
LP Columbia JC35511 \$7.98

BOWIE, DAVID
Stage
LP RCA CPL2-2913 (2) \$11.98
8T CPS2-2913 \$11.98
CA CPK2-2913

BRAND X
Masques
LP Passport PB9829 \$7.98

BRETT, PAUL
Interlife
LP RCA AFL1-2962 \$7.98
8T AFS1-2962 \$7.98
CA AFK1-2962

BRIDES OF FUNKENSTEIN
Funk or Walk
LP Atlantic SD 19201 \$7.98
8T TP 19201 \$7.98
CA CS 19201

BRUCE, ED
Cowboys & Dreamers
LP Epic KE 35541 \$6.98
8T EA 35541 \$7.98
CA ET 35541

BURCH, VERNON
Love-A-Thon
LP Chocolate City CCLP2005 \$7.98

BUTLER, JERRY
Nothing Says I Love You (Like I Love You)
LP Philadelphia Int'l JZ 35510 \$7.98
8T JZA 35510 \$7.98
CA JZT 35510

CAPALDI, JIM
Daughter Of The Night
LP RSO RS13037 \$7.98

CARMEN, ERIC
Change Of Heart
LP Arista AB4184 \$7.98

CARTER, VALERIE
Wild Child
LP Arc/Columbia JC35084 \$7.98

CASH, JOHNNY
Gone Girl
LP Columbia KC 35646 \$7.98
8T CA 35646 \$7.98
CA CT 35646

CERRONE
Cerrone IV: A Touch Of Gold
LP Cotillion SD 5208 \$7.98
8T TP 5208 \$7.98
CA CS 5208

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the-minute on available new product. The following configuration abbreviations are used: LP—album; 8T—8-track cartridge; CA—cassette; QL—quadrasonic album; Q8 quadrasonic 8-track cartridge. Multiple records and/or tapes in a set appear within brackets following the manufacturer number. Tape duplicator/marketers appear within parentheses following the tape manufacturer number, where applicable.

CHEEKS, JUDY
Mellow Lovin'
LP Salsoul SA 8514 \$7.98
8T SB 8514 \$7.98
CA SC 8514

CHICAGO
Hot Streets
LP Columbia FC 35512 \$8.98
8T FCA 35512 \$8.98
CA FCT 35512

CHIEFTAINS
Chieftains 7
LP Columbia JC 35612 \$7.98
8T JCA 35612 \$7.98
CA JCT 35612

CHRISTIE, DAVID
Back Fire
LP Tom n' Jerry TA 4704 \$7.98
8T TB 4703 \$7.98
CA TC 4703

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Clayton
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Human Emotions
LP Columbia KC 35535 \$7.98
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Jerry Corbetta
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Levon Helm
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8T JEA 35552 \$7.98
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LP Krishner PZ2 35660 (2) \$7.98
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Kaptain Kool & The Kongs
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McCANN, DENISE
Tattoo Man
LP Butterfly FLY009 \$7.98

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Only One Love In My Life
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Melba
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8T JEA 35507 \$7.98
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Wavelength
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LP Capricorn CPN0214 \$7.98

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LP Roadshow UALA919H \$7.98

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Conway
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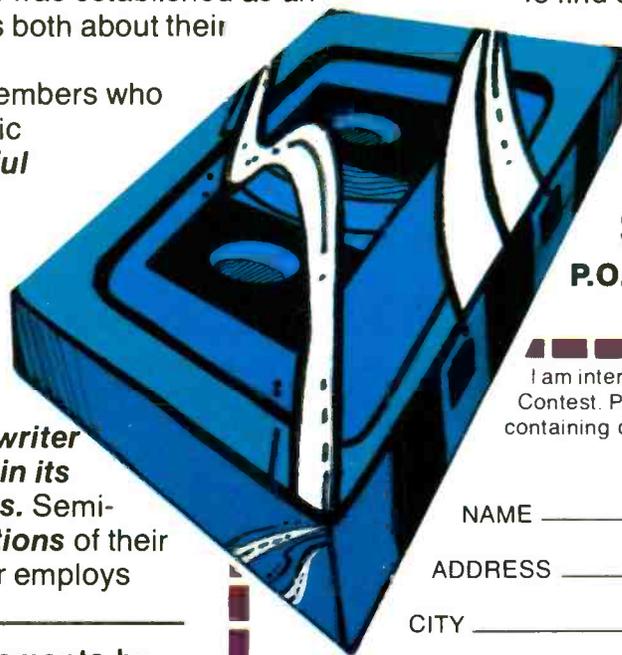
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New LP/Tape Releases

• Continued from page 112

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The Man
 LP 20th Century-Fox T571 \$7.98
- WISHBONE ASH**
No Smoke Without Fire
 LP MCA MCA-3060 \$7.98
 8T MCAT-3060 \$7.98
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- DARDANELLE**
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- DEJOHNETTE, JACK**
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 8T JCA 35573 \$7.98
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 8T JCA 35550 \$7.98
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Six Favorite Overtures
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Cantatas, v. 21
 Concentus Musicus Wien, Harmoncourt
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 LP RCA Red Seal ARL1-2907 \$7.98
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 Eathorne, Esswood, Langridge; Richard Hickox Singers & Orch.
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 Eathorne, Esswood, Jenkins; Richard Hickox Singers & Orch.
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 LP Das Alte Werk 6.42032 \$8.98
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BOCCHERINI, LUIGI
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 Esterhazy Quartet
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Quintet For Piano And Strings
 Fleisher, Juilliard Quartet
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Organ Music, v. 3
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 LP Das Alte Werk 26.35308 (2) .. \$17.96

CHEKASSKY, SHURA
Piano Recital
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 Hill, Rooley, Consort of Musicke
 LP L'Oiseau-Lyre DSLO 511 \$8.98

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Tender Theatre Flight Nageire;
 Gerald Schwarz Brass Quintet; Dlugoszewski; Curtis-Smith;
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 LP Composers Recordings Inc. SD 388

DOWLAND, JOHN
Consort Music
 Consort of Musicke, Rooley
 LP L'Oiseau-Lyre DSLO 533 \$8.98
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Third Book of Songs
 Consort of Musicke, Rooley
 LP L'Oiseau-Lyre DSLO 533 (2) \$17.96

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Abwesenheiten Und Wiedersehen; Intermezzi;
 San Francisco Chamber Players, LeRoux; Berkeley Contemporary Chamber Players, Khuner; /Lerdahl;
 Eros; Collage; Morgan
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Symphony No. 9 in E ("From The New World")
 Philadelphia Orch., Ormandy
 LP RCA Red Seal ARL1-2949 \$7.98
 8T ARS1-2949 \$7.98
 CA ARK1-2949 \$7.98

FRORBERGER, JOHANN JACOB
Harpsichord Suites
 Verlet
 LP Das Alte Werk 6.42125 \$8.98

Lifelines

Births

A son, Thomas Brady, to Thomas and Christia Valentino Oct. 16 in Stamford, Conn. Dad is vice president of RFT Music Publishing and Major Records.

Deaths

Cliff Couvillion, a veteran employe of Decca/MCA Records for nearly 40 years Oct. 6 at his home in New Orleans. Joining Decca in 1939 as a branch credit manager, he was Southern regional credit manager for MCA Records. He would have been 63 in January and leaves a wife Edna, three daughters, and a son.

Robert E. Kalaidjian, CBS Records Group vice president in charge of personnel, in New York Oct. 21 after a long illness. He was 61. He joined CBS in 1939 and with the exception of wartime service, spent virtually his entire career with the company. Surviving are his wife and two children.

Dorothy Shay, 57, Oct. 22 in Santa Monica, Calif. Known as the "Park Avenue Hillbilly," for her elegantly-

attired nightclub act in which she performed comedic renditions of such songs as "Feudin' And Fightin'" which was a top 5 hit in 1947. Shay appeared more recently in a recurring role on tv's "The Waltons." She also had three top chart LPs on Columbia in 1947-48.

Mel Street, 45, Oct. 21 in Nashville, of an apparent self-inflicted gunshot wounds. The Mercury recording artist, best known for his hits "Forbidden Angel" and "Loving On Back Streets," performed more than 200 dates a year. He recently completed a new album. His latest single on the country charts is "Just Hangin' On." He is survived by his widow Betty and four children.

Poet Morrison LP

NEW YORK—Elektra/Asylum Records will include an eight-page booklet containing lyrics, photos and original drawings by the late Jim Morrison to accompany the release of "An American Prayer," an LP consisting of Morrison reading his poetry against the music of the Doors, the group he was associated with until his death in 1971.

Billboard SPECIAL SURVEY For Week Ending 11/4/78

Billboard Special Survey Hot Latin LPs

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MIAMI (Salsa)		LOS ANGELES (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	OSACAR D'LEON TH 2036	1	ROCIO DURCAL Canta a Juan Gabriel, Pronto 1031
2	CONJUNTO IMPACTO Documento Musical, Teca 3007	2	LUPITA D'ALLESIO Juro Que Nunca Volvere, Orfeon 16-021
3	ORQUESTA BROADWAY New York City Salsa, Coco 140	3	VINCENTE FERNANDEZ A Pesar de Todo, Caytronics 2026
4	CELIA CRUZ/W. COLON Only They Could Have Made This Album, Vaya 66	4	JUAN GABRIEL Espectacular, Pronto 1036
5	HECTOR LAVOE La Comedia, Fania 522	5	GERARDO REYES Verdades Amargas, CYS 1523
6	OSCAR D'LEON Oscar de la Salsa, TH 2026	6	CEPILLIN En Un Bosque de la China, Orfeon 120
7	CHARANGA 76 In 78 TR 139	7	LOS POTROS Peerles 10039
8	DIMENSION LATINA Tremenda Dimension, Velvet 8012	8	CAMILO SESTO Entre Amigos, Pronto 1034
9	TIPICA 73 Salsa Encendida, Inca 1062	9	DEMIS ROUSSOS Canta Em Espanol, Atlas 5057
10	FANIA ALL STARS Spanish Fever, CA	10	JULIO IGLESIAS A Mis 33 Anos, AH 38
11	J. VENTURA Combo 2006	11	CHELO A La Inspiracion de J.A. Jimenez, Muzart 2738
12	LOUIE RAMIREZ Friends, Cotique 1096	12	NELSON NED Voz Y Corazon, WSL
13	GRAN COMBO 50 Aniversario, GC 015	13	YNDIO 50 Aniversario, Atlas 5047
14	CONJUNTO UNIVERSAL Jaguar 5038	14	CHELO La Voz Ranchera, Muzart 10638
15	ADLBERTO SANTIAGO Santiago, Fania 512	15	CEPILLIN La Feria de Cepillin, Orfeon 16005
16	TIPICA IDEAL Fuera de Este Mundo, Coco 142	16	LOS ANGELES NEGROS Serenata Sin Luna, International 925
17	J. PACHECO The Artist, Fania 503	17	RIGO TOVAR Dos Tardes de Mi Vida, 5610
18	LA SONORA PONCENA Explorando, Inca 1060	18	CHELO Con Mariachi, Muzart 10585
19	I. MIRANDA Sabor, Sentimiento y Pueblo, Fania 530	19	LOS ALEGRES DE TERAN Te Vas Angel Mio, Falcon 5013
20	LOS KIMBOS Ayer, Hoy y Manana, Cotique 1091	20	LOS FELINOS Estos Son Los Felinos, Muzart 1735
21	DIMENSION LATINA Inconquistable, TH 2040	21	GRUPO LA AMISTAD Naila, MMX 5622
22	ISMAEL MIRANDA No Voy Al Festival, Fania 508	22	VICENTE FERNANDEZ El Hijo del Pueblo, CYS 1441
23	CHARANGA AMERICA El Sonido 2079	23	LOS POLIFACETICOS Cameron Pelao, LI 5067
24	JOSE MANGUAL Tributo a Chango Pozo, 101	24	LOS ALEGRES DE TERAN Corrido de los Mojados, Caytronics 7239
25	TOMMY OLIVENCIA Inca 1061	25	YOLANDA DEL RIO El Muro, DKLI 3418

NOVEMBER 4, 1978, BILLBOARD

Billboard **HOT 100** Chart Bound

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PART TIME LOVE—Elton John (MCA 40973)
WELL ALL RIGHT—Santana (Columbia 310839)
SEE TOP SINGLE PICKS REVIEWS, page 110

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)
2	17	17	YOU NEEDED ME —Anne Murray (Jim Ed Norman), R. Goodrum, Capitol 4574	35	36	9	THEMES FROM THE WIZARD OF OZ —Meco (Meco Monardo, Tony Bongiovi, Harold Wheeler), H. Arlen, E. Harburg, Millennium 620 (Casablanca)	82	2	2	MY LIFE —Billy Joel (Phil Ramone), B. Joel, Columbia 3-10853
4	9	9	MAC ARTHUR PARK —Donna Summer (Giorgio Moroder, Pete Bellotte), J. Webb, Casablanca 939	39	8	EVERYBODY NEEDS LOVE —Stephen Bishop (Stephen Bishop), S. Bishop, ABC 12406	83	2	2	LE FREAK —Chic (Benard Edwards, Nile Rogers), N. Rogers, B. Edwards, Atlantic 3519	
3	3	15	REMINISCING —Little River Band (John Boylan, Little River Band), G. Goble, Harvest 4605 (Capitol)	37	12	SUMMER NIGHTS —John Travolta/Olivia Newton-John (Louis St. Louis), J. Jacobs, W. Casey, RSO 906	79	3	3	HERE COMES THE NIGHT —Nick Gilder (Peter Coleman), N. Gilder, McCulloch, Chrysalis 2264	
7	7	7	DOUBLE VISION —Foreigner (Keith Olson), M. Jones, L. Gramm, Atlantic 3514	42	7	FLYING HIGH —Commodores (James Carmichael), T. McClary, L. Richie, Motown 1452	84	2	2	I WILL BE IN LOVE WITH YOU —Livingston Taylor (Nick DeCaro), L. Taylor, Epic 850604	
5	5	15	WHENEVER I CALL YOU "FRIEND" —Kenny Loggins (Bob James), K. Loggins, M. Manchester, Columbia 310794	39	27	SHE'S ALWAYS A WOMAN —Billy Joel (Phil Ramone), B. Joel, Columbia 310788	74	23	12	WE'VE GOT TONIGHT —Bob Seger (Bob Seger & Muscle Shoals Rhythm Section), B. Seger, Capitol 4653	
6	1	22	HOT CHILD IN THE CITY —Nick Gilder (Mike Chapman), Gilder/McCulloch, Chrysalis 2226	52	4	POWER OF GOLD —Dan Fogelberg & Tim Weisberg (N.L., D. Fogelberg, Full Moon 850606 (Epic))	75	80	3	BACK IN THE U.S.A. —Linda Ronstadt (Peter Asher), C. Berry, Asylum 45519	
7	6	18	KISS YOU ALL OVER —Exile (Mike Chapman), M. Chapman, N. Chinn, Warner Curb 8589 (Warner Bros.)	41	17	RIGHT DOWN THE LINE —Gerry Rafferty (Hugh Murphy & Gerry Rafferty), G. Rafferty, United Artists 1233	76	77	8	IN THE BUSH —Musique (Pat Adams), P. Adams, S. Cooper, Prelude 71110	
9	10	10	HOW MUCH I FEEL —Ambrosia (Freddie Piro & Ambrosia), Pack, Warner Bros. 8640	58	3	HOW YOU GONNA SEE ME NOW —Aice Cooper (David Foster), A. Cooper, B. Taupin, D. Wagner, Warner Bros. 8695	77	78	4	NEW YORK CITY —Zwo! (Roger Cook, Ralph Murphy, Walter Zwo!), W. Zwo!, EMI America 8005 (Capitol)	
11	9	9	BEAST OF BURDEN —The Rolling Stones (The Glimmer Twins) M. Jagger, K. Richards, Rolling Stones 19309 (Atlantic)	43	44	CHAMPAGNE JAM —Atlanta Rhythm Section (Buddy Buie), Buie, Nix, Cobb, Polydor 14504	78	29	14	LIGHTS —Journey (Roy Thomas Baker), S. Perry, N. Schon, Columbia 3-10800	
13	16	16	GET OFF —Foxy (Cory Wade), c. Driggs, I. Ledisma, Dash 5046 (TK)	44	45	GOT TO HAVE LOVIN' —Don Ray (Cerrone, Don Ray), D. Ray, Cerrone, Polydor 14489	79	34	18	I WILL STILL LOVE YOU —Stonebalt (Walter Stewart, J.C. Phillips), B. Strauss, Parachute 512 (Casablanca)	
11	8	17	LOVE IS IN THE AIR —John Paul Young (Vanda & Young), Vanda & Young, Scotti Brothers 402 (Atlantic)	45	49	WAVELENGTH —Van Morrison (Van Morrison), V. Morrison, Warner Bros. 8661	81	81	3	HOPELESSLY DEVOTED TO YOU —Olivia Newton-John (John Farrar), J. Farrar, RSO 903	
14	14	14	YOU NEVER DONE IT LIKE THAT —Captain & Tennille (Daryl Dragon), Howard Greenfield/Neil Sedaka/Kiddio/Don Kirshner, A&M 2063	56	5	THIS IS LOVE —Paul Anka (David Wolfert), R. Tepper, M. Sunshine, RCA 11395	90	2	2	IT'S OVER —Electric Light Orchestra (Jeff Lynne), J. Lynne, Jet 85052 (CBS)	
15	8	8	READY TO TAKE A CHANCE AGAIN —Barry Manilow (Barry Manilow, Ron Dante), N. Gimbel, C. Fox, Arista 0357	47	51	RAININ' IN MY HEART —Leo Sayer (Richard Perry), B. Byrnl, F. Byrnl, Warner Bros. 8682	81	81	3	SO YOUNG, SO BAD —Starz (Jack Richardson), M.L. Smith, Starz 4637 (Capitol)	
16	11	11	WHO ARE YOU —Who (Glyn Johns, Jon Astley), P. Townshend MCA 40948	49	53	LIKE A SUNDAY IN SALEM —Gene Cotton (Steve Gibson), G. Cotton, Ariola 7723	82	NEW ENTRY	NEW ENTRY	BLAME IT ON THE BOOGIE —The Jacksons (The Jacksons), M. Jackson, D. Jackson, E. Krohn, Epic 850595	
18	18	18	I LOVE THE NIGHT LIFE —Alicia Bridges (Steve Buckingham), A. Bridges, S. Hutcheson, Polydor 14483	50	20	DREADLOCK HOLIDAY —10cc (Eric Stewart, Graham Gouldman), E. Stewart, G. Gouldman, Polydor 14511	83	NEW ENTRY	NEW ENTRY	MARY JANE —Rick James (Rick James, Art Stewart), R. James, Gordy 162 (Motown)	
22	9	9	I JUST WANNA STOP —Gino Vannelli (Gino Vannelli, Joe Vannelli, Ross Vannelli), R. Vannelli, A&M 2072	57	6	DON'T LOOK BACK —Boston (Tom Scholz), T. Scholz, Epic 50590	84	NEW ENTRY	NEW ENTRY	THE GAMBLER —Kenny Rogers (Larry Butler), D. Schlitz, United Artists 1250	
17	10	20	BOOGIE OOGIE OOGIE —A Taste Of Honey (Fonce Mizell & Larry Mizell), J. Johnson, T. Kibble, Capitol 4565	62	5	RUN FOR HOME —Lindisfarne (Gus Dudgeon), Hull, Atco 7093 (Atlantic)	85	NEW ENTRY	NEW ENTRY	HOLD ME, TOUCH ME —Paul Stanley (Paul Stanley), P. Stanley, Casablanca 940	
18	19	15	TALKING IN YOUR SLEEP —Crystal Gayle (Allen Reynolds), R. Cook, B. Woods, United Artists 1214	61	5	ON THE SHELF —Donny & Marie Osmond (Mike Curb & Michael Lloyd), S. Voice, P. Yellowstone, Polydor 14510	86	86	2	GET BACK —Billy Preston (George Martin), J. Lennon, P. McCartney, A&M 2071	
24	6	6	TIME PASSAGES —Al Stewart (Alan Parsons), A. Stewart, P. White, Arista 0362	54	55	HOLD THE LINE —Toto (Toto), Paich, Columbia 310830	88	92	2	LOVE ME AGAIN —Rita Coolidge (David Anderle), D. Lasley, A. Willis, A&M 2090	
20	11	11	IT'S A LAUGH —Daryl Hall & John Oates (David Foster), D. Hall RCA 11371	63	5	YOU SHOULD DO IT —Peter Brown (Cory Wade), P. Brown, R. Lans, Drive 6272 (TK)	89	92	2	THE DREAM NEVER DIES —Cooper Brothers (Gary Cape), R. Cooper, Capricorn 0308	
40	3	3	ALIVE AGAIN —Chicago (Phil Ramone), J. Pankow, Columbia 310845	64	5	THERE'LL NEVER BE —Switch (Bobby DeBarge, Bewley Brothers), Gordy 7159 (Motown)	90	NEW ENTRY	NEW ENTRY	DRIFTWOOD —Moody Blues (Tony Clarke), J. Hayward, London 273	
35	6	6	STRANGE WAY —Firefall (Tom Dowd, Ron Albert, Howard Albert), R. Roberts, Atlantic 3518	68	5	I'M EVERY WOMAN —Chaka Kahn (Arif Mardin), Ashford & Simpson, Warner Bros. 8683	91	NEW ENTRY	NEW ENTRY	SUBSTITUTE —Clout (Grahame Beggs), W.M. Wilson, Epic 8-50591	
25	8	8	SHARING THE NIGHT TOGETHER —Dr. Hook (Ron Haffkine), E. Struzick, A. Aldrige, Capitol 4621	68	5	FOREVER AUTUMN —Justin Hayward (Jeff Wayne), J. Wayne, P. Vigrass, G. Osborne, Columbia 3-10799	92	94	2	TAKE ME TO THE RIVER —The Talking Heads (Brian Eno, Talking Heads), A. Green, L. Hodges, Sire 1032 (Warner Bros.)	
26	12	12	DANCE, DISCO HEAT —Sylvester (Sylvester, Harvey Fuqua), Robinson, Orsborn, Fantasy 827	58	59	SEARCHING FOR A THRILL —Starbuck (Bruce Blackman, Mike Clark), B. Blackman, J. Cobb, United Artists 1245	93	NEW ENTRY	NEW ENTRY	CUZ IT'S YOU GIRL —James Walsh Gypsy Band (James Walsh), J. Walsh, RCA 11403	
31	8	8	BLUE COLLAR MAN —Styx (Styx), T. Shaw, A&M 2087	67	4	PROMISES —Eric Clapton (Glyn Johns), R. Feldman, R. Linn, RSO 910	94	98	2	YOU GOTTA WALK AND DON'T LOOK BACK —Peter Tosh (Peter Tosh, Robert Shakespeare), W. Robinson, R. White, Rolling Stones 191308 (Atlantic)	
46	4	4	OUR LOVE, DON'T THROW IT ALL AWAY —Andy Gibb (Barry Gibb, Alby Galuten, Karl Richardson), B. Gibb, B. Weaver, RSO 911	70	4	NEW YORK GROOVE —Ace Frehley (Eddie Kramer, Ace Frehley), R. Ballard, Casablanca 941	95	NEW ENTRY	NEW ENTRY	DANCING IN PARADISE —El Coco (W. Michael Lewis, Laurin Rinder), W.M. Lewis, L. Rinder, M. Ross, AVI 12204	
27	28	9	PRISONER OF YOUR LOVE —Player (Dennis Lambert, Brian Potter), P. Beckett, J. Crowley, RSO 908	71	4	HOT SUMMER NIGHTS —Walter Egan (Lindsey Buckingham), W. Egan, Columbia 310824	96	NEW ENTRY	NEW ENTRY	ONLY YOU —Loleatta Holloway & Bunny Sigler (Bunny Sigler), B. Sigler, Gold Mine 74012 (RCA)	
33	11	11	SWEET LIFE —Paul Davis (Phil Benton, Paul Davis), P. Davis, S. Collins Bang 738	72	4	INSTANT REPLAY —Dan Hartman (Dan Hartman), D. Hartman, Blue Sky 8-2772 (CBS)	97	41	9	SOFT AND WET —Prince (Prince), Prince, Warner Bros. 8619	
32	7	7	STRAIGHT ON —Heart (Mike Flicker, Heart, Michael Fisher), A. Wilson, N. Wilson, S. Ennis, Portrait 670020 (CBS)	66	5	DO YOU FEEL ALRIGHT —K.C. & The Sunshine Band (Casey, Finch), H.W. Casey, R. Finch, TK 1030	98	47	6	EASE ON DOWN THE ROAD —Diana Ross & Michael Jackson (Quincy Jones & Tom Bahler), C. Smalls, MCA 40947	
30	30	13	TOOK THE LAST TRAIN —David Gates (David Gates), D. Gates, L. Knechtel, Elektra 455500	73	3	FUN TIME —Joe Cocker (Allen Toussaint), A. Toussaint, Asylum 4554	99	50	11	GREASED LIGHTNIN' —John Travolta (Louis St. Louis), J. Jacobs, W. Casey, RSO 909	
48	2	2	YOU DON'T BRING ME FLOWERS —Barbra Streisand & Neil Diamond (Bob Gaudio), N. Diamond, A. Bergman, B. Bergman, Columbia 310840	65	5	MELLOW LOVIN' —Judy Cheeks (Anthony Munn), T. Munn, J. Cheeks, R. Williams, Salsoul 72063 (RCA)	100	60	13	HOLLYWOOD NIGHTS —Bob Seger (Bob Seger & Punch), B. Seger, Capitol 4618	
38	8	8	DON'T WANT TO LIVE WITHOUT IT —Pablo Cruise (Bill Schnee), C. Larios, D. Jenkins, A&M 2076	74	3	CAN YOU FOOL —Glen Campbell (Glen Campbell, Tom Thacker), M. Smotherman, Capitol 4638					
37	8	8	CHANGE OF HEART —Eric Carmen (Eric Carmen), E. Carmen, Arista 0354	75	3	MY BEST FRIEND'S GIRL —Cars (Roy Thomas), R. Ocasek, Elektra 45537					
43	8	8	ONE NATION UNDER A GROOVE —Funkadelic (George Clinton), G. Clinton, G. Shider, W. Morrison, Warner Bros. 8618	76	3	Y.M.C.A. —Village People (Jaques Morali), J. Morali, H. Belolo, V. Willis, Casablanca 945					

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)													
Alive Again (Make Me Smile) ASCAP	21	Don't Look Back (Pure ASCAP) ASCAP	50	Instant Replay (Silver Steed, BMI)	62	MacArthur Park (Canopy, ASCAP)	2	Rainin' In My Heart (House Of Phylmar, ASCAP)	83	Summer Nights (Edwin H. Morris, ASCAP)	37	Took The Last Train (Kipahu, ASCAP)	30
Back In The U.S.A. (Arc, BMI)	74	Here Comes The Night (Beechwood, BMI)	71	In The Bush (P.A.P./Leeds/Phylmar, ASCAP)	75	Mary Jane (Jobete, ASCAP)	83	Ready To Take A Chance Again (Ensign/Kamakazi, BMI)	65	Substitute (Touch Of Gold, BMI)	90	Wavelength (Essential, BMI)	45
Beast Of Burden (Colgems/EMI, ASCAP)	9	Hold Me, Touch Me (Kiss, ASCAP)	85	I Will Be In Love With You (Morgan Creek/Songs Of Bandes, BMI)	85	Mellow Lovin' (AMRA)	65	Reminiscing (Screen-Gems, EMI)	13	Sweet Life (Web, IV, BMI/Tanta/Chappell, ASCAP)	28	We've Got Tonight (Gear, ASCAP)	73
Blame It On The Boogie (Global Musikelag/Global Musik GmbH, ASCAP)	82	Hollywood Nights (Goar, ASCAP)	100	Hopefully Devoted To You (Sligwood/Unichappell/John Farrar/Ensign, BMI)	79	My Best Friend's Girl (Lido, BMI)	67	Right Down The Line (Hudson Bay, BMI)	69	Take Me To The River (Jec/Al Green, BMI)	91	Whenever I Call You "Friend" (Milk Money, ASCAP/Rumanian Pickelworks, BMI)	5
Blue Collar Man (Almo/Stygian, ASCAP)	25	Hot Child In The City (Beechwood, BMI)	79	It's A Laugh (Hot Char/Six Continents, BMI)	20	New York City (Mother Tongue, ASCAP)	69	Run For Home (Crazy/Chappell, ASCAP)	51	Talking In Your Sleep (Roger Cook/Chriswood, BMI)	18	Who Are You (EEL Pie/Tower, BMI)	14
Boogie Oogie Oogie (Conclave/On Time, BMI)	17	Hot Summer Nights (Melody Delux/Swell Sounds/Seldak, ASCAP)	97	It's Over (Unart/Jet, BMI)	80	One Nation Under A Groove (Malzb, BMI)	60	Searching For A Thrill (Brother Bill's, ASCAP)	58	The Dream Never Dies (Wilbeck/Oboe Maestro/Tarnami, BMI)	88	Y.M.C.A. (Green Light, ASCAP)	68
Can You Fool (Royal Oak/Windstar, ASCAP)	66	How Much I Feel (Rubicon, BMI)	61	Kiss You All Over (Chinnichap/Careers, BMI)	8	On The Shelf (ATV, BMI)	52	Sharing The Night Together (Music Mill, ASCAP/Alan Cartee, BMI)	23	The Gambler (Writers Night, ASCAP)	84	You Don't Bring Me Flowers (Stonebridge/Threesome, ASCAP)	31
Champagne Jam (Low Sol, BMI)	43	How You Gonna See Me Now (Ezra, BMI/Jodrell, ASCAP)	49	Le Freak (Chic, BMI)	70	Only You (Lucky Three/Henry Suemay/Six Strings, BMI)	95	She's Always A Woman (Joel/Song, BMI)	39	Themes From The Wizard Of Oz (Leo Feist, ASCAP)	35	You Gotta Walk And Don't Look Back (Jobete, ASCAP)	93
Change Of Heart (Carmex, BMI)	33	Just Wanna Stop (Ross Vannelli, ASCAP)	16	Lights (Weed High/Nightmare, BMI)	42	Our Love, Don't Throw It All Away (Sligwood/Unichappell, BMI)	26	Soft And Wet (Princess, ASCAP)	81	There'll Never Be (Jobete, ASCAP)	55	You Never Done It Like That (Neil Sedaka, BMI)	12
Cuz It's You Girl (Gypsy Family, BMI)	92	Love Is In The Air (Edward B. Marks, BMI)	56	Like A Sunday In Salem (United Artists, ASCAP)	48	Power Of Gold (Hickory Grove, ASCAP)	40	Straight Up (Stephen Still, BMI)	22	Time Passages (DJM/Frabiou, ASCAP)	19	You Should Do It (Sherlyn/Decibel, BMI)	54
Dance, Disco Heat (Jobete, BMI)	24	I Love The Night Life (Lowery, BMI)	15	Love Me Again (Almo, ASCAP/Irving, BMI)	87	Prisoner Of Your Love (Touch Of Gold/Crowbeck, Sligwood, BMI)	27	Straight On (Wilson's/Know, ASCAP)	29				
Dancing In Paradise (Equinox, BMI)	94	I'm Every Woman (Nick-D'Val, SESAC)	44	Love Is In The Air (Edward B. Marks, BMI)	11	Promises (Narwahl, BMI)	58						

ELO

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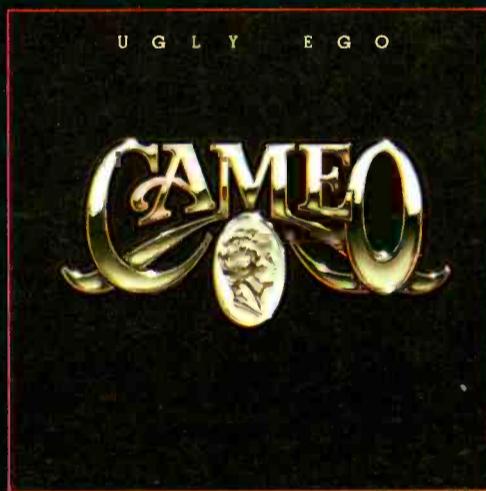
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Personal Management: Sanford R. Ross

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**Chocolate
City**

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TOP LPs & TAPE

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE												
				ALBUM	4-CHANNEL	8-TRACK	Q-B TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-B TAPE	CASSETTE	REEL TO REEL						
106	109	39	JOURNEY Infinity Columbia JC 34912	7.98		7.98		7.98			136	126	22	TOM PETTY & THE HEARTBREAKERS You're Gonna Get It Shelter/ABC DA 52029	7.98		7.98		7.98						
107	107	22	JOE WALSH But Seriously, Folks Asylum 6E-141	7.98		7.98		7.98			137	92	34	JEFFERSON STARSHIP Jefferson Starship Earth Grant BXL 1 2515 (RCA)	7.98		7.98		7.98						
108	102	24	EVELYN "CHAMPAGNE" KING Smooth Talk RCA APL 1 2466	6.98		7.98		7.98			138	91	21	BARBRA STREISAND Songbird Columbia JC 35375	7.98		7.98		7.98						
117	3	3	PETER, PAUL & MARY Reunion Warner Bros. BSK 3231	7.98		7.98		7.98			139	129	4	BAY CITY ROLLERS Strangers In The Wind Arista AB 4194	7.98		7.98		7.98						
118	8	8	STANLEY TURRENTINE What About You Fantasy F-9563	7.98		7.98		7.98			140	120	8	JANIS IAN Columbia JC 35325	7.98		7.98		7.98						
112	114	9	CHAKA KAHN Chaka Warner Bros. BSK 3245	7.98		7.98		7.98			143	143	45	JACKSON BROWNE Running On Empty Asylum 6E113	7.98		7.97		7.97						
114	116	5	SALSOU ORCHESTRA Salsoul Orchestra's Greatest Disco Hits Salsoul SA-8508 (RCA)	7.98		7.98		7.98			144	144	19	ALAN PARSONS PROJECT Pyramid Arista AB 4180	7.98		7.98		7.98						
115	115	8	ELVIS PRESLEY A Canadian Tribute RCA KKL1-7065	8.98		8.98		8.98			145	125	18	MICHAEL STANLEY BAND Cabin Fever Arista AB 4182	7.98		7.98		7.98						
116	75	9	MAYNARD FERGUSON Carnival Columbia JC 35480	7.98		7.98		7.98			146	148	5	MARILYN MCCOO & BILLY DAVIS JR. Marilyn & Billy Columbia JC 35603	7.98		7.98		7.98						
117	86	8	CITY BOY Book Early Mercury SRM 13737	7.98		7.98		7.98			147	147	21	LTD Togetherness A&M SP 4705	7.98		7.98		7.98						
118	103	13	MUPPETS & ROBIN GIBB Sesame Street Fever Sesame Street CTW-79005	7.98		7.98		7.98			149	159	2	MACHO I'm A Man Prelude PRL 12160	7.98		7.98		7.98						
119	122	30	LEE OSKAR Before The Rain Elektra 6E-150	7.98		7.98		7.98			151	151	3	ERIC CARMEN Change Of Heart Arista AB 4184	7.98		7.98		7.98						
120	110	45	BEATLES Sgt. Pepper's Lonely Hearts Club Band Capitol SMAS 2653	7.98		7.98		7.98			152	132	8	SEA LEVEL On The Edge Capricorn CPN 0212	7.98		7.98		7.98						
121	123	17	SOUNDTRACK The Rocky Horror Picture Show ODE OSU 21653 (JEM)	8.98		8.98	NA	8.98			153	153	19	BEACH BOYS M.I.U. Album Brother/Reprise BSK 2268 (Warner Bros.)	7.98		7.98		7.98						
122	110	45	EDDIE MONEY Columbia PC 34909	7.98		7.98		7.98			154	134	10	SYLVERS Forever Yours Casablanca NBLP 7103	7.98		7.98		7.98						
123	17	17	MICHAEL JOHNSON The Michael Johnson Album EMI America SW 17002	N/A		N/A		N/A			155	154	231	CON FUNK SHUN Love Shines Mercury SRM-1 3725	7.98		7.98		7.98						
133	7	7	RONNIE LAWS Flame United Artists UALA 881	7.98		7.98		7.98			156	162	2	BONEY M Night Flight To Venus Sire SRK 6062 (Warner Bros.)	7.98		7.98		7.98						
134	128	12	DON RAY Garden Of Love Polydor PD1-6150	7.98		7.98		7.98			158	138	9	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	7.98		7.98		7.98						
124	128	12	ROY AYERS You Send Me Polydor PD1-6159	7.98		7.98		7.98			159	165	85	DAVID CROSBY/GRAHAM NASH The Best Of David Crosby & Graham Nash ABC AA 1102	7.98		7.98		7.98						
125	127	38	ABBA The Album Atlantic SD 19164	7.98		7.98		7.98			160	155	17	SOUNDTRACK Battlestar Galactica MCA 3051	7.98		7.98		7.98						
126	87	29	CARLY SIMON Boys In The Trees Elektra 6E-128	7.98		7.98		7.98			161	121	12	MCCRARY'S Loving Is Living Portrait JR-34764 (CBS)	7.98		7.98		7.98						
127	89	9	BEATLES White Album Capitol SWB0-101	12.98		13.98		13.98			162	163	8	FOREIGNER Atlantic SD 19109	7.98		7.98		7.98						
139	3	3	RAMONES Road To Ruin Sire SRK 6063 (Warner Bros.)	7.98		7.98		7.98			163	163	8	CRUSADERS Images Blue Thumb BA 6030 (ABC)	7.98		7.98		7.98						
129	131	20	BOB SEGER & THE SILVER BULLET BAND Live Bullet Capitol SKBB 11523	7.98		7.98		7.98			164	171	57	SHAUN CASSIDY Under Wraps Warner/Curb BSK 3222	7.98		7.98		7.98						
130	130	50	ONNIA SUMMER Once Upon A Time Casablanca NBLP 70782	11.98		11.98		11.98			165	142	26	GREG KINN Next Of Kinn Beserkey JB2-0056 (Janus/GRT)	7.94		7.94		7.94						
131	137	6	MOTHER'S FINEST Mother Factor Epic JE 35546	7.98		7.98		7.98			166	176	3	JOHNNY "GUITAR" WATSON Giant DJM 19 (Mercury)	7.98		7.98		7.98						
132	136	13	JEFF WAYNE/VARIOUS ARTISTS War Of The Worlds Columbia PC2-35290	13.98		13.98		13.98			167	167	21	FRANK ZAPPA Studio Tan Warner Bros. BSK 2219	7.98		7.98		7.98						
140	2	2	PHOEBE SNOW Against The Grain Columbia JC 35456	7.98		7.98		7.98			168	171	57	SOUNDTRACK Thank God It's Friday Casablanca NBLP 7099	14.98		14.98		14.98						
135	135	67	CAMEO Ugly Ego Casablanca CCLP 2006	7.98		7.98		7.98			166	176	3	TOTO Columbia JC 35317	7.98		7.98		7.98						
135	135	67	STYX The Grand Illusion A&M SP 4637	7.98		7.98		7.98			167	167	21	RITA COOLIDGE Love Me Again A&M SP 4699	7.98		7.98		7.98						
135	135	67	STEVE MARTIN Let's Get Small Warner Bros. BSK 3090	7.98		7.98		7.98			168	171	57	STEVE MARTIN Let's Get Small Warner Bros. BSK 3090	7.98		7.98		7.98						

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Abba	125
Ambrosia	37
Ashford & Simpson	25
A Taste Of Honey	62
Atlanta Rhythm Section	52
Atlantic Starr	86
Roy Ayers	124
Bay City Rollers	139
Beach Boys	151
Beatles	118, 127, 188
Toby Beau	193
Bee Gees	196
Brides Of Funkenstein	141
Stephanie Bishop	40
Blondie	91
Blue Oyster Cult	47
Hamilton Bohannon	66
Boney M	154
Boston	6, 80
David Bowie	60
Alicia Bridges	87
Brothers Johnson	92
Peter Brown	67
Jackson Browne	143
Captain & Tennille	185
Cameo	134
Eric Carmen	149
Cars	63
Ron Carter	178
Shaun Cassidy	161
Chanson	93
Cheag Trick	192
Chicago	21
City Boy	115
Eric Clapton	173
Billy Cobham	182
Joe Cocker	76
Chaka Kahn	111
Commodores	131
Con Funk Shun	153
Rita Coolidge	157
Peter Criss	53
Crosby & Nash	156
Crusaders	160
Norma Jean	170
Jefferson Starship	137
Waylon Jennings	57
Jethro Tull	29
Billy Joel	17, 24
Michael Johnson	121
Quincy Jones	199
Journey	106
K.C. & The Sunshine Band	88
Greg Kinn	162
Evelyn "Champagne" King	108
Leo Kottke	174
Ronnie Laws	122
Ramsey Lewis	95
Little River Band	16
Kenny Loggins	7
LTD	147
Lynyrd Skynyrd	15
Macho	148
Chuck Mangione	18, 84
Barry Manilow	49
Marshall Tucker Band	103
Nick Martin	75, 168
Dave Mason	169, 184
Johnny Mathis & Deniece Williams	186
Marilyn McCoo & Billy Davis, Jr.	146
Mecca	33
Meat Loaf	33
Janet	140
Pat Metheny	194
Eddie Money	120
Moody Blues	179
Van Morrison	46
Mother's Finest	131
Muppets	116
Anne Murray	20
Musique	82
Willie Nelson	97
Ohio Players	200
O'Jays	183
Lee Oskar	117
Pablo Cruise	55
Dolly Parton	32
Alan Parsons Project	144
Teddy Pendergrass	95
Peter, Paul & Mary	109
Tom Petty & The Heartbreakers	136
Pink Floyd	155
Player	38
Pockets	89
Jean Luc Ponty	36
Elvis Presley	113
Prince	181
Gerry Rafferty	39
Don Ray	123
Ramones	128
Rolling Stones	10
Linda Ronstadt	1
Rose Royce	74
Diana Ross	78
Santana	48
Black Sabbath	96
Salsoul Orchestra	112
Leo Sayer	191
Uriah Heep	150
Bob Seger & The Silver Bullet Band	11, 129
Shalamar	198
Gene Simmons	42
Carly Simon	126
Phoebie Snow	133
SOUNDTRACKS	
Animal House	71
Battlestar Galactica	157
Grease	2
Rocky Horror Show	119
Saturday Night Fever	56
Sgt. Pepper's Lonely Hearts Club Band	73
Thank God It's Friday	165
The Wiz	41
Bruce Springsteen	94
Michael Stanley	145
Paul Stanley	51
Steely Dan	83
Al Stewart	23
Barbra Streisand	138
Styx	8, 135
Donna Summer	3, 130
Switch	44
Sylvers	152
Sylvester	30
Talking Heads	34
Toto	166
Pat Travers	102
Robin Trower	54
Stanley Turrentine	110
UFO	99
Van Halen	61
Gin Vannelli	28
Various Artists	132
Village People	58, 77, 100
Joe Walsh	85, 107
Grover Washington	45
Johnny Guitar Watson	163
Weather Report	69
Barry White	64
Who	4
Lenny Williams	104
Betty Wright	81
Yes	13
Neil Young	26
10cc	72
Frank Zappa	164

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.
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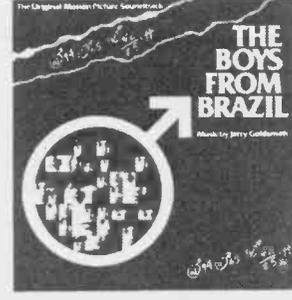
Heard in Munich.



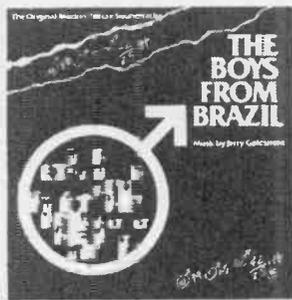
Heard in Budapest.



Heard in Kearny.



Heard in Ft. Wayne.



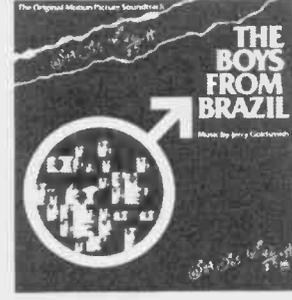
Heard in Belgrade.



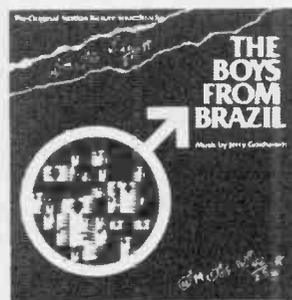
Heard in Rio de Janeiro.



Heard in Barcelona.



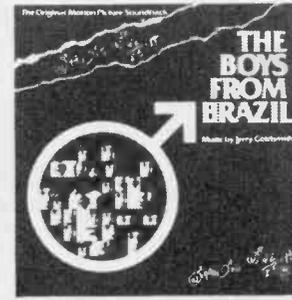
Heard in Rochester.



Heard in Sao Paulo.



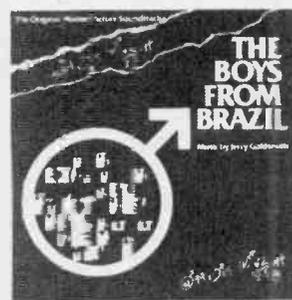
Heard in Duluth.



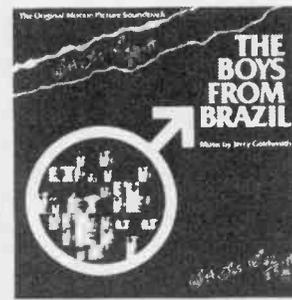
Heard in Scranton.



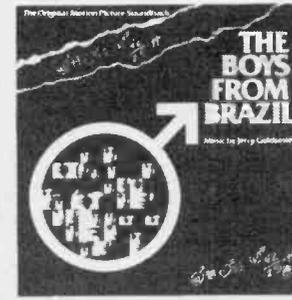
Heard in Bremerhaven.



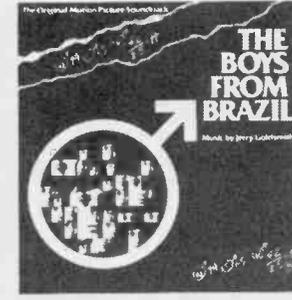
Heard in La Paz.



Heard in Cleveland.



Heard in Valencia.



Heard in Topeka.



Heard in Brussels.



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Music composed and produced by Jerry Goldsmith

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SP 4731

JAZZ-ORIENTED LABEL

Fantasy Embarks On Disco Course

By JEAN WILLIAMS

LOS ANGELES—Fantasy Records, considered by many to be basically a jazz-oriented firm, is going heavily into disco, according to Phil Jones, the firm's director of marketing.

Says Jones: "I know the industry tends to consider Fantasy a jazz label but that's because of our vast jazz catalog. We're not jazz-oriented; our basic direction now is to pop and r&b although we do have some jazz artists.

"The next two years will be the biggest for dance music and with pop and r&b our thrust is to disco."

Fantasy's first disco breakout act is Sylvester, with a hit disco disk, "You Make Me Feel (Mighty Real)/Dance (Disco Heat)." The firm has also signed other disco acts including Paradise Express, a self-contained group and Fever, with a new 12-inch 45 titled "Standing In Shadows Of Love."

Through its production deal with WMOT in Philadelphia, the label has another 12-inch 45 by Cream titled "Sly High," a medley of Sly Stone tunes.

Jones, who joined Fantasy in April from Motown, points out that the label's growth over the past couple of years has been significant and the label has brought on additional people to work its product.

One of the company's major acquisitions was Stax Records. Stax, under the guidance of David Porter, has not only been releasing product from its extensive catalog, but is signing new acts. Its agreement with WMOT also brings it a sizable roster.

3 L.A. Suits Hit Shelly's Audio

LOS ANGELES—Three plaintiffs have filed suit over the past six weeks in Superior Court here against Shelly's Audio, local audio components chain, for a cumulative \$94,000.

The James B. Lansing Corp. seeks return of 432 assorted speakers valued at \$77,210.62. The plaintiff claims it is owner of the speakers, under provisions of a security chattels deal wherein the speaker maker owned the merchandise in the chain's possession until it was paid for.

EZ World of Sound, also doing business as EZ imports, wants a judgment for \$10,638, which it claims is owed by Shelly's.

And Accountants' Overload, which supplies part-time bookkeeping help, is seeking payment of \$5,701.11, allegedly due for its services from Shelly's.

PRC Suit Seeking Butterfly's Payment

LOS ANGELES—PRC Records, a division of Richmond Corp., a nationwide record manufacturer, is suing Butterfly Records here and its president, A.J. Cervantes, seeking payment of \$6,339.36, allegedly due to the plaintiff.

The Superior Court pleading contains a statement showing the invoices totaling \$6,339.36, cover orders shipped from February through July 1978.

Porter explains that in addition to its staffers, Fantasy will be using more independent promo people across country. Bob Ursary is the company's national promotion director. R&b promotion reps are Weldon McDougal, East Coast; Luther Terry, South; Rosco Floyd, Southwest; Ronnie Richardson, West; and Ron Harris, Midwest.

The pop promotion department has Arnie Handwerker, East Coast; Bruce Bowles, Southeast; Eddie Braddock, Southwest; and Bob Mercer, West Coast. Nancy Lavine handles secondary promotion.

The sales department has Tony Mascia on the East Coast; Charlie Adams, South; Bob Kirstein, West; and Sidney Garfinkle, Midwest.

Disco Disks

• Continued from page 3

and catalog items.

Among the first RCA giant singles to ship at the new price is Odyssey's "Single Again/What Time Does The Balloon Go Up."

Dick Carter, the company's division vice president, field marketing, calls the configuration a valuable vehicle for promoting disco product, instancing Evelyn "Champagne" King's "Shame."

Referring to the many months that King's disk was available before it began breaking pop, Carter says, "The 12-inch kept it alive and brought it home."

At one point, he explains, it was decided to curtail production of the 12-inch, to concentrate upon the seven-inch and the album.

When it became apparent that the move was hurting sales, the bumper size disk was reinstated. Now, claims Carter, the latter has sold more than 500,000 copies.

RCA's Carter, Fantasy chief Ralph Kaffel and other label executives agree that the 12-inch marketplace is healthy enough at present to stand the price jump.

During his recent roadtrip, TK national sales manager, Jim Solmson, says he detected no adverse reaction among retailers to AVI's September move to \$3.98, nor any feeling that sales would be damaged by hikes to the same level by other labels.

Structure of 12-inch disco disks wholesale prices at \$2.98 varied between companies, with, for example, RCA pegging its dealer price at \$1.65 and wholesaler price at \$1.45.

The \$3.98 level should put these in the region of \$2.05 (dealer) and \$1.78 (wholesaler), sources say.

Seminar To Probe Cheap Productions

LOS ANGELES—"The Basics of Producing Your Own Record ... Inexpensively," a short seminar on low-overhead record production, will be presented Saturday (4) at Sage & Sound Studios here.

The seminar is free to members of the music industry, with subsequent presentations open to the general public.

Producer Don Gere, who is presenting the sessions, will demonstrate various cost saving studio production techniques. He is author of the recently published "Record Producer's Handbook."

Lou Fogelman and Dave Marker of Music Plus are taking a different tack advertisingwise. They are institutionally promoting the Los Angeles area 16-store chain via radio spots during the L.A. Rams grid encounters. ... Saul Zaentz, Fantasy Records chairman of the board, scared Academy award winning composer/conductor Leonard Rosenman recently. Rosenman, gun shy since a recent soundtrack album by him on another label carried his monicker as "Roseman," had asked for a proof of the album containing the music Rosenman did for the forthcoming picture, "Lord Of The Rings." Zaentz had his printer run off a special proof, reading "Leonard Rosenblatt."

Larry Uttal still has three potential U.S. licensing deals in the works, though another fell through at the last stages. He maintains the label will work its way out of current problems, assuring current distributors and creditors all obligations will be fulfilled. Among key staffers who have left are Harold Sulman, Amanda Shuster, Bob Gooding and Jody Uttal.

Is SESAC president Norman Weiser deliberating some changes in the methodology utilized by the licensing organization in paying royalties? ... Why do FBI investigators, working for the federal grand jury investigation currently going on out of Los Angeles, place such emphasis on NARM meeting minutes? 'Tis said they are particularly interested in what occurred in the fall of 1974 when the NARM rack members convened at the Hyatt Regency On The Square in San Francisco.

Fire victims of last week's brush fires in Southern California were Gordon Jenkins, whose Malibu home was demolished and Paul Culberg, sales boss at Cream Records, who lost his Agoura spread. ... MCA-TV will syndicate a 90-minute daily talk show hosted by Toni Tennille. Daryl "Captain" Dragon will do the musical ba-

toning. ... Bernard H. Solomon, vice president and general counsel for ATV Music, Canada, addresses the California Copyright Conference at Sportsmen's Lodge, North Hollywood, Tuesday (31) after a 7:30 p.m. dinner.

Ken Adamany, personal manager of Cheap Trick, hinted ready to announce the CBS recording group's first film pact. He has opened offices in L.A. to augment his HQ in Madison, Wis. ... Odyssey Records has the important Sutter St. in downtown San Francisco area by itself after competing with cross-the-street Banana Records and Discount Records for years. The Richard Bullock giant downtown store now goes it alone, after Discount Records announced last week it had lost its lease there. Banana Records shuttered its store front there 90 days ago. ... Dick Clark has Frankie Avalon and Annette Funicello reuniting for an hour-long NBC-TV special movie Nov. 21, with pair again at Malibu Beach, where they romped through beach party pictures in the 1960s. "Frankie and Annette: Second Time Around" is the apt title.

The first two-LP picture disk set on the market will be the Rolling Stones' reissue (see separate story on page 3). London Records has announced a \$23.95 list price for the 1972 "Hot Rocks" reissue. ... First Infinity label product comes Thursday (30) with singles by Dobie Gray, Hot Chocolate and Robert Johnson. ... Murray the K, flamboyant DJ and rock revivalist, is slated to emcee an NBC-TV game show, "Music Mania." ... Songwriter John Loeffler scored when he submitted three songs to Alan King for the comic's tv flick, "How To Pick Up Girls." King and partner, Rupert Hitzig, have formed a label, Rooftop Records, as a result and one of Loeffler's tunes is among first releases.

One-time Chess Record vocalist, Steve Alaimo, now TK vice president and label partner, will be seen in a 1965 film clip on the Nov. 25 Dick Clark NBC-tver.

WCI To Manufacture In 3 U.S. Plants

• Continued from page 1

Specialty Records Corp., a major independent manufacturer in Olyphant, Pa. An agreement in principle has already been reached and implementation is expected "within the next few weeks."

Richard Marquardt, head of Specialty and its principal shareholder, will be named president of WEA Manufacturing, East, the new subsidiary created to build and operate the initial plant, to be located near the Specialty plant in Olyphant, which it will replace.

Meanwhile, Specialty will continue to service its regular customers, among them such labels as those in the Polygram group, ABC and Fantasy, in addition to WEA's Atlantic line.

Sites for other plants, to be situated near WEA distribution centers, are now being surveyed in the Midwest and on the West Coast, says David Horowitz of Warner Communications office of the president.

The new Olyphant factory will be "substantially" larger than Specialty and be so designed as to permit continuing expansion. Marquardt puts the annual capacity of Specialty at

25 million 12-inch records and 30 million seven-inchers.

Construction of the plant will represent a major investment on the part of Warner Communications. A corporate spokesman would only say that it will be equivalent to that being committed by CBS for its Atlanta facility now under construction. CBS had budgeted \$50 million for the Atlanta plant, but estimates have placed its eventual cost at up to \$200 million.

Horowitz gives three objectives the company expects to achieve through its entry into domestic manufacturing:

"To assure the WCI record companies (Warner Bros., Elektra/Asylum/Nonesuch, and Atlantic) and their artists of a continuing flow of quality records and tapes;

"To reduce WCI's cost of records and tapes and provide it with a new profit center in custom record pressing and tape duplication;"

And "to provide substantial increased record pressing capacity required by reason of the continuing explosive growth of record sales, thereby benefiting not only WCI, but the entire record industry."

Levy And Promo Records File ELO LP Countersuit

• Continued from page 3

the sale of the disputed product. But the petition was denied.

Levy was "more or less in the role of a mediator" in the California dispute until negotiations there broke down. Levy and Promo Records then bought the dispute records and are now trying to sell them domestically and internationally.

In addition to its court actions, CBS has tried to limit the sales of the disputed product with a media campaign that has seen trade ads in the British press warning dealers, wholesalers and importers that "unless an 'Out Of The Blue' LP bears the trademark of CBS as manufacturer, neither Jet nor CBS can be held responsible for any faults or lack of quality or any other complaint."

The ads further warn that the vendors of the product are "liable for repayment for copyright mechanical fees on all unauthorized purchases or sales from anyone other than CBS."

In its counterclaim, Promo Records alleges that CBS has contacted "numerous clients of the defendant (Promo) around the world and has applied pressure forcing them to cancel substantial orders with the defendant." The counterclaim contains as evidence copies of telex messages from British importers canceling orders for the "Out Of The Blue" LP.

It further alleges that CBS has "threatened to cancel all business with any dealer that continues to deal with the defendant."

The executive stresses that quality will be the "watchword of its effort." He points to expertise gained in the development of overseas manufacturing facilities which will be applied to the domestic enterprise.

In particular, he singles out technological advances achieved by WEA International's German plant, built two years ago, including automated quality control devices, which he says will be adopted in the U.S. Further technical expertise will come from the experience of WEA International's two pressing plants in the U.K.

Horowitz notes that the current contract under which Capitol Industries supplies Warner with custom pressings expires in mid-1982, at which time Warner's web of factories across the country "will be in place and operational."

He characterizes the relationship between the two companies as a "a singularly happy one."

He adds: "We believe that a business relationship in record and tape manufacturing, within a different framework, will continue long after the expiration of the present contract."

POLYGRAM IS 'PLANTLESS'

NEW YORK—Warner Communications' entry into record manufacturing and tape duplication leave only Polygram among major label groups without U.S. owned and operated production capability.

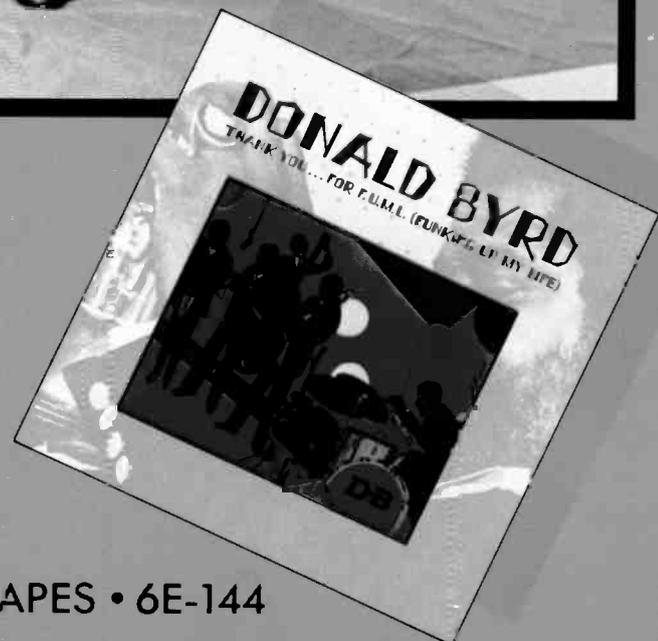
Polygram Group president Coen Solleveld says that "we have no immediate plans to build factories in the United States." He describes this as "certainly" the company's stance for the next two years, although he declines longer term speculation.

"We are happy with the situation now," Solleveld adds.

After more than two years, a new single...
a new album... a new direction.

DONALD BYRD

THANK YOU... FOR F.U.M.L. (FUNKING UP MY LIFE)

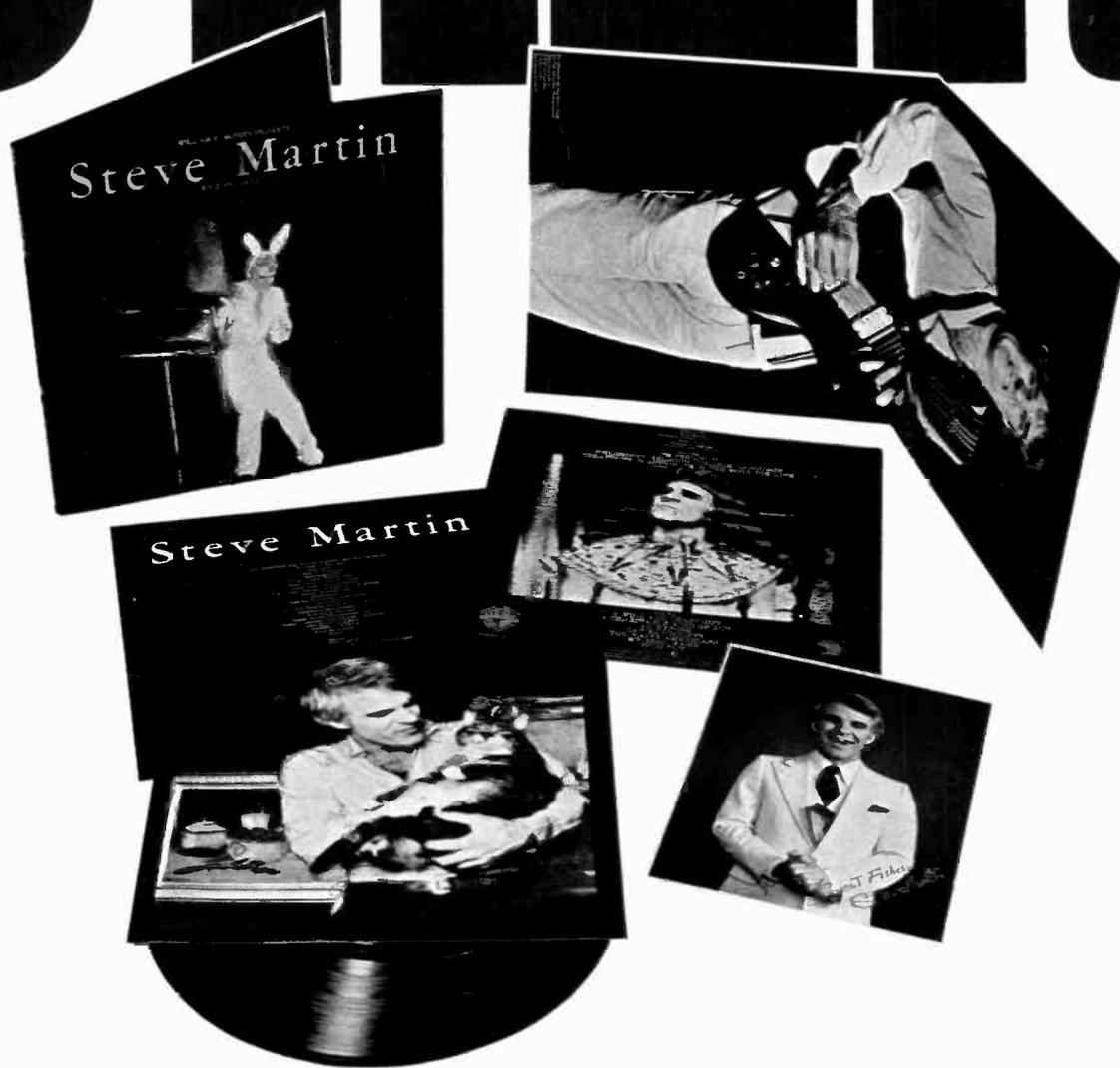


HIS FIRST RELEASE ON ELEKTRA RECORDS AND TAPES • 6E-144
PERFORMED AND PRODUCED BY DONALD BYRD FOR BLUEBYRD PRODUCTIONS, INC.

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STEVE MARTIN "A WILD AND CRAZY GUY" IS HERE



Millions of Steve Martin fans have been waiting for it. And his *new* album is (excuse us) another masterpiece by a comedian who is becoming a legend.

Like all the greats before him, Steve's career is multi-faceted.

There will be movies.

And a lot more television.

But, like all the greats, it is the comedy he presents on stage that really gets to the heart of his talent.

Side one of "A Wild And Crazy Guy" was recorded at The Boarding House in San Francisco. Side two was recorded at a recent concert attended by 9,000 people at Red Rocks, an outdoor amphitheater near Denver, Colorado.

Like his Grammy Award winning first album, "Let's Get Small," we can assure you that "A Wild And Crazy Guy" is THE album for your wild and crazy record collection.

We're having some fun now.



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On Warner Bros. Records and Tapes
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