

# Look Out! Year-End Retail Expansion Push

By JOHN SIPPEL

LOS ANGELES—The openings of chain record/tape stores hits an all-time peak over the next three months. Reports of as many as 20 to 25 outlets from Pickwick and as many as six to 10 stores by other chains spark the retail surge.

Pickwick International retail chief Scott Young says the additional pre-Christmas store bows will bring the giant's total to 340 stores.

And other openings are more than just average 2,000 square foot locations, with as many as three superstores set to bow from one chain. Jim Bonk, executive vice president of

Stark Record Service, N. Canton, Ohio, reports five more mall-oriented Camelots before Dec. 1 to nab the vital pre-Christmas business. And there will be another giant Grapevine store, the company's fourth, in the Midsouth.

Bonk notes that in addition to new Camelots in Huntsville, Ala., Wilson, N.C., Decatur, Ill., Decatur, Ala. and one in Florida, Stark is expanding five present Camelots in malls. One of the first mall stores in Melet Mall, Canton, grows from 700 square feet to a new 7,500 square foot location, making it the largest Camelot in the chain. The other four fall mall

moves take Camelot into locations that are 80% larger than original quarters.

Lee Hartstone of Integrity Entertainment Corp. here, doggedly holding onto its position as the second largest chain in the U.S., is looking for upwards of 10 new openings, including at least two more Big Ben's, the chain's present three superstores. The other openings would bring the Warehouse store total to 125. Three new Warehouse stores are slated for Nevada, marking the firm's penetration into its third state. It al-

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## Mogull Will Keynote Talent Forum Issues

LOS ANGELES—Artie Mogull, outspoken co-chairman of United Artists Records, will shed light on some of the critical issues facing the talent industry in his keynote address Thursday (7) at Billboard's fourth International Talent Forum.

In addition to Mogull's address, the Forum, running from Wednesday (6) through Saturday (9) at the Century Plaza Hotel, offers attendees 15 business sessions.

With nearly 400 pre-registered, this conference shapes up to be the largest to date. In addition to industry executives as panelists, a greater number of artists will share their views of the industry than ever before.

Training seminars will be held Wednesday (6) with some of the leaders in the areas of management, booking, public relations/artists relations and concert promotion.

(Continued on page 68)

## New Prime Time TV Music Slot

By RAY HERBECK JR.

LOS ANGELES—With the debut Sept. 20 of "Dick Clark's Live Wednesday" in prime time over NBC-TV, Clark hopes to prove that television—if done properly—is a viable tool for selling records.

"We've been working for years at odds ends in an incompatibility situation," says Clark, who brought rock to tv in the '50s with "American Bandstand," still airing on ABC.

Clark intends to prove his case

(Continued on page 19)

## Pickwick: \$500 Mil U.S. Volume In 1978

By STEPHEN TRAIMAN

McAFEE, N.J.—Pickwick International will become the first record marketing conglomerate to achieve \$500 million annual volume in the U.S. this year—and the challenge is to hit \$1 billion by 1983, president C. Charles "Chuck" Smith told the company's first joint divisional convention last week.

More than 1,000 employees were on hand from the six major divisions—rack-jobbing, retailing, independent distribution, manufacturing, proprietary records and U.K. operations—as well as several hundred personnel from labels and other suppliers.

Marking the 25th anniversary, the "Charge Together" theme at the Playboy Resort here focused on the company's new "oneness," as Smith puts it.

In addition to a record \$135 million sales increase from 1977, including

(Continued on page 14)

## PUBLISHERS BONANZA

### Cutouts Generating More Than \$1 Mil Haul a Year

By IS HOROWITZ

NEW YORK—Cutouts are now generating "substantially in excess of \$1 million a year" in mechanical royalty income for publishers affiliated with the Harry Fox Agency, and climbing.

Al Berman, president of the agency, is reluctant to pinpoint the figure more exactly, but admits that it is growing as the general traffic in cutouts and overruns burgeons.

"Ultimately, every LP manufactured is sold," he says. Those which do not sell through in the normal retail pipeline eventually wind up in promotional channels, he adds.

Current industry practice has labels paying the Fox Agency 12% of applicable monies received on cutout dumps. The rate was 10% about two years ago.

But should the manufacturer unload merchandise at more than \$1 per album, the agency insists on full payment (the original statutory or license rate), even though the company may judge the product cutout or overrun.

The agency routinely audits record company books every two years, paying special attention to cutout sales. It also scrutinizes merchandise lists distributed by cutout wholesalers as leads for its accountants.

Allocation of cutout income to publishers is pro-rated according to percentage ratios of total mechanical revenues during pertinent accounting periods.

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"The Buddy Holly Story" has opened to mass acclaim. At a record store near you. The original soundtrack from the motion picture featuring "Peggy Sue," "Oh Boy!" "It's So Easy," "That'll Be the Day," "Rave On," and "Maybe Baby" stars Gary Busey as Buddy Holly. An award-winning sales performance. On Epic Records and Tapes. American International Records, Inc. Motion Picture distributed by Columbia Pictures Industries, Inc. SE 35412. (Advertisement)



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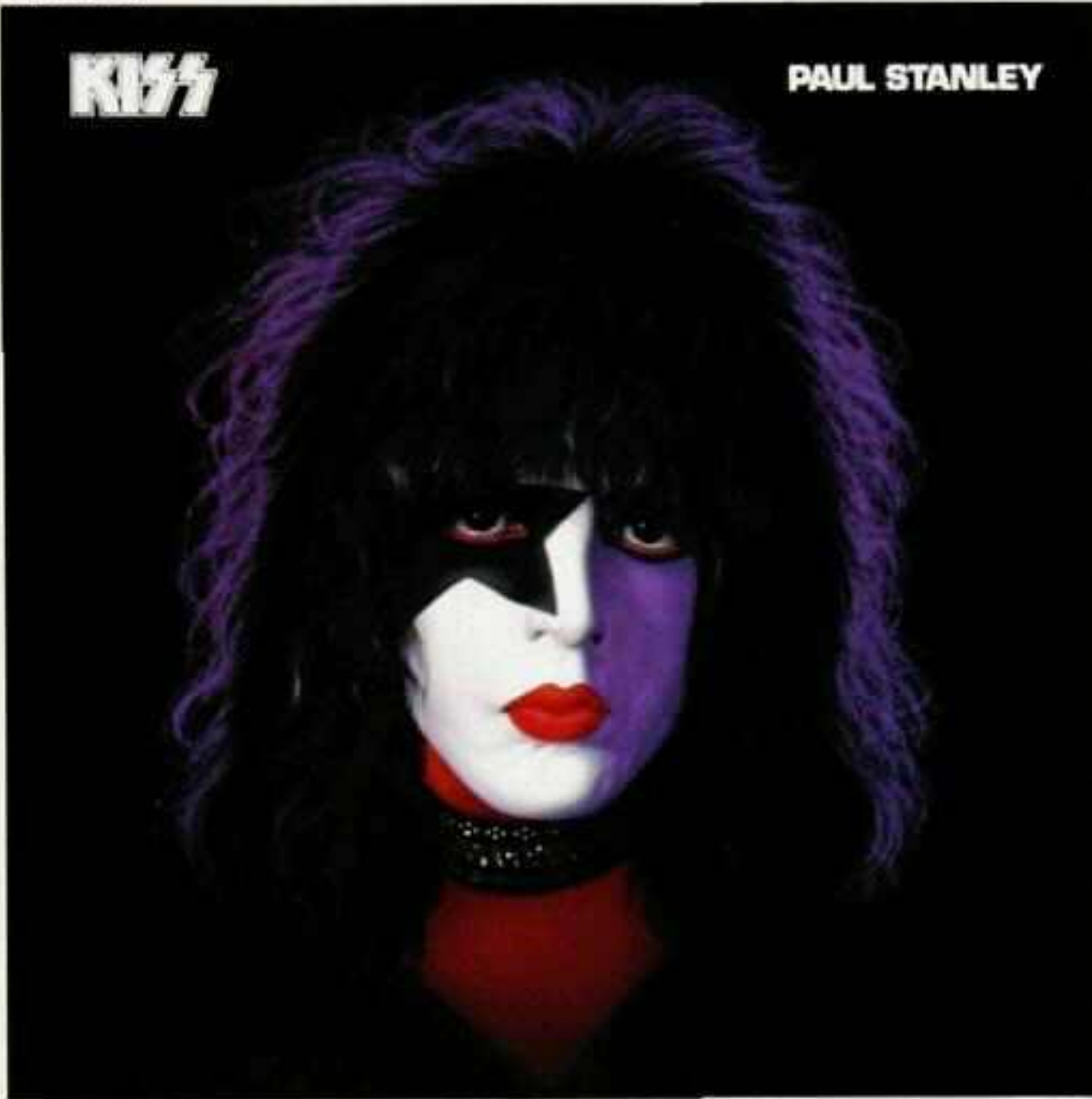




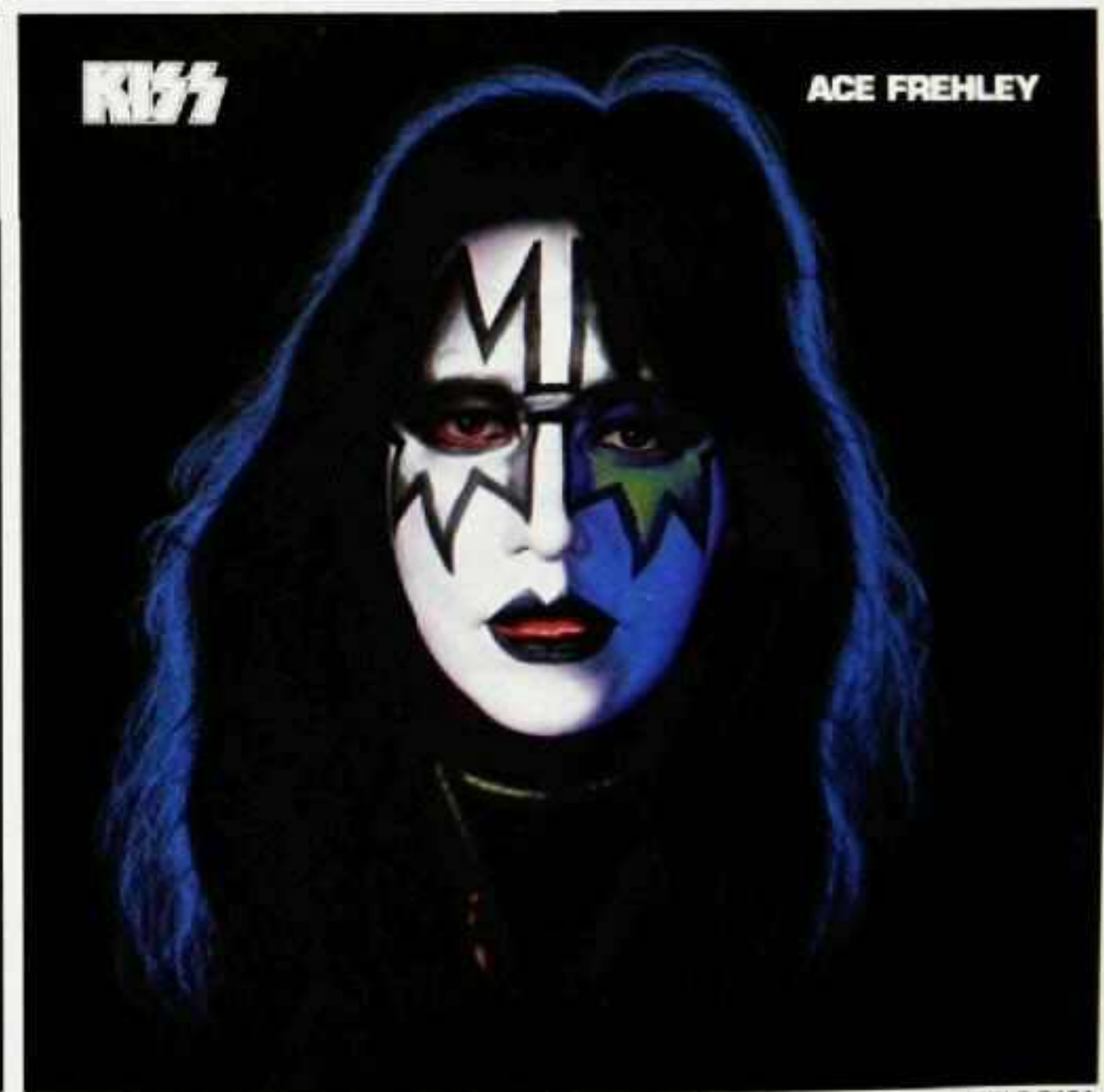
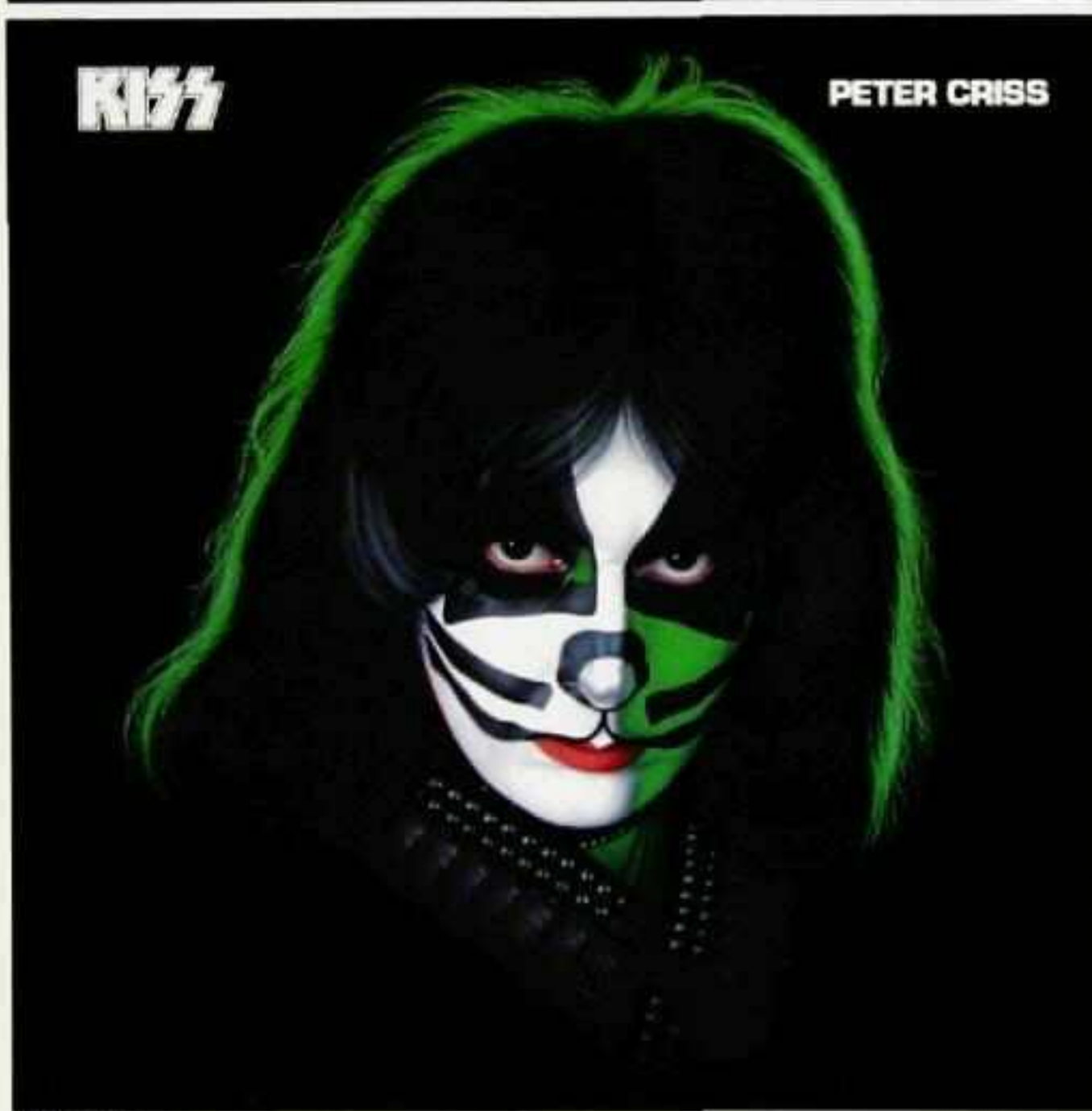
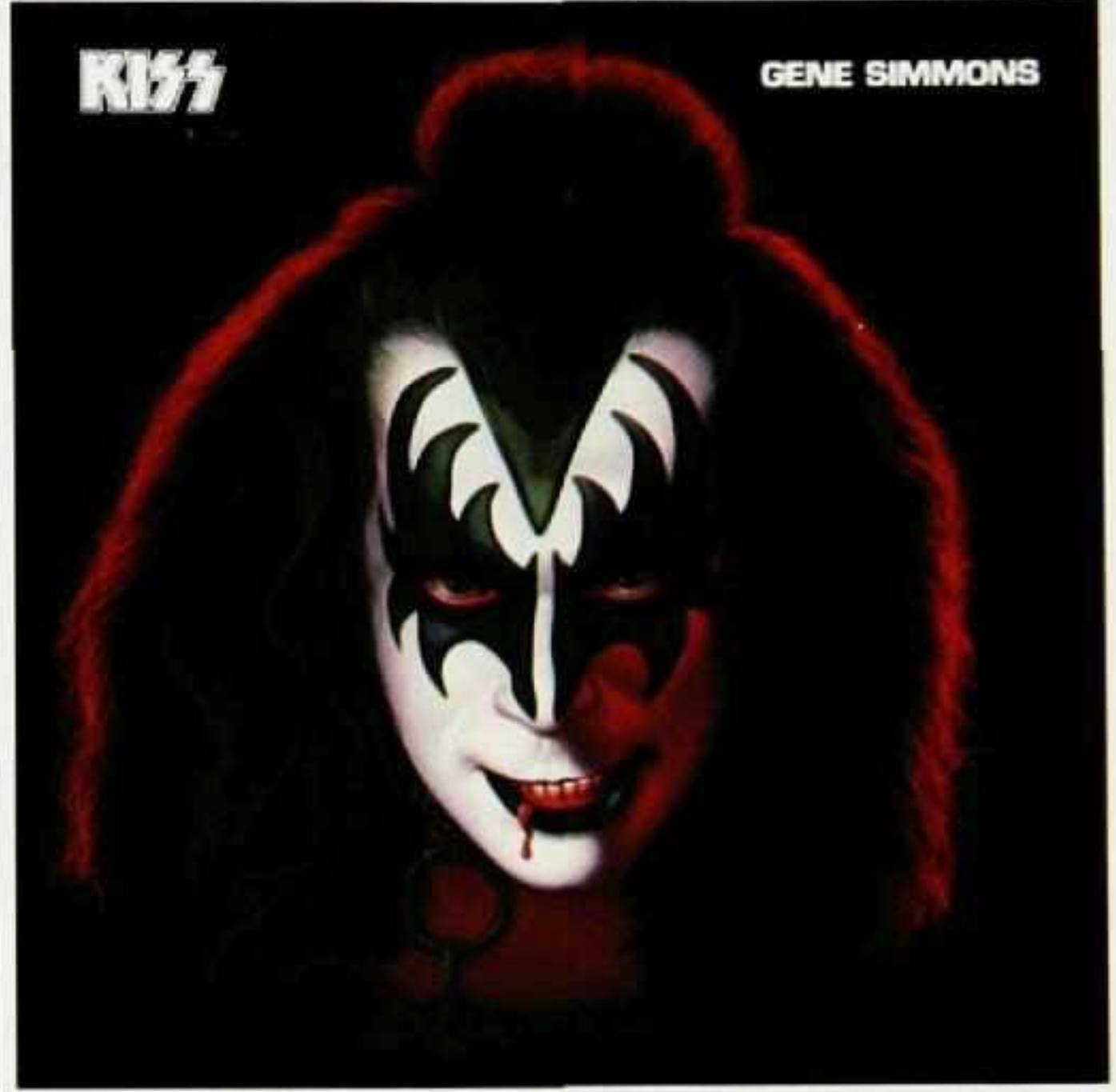

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# C'right Tribunal Eyes Home Taping Losses

## 3-Member Group Will Conduct Study

WASHINGTON—The Copyright Royalty Tribunal has taken the first step in its planned long-range study of the impact of home taping on earnings of copyright owners and users of audio and videotapes and disks.

Copyright Royalty Tribunal chairman Thomas Brennan says a three-member committee consisting of himself and Commissioners Mary Lou Burg and Frances Garcia will conduct the study.

An advisory committee from the private sector will aid the Tribunal,

and will represent not only copyright interests but also equipment and tape manufacturers and consumer groups. The study will cover both off-air and taping from recorded tapes and disks.

The first matters to be resolved will be to decide how much the Commission can do itself, in the way of in-house research, and how much will have to be farmed out.

On several occasions in the past, chairman Brennan has suggested

By MILDRED HALL

that the record industry put together a body of substantial statistics on home taping if it hopes to get congressional help.

The main problem that confronts the Tribunal is the lack of useful data on the extent of home taping, both audio and video, in this country.

The dollar cost in royalties and record sales is estimated to be high

in the millions and accelerating with increasing sales of blank tape and audio and video home recording equipment.

To a large extent, the same lack of statistics confronts the upcoming international conference on home taping in Paris, sponsored by UNESCO and the Berne Union. However, both Great Britain and West Germany have produced studies showing the startling inroads of home taping on their recording industries

(Billboard, Aug. 19, 1978).

The forward-looking Copyright Royalty Tribunal voted to conduct a "full study and examination" of all aspects of home tapings at its first official meeting Dec. 1, 1977. The study could not begin until this fall, when the Commissioners will have completed compulsory licensing rate and distribution regulations required by the law.

The Tribunal plans to look into all aspects of the taping problem as it

(Continued on page 68)

## AVI's 12-Inch Disco Disks Increased \$1

By ADAM WHITE

NEW YORK—AVI Records is raising its 12-inch disco disks by \$1 to \$3.98 suggested list, reportedly the first label to make the price move which many industry observers believe will gather momentum by the year's end.

The hike coincides with expansion planned by the Los Angeles-based company, and the formal introduction of its "Q-Mix" grooves on all disco disks (Billboard, July 1, 1978).

First releases to carry the extra \$1 are Eastbound Expressway's "Never Let Go" and Lowrell's "Overdose Of Love."

AVI's Rick Gianatos says the increase is necessary to offset rising

production costs, and to beef up slim-enough profit margins on the configuration.

He believes the market will stand the \$3.98 tag, and points to thriving sales for higher-priced disco imports. He also believes more labels will follow AVI's lead in the coming months.

AVI's expansion is being mapped by label president Ray Harris and Gianatos, newly appointed as a&r coordinator. Latter has been acting as disco consultant to the company since February; he has also been vice president of Chicago's Dogs of War record pool as well as a regular deejay in that city.

(Continued on page 78)



BUSY PLACE—Pickwick International's exhibition area at its national convention looks like a mini trade show. Details on the nation's leading rack/distributor/retailer convention appear on page 14.

## Beatles 'Pepper' LP Selling At \$24.95

By IS HOROWITZ

NEW YORK—If the customer wants it price doesn't matter. Much quoted, the axiom is more often than not ignored by record retailers.

But King Karol is still a believer. A sign in the Manhattan chain's 42d St. store says of Capitol's limited edition, picture disk reissue of the Beatles' "Sgt. Pepper's Lonely Hearts Club Band" album:

"Originally issued at \$15.98 list. Our price \$24.95, while they last."

More than 100 albums were

moved at that price in less than a week, and the store is about to run out of its initial allotment of 157 copies. "I'm thinking of salting the next batch away, just like rare stamps," says Ben Karol, co-owner, "and watch the value inflate."

Meanwhile, he had some of his salesmen go to nearby competitor Record Hunter and buy out 40 copies at that store's \$12.98 shelf price.

Karol says his total allocation will be 471 out of the total 150,000 albums to be produced by Capitol. They're being shipped in one-third segments, as pressing commitments are met.

The Sam Goody chain locally is selling the "Pepper" picture album at \$14.98, Korvettes at \$11.98. Karol shoppers at the latter found none available.

## 110,000 AT CANADA JAM

By DAVID FARRELL

MOSPORT, Canada—An estimated 110,000 paying concertgoers attended the first Canada Jam at the Mosport speedway in Ontario Aug. 26, making it the largest paying rock event ever in Canada.

A gross of \$2.5 million is estimated—a figure which includes the four television specials to come out of the 18-hour affair.

For California concert promoters Lennie Stogel and Sandy Feldman, Canada Jam I was "a terrific affair." As was the case with Cal Jam 2 held last March in Ontario, Calif., all the acts showed up as promised. Stogel enthused 24 hours after the event wrapped up here.

The last attendance record set in Canada was Pink Floyd at the Olympic Stadium in Montreal on July 6, 1977 with 80,000 persons paying \$10 ticket prices. Canada

(Continued on page 36)

## Allman Bros. Reunion Highlights Capricorn's Barbecue

By GERRY WOOD

MACON, Ga.—Highlighted by a surprise appearance by the Allman Brothers Band, nearly 2,000 music makers and executives from across the nation converged here Aug. 24 for the Capricorn Records Barbecue and Summer Games.

The event offered a day of sun, sports, song and conversation at Phil Walden's Lakeside Park. Several foreign countries were represented at the confab, which also drew a healthy assortment of music business figures from Los Angeles, New York, Nashville, Atlanta and Memphis.

Record producers, managers, concert promoters, publishing executives, deejays, the news media and international recording executives gathered beneath the bright Georgia skies for the nine-hour event that started at noon.

The well coordinated affair expanded the tradition of the Capricorn barbecue established back in 1972 as an informal gathering of Capricorn's artists and employees. It has grown and shifted sites.

Each barbecue gains its own identity such as the early laidback years

and the later Jimmy Carter years when Carter attended two consecutive years—first as an ex-governor of Georgia, then as the Democratic presidential nominee. The seventh annual fest will be remembered as the Allman reunion year.

Several powerful acts—Delbert McClinton and the Second Wind Band, Stillwater, Trucks and emcee Martin Mull—provided the entertainment, setting the stage for the Georgia reunion for the Allman Brothers.

Torn apart by internal and exter-

nal strife in 1976, the members of the banner Southern rock band forsook—at least temporarily—their solo and new group careers to jam their way back into existence as a group.

"We'd like to close out the day with a special group of friends, the Allman Brothers Band," announced Walden, Capricorn president, from the stage.

Featuring original members Gregg Allman, Dicky Betts, Jaimee and Butch Trucks, the band was

(Continued on page 55)

## 5 MODES IN L.A. SESSION

NASHVILLE—Los Angeles studio technology combined with a Nashville recording firm and Tommy Newsom of the "Tonight Show" has resulted in what is probably the nation's first five-way recording session.

Newsom and the 26-piece band were recorded simultaneously in these modes: direct-to-disk, dbx, digital, multi-track tape and videotape. Nashville's Direct Disk Labs label cut the sessions at Capitol's Hollywood studio.

Most of the modes will be com-

(Continued on page 48)

## TV Networks Succumbing To Domestic Disco Fever

By RADCLIFFE JOE

NEW YORK—Disco fever has finally come to network television, and judging from its initial success, the concept is already a huge success with viewers across the nation.

NBC-TV was the first network to step on the disco show bandwagon with "Le Disco" featuring Dick Clark. The show was aired as a 90-minute special, Aug. 19. "Le Disco," which ran in an 11:30 p.m. to 1 a.m. time slot, featured the Spinners, Village People and a segment taped at New York's fashionable Studio 54 discotheque.

It was used as a pilot for a possible series and judging from the ratings received, the development of the series seems assured.

Following closely in NBC's footsteps is CBS, which will air "Disco Magic," the 1978 remake of last year's "Disco '77," as two half-hour specials, Tuesday (5) and Sept. 12.

The shows will feature such acts as Peter Brown, Village People, Evelyn "Champagne" King, Jimmy "Bo" Horne, and Enchantment.

"Disco Magic" was successful last



# PLANET, E/A TIE 1st Custom Label Deal For Richard Perry Co.

By PAUL GREIN

LOS ANGELES—Elektra/Asylum has set its first custom label deal with Planet Records, a new label headed by Richard Perry, the number one producer of 1977 on Billboard's year-end chart recaps. Vice president is Dave Urso, who recently resigned as Warner Bros. national promotion director.

According to Perry, he remains free to pursue outside production assignments, but expects to continue only his relationship with Leo Sayer, whose third Perry-produced album was recently released. Both Perry and other outside producers will handle Planet projects.

Perry produced the label's first release, the Pointer Sisters' LP "Energy," which will be issued in late September. The group, which has had six chart albums on ABC/Blue Thumb since 1973, will move from r&b to rock 'n' roll with this LP.

"The initial deal is for three years," he says, "and at a certain level of sales and profits it automatically kicks in for another two years."

Adds Perry: "A&r will essentially be handled by the Planet staff in consultation with E/A; whereas Elektra is basically handling the functions of promotion and marketing, but again working in close concert with us."

The staff is rounded out by Kathleen Carye, director of artist development and publishing and Robin Rinehart, executive assistant to Perry.

According to Mel Posner, E/A vice chairman, this represents an exception to the label's policy against custom label deals rather than an overall policy change.

"I don't know that this opens the door to a lot of situations with custom labels. In the past we've been offered many label deals with producers, but we've always shied away. What's changed our position is bet-

ting on a guy like Perry and his track record."

Perry explains that E/A is paying all the bills; providing all money needed for startup costs as well as tour support, recording costs and

Elektra albums in 1972-75. "If there was an artist on the E/A roster they wanted me to produce," he says, "it's conceivable that I would do it, just as I still have the opportunity of doing any outside project. But I would



Billboard photo by Rich DiLello  
Label Launch: Producer Richard Perry and Joe Smith, Elektra/Asylum chairman, at the launching of E/A's first custom label, Planet Records, to be headed by Perry.

artist advances. Planet also has a separate budget for basic operating expenses and overhead. Perry has the final say on such details as artwork and pricing.

He adds that there are no quotas to fill or minimum number of artists he must produce or present to Elektra. "In the first year they expect me to deliver no more than five albums," he says. "I'm not going to sign anything unless it has the total belief and commitment of every single person involved in making it happen."

Perry says his desire is to be involved in the total recording process. "Once I've finished the record I've always been on the outside looking in. I've always had to call up promotion and sales and find out what's happening, whereas now that's part of my job. I'm not just the producer badgering the record company."

How did Perry choose Elektra when he's also produced top 10 hits for Capitol, Warner Bros., RCA, Columbia and Portrait? "Elektra has never had a custom label," he says, "which appealed to me because I would be the first and only label that they'd be handling. Also they release less product than most majors, so they'll be able to devote that much more care and attention to Planet product."

Perry acknowledges that when other labels heard of his negotiations with Elektra, he received similar offers from CBS, Warner Bros. and Casablanca, though he emphasizes there was no bidding war or contest.

According to Perry, this won't affect his involvement "one way or the other" with Carly Simon, for whom he produced three best-selling

have to believe in the artist on an incredible level."

Recording for the most part will take place at Perry's Studio 55 here. The label's temporary headquarters are not in the E/A complex on La-Cienega Blvd., but nearby at 9120 Sunset Blvd.

Planet will release the soundtracks to two of Perry's upcoming video projects scheduled for 1979. He will direct a feature film now in development at Paramount and co-produce a six-hour musical miniseries for CBS-TV tentatively titled "Solid Gold."

The Planet deal reunites Perry, who was a staff producer at Warner Bros. from 1967-70, with E/A chairman Joe Smith, who was an executive with WB from 1961-75, ultimately becoming president in 1972.

# Executive Turntable

Dick Kline named executive vice president of Polydor, Inc., New York. He had spent 11 years at Atlantic, most recently as senior vice president of promotion. He began his career in 1958 with King Records and between 1962 and 1967 was Southern singles director for London. Also, Harry Anger, vice president of marketing, becomes Polydor's senior vice president of marketing...



Kline



Orleans



Bass



Silverman



Tashjian



Anger



Caldwell



Vigorito



Missile



Scoppa

Arnie Orleans joins ABC Records in Los Angeles as vice president of sales and merchandising while Gary Davis assumes the post of vice president of promotion and artist development. Orleans was formerly senior vice president of marketing for 20th Century-Fox Records and prior to that national sales director for A&M Records. Davis, marketing vice president, will now be in charge of pop promotion, special markets promotion, public relations, artist development and artist relations...

Billy Bass, vice president of promotion for Chrysalis Records in Los Angeles, becomes vice president of promotion and creative services... Hank Caldwell named national promotion and marketing coordinator, special markets, for Atlantic Records, New York. He moves from East Coast regional director with WEA's black marketing division... Sydney Silverman succeeds Allan Wolk as president and chief operating officer of United Tape & Tape Industries, Inc., Hialeah Gardens, Fla. He formerly served as vice president of marketing and sales. Allan Wolk continues in his capacity as chief executive officer. At the same time, David Jackowitz becomes executive vice president and chief administrative officer. With the firm eight years, Jackowitz

was vice president of administration and operations... Ralph Tashjian appointed national promotion director for newly formed Venture Records in Los Angeles. He had worked at Motown as national pop promotion director... Doug Haverty appointed international administrative manager for A&M Records in Los Angeles... Steve Hoch, most recently heading all record and music publishing activities for Disneyland-Vista Records in Los Angeles, named to the post of national sales manager... Steve Kugel, veteran executive in distribution and rackjobbing, has joined Lenny Silver's Transcontinental Music Service, Buffalo. Kugel, who started with C&C Distributing, Seattle, 15 years ago, was last vice president, marketing, for ABC Record & Tape Sales... Fred Fioto, former president of De-Lite Records, New York, will fill a new position, director of foreign affairs, while Gabe Vigorito, executive vice president of De-Lite for five years, becomes its new president... Mike Missile becomes Motown Records, Los Angeles, advertising and merchandising coordinator, a newly created position. He was previously a local merchandising representative with Record Merchandising of Los Angeles... Bud Scoppa named director, West Coast a&r, for Arista Records, Los Angeles. He was product manager at A&M. Meanwhile, Andy McKaie becomes director of national publicity, based in New York, from associate director of national publicity... Joanne Davidson appointed director of business affairs for Atlantic, New York, stepping up from assistant to the director... Susan Cohen named manager, East Coast a&r, for CBS Records, New York, from regional coordinator for the Western region... Kevin Clougherty named manager, East Coast a&r for Columbia, New York, from manager, planning, in CBS Records' business development unit... Stephanie Knauer appointed director of product management, West Coast, for Epic/Portrait/Associated Labels, Los Angeles, from coordinator with the department... Gail Shyne appointed coordinator, artist relations, for United Artists Records, Los Angeles. Previously she was administrative assistant in that department. In a related move, Ed Kociela, for the past five years music critic and feature writer for the Los Angeles Herald-Examiner, joins as general publicist/staff writer... Carter Russell named Elektra/Asylum regional marketing coordinator for the jazz/fusion division in the Midwest, based in Chicago. Prior to the appointment, he was regional and national marketing coordinator for Buddah Records... Ray M. Ward named Western divisional manager at GRT Corp., Sunnyvale, Calif. He was formerly regional manager in the Northwest headquartered in Seattle. Also, Sy A. Spiegelman named regional manager for the New York area. He was formerly with Ranwood Records and has had sales and promotion responsibility for the Eastern region since March 1968... Loretta Russell named sales coordinator for First American Records, Seattle. She was with ABC Records & Tape Sales and Fifth Avenue Records, a retail store in Seattle... Nancy Levine promoted to national secondary markets promotion at Fantasy/Prestige/Milestone/Stax, Berkeley, Calif. She joined the label in 1977... Carly Saunders appointed to the position of field promotion director in Philadelphia for Ariola Records, Los Angeles. Previously she was working with DiSipio independent promotion. Also, Ed Duncan appointed field promotion director in Baltimore, Washington, D.C., and Virginia markets. He was once account executive at KATZ-AM. And Mary Kilmartin is named to the position of promotion and creative services director for the label. She had been music director for KSFX in San Francisco... Ron Palladino appointed Midwest regional marketing manager for Phonogram/Mercury, Chicago. Also, Gary Triozzi named local promotion manager for Phonogram/Mercury in Florida, basing in Miami. And Patti Rosencrantz is now local promotion manager for Phonogram/Mercury covering Southern California, Southern Nevada, Arizona, and Western New Mexico... Michael Alhadeff, CBS's Epic/Portrait/Associated Labels

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SEPTEMBER 9, 1978, BILLBOARD

## Canadian Govt. Grows 'Insensitive' To Music

By DAVID FARRELL

OTTAWA—The Canadian government is becoming increasingly unresponsive and insensitive to the demands of the record business in this country and thereby creating unnecessary hostility between their respective levels of power, claim a number of industry figures.

At the present time, the government is involved in protracted discussions with the Canadian Recording Industry Assn. over a 12% manufacturing tax on record products, importation of cutouts from abroad and application of a fair market value formula for assessing imported records.

Both the audio and musical instrument import industry in Canada are similarly fighting for a reduction in import duty taxes, particularly on products brought in from Japan and West Germany where the national

(Continued on page 60)

## SERVICE FROM NEW ATLANTA BRANCH

### 51 New Accounts For United Racker

HIALEAH GARDEN, Fla. — United Record & Tape Industries secures its position as the Southeast's largest rackjobber with the addition of 51 accounts, most of them to be served from the firm's recently opened Atlanta branch.

Allan Wolk, founder/chairman of United, reports the addition of 11 Rich's record/tape departments.

The department store is the largest out of the Atlanta area. In addition, United has added 35 G.C. Murphy departments stretching from Georgia down through Florida and has added five more Montgomery Ward outlets through the Southeast.

United, which has been in rackjobbing for more than 15 years, now serves more than 500 accounts in an eight-state area.

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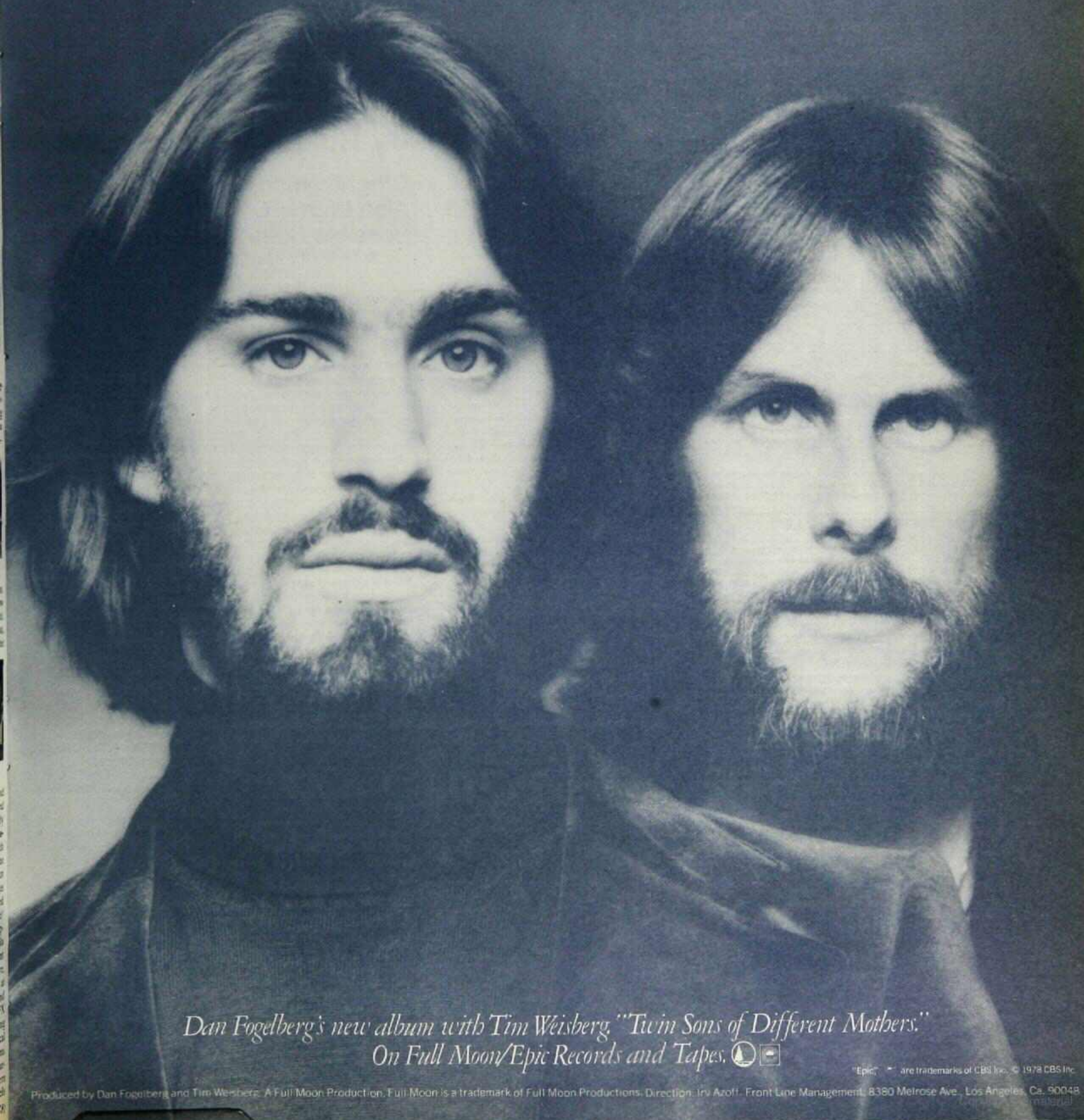
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# "Twin Sons of Different Mothers."

*"This album constitutes a collaboration, experimental in nature, between Tim and myself. It is an attempt for both of us to move outside our own recognizable boundaries and try new directions—new forms of music which we rarely get to explore on our own. It is a chance to stretch, an opportunity to grow, and a hell of a lot of fun."*

*Dan Fogelberg*



*Dan Fogelberg's new album with Tim Weisberg, "Twin Sons of Different Mothers."  
On Full Moon/Epic Records and Tapes. *

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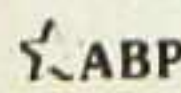
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Vol. 90 No. 36

## General News



BIKINI TIME—David Bromberg judges a bathing suit contest at Odyssey Records in Phoenix as part of the promotion for his Fantasy LP "Bandit In A Bathing Suit."

## Jukebox Registry Rules Are Amended

WASHINGTON—The Copyright Office has issued some interim amendments to its December 1977 jukebox registry rules, and includes a warning that although the Office accepts filings later than the law requires, this does not protect the jukebox operator from court suits over failure to meet statutory obligations.

The interim changes in the rules became effective the day they were announced, Aug. 23, but the amendments are open to public comment and reply, due Sept. 25 and Oct. 11 respectively.

Among the second thoughts reflected in the interim amendments is a safeguard against possible unfair losses to music copyright owners through "routine handling" of applications for the half-year \$4 fee. This could also lead to "substantial liability for jukebox operators," the Copyright Office says.

Under the amended rules, if an operator files a license application more than one month ahead of July 1 for the half-yearly fee, he must state in writing that the box will not start playing until after July 1.

On the other hand, if an operator applies after July 1 and pays an \$8 fee, the Copyright Office will assume that the filing is on a box in operation before July 1 of that year.

## C'right Office Also Warns Of Possible Suits

By MILDRED HALL

On time limitations: the Copyright Office reminds that the law intended applications for licenses of existing jukeboxes already in use to be filed during the month of January 1978. Application for boxes put into use after that date were to be filed within one month after first playing of music under the compulsory licensing required by the Copyright Act.

Application must be made annually, accompanied by the \$8 per box fee, or a \$4 fee if the box does not begin operating until after July 1 of that year.

The Copyright Office has added a new paragraph to the rules, noting that it will not inquire about the time actual performances began on the box, and will accept late filings.

But if the player was in operation over one month before the application is filed, Copyright Office acceptance does not relieve the operator of any legal consequences for

late filing. This also holds true for boxes licensed in 1978 that fail to make the Jan. 31 deadline for the 1979 license.

Courts will have to decide the consequences of late filings to the jukebox operator.

The interim rules ease things for operators by allowing Post Office box or similar addresses where they are the only "realistic" ones possible.

Also, in registry of boxes without serial numbers, the model number required in the original rules will be given only "if known," to avoid a hard and fast requirement that has proved too burdensome.

Finally, when mistakes in applications have been made, by the operator or the Copyright Office, the operator can request correction. He can also ask for a refund when called for, but only in limited types of cases, such as inadvertent duplicate filing which results in double payment.

A type of case definitely not covered is where a certificate has been issued and fee paid on a box which is later sold, destroyed or damaged beyond use, or if the name of the operator has changed.

The Copyright Office says the license it issued on the box is valid for the year, so there is no correction involved.

## Letters To The Editor

Dear Sir:

Allow me to congratulate you on your superb coverage of the Radio Programming Forum. Reading it, however, made me think that we might have missed a point about radio that has been overlooked.

I quote from Billboard Aug. 26, 1978, page 52:

"The main thrust of (Bob) Henaberry's method is aimed towards a station's heavy listeners. According to Henaberry, '50% of a station's listening comes from 20% of its listeners.'

"Henaberry advised the audience to 'know thy heavy listener and work with him.'"

In reading about the issues of radio, and the deep thought that has gone into trying to find out what the listener likes and does not like, and how to please him more, I could not help noticing a glaring void which has not been touched by anybody in the wealth of speculation and research that has been going on. That

void consists of a couple of questions (to reduce it to basics):

What percentage of the total population listens to radio?

What has turned the remaining percentage off, causing them not to listen to radio?

Being in the record business, I listen to radio only to find out what others are doing. Then I turn it off. Why?

Because I find it terribly boring. News stations get listened to for 10 minutes to satisfy curiosity of news. Then it's a tape loop anyway. But has anybody given any thought that radio is an entertainment medium, which, by all that it represents, it ought to be?

Automation now makes radio as inhuman as a jukebox, and the personality is getting lost more and more. When I drive long stretches, or when I drive home from work alone in my car, I want to be entertained. The many who find sleep difficult at night search for entertainment and all they can get is either some bag of

music with seldom a human voice to be heard. The other alternative is the talk show with telephone conversations between a host and a host of idiots on the other end. But at least it is a human voice.

Where is the human voice to tell a story, to teach, or to entertain, to be a companion? Nowhere. And that is why radio's audience is getting narrower all the time, and why it will eventually be just a noise-maker. Music, AM stereo, FM quad music, is just that much chewing gum for the mind.

Where is the intellect, the entertainment, the combination of music and talk? Why cannot the DJ talk about the record he is playing, about the artist, the work, the song, the record company, the composer, the history. Something! Can talk be only reserved for commercials?

Leo de Gar Kulka,  
President,  
College for Recording Arts,  
San Francisco

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POSSIBLY BY CHRISTMAS

# Tagging Top Acts' LP At \$8.98?

By ROMAN KOZAK

NEW YORK—Industry speculation is growing that selected pop superstar LPs will be priced at \$8.98 by Christmas. One reason: reports that the upcoming Heart release on Portrait Records will carry an FE prefix number which could be used to designate \$8.98 product.

CBS Records says that the Heart LP, as the current Boston "Don't

Look Back" release, which carries the same designation, will be priced at the regular \$7.98 list. It says that it will use the FE designation on future superstar product without necessarily raising the price.

However, a number of accounts report that CBS is quietly testing the waters for reaction to \$8.98 product. They say word has been passed to order early on the Boston and Heart LPs to beat the price increase.

This ploy has a number of advantages for CBS, sources say. If opposition to another price hike proves too strong, CBS can always pull back without losing face.

It also can help the two acts, Boston and Heart, since it encourages dealers to buy early and in larger quantities, thus creating greater initial demand on the product, something that is reflected in chart positions.

Also, sources say, this avoids a problem Elektra encountered when it first introduced \$7.98 pricing on the Queen "Day At The Races" LP early in 1977. That hike sparked a number of protests among dealers, including some isolated boycotts of the record.

The group was later reported to be unhappy with its record company, feeling it lost sales because it was used as a public guinea pig.

However, a price hike on a hot item that is already in the marketplace, and has sold past two or three million units, is a different situation, sources say.

A current pop LP on the market with an \$8.98 tag is "Cords" by Synergy on the Passport label, distributed by Arista. But the higher price on that record is due to the high quality clear vinyl used especially for the LP, and the extra care used in pressing it, says Passport Records.

## NARM Regional Confabs Set For 24 Cities In 1979

LOS ANGELES—The more than 800 participants in six NARM 1978 regional meetings thus far have convinced executive vice president Joe Cohen to map a 24-city national itinerary for next year.

With more than 225 persons from the retail, rack and vendor category participating here Aug. 23, the six-city total topped 800 in comparison to a 12-city total last year of slightly more than 1,000.

Approximately 65 executives and regional personnel from more than 25 labels and distributorships were present at the local meeting last week for the afternoon one-on-ones

with retail and rack personnel from California and Arizona.

Twelve more regionals are slated this year. Cohen estimates the cost to NARM at \$70,000. Participants at a regional are served a continental breakfast and lunch and attend the morning instructional session and afternoon meetings with vendors at no charge. Cohen calls the regionals NARM's strongest innovation in years. "If each person leaves with one idea or a new contact, we've been successful," Cohen says.

And NARM's projected retail store management certification school, announced last week, will offer the industry's first textbook, Cohen said. It will be a 15-chapter tome, whose preparation is being overseen by Dr. David Rachman, NARM's retail education advisor. Cohen explained further that the projected class sessions are being segmented into monthly sessions from January through March 1979, to enable students to take instruction back to their jobs and return with comments and recommendations from the field.

## Integrity Income, Sales Set Marks

LOS ANGELES—Integrity Entertainment Corp., the only publicly-held totally retail record/tape/accessories entity in the U.S., reports its strongest percentage gains yet in both net sales and income in fiscal year 1978 over 1977.

In its strongest posture in its five-year history as an over-the-counter stock, Lee Hartstone, president/founder of the three-state chain reports a preliminary subject to final audit shows net sales up 30% while net income rose 67%. Net sales for the year ended June 30, 1978, were \$62,419,000 up over \$16.3 million over the prior year's \$46,069,661.

Net income for fiscal 1978 was \$1,410,000, better by \$566,000 over 1977's \$844,514. This, Hartstone points out, despite the company's shift to a last-in-first-out (LIFO) accounting method for its record/tape inventories, which had a decreasing effect of \$590,000 or 19 cents per share on reported earnings.

Earnings per share fully diluted were 45 cents in fiscal 1978, up from 27 cents the previous year.

# Market Quotations

As of closing, August 31, 1978

1978		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
63	34%	ABC	9	299	59%	58	58%	- 1%
43%	34%	American Can	7	44	42%	42%	42%	- 1/4
18%	9%	Ampex	15	395	18%	17%	17%	- 1/4
4%	2%	Automatic Radio	-	8	3%	3%	3%	- 1/4
27%	22	Beatrice Foods	11	376	27%	27%	27%	+ 1/4
64%	43%	CBS	9	72	59%	58%	58%	- 1/4
27%	13%	Columbia Pictures	5	5338	27%	25%	26	+ 3/4
14%	8%	Craig Corp.	5	91	11%	11%	11%	Unch.
47%	31%	Disney, Walt	15	329	44%	42%	43	- 1/4
3%	2%	EMI	6	64	3	2%	2%	Unch.
23%	8%	Gates Learjet	9	35	21%	21%	21%	- 1/4
16%	11	Guif + Western	6	600	16	15%	15%	- 1/4
22	9%	Handyman	10	242	22	21%	22	+ 1/4
6%	3	K-tel	14	18	5%	5%	5%	+ 1/4
6%	3%	Lafayette Radio	-	71	5%	5%	5%	- 1/4
59%	22%	Matsushita Electronics	11	2	37%	37%	37%	- 1/4
59%	32%	MCA	10	118	59	58%	58%	- 1/4
58%	26%	Memorex	10	151	55%	54%	54%	- 1/4
66	43	3M	15	507	62%	61%	62	- 1/4
54%	35	Motorola	13	543	49%	48%	48%	Unch.
32%	24%	North American Philips	6	123	32%	31%	32%	+ 1/4
18	10	Pioneer Electronics	13	6	16%	16%	16%	- 1/4
32%	6%	Playboy	43	3155	32%	27%	27%	- 1/4
33%	22%	RCA	10	555	32%	32%	32%	- 1/4
8%	6%	Sony	16	222	7%	7%	7%	- 1/4
13%	9%	Superscope	-	22	10%	10%	10%	Unch.
32%	14%	Tandy	12	912	32%	32	32%	+ 1/4
9%	5%	Telecor	7	151	8%	8%	8%	- 1/4
8%	2%	Telex	16	2539	8%	8	8	+ 1/4
3%	1%	Tenna	-	368	3%	3	3%	+ 1/4
19%	12%	Transamerica	6	290	18%	18%	18%	Unch.
40%	20%	20th Century	4	383	38%	37%	38%	- 1/4
55%	29%	Warner Communications	10	110	55%	54%	54%	+ 1/4
19%	11%	Zenith	41	180	18	17%	17%	Unch.

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO Inc.	-	10	2%	3%	Koss Corp.	23	80	7%	7%
Electrosound	-	-	-	-	Kustom Elec.	-	5	2%	2%
Group	11	115	9%	9%	M. Josephson	7	54	14	14%
First Artists Prod.	7	243	7	7%	Orrox Corp.	-	193	3.7/16	3.11/16
GRT	-	359	2%	2%	Recoton	11	7	6%	6%
Integrity Ent.	16	330	7%	7%	Schwartz Bros.	5	-	3%	4%

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

## INTEGRITY DEALS

# Tower & Peaches Cling To Boycott Of Pickwick

LOS ANGELES—Two major retail accounts, Tower Records and Peaches Records, continue their holdout against buying from Pickwick Distributing here, while Integrity Entertainment, largest retail account in California, is dealing with Pickwick after withholding comment originally (Billboard, Aug. 19, 1978).

Jim Greenwood, president of Licorice Pizza here, who could not be reached earlier, has said he is dealing normally with Pickwick. Music Plus earlier had reported a normal transition from buying when Pickwick acquired M.S. Distributing, California, in mid-August.

Pickwick president Chuck Smith terms the move by Russ Solomon, Tower Records president, "obviously unexpected and by our view

illogical—though we respect him as an outstanding retailing executive for whom we have high regard.

"For that reason we think it's inevitable that Solomon will realize the logic of resolving the situation in a way that's tolerable to both of us. He must know as we do that it's important to have the independent distribution system functioning effectively in a market like L.A. for his own good."

Smith also feels as unrealistic Solomon's position that because Pickwick is retail competition via its Musicland Outlets, it should not be suppliers to Tower. "Many companies in the industry are successfully both retailers and wholesalers," he observes. "This combination does not give us a competitive advantage versus other retailers in the markets we serve."

Smith is pleased with the "overwhelming support we had from independent labels which clearly see the issues as we do. We see no diminution in this support," he emphasizes.

## Olivia Distributing Williamson 'Dream'

OAKLAND—"Live Dream," an album by Chris Williamson backed by June Millington and Jackie Robbins, will be distributed by Olivia Records here. "Live Dream" was taped live at a series of women's concerts and is being issued on the Dream Machine label.

Williamson's "The Changer And The Changed" LP, released on the Olivia label previously, is reported to have topped the 80,000 mark in sales.

## Columbia Issues New Cassettes

NEW YORK—Reflecting the growing tape market, the Columbia Special Products division is releasing 31 of its top "Collectors' Series" and "Encore" titles in cassette form, with two of them, the original Broadway cast recording of "My Fair Lady" and the soundtrack of "On A Clear Day You Can See Forever" also slated for 8-track production.

The new tape line will include such classics as "Show Boat," "Bye Bye Birdie," "Do I Hear A Waltz," "Sarah Vaughan In Hi Fi," "The Chocolate Soldier" and others.

The cassettes will retail for \$7.98 each except for four "double album" titles that will sell for \$8.98.

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Writers Chat: Pam Sawyer and Marilyn McLeon, veteran Jobete scribes, talk about collaboration at the Songwriters Expo in Los Angeles for neophyte writers.

Billboard photo by Lester Cohen

## Sharp Retailers Grab Cutout Superstars

By ROMAN KOZAK

NEW YORK—Just as a sharp-eyed consumer can spot good merchandise at a bargain basement sale, so too can the sharp record dealer find superstar product buried in the lists of cutout and overrun catalogs.

A perusal of recent catalogs from such distributors of shlock product as the Great American and Pacific Music Co., Surplus Record & Tape Distributors, Audio Distributors Inc., Sutton Record Co., Father & Sun's, Scorpio Music Distributors, American Album & Tape, Serv-Rite Record & Tape Co., and Country-wide Record + Tape Distributors reveals a wealth of riches.

With product by just about every major artist, from Elvis to Barry Manilow, the Beatles to Kiss, Dolly Parton to Donna Summer, the retailer can find interesting product to sell at a bargain, or even to add to his own superstar catalog.

Though the "Barry Manilow Live" LP only this week fell out of the Billboard chart, cassettes and 8-tracks of the double album release are available from the Great Atlantic and Pacific Music Co. at \$2.75 each, though the company warns that quantities are limited on this product.

Other bargains from the distribu-

tor include the Grateful Dead's "Blues For Allah" at \$1.75, with the double "Steal Your Face" LP going for \$2.50. The "Beatles Featuring Tony Sheridan" sells for \$2.25, \$1 more than Johnny Cash's "Man In Black."

"A Shot Of Rhythm And Blues" by Rod Stewart on Private Stock now sells for \$1.25, as do Peter Townshend's "Who Came First," John Entwistle's "Mad Dog" and "The Two Sides Of Moon," by yet another Who member, Keith Moon.

Some Arista titles on the list include "Rock'N'Roll Letter" by the

(Continued on page 16)

### DISTRIBS AND PUBLISHERS

## Foreign Licensees Set By Cream

LOS ANGELES—Cream Records has three new overseas distributors and three publishing arrangements taking effect immediately or, at the latest, by Oct. 1.

In Germany, Switzerland and Austria, Cream, Hi and Xanadu product will be manufactured and distributed by Intercord of Germany, headed by Ingo Kleinhammer. Xanadu jazz releases will appear under its own label; everything else under Cream.

Similar pacts have been signed for Taiwan, Hong Kong, Singapore and Malaysia with Klaus Heymann of Hong Kong Records, Ltd., and for the Philippines with Home Industries of Manila, Bobby Weiss the label's international director adds.

In publishing, Cream Music

will be represented throughout Southeast Asia by EMI Publishing, handled there by Josephine Lau. EMI will administer and protect Cream's seven publishing catalogs which comprise more than 5,000 titles in Hong Kong, Singapore, Malaysia, Thailand, Taiwan and South Korea.

Subpublishing deals also have been inked for Germany, Switzerland and Austria with Melodie Der Welt of Frankfurt, Germany and for Brazil with Latino Editora Musical, Ltd. of San Paulo.

On the domestic side, Cream has received enough promising radio response to its two-record Xanadu jazz sampler that the sampler itself is to be shipped this week commercially to list at \$9.98.

## SONGWRITERS EXPO DRAWS 1,000 IN L.A.

LOS ANGELES—The second annual Songwriters Expo, produced by the Alternative Chorus' Songwriters Showcase, drew 1,000 songwriters to the Immaculate Heart College campus here last week.

The Expo was coordinated by John Braheny and Len Chandler, founders of the BMI-sponsored Showcase.

## Motown Licenses Australian Astor

LOS ANGELES—Motown Records and Astor Records of Australia have signed a licensing agreement taking effect Oct. 1, according to Motown president Barney Ales.

Under terms of the pact, Astor will press and distribute product under the Motown label.

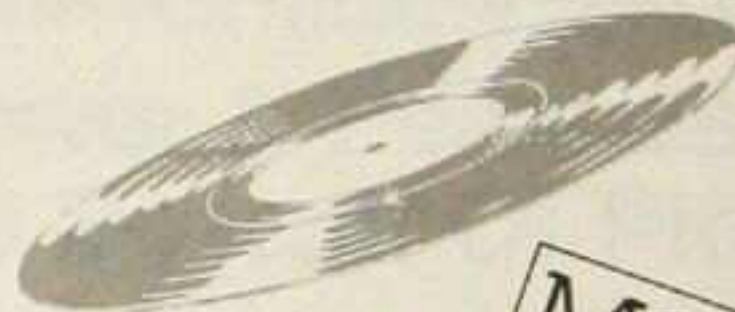
International director Lee Armstrong is slated for a late September trip to Melbourne and Sydney to introduce new Motown releases and catalog product at a series of retailer and radio meetings.

SEPTEMBER 9, 1978, BILLBOARD

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# 'Sgt. Pepper' Enjoys Salty Sales

## RSO's Huffman Cites 5 Mil Units, Reorders Of 1 1/2 Mil

LOS ANGELES—Despite a "built-in negative attitude" on the part of critics and radio towards the "Sgt. Pepper" soundtrack and film, the public feels otherwise, as sales of the two-record album now top the five million unit mark.

According to Mitch Huffman, RSO national sales manager, reorders totaling 1.5 million have been received from large and small racks as well as retail outlets.

Handleman, says Huffman, placed the largest reorder, with 300,000 units shipped Thursday (31), with other significant orders placed by Lieberman, certain Pickwick branches, Alta and numerous retailers.

"On a national basis, it doesn't appear to be as much as 'Grease' because we've put out so much more initially," says Huffman.

Meanwhile, RSO president Al Coury claims the industry is creating something that isn't there by putting down the film and music on the basis that it's a "betrayal to the Beatles."

With the "Sgt. Pepper" film already pulled in many markets, the

Assistance in preparing this story provided by Ed Harrison and Adam White.

album appears to be selling on the strength of the singles in release—Earth, Wind & Fire's "Got To Get You Into My Life," Aerosmith's "Come Together" and Robin Gibb's "Oh Darlin'."

Unlike the "Saturday Night Fever" and "Grease" soundtracks which had six to eight weeks' advance release time over the film, which spurred boxoffice receipts, "Sgt. Pepper" soundtrack and film were released simultaneously and hurt the film more than the record.

"The film was originally scheduled for November release," says Coury, "but changed to the summer. That put pressure on the creative people. The other records set a launching pad for the film.

"If we had time to do a pre-promotion, the opening of the film

would have had a greater chance of success."

Coury is figuring the "Sgt. Pepper" soundtrack to sell between eight and 10 million units by the end of the year—even without a successful film. That figure is significantly less than anticipated at the outset, as Coury was hopeful it would rival sales of "Saturday Night Fever." But to his amazement "Grease" appears to be on its way to rivaling it.

Meanwhile, money is still being spent on "Pepper" advertising. Polygram Distribution views its merchandising support for the soundtrack as an "extensive, elongated campaign," according to Jon Peisinger, vice president of marketing development.

There are radio and print buys set for the next 60 days, planned by RSO with Polygram coordinating the co-ops with retailers. Peisinger claims the effort is just beginning in many regions, especially secondary and tertiary markets where long lead times are necessary for racks to get into chains such as Kmart and Penneys.



MOVIE TIME—Leon Redbone and actress Elizabeth Ashley take a break between filming of a special in-store and television promotional film which will feature two cuts from Redbone's new album "Champagne Charlie." Redbone plays himself and Champagne Charlie and Ashley a beerhall prostitute.

### WNBC Concerts

NEW YORK—WNBC radio sponsored two free concerts over the Labor Day weekend, Gloria Gaynor and the Andrea True Connection headlining the Saturday (2) Long Beach, L.I., concert and Linda Clifford starring Monday (4) at Great Falls Stadium in Patterson, N.J.

### ECM ADDS 'CREDIBILITY'

## WB Jazz Wing Makes Inroads

By ED HARRISON

LOS ANGELES—While it's been less than a year since the formation of the Warner Bros. jazz and progressive music division, the label has made its initial inroads into the market.

Ron Goldstein, director of the division, admits the addition of ECM to the Warner family has been a shot in the arm and a contributing factor to Warner's 12 albums on the Billboard jazz chart this week.

"Our credibility has shot up with jazz buffs," contends Goldstein. "There's a tremendous amount of visibility on ECM. When people buy one ECM album they always ask about others. There's a lot of label identification there."

Goldstein compares ECM to Verve in the '60s and CTI in terms of label awareness.

Goldstein says money is being spent in places which might not result in immediate sales but nevertheless is helping to promote jazz music. Warner's is a supporter of "Jazz Album Countdown," the syndicated radio program.

"Even though it doesn't sell records, buying spots on it spreads the word," says Goldstein. Ads have also been placed in Rolling Stone and New Yorker along with the

more conventional jazz and trade journals.

Warner's has also been visible in the jazz community with active roles at the Newport Jazz Festival and Montreux Jazz Festival and will sponsor a night at the three-day West Coast Jazz Festival at the Ahmanson Theatre in Los Angeles Saturday (9).

Taking an active a&r role, Goldstein, in addition to matching artist with producer, has also devised some a&r ploys.

He has taken about 10 artists on the road, visiting radio stations, retail outlets and discos, to give acts a better understanding of what's happening in the market. "It gives them a better understanding of why their record is selling or not selling," he says.

Beginning in October, Goldstein is planning artist meetings in New York and Los Angeles where the artists will get together for an exchange of musical and philosophical ideas.

From an internal standpoint, Goldstein is attempting to educate WB people by talking jazz. A newsletter containing profiles, special events, jazz happenings and other information is being distributed.

Goldstein is looking forward to increasing his staff with the addition of two field persons by January. Staffers Andre Perry and Rick Schultz are handling marketing with support from Tom Draper's r&b department.

Starting in January, Goldstein is looking to package Warner artists together for club, college and concert tours.

Goldstein adds that he is conscious of the roster not getting too large. "We feel we can handle our present roster comfortably. We're not looking to increase our roster unless someone is available whom we just can't pass up."

The latest signings are Matrix, a nine-piece horn band and Jakob Magnusson, a keyboard player from Holland.

Upcoming releases include a 10-album Keith Jarrett solo piano concert boxed set, seven new ECM albums, a special project by Pete Christlieb and Warne Marsh, produced by Steely Dan's Becker and Fagin; Al Jarreau's fourth LP "All Fly Home" (which will be the object of a big marketing campaign); and new albums by John Handy and Stuff.

## Klein Files 2nd Appeal On Tax Trial

NEW YORK—A second appeal has been filed by ABKCO Industries president Allen Klein in an attempt to avoid a new trial on tax evasion charges.

Klein's original trial in federal court here ended Nov. 10, 1977, after the court ordered a mistrial when the jury was deadlocked.

Since the U.S. Court of Appeals for the Second Circuit rejected his argument that a second trial would violate the Fifth Amendment prohibition against double jeopardy (Billboard, Aug. 5, 1978), Klein's lawyers proposed to the court two suggestions: either the original three-judge panel should reconsider its decision or the entire 17-judge court rehear the case en banc.

The government is not required to respond to Klein's brief unless ordered by the Court. Should Klein be unsuccessful his only recourse is a petition to the U.S. Supreme Court.

## Goldman To Speak

NEW YORK—Elliot Goldman, executive vice president and general manager of Arista Records, will launch the season's first meeting of the Music and Performing Arts Lodge, B'nai B'rith, Monday (11) at 7:30 p.m. in the auditorium of the Sutton Place Synagogue here. His topic will be "The Business Of Records: Deals, Profit And Image."



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### 2 STATIONS TO MORROW

NEW YORK—Bruce Morrow, who was known as Cousin Brucie when he was a DJ on New York's WABC and WNBC, has acquired WALL-AM-FM Middletown, N.Y. for \$2 million.

The acquisition, subject to FCC approval, is being made in the name of Sillerman Morrow Broadcasting. Bob Sillerman is in partnership with Morrow to acquire stations and to produce programs for radio and tv syndication. The station was sold by Jim O'Grady. The AM now runs a Top 40 format and the FM runs Bonneville's beautiful music.



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# Pickwick Shooting For \$1 Bil Sales By 1983

Continued from page 1

some \$40 million from Sam Goody in the last half of the year since the acquisition, up from the \$365 million achieved in 1977, other highlights noted by individual division chiefs include:

- Retail division openings of 20 to 25 additional stores by year-end for a total of about 340, with 45 to 50 projected for 1978 and a doubling of the present size to 700 to 900 by 1983, according to Smith.

- Rackjobber expansion primarily into large discount department stores, in addition to expanding volume at current outlets, with recent additions including the Savon chain in L.A. (85); Lufkin, Tex.-based Brookshire department stores (35) and Gem in Hawaii (three major locations). A simplified returns form will expedite credit through the chain.

- Independent distribution would move anywhere there is a weakness in the network, with several markets penciled in for the future. Pickwick's commitment to the future of independent labels was consistently reinforced.

- Pickwick Records, the proprietary division, anticipates net growth of 100 titles a year, with Quintessence expanding from classical and jazz into areas such as soul and gospel. Gradual increase of Pickwick product in the retail/rack mix will supplant cutouts to an extent, and a budget LP list price hike is anticipated from \$2.98 to \$3.49, equal to current tape levels.

- Pickwick U.K. is the base for international expansion, with an initial thrust likely into the Common Market countries, and Japan, Australia and Canada also prospects for "a major Pickwick presence," Smith confirms.

- Keel Manufacturing/Disc Graphics will see a continuing upgrading of quality control, accompanied by "fair pricing levels."

London, Warner Communications and Capitol—with the latter singled out for providing the industry's first licensing agreement with Pickwick that led to budget product.

Both Smith and senior vice president Gene Patch emphasized that the enthusiasm from the intensive program of rack and retail seminars, and individual presentations by the other divisions to the whole group,

into the business at a consistently high quality."

Echoing his comments, president Bill Woodside of parent American Can, complimented the contributions of Pickwick in the eight months of the last fiscal year it was with the company. Lionel Sterling, senior vice president and key liaison with Pickwick, also cited the major input

Smith emphasizes that for the first time it was truly "our convention," with the labels and suppliers offered participation "within our framework, and with no diversion from our goal to offer a first class business organization's structure."

The management team debated the exhibit charge of \$4,000 for a 10-foot-square space in the Convention Hall after many suppliers asked for the opportunity to participate. "We gave them the alternative within the context of our program," the Pickwick chief says, "but not an opportunity to hype their product in front of 1,000 people."

"Several majors didn't show (CBS and WEA), and we don't consider it a slight. Those that chose to participate were well pleased," he maintains.

Included were Lloyd's Electronics with three booths; two booth spaces for RCA, A&M, Capitol, Motown, Polygram, Panasonic, Craig, Emerson and Sanyo; and one each for ABC, 20th Century-Fox, Disneyland, Fiesta, Peter Pan, Peters International, Wonderland, Word, Bearcat, BSR/Jensen, with 3M/Memorex/Sound Guard/Recoton/Hohner/Horian sharing four booths with Pickwick Accessories.

The innovative Channel 1000 in-store video display was demonstrated by the rack division, with a test of 35 retail and rack outlets this fall.

Also taking space were Pickwick Distribution (with a display of in-



Progress Partners: Label executives receive special Pickwick anniversary "Mr. Pickwick" statuettes in recognition of their assistance to the company. From the left: Terry McEwen, London; Dick Carter, RCA; Paul Smith, CBS; Mike Maitland, MCA; founder Cy Leslie; president Chuck Smith; Don Zimmerman, Capitol; Gil Friesen, A&M; John Frisoli, Polygram Distribution; Henry Droz, WEA, and Mike Lushka, Motown. Not represented are ABC, Arista, GRT and UA.

In celebrating the silver anniversary, one high spot was the closing night awards banquet presentation of specially created "Mr. Pickwick" statuettes to those labels identified with Pickwick's growth.

Founder and former chairman Cy Leslie joined Smith to recognize the contributions of GRT, MCA, Motown, RCA, ABC, Arista, UA, Polygram Distribution, A&M, CBS,

meant a great deal in "getting the job done."

"With the big fall selling season ahead, turning these kids on could mean an added \$30 to \$35 million in sales—which is why the entire convention was merchandising oriented," Smith observed.

"The people challenge is the most important one we face—to keep the level of competence of those coming

on the parent firm's profits and strategic objectives.

Noting that Pickwick has emerged for the first time in its 25 years as a unified major corporation, no longer fragmented, he looked to the springboard of opportunity to start the second 25 years: "The Goody team is on board and Pickwick U.K. is standing on the doorstep of burgeoning world markets."

(Continued on page 78)

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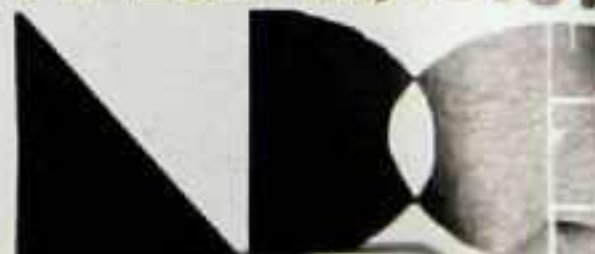
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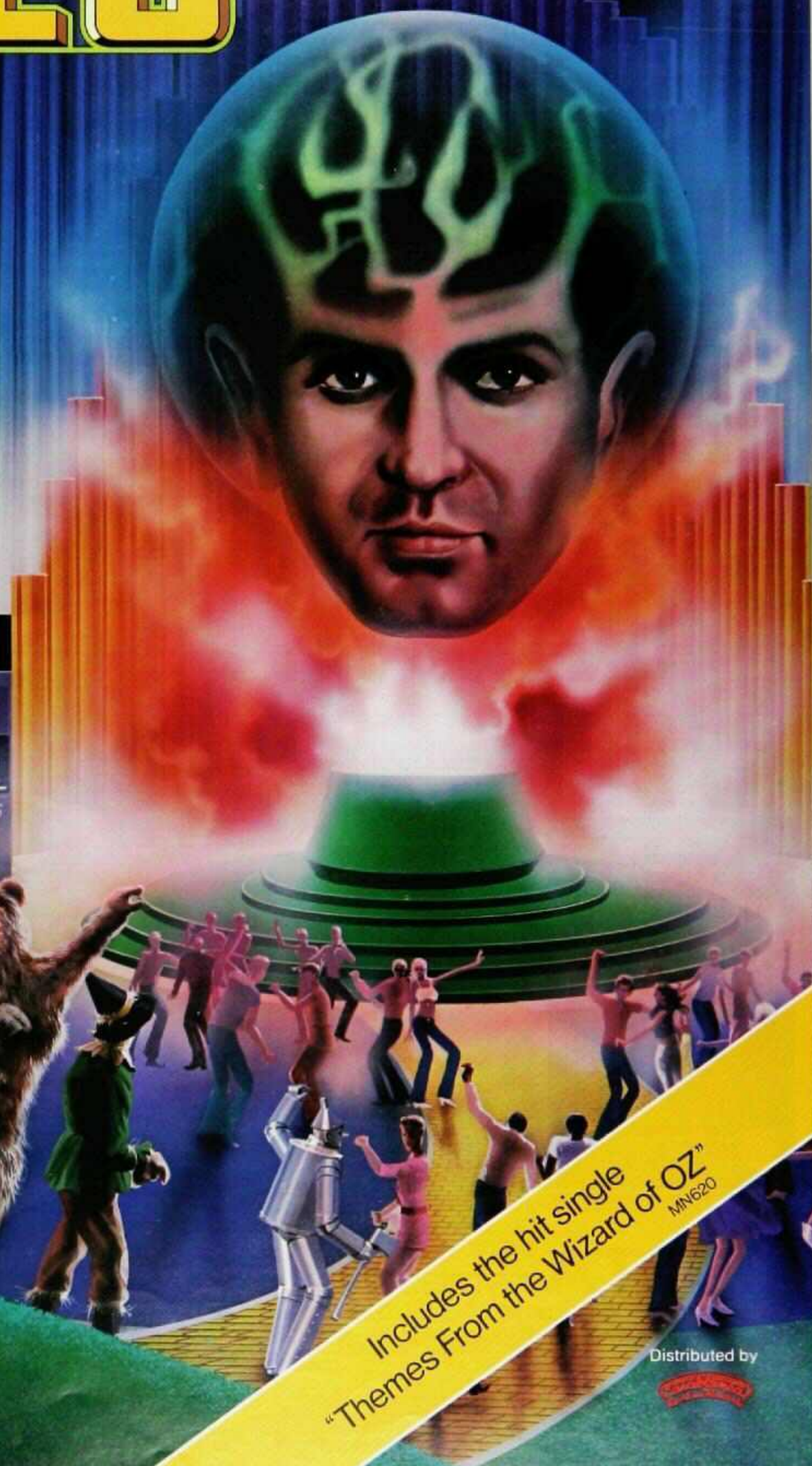
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# Famous Veers Off Into R&B & Rock

NEW YORK—Famous Music, traditionally known as publishers of MOR and movie soundtrack copyrights, is veering off into r&b and contemporary rock.

First move is a deal with producers Earl Young, Norman Harris and Ron Baker, for all material controlled by their publishing outfit. This includes repertoire recorded by the Trammps, the Temptations, the Dells, Gloria Gaynor and Joe Simon.

"We'll be working the catalog as well as administering it," says Sid Herman, executive vice president of Famous.

He believes there are particular copyrights that can be successfully plugged beyond the r&b idiom, notably "Seasons For Girls" and "The Night The Lights Went Out," both originally recorded by the Trammps.

"Famous is definitely moving more into r&b and contemporary copyrights," agrees Herman. A number of new deals will be announced before the end of the year.

The company's Baker/Harris/Young connection came about via a number of earlier singles songs, and foreign rights to a Trammps album. Famous went into competition with other publishers for the deal, and emerged victorious.

The company recently held its annual worldwide meeting in New York, focussing on plans for 1978-79.

Current copyrights include Barry Manilow's "Ready To Take A Chance Again" from the "Foul Play" movie; Mtume's "Kiss This World Goodbye" album on Epic, and music from "Heaven Can Wait."



CHICAGO DELUGE—Radio station KLOS-FM in Los Angeles is flooded with more than 20,000 cards and letters from listeners who were invited to comment on Chicago's Greek Theatre engagement. The first 1,000 letters were promised a copy of the group's new LP, "Hot Streets." Shown, left to right are Frank Cody, program director; Donny Braker, Nederlander Productions; Paul Rappaport, West Coast regional album promotion, Columbia Records; and John Winnaman, vice president and general manager of the station.

## Retailers Grab Superstars

• Continued from page 10

Bay City Rollers (\$1.50); "Dickie Betts & Great Southern" (\$1.50); "Radio Ethiopia" and Patti Smith (\$1.25); and "Lady In Waiting" and "Hurry Sundown" by the Outlaws (both \$1.50).

Going for \$2 each are "His Hand In Mine" by Elvis; "Concert" by the Beach Boys; "Boz Scaggs," on Columbia; "Last Days & Time" by Earth, Wind & Fire; and "R.E.O." by R.E.O. Speedwagon.

In the last catalog issued by Surplus Record & Tape Distributors are a number of ABC Records releases that are now going for 15 cents each. Among them are such titles as "Beginnings" by Tommy Roe, the "Shaft In Africa" soundtrack LP, "The George Clinton Band Arrives" by George Clinton, Lamont Dozier's

"Black Bach," "Bricks" by the Hello People, "Seed Of Memory" by Terry Reid and "Love Rustler" by Delbert McClinton.

Also appearing on the list is "Metamorphosis" by the Rolling Stones (\$1.50), "Street Party" and "Ain't Love Grand" by Black Oak Arkansas (both \$1.10), as well as the group's "High On The Hog" LP for a slightly higher price of \$1.25. Aretha Franklin's "Sweet Passion" LP is also going for \$1.25, but former fellow Atlantic artist Ringo Starr has his "Ringo The 4th" selling for 25 cents more.

"Mothership Connection," "The Clones Of Dr. Funkenstein" and "Live: P. Funk Earth Tour" by Parliament/Funkadelic are all on the list, the first two selling for \$1.50 each while the third, a double al-

(Continued on page 70)

## American Song Festival Blooms And Garneres Industry Approval

By PAUL GREIN

LOS ANGELES—"It's easier on the street now," says Flip Black, director of creative services for the American Song Festival, claiming that the festival has more credibility in the industry than when it was launched five years ago. "The first couple of years we went to publishers and had to keep explaining what it is."

The festival is described by its backers as the world's largest songwriting competition and the only major totally songwriter sponsored contest in the world. It has awarded \$450,000 in cash prizes in its first four years.

The festival receives between 20,000 and 50,000 entries each year, according to Tad Danz, president, who declines to specify an exact figure so as not to discourage prospective applicants. "It's a skill competition, not a lottery," he reasons.

Danz says some categories have a lot of entries and some very few, with the amateur divisions having more than the professional ones by a margin of about five to one. "We make no bones about it," he says. "Any good professional song will win a cash prize."

Easy listening, Top 40 and country, in that order, get the most entries, while folk and gospel/inspirational get the least.

During the first year of the festival, there was an r&b category, but it failed to draw mass entries so it was combined with rock in the Top 40 division, where it represents 10% to 15% of the total in that category.

The fee for entering has remained constant for three years at \$13.85 for the first category and \$8.25 for every subsequent category. According to Joe Willemse, manager of the festival, 40% to 45% enter in more than one category.

Black says that though the goal of the festival is to be profitable, it has never shown a profit. Danz confirms this, saying it has made money in recent years, but not enough to pay interest on past losses.

According to Black what the festival needs to put it over the top is to discover a big writer or hit single or act as happened with Eurovision in 1974 when ABBA's "Waterloo" swept the top prize.

As it is, the festival has discovered several copyrights that have wound

up on platinum albums and has sparked the careers of several young songwriters. The 1976 grand prize winner, "Love Comes From Unexpected Places" by Kim Carnes and Dave Ellingson, was recorded by Barbra Streisand on "Superman" and by Carnes on her own A&M LP "Sailin'."

The grand prize winner in 1975 was Phil Galdston and Peter Thom's "Why Don't We Live Together," which is on "Barry Manilow Live" and the singer's "Trying To Get The Feeling" LP. Galdston & Thom have also recorded an LP for WB, "American Gypsies."

And Tim Moore, who won the 1974 top prize with "Charmer," has had three Asylum LPs in addition to writing Top 40 hits for Art Garfunkel ("Second Avenue") and the Bay City Rollers ("Rock'N'Roll Love Letter").

The festival originated in 1972 when manager Larry Goldblatt accompanied his client David Clayton-Thomas to an international song festival in Rio de Janeiro and got the idea for an American festival to compete with festivals in Europe, Japan and South America.

Goldblatt wanted to begin in fall 1973 but ran out of funds and turned the project over to the Sterling Recreation Organization, a family-owned diversified amusement firm based east of Seattle in Bellevue, Wash. It owns 70 movie theatres, 11 radio stations and five bowling alleys.

Among its stations are KZOK in Seattle, KSJO-FM and KXRX-AM in San Jose, Calif., KALE-AM in Kennewick, Wash., KASH and KSND in Eugene, Ore., KEDO and KLYK in Longview, Wash., and KBFV in Bellingham, Wash.

Sterling began the festival in 1974 and a string of innovations and changes have altered it every year since then.

This year the second and third level judging in the country category has been moved to Nashville, and an "open" category has been added to accommodate songs that defy categories.

The amount of prize money given out each year has remained constant at \$60,000 for the past three years. But the prize structure has been broadened so there are 661 money

winners instead of just 36 as in the first festival.

The criteria for differentiating amateur and professional songwriters have changed, so that now a pro is anyone who is or has been a member of a performing rights association or its foreign counterpart. The definition of a professional used to be any member of the musicians union, but a lot of employed musicians are not pro songwriters.

In recent years the festival has also begun a judge's option feature whereby contestants can have the judge decide which category the song belongs in.

And it has started an optional feedback feature, where if the contestant checks a box on his entry form he can receive general taped criticism from the judge on the back of his cassette.

Judges score the entries in 10 areas: for hooks that are weak or non-existent; melodies that wander, are too repetitious or too familiar; lyrics that are too familiar or esoteric, rhymes and storylines that are poor, and songs that are just "not today's music."

"All songs entered in the festival are heard by at least two judges," says Black, who adds that there are four levels of competition for songs that go all the way.

At the first level, judging is done on an individual basis. According to Black, only about 10% of the cassettes advance to the second level. Those which are rejected by one judge are screened by another in a "review judging" procedure that salvages one or two more tapes per box of 100. Judges, key publishing people mostly, are paid \$9 per hour.

At the second level songs are heard by three judges in a panel. Majority rules and these groups award all honorable mentions (1,000 scroll recipients) and many of the quarter finalist awards (600 winners of \$50).

The third level panels are made of nine to 18 judges voting in committee. They determine the balance of quarter finalists, all semi-finalists (50 winners of \$200) and winners in each of the 10 categories (\$1,000 prizes).

Final judging is conducted by a

(Continued on page 70)

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## Holly Film Lands TV Score Gig For Arranger Renzetti On NBC

LOS ANGELES—Arranger Joe Renzetti created some musical magic for the film "The Buddy Holly Story." His subsequent reputation as a scorer has landed him a similar assignment for NBC's upcoming two-hour movie, "Cotton Candy," the story of an underdog high school rock group in a battle of the bands due this fall.

Co-written and directed by "Happy Days" star Ron Howard, who also serves as executive producer, the telefilm stars Charles Martin Smith, the Crickets' bass player in the Holly film.

"Charlie liked what I'd done for him in the Holly film and, when Howard asked about a music director for his project, Charlie recommended me," says Renzetti.

As a result, Renzetti ended up composing the songs performed by the fictitious group, coaching the actors on playing their instruments and singing, and scoring the dramatic music as well.

Howard wanted a similar degree of musical realism apparent in the Holly film for his own music sequences, and Renzetti is a taskmaster in providing it, often to the dismay of veteran Hollywood production crews.

"You see, film people got really uptight with me on the Holly set," Renzetti recalls. "I'd say 'Hold the shoot' and they ask why—'Because sound isn't ready' I'd reply... and they'd freak."

"Sound? ... what's that? You see, sound has always been the last thing of importance to them—if the lighting, make-up, camera and actors are ready, that's it. They've always dubbed in whatever sound didn't work right in a shoot. But we went for live music recorded on-the-spot by the actors—and sometimes I held up shooting for an hour until sound was right."

Renzetti points out that the music for "Cotton Candy" will differ slightly in approach from the Holly film. "Time and budget for tv didn't allow for a totally live performance," he says, "but the vocals are



Medley Memory: Music Director Joe Renzetti prompts Gary Busey during playback of closing "Clearlake Medley" for the film, "The Buddy Holly Story."

done live to pre-recorded music tracks. And I went for the ambience of live crowd noise, so it never comes off stiff."

Producing live music by three actors playing instruments almost totally alien to them for the Holly film was an even more challenging job. "I can't stress enough that all the group—Gary Rusey, Don Stroud and Charlie Smith—were actually playing and singing those numbers," Renzetti says. "Nobody has done that before, I believe, and that's what gives the film its musical excitement."

Renzetti explains that the performers "literally came out of nowhere" musically—Busey is actually a drummer, touring as "Teddy Jack Eddy" with Leon Russell; Smith is a guitar player, never having touched a bass, and Stroud "was a bongo player."

Renzetti singles out Stroud for his persistence. "This poor guy sat in the sound stage for two months pounding, learning from zero," he says.

"We taught him from scratch, but he came through wonderfully."

Renzetti taught Busey how to play guitar adequately for the numbers (Busey was somewhat familiar with the instrument) and also coached Smith on bass. But when the performances were filmed Renzetti played along on guitar in every live number.

Renzetti points out that three summers ago, 20th Century-Fox had actually begun shooting a film on Holly entitled "Not Fade Away," but killed the project. "It was a good thing," he adds, "I saw some of the footage and it was bad. But, interestingly, Gary Busey was to portray the Crickets' drummer."

RAY HERBECK JR.

## Personnel And Programs Switch At KGMB-AM

HONOLULU—KGMB-AM, one of the leading AM stations in Honolulu, is taking steps to re-shape its type of listenership through programming and personnel changes.

The station recently hired Michael W. Perry, formerly program director at the number one Top 40 station in Honolulu, KKUA-AM, for the 2-7 p.m. slot.

Also new to the station is Dave Denver, 10 a.m.-2 p.m. and Susan Cruise from 7 p.m. to midnight (a male DJ from KILT-AM in San Antonio).

Although KGMB retains popular Hal "Aku" Lewis in the morning shift—he plays music of the 1930s, 1940s and 1950s—it has modified its programming.

General manager Earl McDaniel comments: "We're looking for a more adult audience, and we're playing what is basically adult contemporary-MOR music."

The station had previously included Top-40 heavily in its format.

## Duo For Carson

NEW YORK—Guitarist-bassist duo Gene Bertoncini and Michael Moore are doing a guest appearance on the Johnny Carson "Tonight Show" Thursday (7). They will perform a cut from their new LP "Bridges" on Capitol. Bertoncini is a former member of the "Tonight Show" band.

## EXTENDED SAMPLE FRAME

# Own Council Nixes Arbitron's System

By DOUG HALL

NEW YORK—Arbitron may be pushing ahead with its plan to install a system of measuring radio listening by persons with unlisted phones, but the whole plan known as Expanded Sample Frame received an unexpected setback Tuesday (29) when Arbitron's own Radio Advisory Council withheld its endorsement.

The council, composed of 12 station members, a researcher from a rep firm and a researcher from a network, was established by Arbitron to develop better rapport with the industry.

This rebuff to Arbitron's pet project shows the Council is anything but the public relations vehicle some have suggested it is.

The Council, headed by Don Nelson, general manager of WIRE Indianapolis, voted to withhold endorsement of the service until "Arbitron can demonstrate a viable plan for controlling its expanded sample frame sample."

In other words, the Council wants Arbitron's sample to accurately reflect by percentage the actual number of unlisted phones in a market.

Chicago, which has had the most experience with the service, has at times, had to deal with reports from Arbitron that showed wide variations from the actual numbers of unlisted phones in that market.

Now Arbitron is about to introduce Expanded Sample Frame into eight markets, so these markets will now serve as guinea pigs while the Advisory Council waits and watches.

In addition to Chicago, where the service has been in place for almost a year, Arbitron will install the new system in New York, Los Angeles, San Francisco, Philadelphia, San Diego, St. Louis and Washington.

The Advisory Council also came out strongly against "any station activity that can cause a diary keeper to record listening other than actual or cause any other activity that could cause a survey participant to consider a survey diary as an entry form

in a contest, a promotion piece or an ad."

The Council also called upon stations to participate in a program which would put employes on notice that diary tampering is illegal and anyone involved in such activity "will be subject to dismissal and prosecution."

Some cooperation along these lines is already underway. Arbitron reissued both the Miami and Fort Lauderdale-Hollywood books after Charter Broadcasting president Russ Wittberger informed Arbitron that a former employe of WMJX Miami, a Charter station, might have influenced some diary keepers.

Arbitron checked and found that four diaries had usually heavy listening to WMJX. These diaries were discarded and survey results were recalculated.

Adopting a position already expressed by the RAB Goals Committee, the advisory council voted to have the April/May sweep next year postponed past Easter, which falls on April 16.

## Sanders Buys WVOK-AM, Birmingham

NASHVILLE—Broadcasting executive Mack Sanders has acquired Alabama's first 50,000-watt station, WVOK-AM in Birmingham.

Relinquishing control after 31 years is the Voice of Dixie, Inc., original founder of the station which retains ownership and direction of WVOK until the sale, subject to FCC approval.

WVOK is located 10 miles southwest of Birmingham and serves 20 metropolitan areas in the state, with signal strength reaching portions of Mississippi, Georgia and Tennessee.

Sanders, whose ownership has included several radio outlets in the Northern U.S. is selling those properties and reinvesting in the South, his home base.

One such investment, purchased earlier this year, involved WJRB in Nashville which will relocate in new quarters at 48 Music Square East this month. The building will also house Jaco, Inc., the parent company of WVOK.

Sanders also has plans to relocate WVOK in new quarters. Construction will begin at a future date.

The station operates from sunrise to sunset with a directional signal and a format of contemporary country music.

## Osmonds Ruffing It

NEW YORK—George and Oliver Osmond, parents of the Osmond family—Donny and Marie and the Osmond Brothers—tell Howard J. Ruff on his "Ruff House" program Sunday (10) how they have managed to keep a close-knit family and of future business endeavors they are planning. They will indicate that movies are one of the major areas to be developed. "Ruff House" is distributed by Ayer/Pritikin & Gibbons of San Francisco and is carried by WOR-TV New York among other stations. Copyrighted material

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25th Anniversary: Clark and Chuck Berry break into spontaneous laughter when the "super jam" emerged on American Bandstand's silver anniversary show last year—a session which will be enlarged and done live again with Berry on Clark's new weekly series premiering Sept. 20.

## DEBUTS SEPT. 20

# Clark's New Series Features Live Talent

• Continued from page 1

with a little help from his friends, acquired over the past 25 years and all agreeing to perform live—no tricks, no lip syncing, no prerecordings.

Already signed for one or two numbers on a given show are Diana Ross (set for the opening segment), Barry Manilow, Abba, the Village People, Donna Summer, Michael Jackson, Tom Jones, Tony Orlando, Rick Nelson, Kristy & Jimmy McNichol and others running the gamut of the industry's spectrum, according to Clark. And, he adds, "Stevie Wonder has agreed to do the show" once his calendar and Clark's coincide.

"I used to have to browbeat contemporary artists into finding out how to use tv to sell records," says Clark. "And one of my first experiences was with my friends in Chicago, who didn't want to do television.

"I finally got them convinced and into three tv specials. And, at one time, all seven or eight of their LPs to date were on the Billboard charts simultaneously—following one of the specials."

Clark contends tv can be used for music purposes and does not dissipate the act's drawing power for concerts. Most potently, tv can be used to tease audiences into attending concerts or buying new album releases, he says.

"We've been in exhaustive conversations with Dolly Parton, who gets tv offers every 20 minutes," he says. "But the trick is to tie any given appearance in with the release of a new LP—then it really works."

Clark has contended for years, he says, "that tv doesn't realize that music is the dog and television is the tail. I've known that because of years of being around the music business. They can be compatible to the point where, if you realize the power and impact of music and you use it judiciously and present it in a way that's palatable to the artist, they can live together."

Clark says he could probably best prove his point through signing of a group such as Kiss, for a hypothetical example. If the act were to perform as four individuals and then together on some upcoming segment, it would tie-in perfectly with the

act's upcoming solo LPs and tv movie.

"On the other hand, I think the day of somebody doing an hour and a half, standing in front of a microphone sweating a lot with neon lights popping on and off in the background, is over," he adds. "I mean, we proved irrevocably that you cannot recreate the concert on tv when 'In Concert' went off."

Clark says he predicted the show's demise 18 months before it occurred, and his company was producing the show. "I said if you don't change this sucker, it's gonna die. And sure enough, it died right on schedule."

He points out that the only hold-over from that approach is "The Midnight Special," which itself has changed its approach considerably from earlier efforts.

"The concert form is a personal experience which cannot be felt on tv," he believes. "But you can certainly sit down and watch one or two numbers by somebody."

His new show's format is "the world of entertainment," he says, covering all aspects, but a couple of musical performances will be included in every hour-long show.

There will be comedy, variety, stunts, clips from the past (culled from his extensive film and kinescope library) and updates on where past artists have gone and what they're doing today.

"For instance, Tiny Tim will be a celebrity update," he says. He also is attempting to regroup Three Dog Night for a live performance in the same vein, combined with clips from its past performances.

He stresses that it is not a nostalgia show, but "very much a today show," though he will use many musical clips. "For instance, on the first show you'll see a look at teenage idols and we'll show Sinatra, Presley, the Bee Gees, Frankie Avalon, Fabian, the Osmonds, Michael Jackson and a raft of others."

A nostalgic note of only one year's passing will be a second attempt at the "super jam" which highlighted Clark's 25th anniversary "American Bandstand" special.

At that time, Chuck Berry led about 30 top pop acts in a thundering rendition of "Roll Over Beethoven" as a tribute to Clark. Response

# Milwaukee's WUWM-FM Going Into Overdrive As Jazz Station

By MARTIN HINTZ

MILWAUKEE—The time is right for the public radio to take off. That's the philosophy and the gamble being pushed by George Bailey, new director/general manager of WUWM-FM 90 based at the Univ. of Wisconsin here.

Bailey is taking aim at a share of the Milwaukee broadcast market by taking a page from commercial stations and zeroing in on a format and an audience. He might be one of the few public radio station officials who feels that the Arbitron ratings are a help rather than something to be ignored.

This summer he chucked all classical music on WUWM in favor of an all-jazz and information/news format. Bailey instituted a drive time playlist and uses Billboard jazz charts like a Bible. "In the context of public radio, this is revolutionary," he claims.

"We're going for a share of that 18 to 50-year-old range, that half of the adult audience which is more likely to have a decent FM radio in car and home," he says.

Even with the news, in such NPR shows as "All Things Considered," Bailey advocates a more upbeat approach to attract the younger crowd. "Programs such as that are more Rolling Stone than Business Week. There's a lot more freedom from traditional broadcast news presentation," he adds.

Bailey says he has a good crack at the Milwaukee market because WUWM is now "technically professional." As of June 4, the station has been beaming from the 870-foot high WITI-TV tower in Milwaukee and has gone stereo. Bailey is also boasting a more professional staff.

"We're trying to kick the image of a college station as just a student-run operation where the kids get their rocks off by playing records," Bailey says. He cites the writing of Dave Edwards, former WRIT morning anchorman as WUWM manager of news, information and public affairs programming.

Yet Bailey admits that some record companies still don't quite believe his approach. His music director, Robin Rowlands, compiles monthly charts showing the most aired albums on WUWM. Rowlands also keeps a list of all records played on the air. The lists are then sent to recording companies.

"I'm not too sure the commercial stations in town are aware of what we are doing," Bailey says.

The station has been getting a lot of help from such companies as Columbia, A&M, Atlantic, Pablo, In-

ter City and some other jazz-oriented labels.

"We're telling them that we are the only jazz station in the Milwaukee market. Ron Cuzner at WFMR-FM has his jazz show, but that begins at midnight," Bailey points out, giving one of his reasons for adopting the new format. "There're 1.4 million people in our signal area."

WUWM jazz encompasses all shades of the sound, according to Bailey, from sales to golden oldies. "I just have to use the term 'jazz' for want of something better," he says. "Milwaukee is overloaded with AM and FM rock, as well as being saturated with country. The city also has its full-time classical station. So we found our hole."

He's hoping the fall book will bear out his prediction that WUWM can capture some of the metro audience. "If it doesn't reflect what I hope it will, because it is quite early with the new format, we'll make some readjustments. We intend to use the ratings," Bailey stresses.

The station broadcasts from 6 a.m. until midnight weekdays. It signs on at 7 a.m., shutting down at 1 p.m. Saturdays and Sundays. The playlist is used in morning drive time and features chart hits, popular old time jazz favorites and a blend of news and public affairs.

Various education programs and news shows are broadcast between 10 a.m. and 11 a.m. weekdays, followed by two hours of jazz that are often pre-empted by news specials from NFR and the WUWM news department. The station broadcast the Panama Canal treaty hearings as well as mini-documentaries developed on its own.

An afternoon show from 3 p.m. to 5 p.m. is another blend of jazz, news and public affairs programming. "All Things Considered" runs from 5 to 6:30 p.m., followed by music until signoff. Saturday and Sunday mornings alternate music with ethnic language, education and music programs.

"If I can get 5% to 10% overall cum, I'm in fat city. This is a gamble in the sense that I've never approached station direction like this before and the fact that it's never been done in this market. But it's a sure thing in a way, because we are using an approach to strategy and tactics in a professional manner," says Bailey.

"The only hitch I see is political, boiling down to 'what should public broadcasting be.' I don't even think the FCC knows whether public radio should be competitive," he adds.

"We're not a campus station, dammit," Bailey goes on, when discussing image and problems. One of his staff persons is actively seeking development money in the form of grants, as well as promoting and publicizing the station's new sound. "I'd sell my grandmother for a billboard," Bailey says with a chuckle.

For the fiscal year ended June 30, the total spent at the station was \$280,000, which included portions of a grant received in 1975 from HEW. That grant, and its matching funds from the university, came to about \$98,000 which was spent for new equipment and stereo gear. Last year's input from the university amounted to \$103,000. The station also receives the \$35-45,000 from the Corp. for Public Broadcasting and other grants from such

organizations as the Hearst Foundation.

The money goes toward maintenance, equipment and salaries for the seven professionals on the staff and the 20 or so student workers at WUWM.

## WROR-FM In Boston Shakes Staff, Style

BOSTON — RKO's flagship WROR-FM here was rocked last week with two top personnel shifts, catching the outlet in final stages of changing format from nostalgia to adult contemporary, from "The Golden Great 98" to "The Great 98."

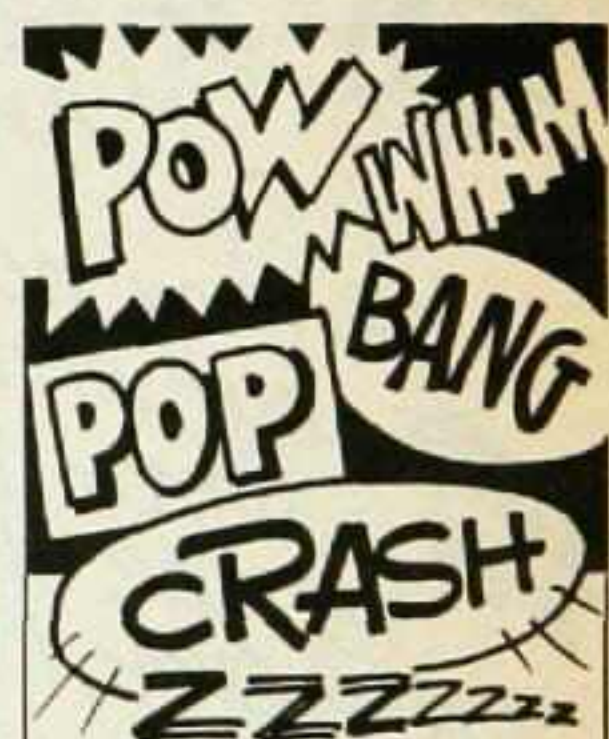
The resignation of program director Paul Ward, who instigated the sound shift more than a year ago, followed by days the firing of vice president and general manager Gerry Sperry.

However, the two actions are unrelated, according to Ward, who will join Audio Stimulation in Los Angeles to head development and marketing of "The Wolfman Jack Radio Show." Replacing Sperry in the top spot is Tom Baker, formerly general sales manager of WGMS, Washington, D.C.

To ease the transition in format, Ward's offer to stay at the programming helm until the October/November Arbitron sweep was accepted. His last day will be Nov. 15.

"I've been with RKO four years," Ward says, "and it's been great working with what I believe is the best radio group in America. It's an amicable parting in every way."

Ward adds that he's been negotiating with Wolfman Jack for more than a year, ever since Jack visited WROR, liked the way his show was handled—as if live from the Boston studios—and offered Ward the position.




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Tommy, honesty went out with Richard Nixon. Don't make me shout. Come on over, I'll take you to the Palm for lunch & we'll create the Horizon hyperbole together. Whattaya Say?



**PLAN STRATEGY**—Consultant Lee Abrams, left, of Burkhart/Abrams confers with Dex Allen, general manager of KPRI San Diego; Robert McGroarty, general manager of CBS FM National Sales; and Bill Todd, program director of KRILY Houston on calls Abrams made on behalf of the two stations, both of which are represented by CBS. Abrams called on advertising agency executives in New York and discussed programming.

## Sinatra Jockey Opens Spins To Other Singers

PHILADELPHIA—Sid Mark, who carved out a career for himself in radio by spinning Frank Sinatra records exclusively on an all-talk station, will soon be giving other singers a chance to be heard.

While WWDB-FM is now on an all-talk format, the station has continued the highly popular "Friday with Frank" for two hours, and four hours for "Sunday with Sinatra."

While the all-talk format will continue, Mark will cut in on the talking with a new program, "Sid Mark's Music Machine," which will air for an hour on Sundays following the Sinatra stanza. The new show will feature middle-of-the-road singers of the Tony Bennett-Johnny Mathis variety.

The ultimate Sinatra fan, Mark is credited with playing some 45,000 records in more than 5,000 hours of air time during the 22 years he has been associated with the local station.

## NRBA Parley Seeing Sellout

WASHINGTON—Exhibit space and hospitality suites for the 1978 National Radio Broadcasters (NRBA) convention Sept. 17-20 at the Hyatt Regency Embarcadero in San Francisco are completely sold out, according to John Richer, NRBA vice president of administration.

The fifth conclave will present 147 booths, as opposed to the 125 featured at last year's New Orleans meet. Richer adds that 76 equipment manufacturers will be represented on the main exhibit floor.

Richer expects to top the New Orleans attendance record of 2,500. To date, 300 delegate registrations have been received.

## DIR To Debut Super Rebel Session Soon

NEW YORK—DIR introduced Super Jam, a 60-minute program featuring Southern rock musicians, Aug. 30 on more than 250 subscribing stations.

Lined up for this first in a series are Bonnie Bramlett, Dickie Betts, Allen Collins, Charlie Daniels, David Dix, Mike Duke, "Tazz" DiGregorio, Jimmy Hall, Billy Jones, Lennie LeBlanc, Robert Nix, Frank O'Keefe, Billy Powell, Artimus Pyle & Gary Rossington, Freddy Salem, Hughie Thomason and Monte Yoho.

## Crisis Builds KRMG Reputation & Ratings

By PHIL POULOS

TULSA—"When life is at stake, no matter what other radio stations they listen to, the people in Eastern Oklahoma, Southeastern Kansas and Western Arkansas turn to KRMG," says John Erling, morning man for the 50,000-watt, 24-hour daily Tulsa operation.

Flagship for the Swanson Broadcasting group (which also controls Albuquerque's KOEO, San Antonio's KKYY, New Orleans' WBYU, Oklahoma City's KKNG and Wichita's KLEO), KRMG earned its reputation as "crisis station of the region," says Erling, "a decade ago when a tornado devastated Tulsa, and KRMG was the only station to stay on the air."

Consequently, area listening audiences now associate the station with qualities such as leadership and community involvement, thus insuring KRMG's superior ranking over local MOR and news-oriented competitors.

KRMG gears most of its programming to the young adult market of 25 to 49 and places a heavy emphasis on news and information as well as contemporary music.

While music director Don Bishop admits some difficulty in specifically defining KRMG's audience makeup, he suggests that his audience includes every kind of radio listener. Because of trends such as the tremendous popularity of country crossovers, Bishop claims KRMG cannot afford to ignore significant country crossover requests.

KRMG's diverse programming lineup is comprised of morning man Erling (6 a.m. to 10 a.m.), director Bishop (10 a.m. to 2 p.m.) and Jerry Vaughn (2 p.m. to 5 p.m.). Between 5 p.m. and 10 p.m., KRMG shifts from music and devotes its programming exclusively to news and talk shows, with Ed Brocksmith and Jim Back on news from 5 p.m. to 6 p.m., Bob Stevens' "Sportsline" from 6 p.m. to 7 p.m. and David Stanford's "Nightline" from 7 p.m. to 10 p.m.

Popular 15-year KRMG veteran DJ (and Tulsa's acknowledged "King of Nighttime Radio") Johnny Martin takes the helm from 10 p.m. to 1 a.m. with classic American jazz and big band sounds of, among others, Peggy Lee, Count Basie, Duke Ellington, Nat King Cole, Ella Fitzgerald and Frank Sinatra. Bob LaFitte rounds out the lineup with his own musical program from 1 a.m. to 5:30 a.m.

Bishop maintains an MOR playlist of approximately 20 charted records

and 10 new ones. He usually increases the playlist with two or three new records each week, although some weeks he adds as many as four and other weeks none at all. According to Bishop, KRMG rotates its playlist on the basis of a record's success after four to five weeks' radio-play.

Bishop depends upon conventional research such as phone-in, local record sales reports, requests and industry publications which gauge the adult contemporary market. One unique aspect of KRMG's musical research process, Bishop explains, is Swanson Broadcasting's own computer service which plays parts of new records to listeners by telephone and then asks listeners to choose their reactions from a series of prepared responses.

"What KRMG's demographics prove," says Bishop, "is that the station is continually picking up a greater share of the audience in most areas, probably because KRMG has always prided itself on being community minded. We offer more news and public service programming and are devoted to listener-response programming. From six to 10 at night, we literally turn over our programming to our audience, and listeners call in and discuss any subject they want to discuss."

Despite the award-winning station's boast that it runs two newscasts per hour and provides Oklahoma's only full hour of radio news each weekday, Bishop contends that KRMG is actively promoting new records and artists. He says that most recently, "KRMG was one of the first stations in the nation to break B.J. Thomas' MCA single "Everybody Loves A Rain Song," which has since become a hit; also, in older days artists such as Henry Mancini and Andy Williams would stop by or call when they were in town to check on how their careers were going in this area, a practice that's still not unusual."

## Steve Martin Back

NEW YORK—Steve Martin returns as host of NBC's "Saturday Night Live" Sept. 16 in a program that features singer-songwriter Jackson Brown.

Jackson's songs on the show will be "Runnin' On Empty" and "The Pretender." Program regular John Belushi plays a rock singer in a "History Of Rock" feature.

SEPTEMBER 9, 1978, BILLBOARD







**CHICAGO VISIT**—RCA Records artist Bonnie Tyler waits for WGN Chicago personality Roy Leonard to get set to interview her. RCA Records promotion rep Ed Mascari looks on in background.

## 'Disco Magic' Spreads As N.Y. WCBS-TV Signs Up

By DOUG HALL

NEW YORK—Disco continues to gain foothold in television. CBS' New York-owned station WCBS-TV is the latest to sign up "Disco Magic." The half-hour show will run in prime time access and premiers in the New York market Sept. 5 with an episode starring Peter Brown and the Village People.

Taped at Pete and Lenny's Disco

in Fort Lauderdale by Marcus-Wohl Productions, the program has established itself on WCKT Miami, an NBC affiliate. Marcus-Wohl reports an Arbitron survey in Miami indicates the show pulled an 11 rating and a 25 share making it number one among men 18-49, women of the same age group, and teens.

The program has also been sold to NBC-owned WKYC Cleveland. Internationally it has been sold in Mexico, Nigeria, Venezuela, Brazil, Greece, Italy, Iran, Finland, Guatemala, Hong Kong, Hungary, the Philippines, Swaziland, Bahrein, South Korea, Australia, Taiwan, Thailand, Singapore, Malaysia, Indonesia, Argentina, Uruguay, Paraguay, Peru, Bolivia, New Zealand and Turkey.

In addition to Brown and the Village People other stars appearing on the show are the Spinners, Samantha Sang, Evelyn "Champagne" King, Jimmy "Bo" Hörne, Stargard, Bionic Boogie, Raydio, Tuxedo Junction, Silver Convention, Donna Summers, Linda Clifford, the Trammps, Al Green, Enchantment, Laura Taylor, the T-Connection, Vicky Sue Robinson, Cele-B and Odyssey.

Steve Marcus and Arnie Wohl are executive producers with Marcus directing.

Another disco show making an impact on tv is the "Soap Factory" disco series. Five new subscribers have been added for a total of 35.

The program is offered by Brookville Marketing Corp. on a barter basis. Joining the list of stations carrying this show, which already include WPIX-TV New York and KTTV Los Angeles, are WPHL Philadelphia, KXET San Diego, KDHL St. Louis, WDNT Dayton, and WUTV Buffalo.

## ASCAP, WWDJ 'RELIGIOUS' SUIT ENDED

NEW YORK—An ASCAP suit against Hackensack station WWDJ for infringement of copyright will not raise issues of religious use of unlicensed music as has been reported.

The suit, filed against the former owners of the station, Pacific & Southern, a subsidiary of Combined Communications, is being settled, according to an ASCAP spokesman.

He indicates that although the new owners do not have an ASCAP license, they claim to play no ASCAP music on the religious format station, a claim that is being investigated by the society.

WWDJ president Inge Raubach has been quoted as claiming ASCAP fees are too high for religious-oriented stations.

## Sebastian For Halloween Show

NEW YORK—Viacom and Nelvana Productions are releasing a first-run animation Halloween special "The Devil And Daniel Mouse" featuring rock star John Sebastian.

Viacom has signed up the NBC-owned television stations to carry the special, now in production at Nelvana in Toronto. Nelvana produced last year's syndicated program "A Cosmic Christmas."

Viacom is expecting wide acceptance for the Halloween special since Nelvana's Christmas show cleared 80 markets. Viacom vice president Jamie Kellner says this was achieved on the strength of a mailgram sent to stations.

Michael Hirsh and Patrick Loubert are producers for Nelvana with Clive Smith as director.

## Rabbitt Firmed For ABC Show

NEW YORK—Elektra/Asylum recording artist Eddie Rabbitt will be featured in the hour-long ABC-TV special "Superstars On Stage At The Ohio State Fair."

Rabbitt will be joined by RCA recording artist Dolly Parton, Columbia artists Johnny and June Carter Cash, Warner Bros. artist Debby Boone and her father Pat, Polydor artists the Osmond Brothers, RCA artist Charley Pride, Cheryl Tiegs, Kenny Rogers, Dan Rowan, Dottie West, and Capitol artist Tavares.

Taped at the fairgrounds in Columbus, the show will feature a variety of fair activities including the entertainers.

## THIEVES BAG 3,000 LPs

BARNWELL, S.C.—Program director Drew Wilder of WBAW here walked into his station on a Tuesday morning recently and couldn't play a record—the entire 3,000-LP library had been stolen.

This places the town virtually without music, since its only two radio outlets are WBAW and WBAW-FM. The library served both.

Wilder says the LP collection had been building for more than 25 years.

## 'Superstars' In 7-Station Sprout

NEW YORK—Burkhart/Abrams and Associates' "Superstars" format is being added to seven stations including a brand new FM in Honolulu called KPIG.

KPIG is being put on the air by Jim Gabbert who operates KIKI Honolulu and KIOI/KIQI San Francisco.

Other additions to the "Superstars" lineup are WLOB Portland, Me., KLAQ El Paso, Tex., WZZO Bethlehem, Pa., KGAB Ventura, Calif., KFMS Las Vegas, and KEZQ Little Rock.

## Case Studies

By KENT BURKHART

**Location:** Northwestern City.

**Date:** 1975 to present.

**Problem:** Long established AM rocker having trouble with recent AM and FM competition.

**Solution:** An analysis of the station indicated need for music personality, promotional and formatic refinements and updates to compete more effectively.

**Recommendations:**

1. Hire the best air personnel available.
2. Continue strong year-round promotional campaign.
3. Reduce gold record list by one-half.
4. Update hourly music clocks.
5. Encourage more real-world news.
6. Check audio chain for maximum clarity.
7. Use "personality" and "fun" every minute of the day as the one constant to listeners.
8. Slow down weekly music additions slightly.

**Results:** Station maintains number one rocker position and increases its lead over its immediate competitors.

Can't complain.  
I'm heading up  
Horizon.



No secret.  
Just great music.



Thanks, but I've  
already got top  
talent—Dr. John,  
Mark-Almond Band,  
Neil Larsen for  
starters, plus  
David Grisman,  
Richard Evans and more.



Horizon  
is gonna  
fly on  
it's music.



I can't  
hear you.



**Horizon Music: Records and Tapes.**

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## Vox Jox

By DOUG HALL

NEW YORK—Comedian **Richard Belzer**, who has appeared on "Saturday Night Live" and "The Groove Tube," has become a regular feature on WNBC New York morning drive time. He joins DJ **Scotty Brink** Monday, Wednesday and Friday.

Belzer will create such features as "Dear Richard," an advice column for the "lifeworn" and "Horror-scopes," sarcastic starcasting.

**Charlie and Harrigan**, morning drive team on KCBQ San Diego, will shortly move to Boston at WRKO in a deal that will reportedly make them two of the highest paid radio personalities in the country.

They will go off the air at KCBQ Sept. 8 and take up duties at WRKO Sept. 11. RKO has been negotiating with the team six months to join the Bean Town station. The pair had been in San Diego with KFMB since 1972, but they left briefly in 1975 to join a Dallas station. They returned to San Diego in 1976 when they joined KCBQ.

WLAC Nashville morning personalities **Dick Kent** and **Pat Reilly** are expanding into production of radio and television commercials, personal appearances and special promotions. Kent, who had also served as p.d. for WLAC's sister FM station WKQB, will turn over these duties to **Ron Lake**.

WLAC general manager **Jim Ward**, has been promoted to president of WLAC/WKQB and chairman of the management planning committee for these stations.

**Richard Starr** has been appointed p.d. for KDKA Pittsburgh succeeding **David Graves**, who has moved to a similar post at WIND Chicago.

Both stations are owned by Westinghouse. Starr joined KDKA last year as production director and became executive producer in April.

WHAT Philadelphia is becoming what owner **William Banks** claims is the first "all-black two-way talk station in the country. Our talk show hosts and their guests will discuss a variety of topics of interest to the black community," p.d. **Reggie Lavong** says.

Syndicator DIR has added **Andy Denmark** to the station relations staff. He comes to DIR from WVBR Ithaca, N.Y., where he had been p.d. ... Classical WNCN-FM New York comes in third in April/May Arbitron among men 25-49 average quarter hour for Monday to Friday, 7 p.m. to midnight in the metro survey area. Beats out WINS with Yankee baseball by a hair. Also passes oldies WCBS-FM, talk WOR, MOR WNEW-AM, beautiful music WPAT-AM-FM, talk WMCA with Mets baseball.

**David Black**, former KITY San Antonio music director and afternoon DJ, has left the station to attend the Univ. of Texas. The station has a new lineup of air personalities as follows: **Steve Sellers**, 6 to 9 a.m.; **Craig Allen**, 9 a.m. to noon; **Tony Lopez**, noon to 3 p.m.; **Jimmy De Leon**, 7 p.m. to midnight; and **Stewart Burleigh**, midnight to 6 a.m.

**Orlando Bonner** joins "Jazz Album Countdown," syndicated three-hour jazz show, as host. He succeeds **Rod McGrew**, who continues as the show's p.d. ... **John Sebastian**, afternoon drive DJ and music director at WADR-AM Remsen, N.Y. has been promoted to p.d. and shifts to the 6 to 9 a.m. slot. ... **KDJI** (J-1270) Holbrook, Ariz., has added **Roy Friedman** as news director and afternoon DJ. He comes from WSUC Cortland, N.Y.

Starr's KABL-AM-FM has got to have the most unusual promotion for any beautiful music station. The San Francisco station each year runs a snake race. As many as 80 non-profit organizations in the Bay Area enters a snake in the race and each of these organizations garners publicity and prizes.

Charlotte's 12 commercial stations gave fledgling public radio station of the Univ. of North Carolina a boost recently by declaring it WFAE Day with each doing fund-raising appeals via live cut-ins into regular programming from the university campus. The purpose was to raise \$20,000 to be matched by HEW funds so WFAE can boost power to 10kw and affiliate with National Public Radio.

WYYO Pittsburgh staged a "Pepper Wars" by playing back to back the original Beatles recordings and the soundtrack from "Sgt. Pepper's Lonely Hearts Club Band." Listeners were asked to vote for a favorite. The result: Beatles, 208; soundtrack, 20.

**Ken Nobel** has moved from doing mornings at WLUP Chicago to a night slot at KZLA Los Angeles. ... **CHYR** Leamington, Ont., claims to be the first station in North America to broadcast in its entirety **Jeff Wayne's** Columbia recording "War

Of The Worlds." The station also recently gave away 60 tickets to a local Anne Murray contest as part of its promotion of Canadian talent.

WAYV Atlantic City has begun to publish its own newsletter called WAYV Length. The station is also furnishing DJs to local discos. The station is looking for 12-inch singles and disco product to award as prizes. ... **WKTJ** Farmington, Me., is also looking for product to give away to students during registration week at the Univ. of Maine.

KZAP Sacramento is giving away tickets to local theatres showing "Animal House" along with animal crackers. ... **WISN** Milwaukee gave a "complete barbeque cook-out party" recently in a contest tied-in with a local drug chain. Program manager **Bill Garcia** reports more than 20,000 entered.

**Frank Proctor** has moved from CFGM Richmond Hill-Toronto to become morning announcer at CKTB St. Catharines. ... **Bob Raleigh** takes over morning drive at WJBO Baton Rouge, succeeding **Ross and Wilson**, who have left to take a position at WZGC (Z-93) Atlanta. Another addition to WJBO is **Bill Calder**, who takes over afternoon drive as music director **Steve Cannon** moves to mid-days.

**Tim Devine**, music director at KALX, the progressive FM station at the Univ. of California at Berkeley, is leaving to take a position with Warner Bros. Records. ... **John Sebastian**, afternoon drive personality on WADR Remsen, N.Y., has been promoted to p.d. and has moved to morning drive. Other new personalities at the station include **Art Stewart** from 9 a.m. to 2 p.m. and **Mark Williams** 2 to 6 p.m.

**Bob Lee**, who has been on Denver radio since 1967, has been signed by KERE for the 6 to 10 a.m. morning drive show. He had been at KLAQ for the past two years. With the arrival of Lee, **Jon Lawrence** moves from 10 a.m. to 2 p.m. and **Rick Jackson** takes over the 2 p.m. to 6 p.m. slot and assumes the additional duties of p.d. Lawrence has been also named music director.

Every number one single from "Three Times A Lady" back to "The Ballad Of Davy Crockett" (1955) will be aired Labor Day weekend by KRTH-FM "K-Earth 101" in Los Angeles in a special "Hall Of Fame" salute to rock.

DJs **Brian Beirne**, "Mr. Rock 'n' Roll," and **Brother John**, will host. Beirne's personal record collection numbers more than 22,000 LPs and singles—all rock—and forms the backbone of the tribute, which will use Billboard's charts as its basis.

DJ **Bruce James** hosted WCOD-FM's Sept. 3 and 4 12-hour radiothon to raise \$2,000 from Hyannis, Mass. residents to fight muscular dystrophy. ... **Jason Drake** of KFH in Wichita desperately needs service in LPs and singles for his formerly Drake-Chenault outlet which ceased syndicator service Sept. 1. Using a "Proposition 13" promo ploy, Drake (no relation) is surveying the locals to determine which type of music will best be appreciated. Contact: 104 S. Emporia, Wichita 67202.



GETTING LETTERS—WPLJ New York DJ Pat St. John and station program director Larry Berger look over some of the more than 75,000 pieces of mail received when the station offered two tickets to a California Rolling Stones concert plus transportation. The response was the largest ever received by the station.

## NBC-TV Firms Horowitz Event

NEW YORK—Pianist Vladimir Horowitz will be soloist with the New York Philharmonic in a performance to be presented live from Avery Fisher Hall on NBC-TV Sept.

24. The program will celebrate the 50th anniversary of Horowitz' American debut. Horowitz will perform Rachmaninoff's Piano Concerto No. 3 in D Minor. The telecast will be on Sunday from 5 to 6 p.m. Zubin Mehta will be conducting the Philharmonic.

## WTAE BOOST FROM WWSW

PITTSBURGH—Contemporary WTAE took full advantage of the loss of a competitor when WWSW switched from contemporary to country.

The station took out a two-column by 10-inch ad which asked, "Were You A WWSW Listener?" and then went on to say, "We congratulate WWSW on their change to country and western and we wish them well. We realize, however, that many Pittsburghers are not country and western music fans."

The ad then advised, "If you are one of those former WWSW listeners who enjoyed their previous programming, 1250/WTAE would like to remind you that we continue to program 'Pittsburgh's Favorite Music'."

The ad then detailed the DJ lineup and special features on WTAE such as sports coverage.

## ABC-TV Sets Boone Specials

NEW YORK—The Pat Boone family—Pat, Shirley, Debby, Cherry, Linda, and Laury Boone—has entered into a long-term agreement with ABC Television to star in two holiday specials which could lead to a possible weekly series.

The Pat Boone And Family" specials, to be produced jointly by Management II and Cooga Mooga Productions, will be telecast during the Thanksgiving and Easter holidays.

Production on the Thanksgiving special will begin Oct. 27 in Los Angeles with Jerry Weintraub as executive producer.

Bernard Rothman and Jack Wohl are the producers. Stan Harris is director and George Wyle is musical director.

## Shirrells Guesting

NEW YORK—Sha Na Na's Sept. 13 television show will feature the Shirrells singing a medley including "When The Saints Go Marching In," "Teen Angel," "Cheek To Cheek" and "Thank Heaven For Little Girls." The show is carried on WNBC-TV New York, among other stations.

## Charlee On Tube

LOS ANGELES—Six television stations will carry the 30-minute special "Here's Charlee," featuring Amerama Records artist Charlee.

Taped before a live audience at NBC studios in New York, the program also spotlights the Cripple Creek Band and comedian Elmer Fudpucker.

August or September air dates are slated on KAIL-TV, Fresno, Calif.; WTVQ-TV, Lexington, Ky.; WVII-TV Bangor, Me.; WCPT-TV, Crossville, Tenn.; KMUV-TV Sacramento, Calif.; and WATL-TV, Atlanta.

## Bubbling Under The HOT 100

- 101—HOT SHOT, Karen Young, West End 1211
- 102—I LIKE GIRLS, Fatback Band, Spring 181 (Polydor)
- 103—SMILE, Emotions, Columbia 3-10791
- 104—THERE'LL NEVER BE, Switch, Gordy 7159 (Motown)
- 105—YOU GOT ME RUNNING, Lenny Williams, ABC 12387
- 106—HONEY I'M RICH, Raydio, Arista 0353
- 107—BLUE LOVE, Rufus/Chaka Khan, ABC 12390
- 108—SATURDAY, Norma Jean Wright, Bearsville 0326 (Warner Bros.)
- 109—SUPER WOMAN, Dells, ABC 12386
- 110—DANCING IN PARADISE, El Coco, AVI 203

## Bubbling Under The Top LPs

- 201—GARY CRISS, Rio De Janeiro, Salsoul SA-8504 (RCA)
- 202—VARIOUS ARTISTS, Saturday Night Disco Party, Salsoul SA-8505 (RCA)
- 203—LEON REDBONE, Champagne Charlie, Warner Bros. BASK-3165
- 204—DELLS, New Beginnings, ABC AA-1100
- 205—OZARK MOUNTAIN DAREDEVILS, A&M SP-6006
- 206—SYLVERS, Forever Yours, Casablanca NBLP 7103
- 207—ALICIA BRIDGES, Polydor PDI-6158 (Phonodisc)
- 208—CROWN HEIGHTS AFFAIR, Dream World, De-Lite DSR 9506 (Phonogram)
- 209—STEVE GIBBONS BAND, Down The Bunker, Polydor PD-1-6154 (Phonodisc)
- 210—VARIOUS ARTISTS, Go Live From Paris, Island IS-10 (Warner Bros.)

THANKS  
BILLBOARD  
WSPT  
STEVENS POINT

### THE ELECTRIC WEENIE

Radio's most popular and respected humor and DJ news publication gets letters

**STEVE O'NEILL KKIQ** ... "Just a short note to let you know I'm renewing my subscription to the best sheet in the industry. I also want a set of your back issues."

**AL DYLAN CKLW** ... "The Weenie is like a fix. If I don't renew, it's withdrawal. Sign me up for another year."

**JOHN ROBINSON WJIM** ... "Tom, keep up the great work. Absolutely the best service available."

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Based on Billboard's Hot 100, Easy Listening and Country charts. Each a month-by-month entertainment and news review in the format that attracts your prime audience.

Billboard's Yearbook '78, produced fully in-house at Billboard, grabs listeners; makes it easy to attract hard-to-get local sponsors. Already reserved in more than 100 markets. Act now to confirm your station's format as the market exclusive.

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Each self-contained hour has:

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- Major news summary and actualities
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Donna Summer  
Rod Stewart

#### Easy Listening

Barry Manilow  
Barbra Streisand  
Mac Davis

#### Country

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Johnny Cash  
Dolly Parton

### Order Now

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Title _____							
Station _____ AM _____ FM _____							
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Zip _____ Telephone _____							
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# Billboard Album Radio Action

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

\*\*BASED ON STATION PLAYLISTS THROUGH WEDNESDAY 8-30-78\*\*

## Top Add Ons-National

- LYNYRD SKYNYRD—Skynyrd's First And Last... (MCA)
- JOE COCKER—Luxury You Can Afford (Asylum)
- DARYL HALL & JOHN OATES—Along The Red Line (RCA)
- STEPHEN BISHOP—Bish (ABC)

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

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

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

**KFML-AM**—Denver (Randy Soltan)

- LYNYRD SKYNYRD—Skynyrd's First And Last... (MCA)
- JEAN-LUC PONTY—Cosmic Messenger (Atlantic)
- JOE COCKER—Luxury You Can Afford (Asylum)
- PLAYER—Danger Zone (RSO)
- BILL CHINNOCK—Badlands (Atlantic)
- STEPHEN BISHOP—Bish (ABC)
- BOSTON—Don't Look Back (Epic)
- ROLLING STONES—Some Girls (Rolling Stones)
- WHO—Who Are You (MCA)
- FOREIGNER—Double Vision (Atlantic)

**KZEL-FM**—Eugene (Stan Garrett)

- THE BOYZZ—Too Wild To Tame (Epic)
- STEPHEN BISHOP—Bish (ABC)
- LEE OSKAR—Before The Rain (Elektra)
- DARYL HALL & JOHN OATES—Along The Red Line (RCA)
- CITY BOY—Book Early (Mercury)
- NORTON BUFFALO—Desert Horizon (Capitol)
- BOSTON—Don't Look Back (Epic)
- WHO—Who Are You (MCA)
- ROLLING STONES—Some Girls (Rolling Stones)
- MEAT LOAF—Bat Out Of Hell (Epic/Cleveland Int'l)

**KZOK-FM**—Seattle (Mavis Mackoff)

- JOE COCKER—Luxury You Can Afford (Asylum)
- LYNYRD SKYNYRD—Skynyrd's First And Last... (MCA)
- JAPAN—Adolescent Sex (Arista)
- 1994—(A&M)
- TARNEY/SPENCER BAND—Three's A Crowd (A&M)
- ROLLING STONES—Some Girls (Rolling Stones)
- BOSTON—Don't Look Back (Epic)
- WHO—Who Are You (MCA)
- JOE WALSH—But Seriously, Folks (Elektra)

## Western Region

### TOP ADD ONS:

- NORTON BUFFALO—Desert Horizon (Capitol)
- JOE COCKER—Luxury You Can Afford (Asylum)
- STEPHEN BISHOP—Bish (ABC)
- LYNYRD SKYNYRD—Skynyrd's First And Last... (MCA)

### TOP REQUEST/AIRPLAY:

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

### BREAKOUTS:

- WHO—Who Are You (MCA)
- BOSTON—Don't Look Back (Epic)
- DARYL HALL & JOHN OATES—Along The Red Line (RCA)
- LEE OSKAR—Before The Rain (Elektra)

**KSAN-FM**—San Francisco (Kate Ingram)

- DIAN DIAMOND—In The Dark (MCA)
- JOE COCKER—Luxury You Can Afford (Asylum)
- NORTON BUFFALO—Desert Horizon (Capitol)
- PLASTIC BROTHERS—Ca Plane Pour Moi (Sire)
- RODNEY CROWELL—Ain't Living Long Like This (W.B.)
- WILLIE ALEXANDER & THE BOOM BOOM BAND—Willie Back In The States (MCA)
- WHO—Who Are You (MCA)
- ROLLING STONES—Some Girls (Rolling Stones)
- GENYA RAVAN—Urban Desire (20th Century)
- THE CARS—(Elektra)

**KNST-FM**—Los Angeles (Bob Gowen)

- LYNYRD SKYNYRD—Skynyrd's First And Last... (MCA)
- PLAYER—Danger Zone (RSO)
- STEPHEN BISHOP—Bish (ABC)
- BOSTON—Don't Look Back (Epic)
- ROLLING STONES—Some Girls (Rolling Stones)
- FOREIGNER—Double Vision (Atlantic)
- THE CARS—(Elektra)

**KPRI-FM**—San Diego (Cecile)

- WHO—Who Are You (MCA)
- DARYL HALL & JOHN OATES—Along The Red Line (RCA)
- BOSTON—Don't Look Back (Epic)
- EXILE—Mixed Emotions (W.B.)
- KENNY LOGGINS—Nightwatch (Columbia)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
- PABLO CRUISE—Worlds Away (A&M)

**KOME-FM**—San Jose (Dana Jang)

- JEAN-LUC PONTY—Cosmic Messenger (Atlantic)
- OZARR MOUNTAIN DAREDEVILS—It's Alive (A&M)
- BLONDIE—Parallel Lines (Chrysalis)
- MOSE JONES—Blackbird (RCA)
- COCKRELL & SANTOS—New Beginnings (A&M)
- BOSTON—Don't Look Back (Epic)
- ROLLING STONES—Some Girls (Rolling Stones)
- FOREIGNER—Double Vision (Atlantic)
- WHO—Who Are You (MCA)

**KZAF-FM**—Sacramento (Cyndie Slater)

- DAN FOGELBERG & TIM WEISBERG—Twin Sons Of Different Mothers (Tomato)
- LEE OSKAR—Before The Rain (Elektra)
- STEVE KAHN—The Blue Man (Columbia)
- NORTON BUFFALO—Desert Horizon (Capitol)
- CRAIG FULLER & ERIC KAZ—(Columbia)
- MOLLY HITCHET—(Epic)
- WHO—Who Are You (MCA)
- DARYL HALL & JOHN OATES—Along The Red Line (RCA)
- GREGG KIHN—Next Of Kihn (Beserkley)
- ROLLING STONES—Some Girls (Rolling Stones)

## Top Requests/Airplay-National

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

**KLBJ-FM**—Austin (Bart Hamil/Tom Quarles)

- NORTON BUFFALO—Desert Horizon (Capitol)
- DAN FOGELBERG & TIM WEISBERG—Twin Sons Of Different Mothers (Tomato)
- JOE COCKER—Luxury You Can Afford (Asylum)
- MICHAEL NESMITH—Live At The Palms (Pacific Arts)
- STEVE KAHN—The Blue Man (Columbia)
- ADAM MAKOWICZ—(Columbia)
- STANLEY CLARKE—Modern Man (Nemperor)
- MOODY BLUES—(Jclava (London)
- BOSTON—Don't Look Back (Epic)
- FOREIGNER—Double Vision (Atlantic)

**WRNO-FM**—New Orleans (Sambo)

- WHO—Who Are You (MCA)
- BOSTON—Don't Look Back (Epic)
- ROLLING STONES—Some Girls (Rolling Stones)
- GERRY RAFFERTY—City To City (United Artists)
- CLIMAX BLUES BAND—Shine On (Sire)
- JOE WALSH—But Seriously, Folks (Elektra)

**KYJZ-FM**—Kansas City (Max Floyd)

- PLAYER—Danger Zone (RSO)
- IFD—Obsession (Chrysalis)
- AC/DC—Power Age (Atlantic)
- DAN FOGELBERG & TIM WEISBERG—Twin Sons Of Different Mothers (Tomato)
- GREGG KIHN—Next Of Kihn (Beserkley)
- DARYL HALL & JOHN OATES—Along The Red Line (RCA)
- BOSTON—Don't Look Back (Epic)
- WHO—Who Are You (MCA)
- FOREIGNER—Double Vision (Atlantic)
- MEAT LOAF—Bat Out Of Hell (Epic/Cleveland Int'l)

## Midwest Region

### TOP ADD ONS:

- DAN FOGELBERG & TIM WEISBERG—Twin Sons Of Different Mothers (Tomato)
- LYNYRD SKYNYRD—Skynyrd's First And Last... (MCA)
- DARYL HALL & JOHN OATES—Along The Red Line (RCA)
- LYNYRD SKYNYRD—Skynyrd's First And Last... (MCA)
- JOE COCKER—Luxury You Can Afford (Asylum)

### TOP REQUEST/AIRPLAY:

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

### BREAKOUTS:

- BOSTON—Don't Look Back (Epic)
- WHO—Who Are You (MCA)
- PLAYER—Danger Zone (RSO)
- THE BOYZZ—Too Wild To Tame (Epic)

**WWW-FM**—Detroit (Joe Urbiel)

- LYNYRD SKYNYRD—Skynyrd's First And Last... (MCA)
- EXILE—Mixed Emotions (W.B.)
- JOE COCKER—Luxury You Can Afford (Asylum)
- DAN FOGELBERG & TIM WEISBERG—Twin Sons Of Different Mothers (Tomato)
- BOSTON—Don't Look Back (Epic)
- ROLLING STONES—Some Girls (Rolling Stones)
- FOREIGNER—Double Vision (Atlantic)
- JOURNEY—Infinity (Columbia)

**WRTM-FM**—Chicago (Bob Gelms)

- WHO—Who Are You (MCA)
- DARYL HALL & JOHN OATES—Along The Red Line (RCA)
- THE BOYZZ—Too Wild To Tame (Epic)
- BOSTON—Don't Look Back (Epic)
- JOE COCKER—Luxury You Can Afford (Asylum)
- CITY BOY—Book Early (Mercury)
- WHO—Who Are You (MCA)
- ROLLING STONES—Some Girls (Rolling Stones)
- FOREIGNER—Double Vision (Atlantic)
- JOURNEY—Infinity (Columbia)

**WLVQ-FM**—Columbus (Steve Runner)

- DARYL HALL & JOHN OATES—Along The Red Line (RCA)
- DAN FOGELBERG & TIM WEISBERG—Twin Sons Of Different Mothers (Tomato)
- LYNYRD SKYNYRD—Skynyrd's First And Last... (MCA)
- PLAYER—Danger Zone (RSO)
- BOSTON—Don't Look Back (Epic)
- WHO—Who Are You (MCA)
- PABLO CRUISE—Worlds Away (A&M)
- ROLLING STONES—Some Girls (Rolling Stones)

**KMBQ-FM**—Shreveport (Howard Clark)

- VAN MORRISON—Wave Length (W.B.)
- PLAYER—Danger Zone (RSO)
- MOON MARTIN—Shots From A Cold Nightmare (Capitol)
- DAN FOGELBERG & TIM WEISBERG—Twin Sons Of Different Mothers (Tomato)
- STANLEY CLARKE—Modern Man (Nemperor)
- MOODY BLUES—(Jclava (London)
- BOSTON—Don't Look Back (Epic)
- FOREIGNER—Double Vision (Atlantic)

**WYDO-FM**—Pittsburgh (Steve Downs)

- STEVE GIBBONS BAND—Down In The Bunker (Polydor)
- WHO—Who Are You (MCA)
- BOSTON—Don't Look Back (Epic)
- ROLLING STONES—Some Girls (Rolling Stones)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)

**WQFM-FM**—Milwaukee (Jim Roberts)

- DAN FOGELBERG & TIM WEISBERG—Twin Sons Of Different Mothers (Tomato)
- KINGFISH—Trident (Jet)
- DAVID COVERDALE'S WHITE SNAKE—Snake Bite (United Artists)
- THE FAITH BAND—Rock 'N Romance (Village)
- BOSTON—Don't Look Back (Epic)
- WHO—Who Are You (MCA)
- FOREIGNER—Double Vision (Atlantic)
- ROLLING STONES—Some Girls (Rolling Stones)

**KSHE-FM**—St. Louis (Ted Haebek)

- DAVID COVERDALE'S WHITE SNAKE—Snake Bite (United Artists)
- 1994—(A&M)
- THE BOYZZ—Too Wild To Tame (Epic)
- STARCASTLE—Real To Reel (Epic)
- ROBIN TROWER—Caravan To Midnight (Chrysalis)
- BOSTON—Don't Look Back (Epic)
- WHO—Who Are You (MCA)
- GENYA RAVAN—Urban Desire (20th Century)

## Southeast Region

### TOP ADD ONS:

- LYNYRD SKYNYRD—Skynyrd's First And Last... (MCA)
- DAN FOGELBERG & TIM WEISBERG—Twin Sons Of Different Mothers (Tomato)
- PLAYER—Danger Zone (RSO)
- DARYL HALL & JOHN OATES—Along The Red Line (RCA)

### TOP REQUEST/AIRPLAY:

- FOREIGNER—Double Vision (Atlantic)
- ROLLING STONES—Some Girls (Rolling Stones)
- BOSTON—Don't Look Back (Epic)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)

### BREAKOUTS:

- WHO—Who Are You (MCA)
- BOSTON—Don't Look Back (Epic)
- KENNY LOGGINS—Nightwatch (Columbia)
- KLAATU—Sir Army Suit (Capitol)

**WKLS-FM**—Atlanta (Keith Allen)

- AMBROSIA—Life Beyond L.A. (W.B.)
- PLAYER—Danger Zone (RSO)
- DARYL HALL & JOHN OATES—Along The Red Line (RCA)
- LYNYRD SKYNYRD—Skynyrd's First And Last... (MCA)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
- FOREIGNER—Double Vision (Atlantic)
- PABLO CRUISE—Worlds Away (A&M)
- WHO—Who Are You (MCA)

**WKUE-FM**—Jacksonville (Jamie Brooks)

- KENNY LOGGINS—Nightwatch (Columbia)
- ROBIN TROWER—Caravan To Midnight (Chrysalis)
- LEON RUSSELL—Americana (Parade)
- DAVID GILMOUR—(Columbia)
- ROLLING STONES—Some Girls (Rolling Stones)
- BOSTON—Don't Look Back (Epic)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)

## National Breakouts

- WHO—Who Are You (MCA)
- BOSTON—Don't Look Back (Epic)
- DAN FOGELBERG & TIM WEISBERG—Twin Sons Of Different Mothers (Tomato)
- THE BOYZZ—Too Wild To Tame (Epic)

**WQXM-FM**—Tampa (Neal Mirsky)

- LYNYRD SKYNYRD—Skynyrd's First And Last... (MCA)
- DAN FOGELBERG & TIM WEISBERG—Twin Sons Of Different Mothers (Tomato)
- BOSTON—Don't Look Back (Epic)
- WHO—Who Are You (MCA)
- FOREIGNER—Double Vision (Atlantic)
- ROLLING STONES—Some Girls (Rolling Stones)

**WINZ-FM**—Miami (Michele Robinson)

- DAN FOGELBERG & TIM WEISBERG—Twin Sons Of Different Mothers (Tomato)
- STEPHEN BISHOP—Bish (ABC)
- LYNYRD SKYNYRD—Skynyrd's First And Last... (MCA)
- LEE OSKAR—Before The Rain (Elektra)
- THE FAITH BAND—Rock 'N Romance (Village)
- OZARR MOUNTAIN DAREDEVILS—It's Alive (A&M)
- ROLLING STONES—Some Girls (Rolling Stones)
- BOSTON—Don't Look Back (Epic)
- WHO—Who Are You (MCA)
- KENNY LOGGINS—Nightwatch (Columbia)

**WQSR-FM**—Tampa (Steve Huntington)

- DAN FOGELBERG & TIM WEISBERG—Twin Sons Of Different Mothers (Tomato)
- DARYL HALL & JOHN OATES—Along The Red Line (RCA)
- WHO—Who Are You (MCA)
- JOE COCKER—Luxury You Can Afford (Asylum)
- LYNYRD SKYNYRD—Skynyrd's First And Last... (MCA)
- STEVE GIBBONS BAND—Down In The Bunker (Polydor)
- KENNY LOGGINS—Nightwatch (Columbia)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- ROLLING STONES—Some Girls (Rolling Stones)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)

**WKTK-FM**—Baltimore (Lou Kriger)

- PLAYER—Danger Zone (RSO)
- KLAATU—Sir Army Suit (Capitol)
- WHO—Who Are You (MCA)
- BOSTON—Don't Look Back (Epic)
- CITY BOY—Book Early (Mercury)
- FOREIGNER—Double Vision (Atlantic)
- SGT. PEPPER'S LONELY HEARTS CLUB BAND/Original Soundtrack—(RSO)
- WALTER EGAN—Not Shy (Columbia)
- BOSTON—Don't Look Back (Epic)

## Northeast Region

### TOP ADD ONS:

- LYNYRD SKYNYRD—Skynyrd's First And Last... (MCA)
- STEPHEN BISHOP—Bish (ABC)
- JOE COCKER—Luxury You Can Afford (Asylum)
- PLAYER—Danger Zone (RSO)

### TOP REQUEST/AIRPLAY:

- WHO—Who Are You (MCA)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
- BOSTON—Don't Look Back (Epic)

### BREAKOUTS:

- DAN FOGELBERG & TIM WEISBERG—Twin Sons Of Different Mothers (Tomato)
- AMBROSIA—Life Beyond L.A. (W.B.)
- TARNEY/SPENCER BAND—Three's A Crowd (A&M)
- PIERCE ARROW—Pity The Rich (Columbia)

**WREW-FM**—New York (Tom Morreera)

- STEPHEN BISHOP—Bish (ABC)
- JANISIAN—(Columbia)
- LYNYRD SKYNYRD—Skynyrd's First And Last... (MCA)
- KLAATU—Sir Army Suit (Capitol)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- WHO—Who Are You (MCA)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
- BOB DYLAN—Street Legal (Columbia)

**WCMT-FM**—Rochester (Gary Whipple)

- 1994—(A&M)
- JOE COCKER—Luxury You Can Afford (Asylum)
- PLAYER—Danger Zone (RSO)
- DARYL HALL & JOHN OATES—Along The Red Line (RCA)
- DAN FOGELBERG & TIM WEISBERG—Twin Sons Of Different Mothers (Tomato)
- DIRTY ANGELS—(A&M)
- WHO—Who Are You (MCA)
- THE CARS—(Elektra)
- AMBROSIA—Life Beyond L.A. (W.B.)
- ROBIN TROWER—Caravan To Midnight (Chrysalis)

**WBAB-FM**—Babylon (Bernie Bernard)

- STEPHEN BISHOP—Bish (ABC)
- LYNYRD SKYNYRD—Skynyrd's First And Last... (MCA)
- DAN HILL—Frozen In The Night (20th Century)
- PIERCE ARROW—Pity The Rich (Columbia)
- KINGFISH—Trident (Jet)
- WHO—Who Are You (MCA)
- DAN FOGELBERG & TIM WEISBERG—Twin Sons Of Different Mothers (Tomato)
- BOSTON—Don't Look Back (Epic)
- ROLLING STONES—Some Girls (Rolling Stones)

**WMBB-FM**—Philadelphia (Jerry Stevens)

- LYNYRD SKYNYRD—Skynyrd's First And Last... (MCA)
- ROLLING STONES—Some Girls (Rolling Stones)
- WHO—Who Are You (MCA)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)

**WCRQ-FM**—Buffalo (John Velickoff)

- LYNYRD SKYNYRD—Skynyrd's First And Last... (MCA)
- ROLLING STONES—Some Girls (Rolling Stones)
- WHO—Who Are You (MCA)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)
- THE CARS—(Elektra)
- COMMODORES—Natural High (Motown)

**WLIB-FM**—New York (D. McNamee/L. Klineham)

- KINGFISH—Trident (Jet)
- MOE KOFFMAN—Museum Pieces (Janus)
- DAN FOGELBERG & TIM WEISBERG—Twin Sons Of Different Mothers (Tomato)
- STEPHEN BISHOP—Bish (ABC)
- PIERCE ARROW—Pity The Rich (Columbia)
- LYNYRD SKYNYRD—Skynyrd's First And Last... (MCA)
- WHO—Who Are You (MCA)
- TARNEY/SPENCER BAND—Three's A Crowd (A&M)
- THE CARS—(Elektra)
- BRUCE SPRINGSTEEN—Darkness On The Edge Of Town (Columbia)

**WYSP-FM**—Philadelphia (Stephen Johnson)

- JOE COCKER—Luxury You Can Afford (Asylum)
- STEVE GIBBONS BAND—Down In The Bunker (Polydor)
- LYNYRD SKYNYRD—Skynyrd's First And Last... (MCA)
- STEPHEN BISHOP—Bish (ABC)
- WALTER EGAN—Not Shy (Columbia)
- EXILE—Mixed Emotions (W.B.)
- BOB SEGER & THE SILVER BULLET BAND—Stranger In Town (Capitol)
- PABLO CRUISE—Worlds Away (A&M)
- ALAN PARSONS PROJECT—Pyramid (Arista)
- BOSTON—Don't Look Back (Epic)

**WQEL-FM**—New York (Ed Levine)

- TARNEY/SPENCER BAND—Three's A Crowd (A&M)
- GREGG KIHN—Next Of Kihn (Beserkley)
- PLAYER—Silver Linings (Sampler) (RSO)
- CITY BOY—Book Early (Mercury)
- AMBROSIA—Life Beyond L.A. (W.B.)
- KINGFISH—Trident (Jet)
- WHO—Who Are You (MCA)
- BOSTON—Don't Look Back (Epic)
- THE CARS—(Elektra)
- STEELY DAN—Aja (ABC)

**WSAN-FM**—Allentown (Rick Harvey)

- LYNYRD SKYNYRD—Skynyrd's First And Last... (MCA)
- JOE COCKER—Luxury You Can Afford (Asylum)
- STEPHEN BISHOP—Bish (ABC)
- DAN HILL—Frozen In The Night (20th Century)
- DAN FOGELBERG & TIM WEISBERG—Twin Sons Of Different Mothers (Tomato)
- PLAYER—Danger Zone (RSO)
- AMBROSIA—Life Beyond L.A. (W.B.)
- KENNY LOGGINS—Nightwatch (Columbia)
- WHO—Who Are You (MCA)
- BOSTON—Don't Look Back (Epic)

**WYSP-FM**—Philadelphia (Stephen Johnson)

- JOE COCKER—Luxury You Can Afford (Asylum)
- STEPHEN BISHOP—Bish (ABC)
- DAN HILL—Frozen In The Night (20th Century)
- DAN FOGELBERG & TIM WEISBERG—Twin Sons Of Different Mothers (Tomato)
- PLAYER—Danger Zone (RSO)
- AMBROSIA—Life Beyond L.A. (W.B.)
- KENNY LOGGINS—Nightwatch (Columbia)
- WHO—Who Are You (MCA)
- BOSTON—Don't Look Back (Epic)

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The host of a three hour nightly show on WLAC, Nashville, "Spider" Harrison has established himself as a dynamic, distinctive radio personality with a very special flair for capturing the tempo and style of today's Soul sound. Now, "Spider" can be part of your station line-up: as host of BILLBOARD SOUL COUNTDOWN, U.S.A., a three hour weekly program from Music in the Air's Syndicated Programming division.

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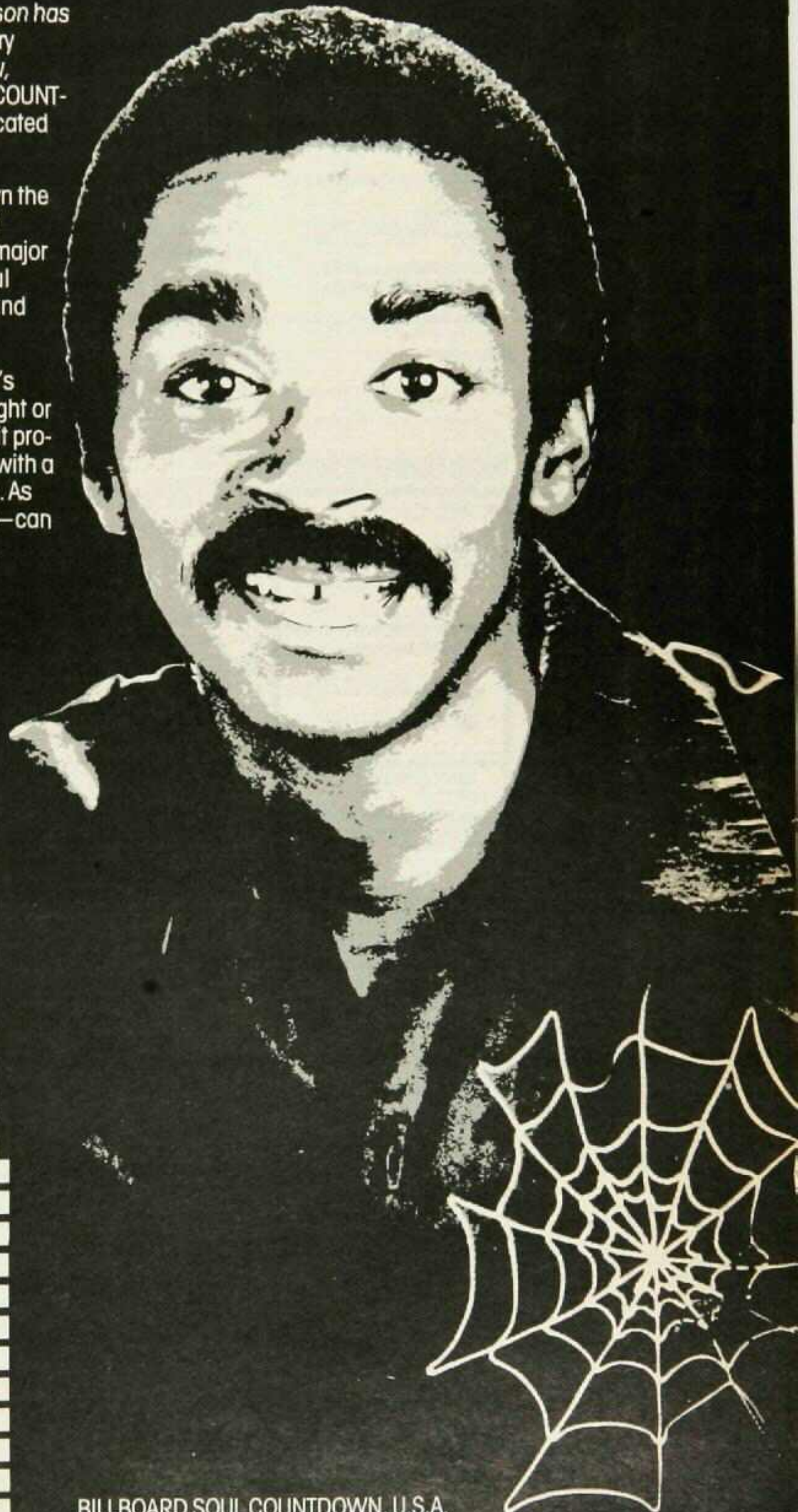


Ms. Barbara Stones  
MUSIC IN THE AIR  
Billboard Publications, Inc.  
1515 Broadway New York, N.Y. 10036

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Please send me a demo and complete rate information on "Spider" Harrison's BILLBOARD SOUL COUNTDOWN, U.S.A. show.

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Title \_\_\_\_\_  
Station/Company \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_



BILLBOARD SOUL COUNTDOWN, U.S.A.  
with "Spider" Harrison



# Billboard Singles Radio Action

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

Based on station playlists through Thursday (8/31/78)

## TOP ADD ONS - NATIONAL

ROBIN GIBB—Oh Darlin' (RSO)  
THE WHO—Who Are You (MCA)  
STEELY DAN—Josie (ABC)

### D—Discotheque Crossover

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

**PRIME MOVERS**—The two products registering the greatest proportionate upward movement on the station's playlist, as determined by station personnel.

**BREAKOUTS**—Billboard Chart Dept. summary of new products exclusive of Add Ons and Prime Movers.

### KAFY—Bakersfield

• NO LIST  
•  
•  
•

### KOPA—Phoenix

• AMBROSIA—How Much I Feel (W.B.)  
•  
• MEAT LOAF—Paradise By Dashboard Lights (Clev Int'l) 14-6  
D★ A TASTE OF HONEY—Boogie Oogie Oogie (Capitol) 29-17

### KTRT—Tucson

D★ JOHN PAUL YOUNG—Love Is In The Air (Scotti Brothers)  
• ANNE MURRAY—You Needed Me (Capitol)  
D★ A TASTE OF HONEY—Boogie Oogie Oogie (Capitol) 15-10  
★ AEROSMITH—Come Together (Columbia) 18-13

### KQEO—Albuquerque

• JEFFERSON STARSHIP—Crazy Feeling (Grunt)  
• VAN MORRISON—Wave Length (W.B.)  
★ LITTLE RIVER BAND—Reminiscing (Harvest) 23-8  
★ EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia) 20-9

### KENO—Las Vegas

• NO LIST  
•  
•  
•

## Pacific Southwest Region

### • TOP ADD ONS:

WALTER EGAN—Magnet & Steel (Columbia)  
OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSO)  
STEELY DAN—Josie (ABC)

### ★ PRIME MOVERS:

A TASTE OF HONEY—Boogie Oogie Oogie (Capitol)  
EXILE—Kiss You All Over (Warner/Curb)  
EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia)

### BREAKOUTS:

JEFFERSON STARSHIP—Crazy Feeling (Grunt)  
LITTLE RIVER BAND—Reminiscing (Harvest)  
DIANA ROSS/MICHAEL JACKSON—Ease On Down The Road (MCA)

### KHJ—LA

• OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSO)  
• WALTER EGAN—Magnet & Steel (Columbia)  
D★ A TASTE OF HONEY—Boogie Oogie Oogie (Capitol) 9-3  
★ EXILE—Kiss You All Over (Warner/Curb) 17-11

### TEH-Q (KTNQ)—LA

• STEELY DAN—Josie (ABC)  
• JEFFERSON STARSHIP—Crazy Feeling (Grunt)  
• NONE  
•

### KFI—LA

• ROSS/JACKSON—Ease On Down The Road (MCA)  
D★ DONNA SUMMER—MacArthur Park (Casablanca)  
★ EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia) 29-20  
★ LITTLE RIVER BAND—Reminiscing (Harvest) 15-9

### KEZY—Anaheim

• LITTLE RIVER BAND—Reminiscing (Harvest)  
• EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia)  
★ FOREIGNER—Hot Blooded (Atlantic) 6-3  
D★ EVELYN "CHAMPAGNE" KING—Shame (RCA) 15-9

### KCBQ—San Diego

• STEELY DAN—Josie (ABC)  
• GERRY RAFFERTY—Right Down The Line (UA)  
★ KENNY LOGGINS—Whenever I Call You Friend (Columbia) 25-18  
★ EXILE—Kiss You All Over (Warner/Curb) 23-16

### KFXM—San Bernardino

• KENNY LOGGINS—Whenever I Call You Friend (Columbia)  
D★ BOSTON—Don't Look Back (Epic)  
★ EVELYN "CHAMPAGNE" KING—Shame (RCA) 18-12  
★ O'JAYS—Use Ta Be My Girl (Phila Int'l) 24-15

### KERN—Bakersfield

D★ JOHN PAUL YOUNG—Love Is In The Air (Scotti Brothers)  
• GERRY RAFFERTY—Right Down The Line (UA)  
★ COMMODORES—Three Times A Lady (Motown) 13-9  
★ CHRIS REA—Fool If You Think It's Over (Magnet) 10-5

## PRIME MOVERS - NATIONAL

EXILE—Kiss You All Over (Warner/Curb)  
TRAVOLTA/NEWTON-JOHN—Summer Nights (RSO)  
LITTLE RIVER BAND—Reminiscing (Harvest)

### KYNO—Fresno

• LIAR—Set The World On Fire (Bearsville)  
• SIMON/TAYLOR—Devoted To You (Elektra)  
★ NICK GILDER—Hot Child In The City (Chrysalis) 26-16

### D★ RICK JAMES—You & I (Motown) HB 22

### KGW—Portland

D★ JOHN PAUL YOUNG—Love Is In The Air (Scotti Brothers)  
• CRYSTAL GAYLE—Talking In Your Sleep (UA)  
★ LITTLE RIVER BAND—Reminiscing (Harvest) 13-6  
★ KINKS—Rock'n'Roll Fantasy (Arista)

### KING—Seattle

• STYX—Blue Collar Man (A&M)  
• AMBROSIA—How Much I Feel (W.B.)  
★ EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia) 13-9  
★ TRAVOLTA/NEWTON-JOHN—Summer Nights (RSO) 16-7

### KIRB—Spokane

• PAUL DAVIS—Sweet Life (Bang)  
• CRYSTAL GAYLE—Talking In Your Sleep (UA)  
★ KENNY LOGGINS—Whenever I Call You Friend (Columbia) 24-20  
★ LITTLE RIVER BAND—Reminiscing (Harvest) 10-6

### KTAC—Tacoma

• BOB SEGER—Hollywood Nights (Capitol)  
• LINDA RONSTADT—Back In The USA (Asylum)  
★ OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSO) 9-5  
D★ A TASTE OF HONEY—Boogie Oogie Oogie (Capitol) 11-6

### KCPX—Salt Lake City

• BARRY MANILOW—Ready To Take A Chance Again (Arista)  
•  
•  
★ KENNY LOGGINS—Whenever I Call You Friend (Columbia) 29-20  
★ BOB SEGER—Hollywood Nights (Capitol) 16-10

### KRSP—Salt Lake City

• CAPTAIN & TENNILLE—You Never Done It Like That (A&M)  
D★ A TASTE OF HONEY—Boogie Oogie Oogie (Capitol)  
★ BOSTON—Don't Look Back (Epic) 19-13  
★ ANNE MURRAY—You Needed Me (Capitol) 14-9

### KTLK—Denver

• FRAMPTON/BEE GEES—Sgt. Pepper (RSO)  
• AMBROSIA—How Much I Feel (W.B.)  
★ EXILE—Kiss You All Over (Warner/Curb) 15-6  
★ OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSO) 25-17

### KIMN—Denver

• ANNE MURRAY—You Needed Me (Capitol)  
• LINDA RONSTADT—Back In The USA (Asylum)  
★ ATLANTA RHYTHM SECTION—I'm Not Gonna Let It Bother Me Tonight (Polydor) 13-8  
★ EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia) 23-19

### KFRG—San Francisco

• THE WHO—Who Are You (MCA)  
• GINO VANNELLI—I Just Want To Stop (A&M)  
★ TEDDY PENDERGRASS—Close The Door (Phila Int'l) 27-20  
★ EXILE—Kiss You All Over (Warner/Curb) 14-8

### KYA—San Francisco

• GERRY RAFFERTY—Right Down The Line (UA)  
D★ RICK JAMES—You & I (Motown)  
★ EXILE—Kiss You All Over (Warner/Curb) 16-10  
★ BOSTON—Don't Look Back (Epic) 23-15

### KLVJ—San Jose

• JIMMY BUFFETT—Livingston Saturday Night (ABC)  
• JEFFERSON STARSHIP—Crazy Feeling (Grunt)  
★ KENNY LOGGINS—Whenever I Call You Friend (Columbia) 30-23  
★ EXILE—Kiss You All Over (Warner/Curb) 16-10

### KNDK—Sacramento

• JEFFERSON STARSHIP—Crazy Feeling (Grunt)  
• STEPHEN BISHOP—Everybody Needs Love (ABC)  
★ KINKS—Rock'n'Roll Fantasy (Arista) 20-16  
★ NICK GILDER—Hot Child In The City (Chrysalis) 21-17

### KROY—Sacramento

• ROBIN GIBB—Oh Darlin' (RSO)  
• DOLLY PARTON—Heartbreaker (RCA)  
★ BOB SEGER—Hollywood Nights (Capitol) HB 23  
★ MECO—Theme From The Wizard Of Oz (Millennium) HB 24

### CKLW—Detroit

• NONE  
•  
• FUNKADELICS—One Nation Under A Groove (W.B.) HB 16  
★ TRAVOLTA/NEWTON-JOHN—Summer Nights (RSO) 22-12

### WDRQ—Detroit

• FOREIGNER—Double Vision (Atlantic)  
D★ RICK JAMES—You & I (Motown)  
★ MICHAEL HENDERSON—Take Me I'm Yours (Arista) 32-23  
★ LINDA RONSTADT—Back In The USA (Asylum) 27-20

### WTAC—Flint

• WINGS—London Town (Capitol)  
D★ SYLVESTER—You Make Me Feel/Dance (Fantasy)  
★ TOBY BEAU—My Angel Baby (RCA) 12-8  
★ CHRIS REA—Fool If You Think It's Over (Magnet) 17-11

### Z 96 (WZZR-FM)—Grand Rapids

• TROOPER—Raise A Little Hell (MCA)  
• LINDA RONSTADT—Back In The USA (Asylum)  
★ BOSTON—Don't Look Back (Epic) 24-18  
★ BOB SEGER—Hollywood Nights (Capitol) 30-20

### WAKY—Louisville

• NO LIST  
•  
•  
•

### WBCN—Bowling Green

• MICHAEL JOHNSON—Almost Like Being In Love (EMI)  
• GERRY RAFFERTY—Right Down The Line (UA)  
★ THE WHO—Who Are You (MCA) HB 25  
★ BOSTON—Don't Look Back (Epic) 26-21

### WGCL—Cleveland

• EXILE—Kiss You All Over (Warner/Curb)  
• MEAT LOAF—Paradise By Dashboard Lights (Clev Int'l)  
★ NICK GILDER—Hot Child In The City (Chrysalis) 11-5  
D★ VILLAGE PEOPLE—Macho Man (Casablanca) 16-7

### WZP—Cleveland

• BOSTON—Don't Look Back (Epic)  
• MCCRARY'S—You (Portrait)  
★ ANNE MURRAY—You Needed Me (Capitol) 20-15  
★ LITTLE RIVER BAND—Reminiscing (Harvest) 18-13

### WSAI—Cincinnati

• NO LIST  
•  
•  
•

### Q-102 (WKQF-FM)—Cincinnati

• LITTLE RIVER BAND—Reminiscing (Harvest)  
• ROLLING STONES—Beast Of Burden (Rolling Stones)  
★ THE WHO—Who Are You (MCA) 31-22  
★ EXILE—Kiss You All Over (Warner/Curb) 16-9

### WCOL—Columbus

• ROBIN GIBB—Oh Darlin' (RSO)  
• ANNE MURRAY—You Needed Me (Capitol)  
★ BOSTON—Don't Look Back (Epic) 30-17  
★ NICK GILDER—Hot Child In The City (Chrysalis) 20-8

### WNCI—Columbus

• LITTLE RIVER BAND—Reminiscing (Harvest)  
•  
• NICK GILDER—Hot Child In The City (Chrysalis) HB 14  
D★ A TASTE OF HONEY—Boogie Oogie Oogie (Capitol) 7-3

### WCUE—Akron

• BRUCE SPRINGSTEEN—Badlands (Columbia)  
• AMBROSIA—How Much I Feel (W.B.)  
★ ANNE MURRAY—You Needed Me (Capitol) 38-25  
★ TROOPER—Raise A Little Hell (MCA) 35-19

## BREAKOUTS - NATIONAL

BOSTON—Don't Look Back (Epic)  
AMBROSIA—How Much I Feel (W.B.)  
KENNY LOGGINS—Whenever I Call You "Friend" (Columbia)

### 13-Q (WTKQ)—Pittsburgh

• NONE  
•  
★ TRAVOLTA/NEWTON-JOHN—Summer Nights (RSO) 20-14  
★ EXILE—Kiss You All Over (Warner/Curb) 16-11

### WPEZ—Pittsburgh

• CRYSTAL GAYLE—Talking In Your Sleep (UA)  
•  
★ BOSTON—Don't Look Back (Epic) 33-22  
★ GERRY RAFFERTY—Right Down The Line (UA) 34-24

### KOMA—Oklahoma City

• LINDA RONSTADT—Back In The USA (Asylum)  
• ANNE MURRAY—You Needed Me (Capitol)  
★ BOSTON—Don't Look Back (Epic) 31-22  
★ LITTLE RIVER BAND—Reminiscing (Harvest) 27-17

### KAKC—Tulsa

• STONEBOLT—I Will Still Love You (Parachute)  
• DAN HILL—All I See Is Your Face (20th Century)  
D★ A TASTE OF HONEY—Boogie Oogie Oogie (Capitol) 16-11  
★ TRAVOLTA/NEWTON-JOHN—Summer Nights (RSO) 17-7

### KELJ—Tulsa

• RICK JAMES—You & I (Motown)  
• ANNE MURRAY—You Needed Me (Capitol)  
★ TRAVOLTA/NEWTON-JOHN—Summer Nights (RSO) 16-10  
★ CHRIS REA—Fool If You Think It's Over (Magnet) 10-6

### WTIX—New Orleans

• JOHN TRAVOLTA—Grease Lightning (RSO)  
• SIMON/TAYLOR—Devoted To You (Elektra)  
★ TRAVOLTA/NEWTON-JOHN—Summer Nights (RSO) 6-2  
★ RICK JAMES—You & I (Motown) 7-3

### WNOE—New Orleans

• THE WHO—Who Are You (MCA)  
• FOXY—Get On (Dash)  
★ THE MCCRARY'S—You (Portrait) 28-23  
★ MEAT LOAF—Paradise By Dashboard Lights (Clev Int'l) 25-18

### KEEL—Shreveport

• ROBIN GIBB—Oh Darlin' (RSO)  
• GERRY RAFFERTY—Right Down The Line (UA)  
★ ANNE MURRAY—You Needed Me (Capitol) 24-19  
★ LITTLE RIVER BAND—Reminiscing (Harvest) 22-16

### KILT—Houston

• BARBRA STREISAND—Love Theme From Eyes Of Laura Mars (Columbia)  
• FRAMPTON/BEE GEES—Sgt. Pepper (RSO)  
★ BOSTON—Don't Look Back (Epic) 40-28  
★ LINDA RONSTADT—Back In The USA (Asylum) 33-22

### KRBE—Houston

• WINGS—London Town (Capitol)  
• BOSTON—Don't Look Back (Epic)  
★ LINDA RONSTADT—Back In The USA (Asylum) 38-26  
D★ CON FUNK SHUN—Shake & Dance With Me (Mercury) 21-16

### KLIF—Dallas

• ROBIN GIBB—Oh Darlin' (RSO)  
• LINDA RONSTADT—Back In The USA (Asylum)  
★ TRAVOLTA/NEWTON-JOHN—Summer Nights (RSO) 33-28  
★ KENNY LOGGINS—Whenever I Call You Friend (Columbia) 24-15

### KNUS-FM—Dallas

• BARBRA STREISAND—Love Theme From Eyes Of Laura Mars (Columbia)  
• EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia)  
★ PABLO CRUISE—Love Will Find A Way (A&M) 6-1  
★ TRAVOLTA/NEWTON-JOHN—Summer Nights (RSO) 10-4

### KFJ2-FM (2-97)—Fl. Worth

• TRAVOLTA/NEWTON-JOHN—Summer Nights (RSO)  
• BEATLES—Sgt. Pepper/A Little Help From My Friends (Capitol)  
D★ DONNA SUMMER—Last Dance (Casablanca) 13-5  
★ JOE WALSH—Life's Been Good (Asylum) 10-2

### KINT—El Paso

• NICK GILDER—Hot Child In The City (Chrysalis)  
• KENNY LOGGINS—Whenever I Call You Friend (Columbia)  
D★ RICK JAMES—You & I (Motown) HB 23  
★ EXILE—Kiss You All Over (Warner/Curb) 23-16

### WKY—Oklahoma City

• LINDA RONSTADT—Back In The USA (Asylum)  
• BOB SEGER—Hollywood Nights (Capitol)  
• NICK GILDER—Hot Child In The City (Chrysalis) 20-13  
★ EXILE—Kiss You All Over (Warner/Curb) 11-5

## Southwest Region

### • TOP ADD ONS:

LINDA RONSTADT—Back In The USA (Asylum)  
ROBIN GIBB—Oh Darlin' (RSO)  
BARBRA STREISAND—Love Theme From Eyes Of Laura Mars (Columbia)

### ★ PRIME MOVERS:

TRAVOLTA/NEWTON-JOHN—Summer Nights (RSO)  
LITTLE RIVER BAND—Reminiscing (Harvest)  
BOSTON—Don't Look Back (Epic)

### BREAKOUTS:

FRAMPTON/BEE GEES—Sgt. Pepper (RSO)  
WINGS—London Town (Capitol)  
BEATLES—Sgt. Pepper/A Little Help From My Friends (Capitol)

## Midwest Region

### • TOP ADD ONS:

KENNY LOGGINS—Whenever I Call You Friend (Columbia)  
OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSO)  
GERRY RAFFERTY—Right Down The Line (UA)

### ★ PRIME MOVERS:

EXILE—Kiss You All Over (Warner/Curb)  
BOSTON—Don't Look Back (Epic)  
VILLAGE PEOPLE—Macho Man (Casablanca)

### BREAKOUTS:

HALL & OATES—It's A Laugh (RCA)  
STONEBOLT—I Will Still Love You (Parachute)  
BARBRA STREISAND—Love Theme From Eyes Of Laura Mars (Columbia)

### WLS—Chicago

• NONE  
•  
★ OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSO) 12-9  
★ PABLO CRUISE—Love Will Find A Way (A&M) 10-7

### WMET—Chicago

• STONEBOLT—I Will Still Love You (Parachute)  
• BARBRA STREISAND—Love Theme From Eyes Of Laura Mars (Columbia)  
★ EXILE—Kiss You All Over (Warner/Curb) 15-6

### D★ VILLAGE PEOPLE—Macho Man (Casablanca) 13-5

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SEPTEMBER 9, 1978, BILLBOARD



# Billboard Singles Radio Action

Based on station playlists through Thursday (8/31/78)

Playlist Top Add Ons •  
Playlist Prime Movers ★

## WROK—Rockford

- NONE
- 
- D★ JOHN PAUL YOUNG—Love Is In The Air (Scotti Brothers) 30-24
- D★ A TASTE OF HONEY—Boogie Oogie Oogie (Capitol) 20-12

## WIRL—Peoria

- D★ JOHN PAUL YOUNG—Love Is In The Air (Scotti Brothers)
- ANNE MURRAY—You Needed Me (Capitol)
- ★ EXILE—Kiss You All Over (Warner/Curb) 25-17
- ★ BOSTON—Don't Look Back (Epic) 21-13

## WNDE—Indianapolis

- ROBIN GIBB—Oh Darlin' (RSO)
- KENNY LOGGINS—Whenever I Call You Friend (Columbia)
- ★ BOSTON—Don't Look Back (Epic) 29-19
- ★ NICK GILDER—Hot Child In The City (Chrysalis) 15-11

## WOKY—Milwaukee

- NONE
- 
- ★ CHRIS REA—Fool If You Think It's Over (Magnet) 29-16
- D★ A TASTE OF HONEY—Boogie Oogie Oogie (Capitol) 22-7

## WZUU—Milwaukee

- NO LIST
- 
- 
- 
- 

## KSQJ—St. Louis

- GERRY RAFFERTY—Right Down The Line (UA)
- KENNY LOGGINS—Whenever I Call You Friend (Columbia)
- ★ EXILE—Kiss You All Over (Warner/Curb) 12-5
- D★ VILLAGE PEOPLE—Macho Man (Casablanca) 19-12

## KXOK—St. Louis

- NONE
- 
- ★ ANNE MURRAY—You Needed Me (Capitol) 30-21
- ★ BOSTON—Don't Look Back (Epic) 33-16

## KIOA—Des Moines

- D★ VILLAGE PEOPLE—Macho Man (Casablanca)
- KENNY LOGGINS—Whenever I Call You Friend (Columbia)
- ★ TRAVOLTA/NEWTON JOHN—Summer Nights (RSO) 16-8
- D★ EVELYN "CHAMPAGNE" KING—Shame (RCA) 11-5

## KDWB—Minneapolis

- HALL & OATES—It's A Laugh (RCA)
- OLIVIA NEWTON-JOHN—Hopelessly Devoted To You (RSO)
- ★ ANNE MURRAY—You Needed Me (Capitol) 21-16
- ★ GERRY RAFFERTY—Right Down The Line (UA) 27-21

## KSTP—Minneapolis

- HALL & OATES—It's A Laugh (RCA)
- MICHAEL JOHNSON—Almost Like Being In Love (EMI)
- ★ EXILE—Kiss You All Over (Warner/Curb) 17-10
- ★ CHRIS REA—Fool If You Think It's Over (Magnet) 7-4

## WHB—Kansas City

- D★ VILLAGE PEOPLE—Macho Man (Casablanca)
- BILLY JOEL—She's Always A Woman (Columbia)
- ★ LINDA RONSTADT—Back In The USA (Asylum) 24-17
- ★ BOSTON—Don't Look Back (Epic) 19-9

## KBEQ—Kansas City

- D★ MECO—Theme From The Wizard Of Oz (Millennium)
- ANDY GIBB—An Everlasting Love (RSO)
- ★ EXILE—Kiss You All Over (Warner/Curb) 13-3
- D★ VILLAGE PEOPLE—Macho Man (Casablanca) 17-5

## KKLS—Rapid City

- STEELY DAN—Josie (ABC)
- PAUL DAVIS—Sweet Life (Bang)
- ★ TRAVOLTA/NEWTON JOHN—Summer Nights (RSO) 11-6
- ★ EXILE—Kiss You All Over (Warner/Curb) 9-5

## KQWB—Fargo

- EXILE—Kiss You All Over (Warner/Curb)
- GERRY RAFFERTY—Right Down The Line (UA)
- ★ TRAVOLTA/NEWTON JOHN—Summer Nights (RSO) 18-18
- ★ A TASTE OF HONEY—Boogie Oogie Oogie (Capitol) 26-20

## Northeast Region

### TOP ADD ONS:

- DONNA SUMMER—MacArthur Park (Casablanca)
- MEAT LOAF—Took The Words Right Out Of My Mouth (Clev Int'l)
- WINGS—London Town (Capitol)

### PRIME MOVERS:

- ★ NICK GILDER—Hot Child In The City (Chrysalis)
- ★ TRAVOLTA/NEWTON JOHN—Summer Nights (RSO)
- ★ EXILE—Kiss You All Over (Warner/Curb)

### BREAKOUTS:

- JOHN PAUL YOUNG—Love Is In The Air (Scotti Brothers)
- DON RAY—Got To Have Lovin' (Polydor)
- PAUL DAVIS—Sweet Life (Bang)

## WABC—New York

- NONE
- 
- 
- D★ EVELYN "CHAMPAGNE" KING—Shame (RCA) 11-9
- ★ TRAVOLTA/NEWTON JOHN—Summer Nights (RSO) 22-14

## 99-X—New York

- NONE
- 
- ★ DON RAY—Got To Have Lovin' (Polydor) 15-10
- ★ EXILE—Kiss You All Over (Warner/Curb) 21-16

## WPTR—Albany

- HALL & OATES—It's A Laugh (RCA)
- TEDDY PENDERGRASS—Close The Door (Phila Int'l)
- ★ BOSTON—Don't Look Back (Epic) 21-15
- ★ NICK GILDER—Hot Child In The City (Chrysalis) 22-13

## WTRY—Albany

- CARS—Just What I Needed (Elektra)
- TEDDY PENDERGRASS—Close The Door (Phila Int'l)
- ★ NICK GILDER—Hot Child In The City (Chrysalis) 28-20
- ★ TRAVOLTA/NEWTON JOHN—Summer Nights (RSO) 14-9

## WKBW—Buffalo

- NONE
- 
- ★ KENNY LOGGINS—Whenever I Call You Friend (Columbia) 27-17
- ★ BOSTON—Don't Look Back (Epic) 22-18

## WYSL—Buffalo

- GERRY RAFFERTY—Right Down The Line (UA)
- EDDIE MONEY—Two Tickets To Paradise (Columbia)
- ★ ALAN PARSONS PROJECT—What Goes Up (Arista) 30-20
- ★ BOSTON—Don't Look Back (Epic) 13-7

## WBBF—Rochester

- WINGS—London Town (Capitol)
- 
- D★ JOHN PAUL YOUNG—Love Is In The Air (Scotti Brothers) 17-14
- ★ BOB SEGER—Hollywood Nights (Capitol) 27-20

## WRKO—Boston

- D★ DONNA SUMMER—MacArthur Park (Casablanca)
- MEAT LOAF—You Took The Words Right Out Of My Mouth (Clev Int'l)
- ★ NICK GILDER—Hot Child In The City (Chrysalis) 22-15
- ★ EXILE—Kiss You All Over (Warner/Curb) 18-12

## WBZ-FM—Boston

- NONE
- 
- 
- ★ NONE
- 

## F.105 (WVBF)—Boston

- WINGS—London Town (Capitol)
- KENNY LOGGINS—Whenever I Call You Friend (Columbia)
- ★ NICK GILDER—Hot Child In The City (Chrysalis) 7-5
- ★ AEROSMITH—Come Together (Columbia) 10-6

## WDRG—Hartford

- BILLY JOEL—She's Always A Woman (Columbia)
- 
- ★ ANNE MURRAY—You Needed Me (Capitol) 20-11
- ★ GERRY RAFFERTY—Right Down The Line (UA) 28-22

## WPRO (AM)—Providence

- WINGS—London Town (Capitol)
- PAUL DAVIS—Sweet Life (Bang)
- ★ TRAVOLTA/NEWTON JOHN—Summer Nights (RSO) 23-11
- D★ JOHN PAUL YOUNG—Love Is In The Air (Scotti Brothers) 24-21

## WPRO-FM—Providence

- AMBROSIA—How Much I Feel (W.B.)
- BARRY MANILOW—Ready To Take A Chance Again (Arista)
- ★ AEROSMITH—Come Together (Columbia) 28-12
- ★ NICK GILDER—Hot Child In The City (Chrysalis) 21-14

## WICC—Bridgeport

- NO LIST
- 
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- 
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## Mid-Atlantic Region

### TOP ADD ONS:

- FUNKADELICS—One Nation Under A Groove (W.B.)
- CAPTAIN & TENNILLE—You Never Done It Like That (A&M)
- STEELY DAN—Josie (ABC)

### PRIME MOVERS:

- ★ EXILE—Kiss You All Over (Warner/Curb)
- ★ LITTLE RIVER BAND—Reminiscing (Harvest)
- ★ CRYSTAL GAYLE—Talking In Your Sleep (UA)

### BREAKOUTS:

- FOXY—Get Off (Dash)
- THE BEACH BOYS—Peggy Sue (Brother/Reprise)
- MICHAEL JOHNSON—Almost Like Being In Love (EMI)

## WFIL—Philadelphia

- THE BEACH BOYS—Peggy Sue (Brother/Reprise)
- CAPTAIN & TENNILLE—You Never Done It Like That (A&M)
- ★ CRYSTAL GAYLE—Talking In Your Sleep (UA) 18-13
- ★ EXILE—Kiss You All Over (Warner/Curb) 17-12

## WZZD—Philadelphia

- NO LIST
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## WIFI-FM—Philadelphia

- BARBRA STREISAND—Love Theme From Eyes Of Laura Mars (Columbia)
- BOB SEGER—Hollywood Nights (Capitol)
- D★ JOHN PAUL YOUNG—Love Is In The Air (Scotti Brothers) 20-16
- ★ RITA COOLIDGE—You (A&M) 21-17

## WPGC—Washington

- FUNKADELICS—One Nation Under A Groove (W.B.)
- FOREIGNER—Double Vision (Atlantic)
- ★ BOSTON—Don't Look Back (Epic) 22-7
- ★ FOXY—Get Off (Dash) 26-10

## WGH—Norfolk

- AMBROSIA—How Much I Feel (W.B.)
- D★ MECO—Theme From The Wizard Of Oz (Millennium)
- NONE
- 
- 

## WCAO—Baltimore

- STEELY DAN—Josie (ABC)
- MICHAEL JOHNSON—Almost Like Being In Love (EMI)
- ★ LITTLE RIVER BAND—Reminiscing (Harvest) 19-12
- ★ FOXY—Get Off (Dash) 18-22

## WYRE—Annapolis

- ROBIN GIBB—Oh Darlin' (RSO)
- ALICIA BRIDGES—I Love The Night Life (Polydor)
- ★ EXILE—Kiss You All Over (Warner/Curb) 14-7
- ★ LITTLE RIVER BAND—Reminiscing (Harvest) 18-13

## WLEE—Richmond

- BOSTON—Don't Look Back (Epic)
- THE WHO—Who Are You (MCA)
- ★ ANNE MURRAY—You Needed Me (Capitol) 15-9
- ★ LOUISIANA'S LE ROUX—New Orleans Ladies (Capitol) 28-20

## WRVQ—Richmond

- THE WHO—Who Are You (MCA)
- PLAYER—Prisoner Of Your Love (RSO)
- ★ EXILE—Kiss You All Over (Warner/Curb) 8-4
- ★ LITTLE RIVER BAND—Reminiscing (Harvest) 11-7

## Southeast Region

### TOP ADD ONS:

- ROBIN GIBB—Oh Darlin' (RSO)
- THE WHO—Who Are You (MCA)
- ALICIA BRIDGES—I Love The Night Life (Polydor)

### PRIME MOVERS:

- ★ TRAVOLTA/NEWTON JOHN—Summer Nights (RSO)
- ★ EXILE—Kiss You All Over (Warner/Curb)
- ★ LITTLE RIVER BAND—Reminiscing (Harvest)

### BREAKOUTS:

- AMBROSIA—How Much I Feel (W.B.)
- BOSTON—Don't Look Back (Epic)
- KENNY LOGGINS—Whenever I Call You Friend (Columbia)

## WQXI—Atlanta

- AMBROSIA—How Much I Feel (W.B.)
- GINO VANNELLI—I Just Want To Stop (A&M)
- ★ KENNY LOGGINS—Whenever I Call You Friend (Columbia) 14-9
- ★ FOREIGNER—Hot Blooded (Atlantic) 8-2

## Z.93 (WZGC-FM)—Atlanta

- ATLANTA RHYTHM SECTION—Champagne Jam (Polydor)
- AMBROSIA—How Much I Feel (W.B.)
- PAUL DAVIS—Sweet Life (Bang) 19-12
- ★ KENNY LOGGINS—Whenever I Call You Friend (Columbia) 12-4

## WBBQ—Augusta

- ALICIA BRIDGES—I Love The Night Life (Polydor)
- THE WHO—Who Are You (MCA)
- ★ GERRY RAFFERTY—Right Down The Line (UA) 23-18
- ★ EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia) 29-17

## WFOM—Atlanta

- LINDA RONSTADT—Back In The USA (Asylum)
- DIANA ROSS/MICHAEL JACKSON—Ease On Down The Road (MCA)
- ★ LITTLE RIVER BAND—Reminiscing (Harvest) 13-9
- ★ BOSTON—Don't Look Back (Epic) 23-16

## WGA—Savannah

- JOHN PAUL YOUNG—Love Is In The Air (Scotti Brothers)
- ALICIA BRIDGES—I Love The Night Life (Polydor)
- O'JAYS—Brandy (Phila Int'l) 15-11
- ★ RICK JAMES—You & I (Molten) 10-7

## WFLB—Fayetteville

- CAPTAIN & TENNILLE—You Never Done It Like That (A&M)
- AMBROSIA—How Much I Feel (W.B.)
- ★ FUNKADELIC—One Nation Under A Groove (W.B.) 34-29
- ★ EXILE—Kiss You All Over (Warner/Curb) 17-7

## WQAM—Miami

- NO LIST
- 
- 
- 

## WMJX (96X)—Miami

- GERRY RAFFERTY—Right Down The Line (UA)
- AEROSMITH—Come Together (Columbia)
- ★ LITTLE RIVER BAND—Reminiscing (Harvest) 22-18
- ★ BOB SEGER—Hollywood Nights (Capitol) 26-21

## Y.100 (WHYI-FM)—Miami

- PETER BROWN—You Should Do It (Drive)
- LITTLE RIVER BAND—Reminiscing (Harvest)
- ★ EXILE—Kiss You All Over (Warner/Curb) 11-7
- ★ TEDDY PENDERGRASS—Close The Door (Phila Int'l) 10-6

## WLDF—Orlando

- ROLLING STONES—Beast Of Burden (Rolling Stones)
- MEAT LOAF—Paradise By Dashboard Lights (Clev Int'l)
- BOB SEGER—Hollywood Nights (Capitol) 30-12
- ★ BOSTON—Don't Look Back (Epic) 38-2

## Q.105 (WRBQ-FM)—Tampa

- ROBIN GIBB—Oh Darlin' (RSO)
- THE WHO—Who Are You (MCA)
- D★ VILLAGE PEOPLE—Macho Man (Casablanca) 17-13
- D★ A TASTE OF HONEY—Boogie Oogie Oogie (Capitol) 10-2

## BI.105 (WBW-FM)—Orlando

- DAN HILL—All I See Is Your Face (20th Century)
- ANNE MURRAY—You Needed Me (Capitol)
- ★ TRAVOLTA/NEWTON JOHN—Summer Nights (RSO) 7-2
- ★ ROBIN GIBB—Oh Darlin' (RSO) 23-13

## WQPD—Lakeland

- DOLLY PARTON—Heartbreaker (RCA)
- SEALS & CROFTS—Takin' It Easy (W.B.)
- ★ TRAVOLTA/NEWTON JOHN—Summer Nights (RSO) 10-4
- ★ NICK GILDER—Hot Child In The City (Chrysalis) 18-12

## WMFJ—Daytona Beach

- CAPTAIN & TENNILLE—You Never Done It Like That (A&M)
- D★ MECO—The Theme From The Wizard Of Oz (Millennium)
- ★ BOSTON—Don't Look Back (Epic) 24-14
- ★ BOB SEGER—Hollywood Nights (Capitol) 29-20

## WAPE—Jacksonville

- STEELY DAN—Josie (ABC)
- ANNE MURRAY—You Needed Me (Capitol)
- ★ TRAVOLTA/NEWTON JOHN—Summer Nights (RSO) 9-5
- ★ FOXY—Get Off (Dash) 15-11

## WAYS—Charlotte

- D★ VILLAGE PEOPLE—Macho Man (Casablanca)
- NICK GILDER—Hot Child In The City (Chrysalis)
- TROOPER—Raise A Little Hell (MCA) 30-24
- ★ ALICIA BRIDGES—I Love The Night Life (Polydor) 30-24

## WKIX—Raleigh

- AMBROSIA—How Much I Feel (W.B.)
- GINO VANNELLI—I Just Want To Stop (A&M)
- KENNY LOGGINS—Whenever I Call You Friend (Columbia) 18-14
- ★ FOXY—Get Off (Dash) 11-5

## WTOB—Winston-Salem

- GINO VANNELLI—I Just Want To Stop (A&M)
- FOXY—Get Off (Dash)
- ★ LITTLE RIVER BAND—Reminiscing (Harvest) 22-18
- D★ A TASTE OF HONEY—Boogie Oogie Oogie (Capitol) 10-3

## WTMA—Charleston

- AMBROSIA—How Much I Feel (W.B.)
- LTD—Holdin' On (A&M)
- ★ TEDDY PENDERGRASS—Close The Door (Phila Int'l) 18-10
- ★ FOXY—Get Off (Dash) 18-19

## WORD—Spartanburg

- HALL & OATES—It's A Laugh (RCA)
- BARRY MANILOW—Ready To Take A Chance Again (Arista)
- ★ BOSTON—Don't Look Back (Epic) 18-22
- ★ NICK GILDER—Hot Child In The City (Chrysalis) 31-13

## WLAC—Nashville

- ROBIN GIBB—Oh Darlin' (RSO)
- D★ DONNA SUMMER—MacArthur Park (Casablanca)
- ★ TRAVOLTA/NEWTON JOHN—Summer Nights (RSO) 24-14
- ★ EXILE—Kiss You All Over (Warner/Curb) 23-12

## WBVQ—Nashville

- ROBIN GIBB—Oh Darlin' (RSO)
- FRAMPTON/BEE GEES—Sgt. Pepper (RSO)
- ★ BOSTON—Don't Look Back (Epic) 18-12
- D★ A TASTE OF HONEY—Boogie Oogie Oogie (Capitol) 16-10

## WHBQ—Memphis

- KENNY LOGGINS—Whenever I Call You Friend (Columbia)
- 
- ★ EXILE—Kiss You All Over (Warner/Curb) 19-9
- ★ TRAVOLTA/NEWTON JOHN—Summer Nights (RSO) 26-18

## WFLI—Chattanooga

- CAPTAIN & TENNILLE—You Never Done It Like That (A&M)
- AEROSMITH—Come Together (Columbia)
- ★ EARTH, WIND & FIRE—Got To Get You Into My Life (Columbia) 16-13
- ★ LITTLE RIVER BAND—Reminiscing (Harvest) 14-9

## WRIZ—Knoxville

- HALL & OATES—It's A Laugh (RCA)
- MEAT LOAF—Paradise By Dashboard Lights (Clev Int'l)
- ★ NICK GILDER—Hot Child In The City (Chrysalis) 27-17
- ★ ANNE MURRAY—You Needed Me (Capitol) 25-15

## WGOW—Chattanooga

- D★ EVELYN "CHAMPAGNE" KING—Shame (RCA)



# Rock Singles Best Sellers

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As Of 8/28/78

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

- |  |   |
|--|---|
| 1 <b>THREE TIMES A LADY</b> —Commodores—Motown 7902                                  | 21 <b>REMINISCING</b> —Little River Band—Harvest 4605 (Capitol)               |
| 2 <b>LIFE'S BEEN GOOD</b> —Joe Walsh—Asylum 45493                                    | 22 <b>FOOL IF YOU THINK IT'S OVER</b> —Chris Rea—Magnet 1198 (United Artists) |
| 3 <b>GREASE</b> —Frankie Vallie—RSD 897  | 23 <b>TALKING IN YOUR SLEEP</b> —Crystal Gayle—United Artists 1214            |
| 4 <b>HOPELESSLY DEVOTED TO YOU</b> —Olivia Newton John—RSO 903                       | 24 <b>YOU</b> —Rita Coolidge—A&M 2058   |
| 5 <b>TWO OUT OF THREE AIN'T BAD</b> —Meat Loaf—Cleveland International 850513 (Epic) | 25 <b>DON'T LOOK BACK</b> —Boston—Epic 50590                                  |
| 6 <b>HOT BLOODED</b> —Foreigner—Atlantic 3488  | 26 <b>WHENEVER I CALL YOU "FRIEND"</b> —Kenny Loggins—Columbia 310794         |
| 7 <b>MAGNET &amp; STEEL</b> —Walter Egan—Columbia 3 10719                            | 27 <b>RIGHT DOWN THE LINE</b> —Gerry Rafferty—United Artists 1233             |
| 8 <b>KING TUT</b> —Steve Martin—Warner Bros. 8577                                    | 28 <b>OH DARLIN'</b> —Robin Gibb—RSO 907                                      |
| 9 <b>LOVE WILL FIND A WAY</b> —Pablo Cruise—A&M 2048                                 | 29 <b>ROCK AND ROLL FANTASY</b> —Kinks—Arista 0342                            |
| 10 <b>YOU'RE THE ONE THAT I WANT</b> —John Travolta & Olivia Newton John—RSO 891     | 30 <b>MACHO MAN</b> —Village People—Casablanca 922                            |
| 11 <b>SUMMER NIGHTS</b> —John Travolta/Olivia Newton John—RSO 906                    | 31 <b>BOOGIE OOGIE OOGIE</b> —A Taste Of Honey—Capitol 4565                   |
| 12 <b>AN EVERLASTING LOVE</b> —Andy Gibb—RSO 904                                     | 32 <b>GOT TO GET YOU INTO MY LIFE</b> —Earth, Wind & Fire—Columbia 3 10796    |
| 13 <b>MISS YOU</b> —Rolling Stones—Rolling Stone 19307 (Atlantic)                    | 33 <b>JUST WHAT I NEEDED</b> —Cars—Elektra 45491                              |
| 14 <b>LAST DANCE</b> —Donna Summer—Casablanca 926                                    | 34 <b>STAY</b> —Jackson Browne—Asylum 4548                                    |
| 15 <b>KISS YOU ALL OVER</b> —Exile—Warner/Curb 8589 (Warner Bros.)                   | 35 <b>SHAME</b> —Evelyn "Champagne" King—RCA 11122                            |
| 16 <b>COPACABANA</b> —Barry Manilow—Arista 0339                                      | 36 <b>MY ANGEL BABY</b> —Toby Beau—RCA 11250                                  |
| 17 <b>HOT CHILD IN THE CITY</b> —Nick Gilder—Chrysalis 2226                          | 37 <b>RIVERS OF BABYLON</b> —Boney M.—Sire/Hansa 1027 (Warner Bros.)          |
| 18 <b>TAKE A CHANCE ON ME</b> —Abba—Atlantic 3457                                    | 38 <b>YOU AND I</b> —Rick James—Gordy 7156 (Motown)                           |
| 19 <b>YOU NEEDED ME</b> —Anne Murray—Capitol 4574                                    | 39 <b>LOVE IS IN THE AIR</b> —John Paul Young—Scotti Brothers 402 (Atlantic)  |
| 20 <b>HOLLYWOOD NIGHTS</b> —Bob Seger—Capitol 4618                                   | 40 <b>GET OFF</b> —Foxy—Dash 5046 (TK)  |

# Rock LP Best Sellers

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

- |   |   |
|---|---|
| 1 <b>GREASE</b> —Soundtrack—RSO RS 2-4002                                       | 21 <b>FEELS SO GOOD</b> —Chuck Mangione—A&M SP 4658   |
| 2 <b>SGT. PEPPER'S LONELY HEARTS CLUB BAND</b> —Soundtrack—RSO 2-4100           | 22 <b>TOGETHERNESS</b> —LTD—A&M SP 4705   |
| 3 <b>SATURDAY NIGHT FEVER</b> —Soundtrack—RSO RS 2-4001                         | 23 <b>AJA</b> —Steely Dan—ABC AB 1006   |
| 4 <b>DOUBLE VISION</b> —Foreigner, Atlantic SD 19999                            | 24 <b>SHAUN CASSIDY</b> —Shaun Cassidy—Warner/Curb BS 3067  |
| 5 <b>UNDER WRAPS</b> —Shaun Cassidy—Warner/Curb BSK 3222                        | 25 <b>FM</b> —Soundtrack—MCA 2-12000  |
| 6 <b>SHADOW DANCING</b> —Andy Gibb, RSO RS 1-3034                               | 26 <b>THANK GOD IT'S FRIDAY</b> —Soundtrack—Casablanca NBLP 7099                                    |
| 7 <b>SOME GIRLS</b> —Rolling Stones—Rolling Stones COC 39108 (Atlantic)         | 27 <b>THE ALBUM</b> —Abba—Atlantic SD 19164   |
| 8 <b>WORLDS AWAY</b> —Pablo Cruise, A&M SP 4697                                 | 28 <b>POINT OF KNOW RETURN</b> —Kansas—Kirschner JZ 34929 (Epic)                                    |
| 9 <b>NATURAL HIGH</b> —Commodores—Motown M790                                   | 29 <b>SLOWHAND</b> —Eric Clapton—RSO RS 1-3030  |
| 10 <b>THE STRANGER</b> —Billy Joel—Columbia JC 34987                            | 30 <b>THE GRAND ILLUSION</b> —Styx—A&M SP 4637  |
| 11 <b>RUNNING ON EMPTY</b> —Jackson Browne—Asylum 6E 113                        | 31 <b>WHO DO YOU LOVE</b> —K.C. & The Sunshine Band—T.K. 607  |
| 12 <b>BAT OUT OF HELL</b> —Meat Loaf, Epic/Cleveland International PE 34974     | 32 <b>COME GET IT</b> —Rick James—Gordy G7981 (Motown)  |
| 13 <b>EVEN NOW</b> —Barry Manilow—Arista AB 4164                                | 33 <b>LOVE OR SOMETHING LIKE IT</b> —Kenny Rogers—United Artists UALA 903                           |
| 14 <b>BUT SERIOUSLY, FOLKS</b> —Joe Walsh, Asylum 6E-141                        | 34 <b>LIFE IS A SONG WORTH SINGING</b> —Teddy Pendergrass—Philadelphia International JZ 35095 (CBS) |
| 15 <b>STRANGER IN TOWN</b> —Bob Seger & The Silver Bullet Band—Capitol SW 11698 | 35 <b>LET'S GET SMALL</b> —Steve Martin—Warner Bros. BSK03090                                       |
| 16 <b>RUMOURS</b> —Fleetwood Mac—Warner Bros. BSK 3010                          | 36 <b>FOOT LOOSE &amp; FANCY FREE</b> —Rod Stewart—Warner Bros. BSK 3092                            |
| 17 <b>SONGBIRD</b> —Barbra Streisand, Columbia JC 35375                         | 37 <b>DON'T LOOK BACK</b> —Boston—Epic FE 35050   |
| 18 <b>CITY TO CITY</b> —Gerry Rafferty—United Artists UALA 840                  | 38 <b>ELVIS SINGS FOR CHILDREN AND GROWNUPS TOO</b> —Elvis Presley—RCA CPL 1-2901                   |
| 19 <b>LOVE ME AGAIN</b> —Rita Coolidge—A&M SP 4699                              | 39 <b>BLAM</b> —Brothers Johnson—A&M SP 4714  |
| 20 <b>OCTAVE</b> —Moody Blues—London PS 708                                     | 40 <b>PYRAMID</b> —Alan Parson's Project—Arista AB 4180   |

## Naked Zoo Suing Concert Promoter

MINNEAPOLIS—Naked Zoo Enterprises Inc., a sound and lighting production company here, has filed suit in Hennepin County District Court against Music Sphere Productions Inc., a local concert promoter.

The production company was contracted by Music Sphere to provide staging for an outdoor concert

in St. Paul on July 22. Rain forced the show indoors and Naked Zoo claims the promoter then refused to pay for contracted facilities.

In its suit, Naked Zoo is seeking \$7,500 in damages, plus an additional \$7,500 to cover the cost of equipment taken from the unguarded outdoor site.

# Jazz

## Rain Mars Pori Fest In Finland

By KARI HELOPALTIO

HELSINKI—This year's Pori Jazz Festival, 13th in the series, hit new heights of artistic quality through a program of events ranging from film presentations to intimate jam sessions and big outdoor concerts.

With a talent budget of around \$85,000, the organizers brought in Ornette Coleman, Max Roach, Freddie Hubbard, Carla Bley, Betty Carter and Frank Foster among 160 musicians.

However, bad weather hit the outdoor events and the total attendance figure for four days was only 35,000.

Highlights were provided by Betty Carter, the Max Roach Quartet and the Carla Bley group. Carter, lightly reminiscent of the late Billie Holiday, was at her improvising best. Relatively unknown here prior to the festival, she ended a firm favorite.

Carla Bley's 11-strong unit played easy-flowing music, full of surprise elements including Latin sounds and excerpts from the Finnish national anthem. Veteran Roach was in superb form, effectively supported by trumpeter Cecil Bridgewater and tenorist Billy Harper, and also provided an interview for Finnish tv which covered most of the action.

Non-American acts were few but mention must be made of the Brian Brown Quartet from Australia and traditional blues from the local band Chicago Overcoat, a bunch of youngsters dedicated to the genre and surely set for international recognition.

For U.S. trumpeter Ted Curson, a festival guest since 1966 and regarded as the event's mascot, there was an emotional moment when he was presented with the official pennant of the city of Pori.

But for the future, the organizers have problems galore. It is not just a matter of the uncertain weather and the depressing economic situation but also the fate of Kirjurinluoto Island.

## Stage Chi Festival

CHICAGO—The Assn. for the Advancement of Creative Musicians (AACM) staged its 13th annual Summerfest here, Friday-Sunday (1-3).

The three nights of performances featured AACM musicians including Anthony Braxton, Roscoe Mitchell, Joseph Jarman, Fred Anderson and Mual Richard Abrams. Concerts began at 8 p.m. in the auditorium of the Lutheran School of Theology, 1100 E. 55th St.

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# Billboard Best Selling Jazz LPs

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	2	12	<b>SOUNDS</b> Quincy Jones, A&M SP 4685
2	1	8	<b>IMAGES</b> Crusaders, Blue Thumb BA 6030 (ABC)
3	4	47	<b>FEELS SO GOOD</b> Chuck Mangione, A&M SP 4658
4	10	3	<b>YOU SEND ME</b> Roy Ayers, Polydor PD 16159 (Phonodisc)
5	3	10	<b>SUNLIGHT</b> Herbie Hancock, Columbia JC 34907
6	5	31	<b>WEEKEND IN LA</b> George Benson, Warner Bros. 2Wb-3139
7	7	12	<b>FREESTYLE</b> Bobbi Humphrey, Epic JE 35338 (CBS)
8	6	6	<b>IN THE NIGHT TIME</b> Michael Henderson, Buddha BDS 5712 (Arista)
9	9	6	<b>PAT METHENY</b> Pat Metheny, ECM 1-1114 (Warner Bros.)
10	8	4	<b>FRIENDS</b> Chick Corea, Polydor PD 1-6160 (Phonodisc)
11	35	2	<b>COSMIC MESSENGER</b> Jean-Luc Ponty, Atlantic SD 19189
12	11	7	<b>TROPICO</b> Gato Barbieri, A&M SP 4710
13	12	14	<b>MAGIC IN YOUR EYES</b> Earl Klugh, United Artists UA LA 877
14	14	3	<b>LARRY CARLTON</b> Larry Carlton, Warner Bros. BSK 3221
15	13	10	<b>DON'T LET GO</b> George Duke, Epic JE 35366 (CBS)
16	31	2	<b>SECRETS</b> Gil Scott-Heron & Brian Jackson, Arista AB 4189
17	17	14	<b>ELECTRIC GUITARIST</b> John McLaughlin, Columbia JC 35326
18	15	12	<b>ARABESQUE</b> John Klemmer, ABC AA-1068
19	16	10	<b>SUPER BLUE</b> Freddie Hubbard, Columbia JC 35386
20	19	5	<b>THIS IS YOUR LIFE</b> Norman Connors, Arista AB 4177
21	21	18	<b>CASINO</b> Al DiMeola, Columbia JC 35277
22	18	31	<b>RAINBOW SEEKER</b> Joe Sample, ABC AA 1050
23	23	12	<b>THE CAPTAINS JOURNEY</b> Lee Ritenour, Elektra 6E-136
24	22	23	<b>SAY IT WITH SILENCE</b> Hubert Laws, Columbia JC 35022
25	25	6	<b>MY SONG</b> Keith Jarrett, ECM-1-1115 (Warner Bros.)
26	24	38	<b>LIVE AT THE BIJOU</b> Grover Washington Jr., Kudu KUX 3637 (Motown)
27	20	9	<b>ALIVEMOTHERFORA</b> Various Artists, Columbia JC 35349
28	26	18	<b>LOVELAND</b> Lonnie Liston Smith, Columbia JC 35332
29	29	11	<b>BREEZIN'</b> George Benson, Warner Bros. BS 2919
30	30	23	<b>LOVE ISLAND</b> Deodato, Warner Bros. BSK 3132
31	27	5	<b>CHARACTERS</b> John Abercrombie, ECM 1-1117 (Warner Bros.)
32	28	18	<b>MODERN MAN</b> Stanley Clarke, Nipper JZ 35303 (CBS)
33	32	16	<b>SPYRO GYRA</b> Spyro Gyra, Amherst AMH 1014
34	43	7	<b>PHIL UPCHURCH</b> Phil Upchurch, Marlin 2209 (T.K.)
35	40	4	<b>THE BEST OF CHUCK MANGIONE</b> Chuck Mangione, Mercury SRM 28601 (Phonodisc)
36	33	14	<b>HEART TO HEART</b> David Sanborn, Warner Bros. BSK 3189
37	37	5	<b>RED ALERT</b> Red Garland, Galaxy GXY 5109 (Fantasy)
38	38	64	<b>LOOK TO THE RAINBOW—AL JARREAU LIVE IN EUROPE</b> Warner Bros. 282 3052
39	39	14	<b>EVERYDAY, EVERYNIGHT</b> Flora Purin, Warner Bros. BSK 3168
40	34	3	<b>INFINITY IS</b> Sonny Fortune, Atlantic SD 19187
41	41	2	<b>SUNNY SIDE UP</b> Wilbert Longmire, Tappan ZEE JC-35365 (CBS)
42	36	9	<b>MONTREUX SUMMIT VOL. 2</b> Various Artists, Columbia JG 35090
43	NEW ENTRY		<b>SCOTT HAMILTON IS A GOOD WIND</b> Scott Hamilton, Concord CJ 42
44	NEW ENTRY		<b>SUMMER SOFT</b> Blue Mitchell, Impulse IA 9347 (ABC)
45	NEW ENTRY		<b>EASY</b> Grant Green, Versatile MSG 6002
46	45	4	<b>STORMY MONDAY</b> Kenny Burrell, Fantasy F-9558
47	46	25	<b>WEST SIDE HIGHWAY</b> Stanley Turrentine, Fantasy F-9548
48	48	7	<b>LOVE AFFAIR</b> Gary Bartz, Capitol SW 11789
49	49	6	<b>GATEWAY 2</b> John Abercrombie, Dave Holland & Jack DeJohnette, ECM 1-1105 (Warner Bros.)
50	50	14	<b>SKY BLUE</b> Passport, Atlantic SD 19177

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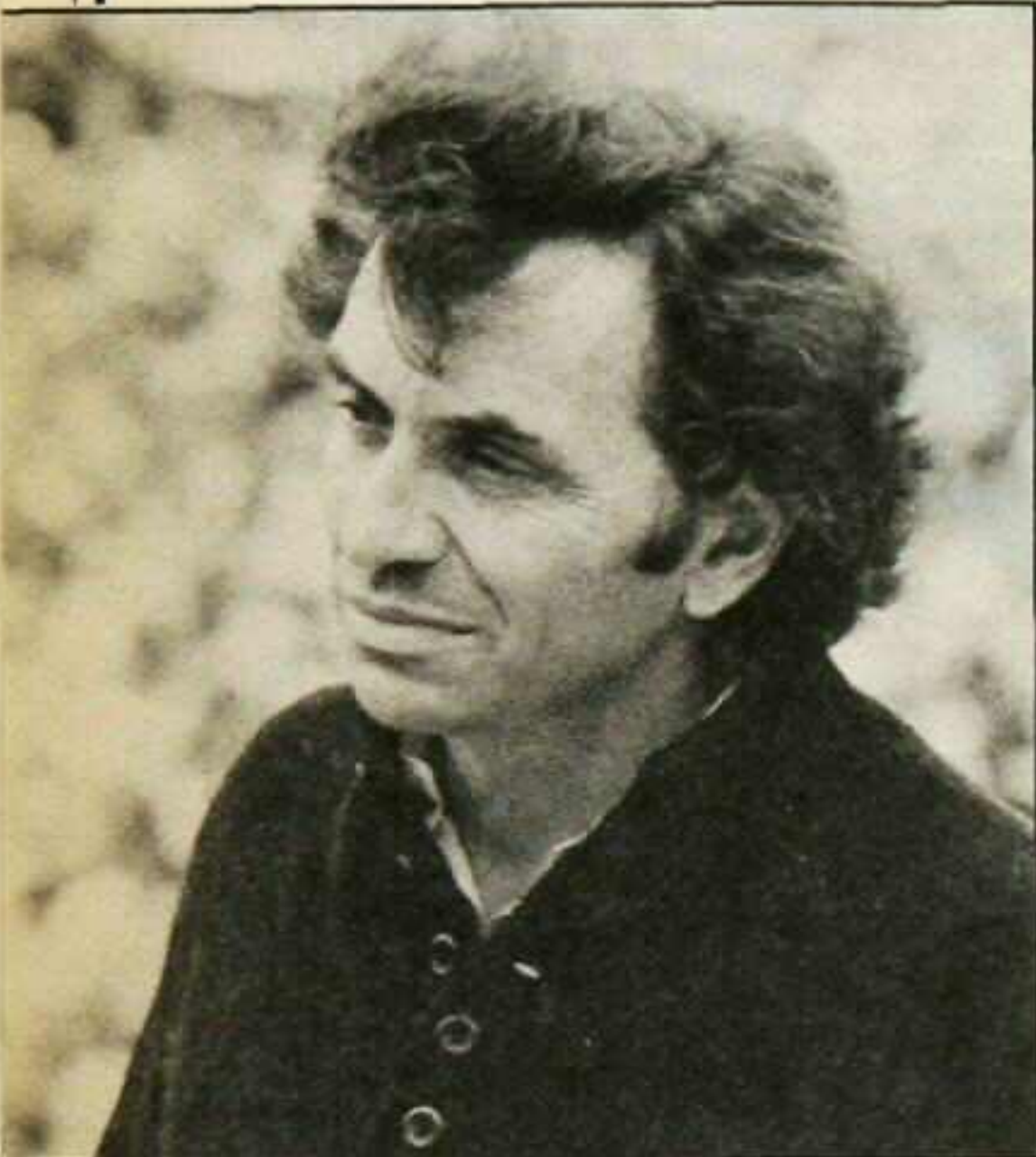
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# Sounding Board Q: Is There A Way To Avoid Oversaturation Of Concerts In Major Markets?



**Bill Graham, Bill Graham Presents! San Francisco.**

**A.** "You just have to know your market. You have to look at how the shows are packaged—who is on the show, what the balance is between the headliner and the other acts musically and drawwise, and what products are out. You take a look at the way shows are packaged in some cities and you get a pretty good idea of why there are problems.

"When you are rolling big dice you have to be careful. Sometimes an act may want to play an 80,000-seater and thinks it doesn't need much money for support, because the less it spends the more it keeps for itself. But my feeling is always overstack your show to make sure you sell out and give the people as good a show as you can. Sometimes a promoter is so afraid of offending the headline act that he'll take a package he doesn't want for fear of losing the show.

"For there to be less saturation in any major market, somebody's going to have to say 'no.' But it's very difficult for a promoter to pass on a show because the minute he does, either his competition or someone from another town will say yes. So nine times out of 10 he'll do the show anyway because he wants to control his territory.

"The Bay Area is never oversaturated, but in some markets like Los Angeles, Chicago or perhaps Boston, wherever there's competition between promoters, if one guy says no, they can go to his competitor. I'm not saying monopoly is a healthy word, but there's something to be said for having a handle on your market so you can say, 'Look, don't come in now because there's a lot of heavy stuff here.'

"The meat packers and taxi companies will get together but not the promoters. That's one of the problems. When you make the kind of money we make in this business, do you honestly think the big boys are going to get together and rap? They wish the other party went away."

**Bill Graham has been promoting concerts in the Bay Area for 12 years. Before that he ran the highly successful Fillmore theatres in San Francisco and New York.**



**Ron Delsener, Ron Delsener Enterprises Ltd., New York.**

**A.** "What happens is that a lot of acts, when they go out, want to play a lot of places. The agents and managers then have to get together and say, 'Okay, if we play too many dates too close together it will hurt the market.' What is needed is some creative booking on their part so that they space out the dates a little bit.

"There is not much more a promoter can do except to demand exclusive rights to an area; that is, if an act plays for one, it cannot play within 60 miles for another promoter.

"New York and Los Angeles, however, are different from other markets in the sense that Manhattan draws people from a wide area, and dollarwise we are not hurt that much on the smaller venues, if there is a large outdoor event playing at the same time. If it is on the same night, then maybe a smaller attraction will be hurt, since the kids may want to spend a little more money and see a major event.

"But if it is on the next night, there are enough people and enough dollars here that it doesn't hurt us."

**In the 12 years he has been putting on shows in the New York area, Delsener has grown to become the biggest single promoter in America's largest city. In addition to operating the Palladium Theatre and running the outdoor "Dr. Pepper Music Festival" in Central Park, Delsener puts together numerous superstar dates at Madison Square Garden. For outdoor stadium dates, Delsener goes to Forest Hills Stadium in Queens, and, he indicates, he is working on opening up Yankee Stadium for outdoor concert dates.**



**Steve Greil, Sound Seventy Productions, Nashville.**

**A.** "First of all, you have to be able to judge when your market is oversaturated. We've been promoting in Nashville for eight years and we used to do maybe 10 or 12 shows per year total. Now we're averaging between 40 and 50 shows a year. It's a gradual building process. You have to develop your market over the years into being able to accommodate more concerts.

"Oversaturation comes in cycles, it's not a regular problem. It only happens maybe once or twice a year.

"One way to try and avoid this oversaturation is to have a strong relationship with building managers and agencies you deal with.

"If the building manager is smart, he either has a protection clause or he limits the number of shows of the same type in the market at a given time simply because he doesn't want anybody to get killed. He wants everyone to do well.

"Another way has to do with the promoter himself. If the promoter can't handle any more shows in his markets and has dealt with agencies on a regular basis, and satisfied the agents by booking enough of his talent through the year run, an agent generally will not push knowing that it's not good for the promoter or the market.

"When you work in a market long enough, you either establish a relationship with your competition to where you're aware of what each is doing and you don't intentionally try to put a show on top of someone else's, or you emerge as the single most prominent promoter in that market, and therefore can space the shows to avoid an oversaturation."

**Greil began his association with Sound Seventy four years ago as stage production manager. Since that time, he has moved into concert promotion serving as vice president until his recent appointment to president of Sound Seventy. The production company promotes in excess of 130 concerts per year in a dozen Southeastern cities, a large percentage of which are rock-oriented.**



**Arny Granat, Jam Productions, Chicago.**

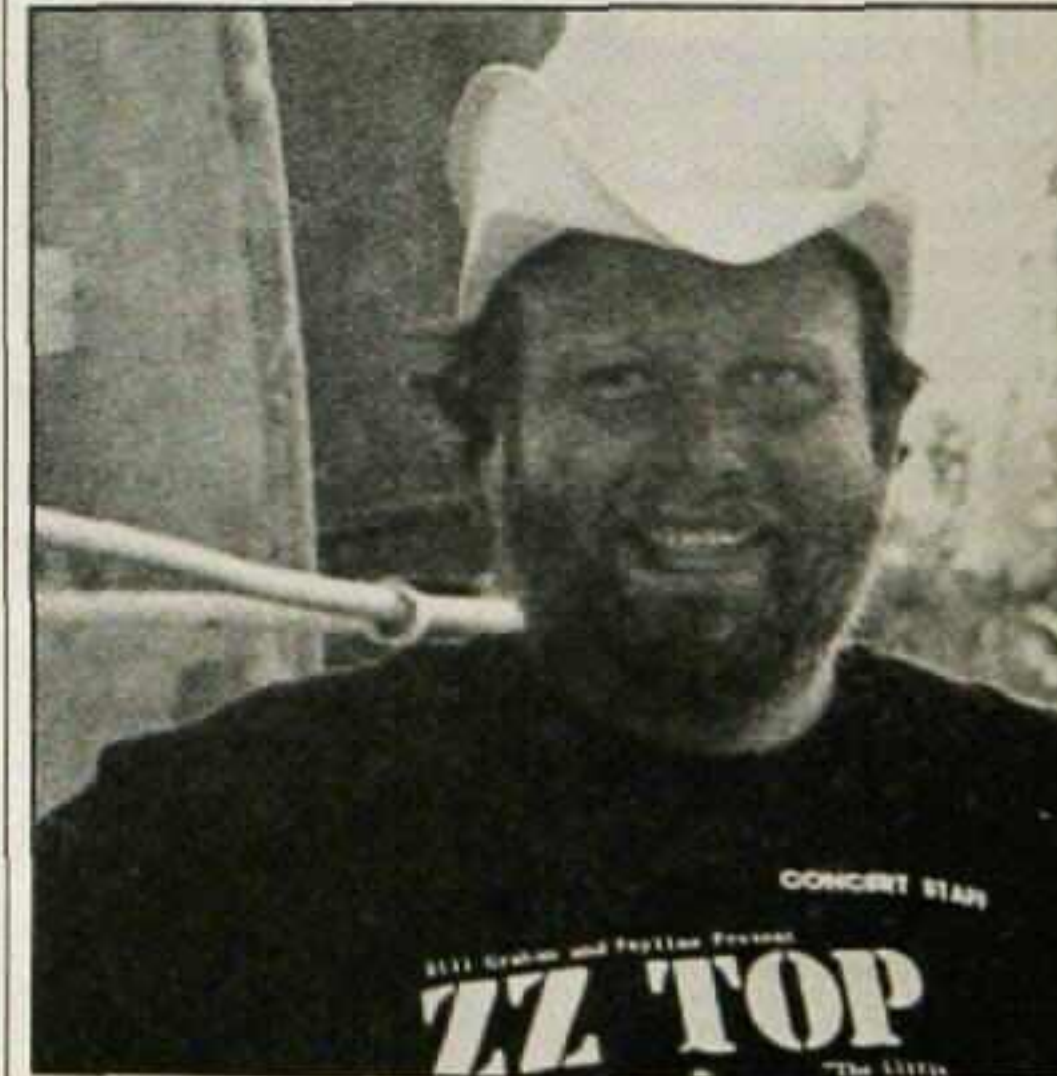
**A.** "Oversaturation has always gone on ever since I've been in the business. In reality it seems that there isn't a way to prevent it because everyone wants to try to tour following an album release and everything comes out in glops at the same time. It's virtually impossible unless acts get together.

"In markets like Chicago there is a big demand for artists to come here. The large markets are usually pretty difficult to control.

"Some artists have seen this problem and the answer is for each individual agent and manager to check the scene carefully and see who they are up against and to see if it really wouldn't hurt if they moved away from the crowding. There should be a lot of communication, a continual effort by all of us.

"Also, superstar acts, which can sell out quickly, should exercise a little more caution before they schedule on short notice."

**Arny Granat is co-principal of Jam Productions, which promotes more than 400 concerts in the Midwest annually including club dates. The Chicago-based company boasts of exclusive access to several of the Windy City's premier rock venues and promotes at Chicago night club's Part West and B'Ginnings exclusively.**



**Barry Fey, Feyline Presents, Denver.**

**A.** "Basically, you can't dictate to certain touring acts. The Eagles, Rolling Stones and Fleetwood Mac were scheduled to play in Boulder within 13 days of each other. You must give the public plenty of notice. You can't spring it on them because they won't have the money.

"With our 'Rock Rocks' schedule, it begins May 1 through the second week in September. So if an act wants to come, there is plenty of time to plan.

"With the Rolling Stones and Fleetwood Mac, they tour so rarely that you have to take them when they're touring.

"But timing is the important thing. You must space out your concerts. Sometimes you can do it. Sometimes you can't."

**Barry Fey's Denver-based concert promotion company promotes more than 100 shows annually in about 15 predominantly 15 Southwestern cities. Fey has been in business for more than 10 years.**



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# JANIS IAN







...way someone can come in after awards from Sam Wilhoit, left, pre







# Talent

## Managers, Promoters Out To Halt Vendors Peddling Bootleg Items

By JEAN WILLIAMS

"The result was that 60 vendors were arrested with police confiscating 20,000 T-shirts," Furano says.

He explains that he has met with David Krebs of Leber/Krebs, Ray Compton of Beaver Productions, John Courage of Fleetwood Mac, Paul Ahearn, manager of Boston and others to discuss the problem.

"We're pulling together facility managers, artists' managers and other merchandising companies and anyone who is involved in the concert touring business," he says.

"A number of persons in this business have received physical threats, assaults and verbal abuse, including myself, from some of these bootleggers."

"We had a meeting in my office with the FBI Friday (25) to determine steps we may take against these threats. The FBI is investigating to

see if there is a violation of any federal statute."

"They (FBI) are primarily looking at two areas—The Hobbs Act, which covers threats that inhibit interstate commerce, and they're looking into the racketeering and extortion statutes to determine if it falls in those areas. They also say they feel organized crime may be involved.

"This will be a major topic at the Billboard Talent Forum with merchandisers and managers. Hopefully, when we all come together to discuss bootlegging, we will come up with new methods of fighting this problem together," says Furano.

He maintains that with the advent of this summer's outdoor shows, the problem of pirate merchandise grew beyond the proportions of previous years. Prior to this summer, bootlegging was mainly limited to the

(Continued on page 36)



Billboard photo by Sam Emerson

Pink Lady: That's the act Paul Drew is moving into personal management with. Kei, left and Mie flank him on a visit to Los Angeles from Tokyo.

LOS ANGELES—Managers and promoters across country are hiring private investigators to determine who the vendors peddling bootleg merchandising items at concerts are.

According to Dell Furano, head of Winterland Productions which services acts such as Fleetwood Mac, Boston, Foreigner, Rod Stewart and nearly 30 others, "Industry merchandisers and managers have been fighting this battle independently.

"We're now forming a committee of people across country who will gather and pool all information pertaining to vendor bootlegs and their suppliers. We want to know who, when and where they will strike.

"We will then make available to the entire industry the names and cities they are operating in. Once this is accomplished, we will pursue legislative, civil and criminal remedies.

"With major shows," he continues, "the illegal sales of T-shirts and other merchandising materials are staggering. Where a band grosses \$40,000 on a large outdoor show, it loses about \$40,000 to bootleg vendors."

Prior to a July 23 concert at Philadelphia's JFK Stadium with Fleetwood Mac, Winterland sent in private investigators to seek out the bootleggers, says Furano.

## Bernstein's Birthday Draws 6,000 Friends

By BORIS WEINTRAUB

WASHINGTON—Some 6,000 of Leonard Bernstein's closest friends turned out at Wolf Trap Farm Park to honor the pianist-composer-conductor-teacher on his 60th birthday anniversary.

For the legendary "Lenny," the nation's only national park for the performing arts was a fitting location for the tribute, which was tendered by the National Symphony Orchestra and its musical director, Mstislav Rostropovich; by stars of the screen and the musical theater like Elizabeth Taylor, Betty Comden, Adolph Green, Lauren Bacall and Phyllis Newman; by old friends like playwright Lillian Hellman, composer William Schuman and fellow conductor-pianist Andre Previn; by his mother Jennie; and by his adoring audience.

The audience was enhanced by a nationwide network telecast of the event presented by the Public Broadcasting Service as the culmination of a wide-ranging week-long series of live telecasts from Wolf Trap.

The earlier telecast included an evening of music by George Gershwin, featuring Sarah Vaughan and the National Symphony; a concert by pop-jazz trumpeter Chuck Mangione; a night of nostalgia with Tex Beneke and his Orchestra; and an evening of folk music with Pete Seeger and Arlo Guthrie.

But Bernstein's party, which had its origins in a suggestion by Rostropovich, the great Russian cellist who became the National Symphony's musical director after going into exile, and who was stripped of his Soviet citizenship earlier this year, was the crowning event.

Though the evening's concert consisted largely of Bernstein's music, fellow composer Schuman set the mood with these comments:

"Lenny was 20 and I was 28 when I met him at Harvard. If you wonder what he was like, what was then precocious is now wisdom; what was then promise is now erudition; what was then technique is now mastery.

"What was then wit, charm and brilliance is today wit, charm and brilliance. There has never been a career like his before; writer, teacher, social philosopher, social activist. He is an authentic American hero, a new breed of hero, an arts hero, showing that America does honor her artists."

The Bernstein music played included portions of his first two symphonies, music from his film score for "On The Waterfront," selections from his scores for shows like "On The Town," "Wonderful Town," "Westside Story" and "Candide," as well as portions of his "Mass," which was composed for the opening night of Washington's Kennedy Center For the Performing Arts.

(Continued on page 52)



ATLANTA APPRECIATION—Kris Kristofferson and Rita Coolidge receive awards from Sam Wilhoit, left, president of the Atlanta chapter of NARAS, and Bill Huie, right, president of the NARAS Institute. The presentation was made during intermission of the couples concert. Also on hand is Jim Belt, second from left, p.r. chairman for the Atlanta chapter.

SEPTEMBER 9, 1978, BILLBOARD

## Drew Into Personal Management

By DAVE DEXTER JR.

LOS ANGELES—Former RKO Radio chain programming nabob Paul Drew has tossed his cap into the personal management field.

Drew recently disclosed (Aug. 26 Billboard) that he was launching a new record company with financial backing by a Japanese label, identity as yet unrevealed. Now, says Drew, he will broaden his endeavors to operate a personal management firm as well. He's calling it Red Carpet Productions.

"My first acquisition," he says, "is Pink Lady." That's a two-woman

team based in Japan which has had eight consecutive number one singles in the Orient. Kei and Mie come from Shizuoka, a small city close to Mount Fuji. They are both 20 years old, talented and beautiful. Pink Lady performs on five television shows every week in Tokyo and its records dominate the airwaves.

The two young women who comprise Pink Lady were in Los Angeles last week to firm up a contract with Drew and to arrange for their first recording sessions in Los Angeles in October.

"Curiously," Drew says, "Pink Lady will not be recording for my new label. They are signed to Warner Bros./Curb and Mike Curb will be producing their first singles here in California in about six weeks. Kei and Mie will sing in English. And we will use U.S. musicians as their backup."

Pink Lady records for Japanese Victor in its homeland. And the two ladies insist that Tom Jones, of all people, has been their major influence and inspiration musically.

(Continued on page 36)

## PRIVATE JAZZ CLUB

### Exclusive Cherry's Bows in S.F.

By JACK McDONOUGH

SAN FRANCISCO—Cherry's, an elegant new jazz/supper club which opened here Aug. 8, is believed to be the first private membership jazz nightclub in the area.

Manager Don Parry says he knows of no other jazz club in the U.S. established on the principle of private membership.

The club, still in its inaugural stages, will not be fully private until the membership goal of 900 is reached. To this point, says Parry, 350 jazz buffs have paid the \$400 one-time membership fee.

The club will be open to the public until the 900 goal is reached. "We are taking applications steadily," says Parry, "and eventually the membership fee will rise to about \$1,000."

The public now pays a cover of \$3 weeknights and \$5 weekends. Members have free access to the club.

Cherry's is utilizing about half its available space. A front bar area

which seats 50 is open, along with 100 available seats in the main room. Parry says eventually the main room's seating capacity will be 200. A second back bar will add another 50 seats.

The stage measures 34 feet by 12 feet. There is also a dance floor measuring 25 feet by 15 feet. There are ample dressing room facilities, including a separate room for the bandleader, and there is plenty of room to expand on the premises, says Parry.

The board of directors at Cherry's includes Stan Kenton, Woody Herman, Dizzy Gillespie, Joe Williams, Jon Hendricks, Jimmy Lyons, Jackie Cain & Roy Kral, Al Collins and Herb Wong.

The house band assembled for the club is composed of director Johnny Coppola, trumpet; Eddie Henderson, trumpet; Julian Priester, trombone; Chuck Travis and Manny Boyd, tenor saxes; Larry Vuckovich,

piano; James Leary, bass, and Eddie Marshall, drums. The band plays Tuesday through Saturday except when a national act is booked.

The building which houses Cherry's is the site of the old Dawn Club. "It was the club responsible for bringing jazz to San Francisco in the first place," claims Parry, noting that the Dawn house band, the Yerba Buena Jazz Band, included Lou Waters and Turk Murphy, who still lead a band in San Francisco.

Currently Cherry's is scheduling sets at 6, 8 and 10 p.m. with the 6 p.m. set designed to draw in patrons from the surrounding financial district after work. "It's nuts for a club to start the first set at 9:30 p.m., particularly in our situation. By that time the guy has gone back to his house in the suburbs and you have to draw him back out again. This way someone can come in after work, have dinner, hear some fine jazz and stay as long as he wants," says Parry.



# Jury Convicts Concert Promoter

By AL SENIA

PHOENIX—An eight-member Superior Court jury in Flagstaff, Ariz., convicted rock concert promoter Theodore H. Znosko on Aug. 23 of fraud and conspiracy in an unsuccessful attempt to stage a musical show that was once billed as being "bigger and better than Woodstock."

Znosko, 37, a Las Vegas building inspector, could face a maximum 20-year sentence on the fraud count and a four-year term on the conspiracy count. Sentencing was set for Sept. 11.

Authorities charged at the trial that Znosko printed and distributed for sale at \$15 each several thousand tickets for a concert that was to be held at the Gila River Indian Reservation north of Phoenix in February 1977.

Promotional materials advertised the appearance of about two dozen rock groups, State Assistant Attor-

ney General Ken Seidberg said. These included Aerosmith, B.B. King, Joni Mitchell, Peter Frampton, Dirt Band, Sha Na Na, Pure Prairie League, Ted Nugent, Amazing Rhythm Aces and others.

The prosecution contended Znosko had no intention of staging the concert, had not signed or contacted the advertised artists and had not obtained the necessary approval of tribal officials.

To help bolster its case, state officials contacted representatives of booking agents for the various artists and flew them to Arizona to testify they had not been approached about the event.

"We took the promotional materials from the groups he was representing—about 24 or 25 groups—and tracked down the exclusive booking agents for them at that time," Seidberg said. He said cooperation with most of the agents was "excellent."

The state's case was also strengthened by the testimony of Tom Langham, who helped Znosko publicize the event. Langham said he was "duped" by Znosko and stopped working for him after deciding it was impossible to stage the concert.

"He was a young kid who got sucked in by Znosko," Seidberg claimed. "He thought he was doing something that was going to mean big bucks. He was duped along the way but since he did withdraw he was a candidate for immunity." Langham was listed as an unindicted co-conspirator.

Znosko's defense attorney Stephen L. Verkamp argued that Znosko intended to carry out the concert but was stymied by state prosecutors who obtained a restraining order to stop it. He said no attempted fraud was committed because there was no proof that any of the tickets had actually been sold.



SCOOTER TIME—Phil Rizzuto, right, former Yankee shortstop turned sports announcer, accepts a platinum disk from Epic/Cleveland International recording artist Meat Loaf, left, in the Yankee dugout. Alongside are Jim Steinman, composer of Meat Loaf's songs, and Stan Snyder of Cleveland International. Rizzuto, known to fans as "The Scooter," provides a voice-over to Meat Loaf's current single release, "Paradise By The Dashboard Light."

## HOSTILE CROWD AT ST. LOUIS CONCERT

### Where There's Smokey There's Fire

ST. LOUIS—Ten thousand persons attended a Sunday night (20) rock concert at the St. Louis International Raceway for a reported gross of \$96,000 with Smokey Robinson, Maze with Frankie Beverly and other acts billed. But there was just one problem.

Robinson refused to go onstage.

Promoted by Ken Avery and Jack Coleman under their Regal Sports banner, the event moved along well with the Maze group, Tyrone Davis, Faze-O and Luther Ingram. Robinson arrived late, accepted his fee in full from Avery and Coleman, then

announced he would not perform.

Rocks, bottles, cans and other debris were hurled by irate fans disappointed by Smokey's non-appearance. A sound engineer, Daniel Smith, 30, of Little Rock was injured in the melee and was treated at St. Mary's Hospital here. His condition is not serious.

"We hired 120 security guards and stationed two ambulances on

the Raceway grounds," says Avery. "It would be presumptuous and improper to attempt to discuss either the physical condition in which Robinson came to the concert, his ready willingness to accept the final payment on his contract or his total disregard to the thousands of fans who waited most of the day and evening for his performance."

Tickets went at \$10 at the door, \$8 in advance.

Robinson refused to comment on the incident and departed St. Louis Monday (21).

Avery reports that sound equipment was smashed, two spotlights were damaged and windows in a nearby restaurant were shattered as the angry crowd left the Raceway.

"We can't understand Robinson's attitude," says Avery. Damages to the equipment and Raceway amounted to more than \$20,000.

## Drew Discloses

• Continued from page 35

There has been only one American hit by a Japanese artist. Kyu Sakamoto popped with the million selling "Sukiyaki" in 1963, a Toshiba Japanese master which was issued in the U.S. by Capitol and which, via EMI, went on to achieve number one stature in 27 nations.

Drew's management office will be in Los Angeles. He has a long and impressive background in the music industry, starting in the early 1950s in Detroit as a promotion man for London Records and extending through periods in which he succeeded as a disk jockey, program director and chief programming honcho with the RKO organization.

"It's a whole new world for me," he says. "With management of talent and a record label, I'm getting into new fields which have fascinated me for years."

## New High At Canada Jam

• Continued from page 3

Jam tickets sold for \$20 in advance and \$30 on the day of the event.

According to Stogel, total costs for producing the show will likely be more than the projected \$1 million, "but the bottom line to this whole project was to gain credibility in this market. I'm not saying that profit wasn't a motive for us, but our first objective was to stage a show that left everyone feeling good about it. Once that was done we knew we could come back and do another and people would know what to expect."

Initial media response to Feldman and Stogel's announcement of the Can Jam was one of dark pessimism and several newspaper and radio stations either ignored the event until close to the actual day or intimated that problems would arise (problems which never surfaced).

Guestimates on actual costs for staging the event (which will not be known for several more days) range between \$1.2-\$1.4 million. At least 50% of that figure went to talent, which was negotiated on flat fees and no percent takes. Security included some 600 men directly employed by the Jam organizers to deter crashers. Durham Regional Police netted \$40,000 for uniformed

(Continued on page 60)

## DEPARTMENT EXPANDING

# Epic Exec Stresses Talent Development

By ROMAN KOZAK

NEW YORK—Reflecting the continued growth and diversification of the Epic, Portrait and Associated Labels artist roster, its artist development department is also expanding, says Al De Marino, newly appointed vice president for artist development.

The department is going from three executives to five, with more growth on the horizon, adds De Marino.

As at Columbia Records, the new artist development department is responsible for coordinating the various artist activities outside the recording process itself. It is the department that will often find a manager or booking agent for the artist and will work with him on tours and television and personal appearances. It also works with the artists themselves on proper staging, wardrobe, image, etc.

In Epic, as in Columbia, artist development is part of the complete CBS central core marketing system, with all departments interfacing to create a complete marketing "game plan" designed to break new artists, and to take existing artists to higher sales levels.

De Marino adds that since so much of the department's work deals with artists on the road, his eight years' experience at William Morris working with promoters and club and venue operators is a plus on the job.

Inasmuch as his department works so closely with the artist themselves, when De Marino talks, he talks about artists, their problems and aspirations on the road, and what a record company can do for them, planning their appearances in such a way as to firmly establish them in the market place. Many considerations go into this.

When the Meat Loaf album was first released almost a year ago, De Marino remembers, AOR radio response was cold. The way to break the artist then was through extensive touring.

"I cherry-picked markets where I thought he would have the most viability," says De Marino. "There were 12 cities, Cleveland, Detroit, Chicago, etc., where I thought we could go into the clubs and theatres and start a buzz in the marketplace."

"We invited the programmers and the store accounts and we turned them on to the act. And, what is very important, we also turned our own branch people."

After the initial dates appearances were planned to allow the artist to return to the same market, but at bigger venues, and also to go to new areas, where the market was still soft. This was done with International Creative Management, the booking agency. At the same time television appearances were arranged, De Marino says, on "Midnight Special" and "Saturday Night Live," enabling a new audience to see what is a very visual act.

It obviously worked since the "Bat Out Of Hell" LP has gone platinum and, 46 weeks after release, it is number 15 on the LP chart with a star. The tour, meanwhile, continues with dates set for Europe in the early fall, and then more U.S. appearances.

For artists such as the Isleys, who are represented by no agency, the artist development department provides a certain amount of direction and information on venues and support acts, De Marino notes.

He includes the Isleys among such acts as Earth, Wind & Fire, Parliament and Bootsy Collins, who have the potential to appeal to the white mainstream rock audience.

Since white radio is reluctant to go on these artists, De Marino says it is difficult to reach that mass audience. One way would be to package the black acts in shows with white superstar attractions at the level of the Rolling Stones or Led Zeppelin.

The Isleys, he says, have never done such dates, but they may try next summer, De Marino says.

## Halt Vendors

• Continued from page 35

Northeast. Now the West Coast has been hit just as severely.

"Thousands of shirts are being printed and sold by highly organized groups of pirate vendors. It seems the main areas they are coming from are New York, Chicago and Texas, and we're seeing the same persons at concerts in Anaheim, Boulder, Chicago and New York."

SEPTEMBER 9, 1978, BILLBOARD

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# AGENDA

September 6-9, 1978/CENTURY PLAZA HOTEL/Los Angeles

## WEDNESDAY, SEPTEMBER 6

**10am-6pm** Registration Open  
**2pm-6pm** Exhibits Open  
**12pm-6pm** Training Seminars  
**12pm-1:30pm** Booking Agents  
 RON RAINEY, Magna Artists, N.Y.; RAND STOLL, Headliners, New York  
**1:30pm-3pm** Management; DON ARDEN, President, Jet Records, Los Angeles;  
 GEORGE GRIEF, Greif-Garris Management, Los Angeles  
**3pm-3:15pm** Coffee Break  
**3:15pm-4:45pm** Public Relations/Artist Relations  
 PAUL BLOCH, Rogers & Cowan, Los Angeles; PAUL WASSERMAN, Paul Wasserman & Assoc.; PAUL SHEFRIN, Shefrin Co.  
**4:45pm-6pm** Promoters  
 JEFF KRUGER, Chairman, Ember Records, London; QUENTIN PERRY, President, Taurus, Atlanta; JIM RISSMILLER, Wolf & Rissmiller, L.A.  
**8:30pm** Cocktail Reception  
 Featuring RUBICON, Courtesy of 20th Century Fox Records and Variety Artists International Entertainment  
 LOUISIANA LA ROUX, Courtesy of Capitol Records, DIRT BAND, Courtesy of United Artists Records

## THURSDAY, SEPTEMBER 7

**10am-11am** Keynote Speaker  
**11-11:15am** Coffee Break  
**11:15-1pm** "To What Extent Will the Labels Go to Support Their Artists?"  
**Participants:** ARTIE MOGULL, President, United Artists Records, L.A.; MIKE LUSHKA, Motown Records, LA; STEVE DIENER, President ABC Records, LA.  
**1pm-2:30pm** Luncheon  
**2pm** Exhibits Open  
**2pm-3:30pm** Free Time To Visit Exhibits  
**3:30pm-4:45pm** Concurrent Sessions  
 (1) CROSSOVER MUSIC—R&B/JAZZ/COUNTRY—How Do You Promote It to Radio, in-Store, in Print Media, Advertising?  
**Moderator:** LEBARON TAYLOR, V-P Special Markets, CBS Records, New York  
**Participants:** LARRY BAUNACH, Jim Halsey & Co., L.A.; STANLEY CLARKE, Artist; PAUL COOPER, Atlantic Records, New York; BARRY FEY, Feyline, Inc., Englewood, Co.; PAT MCCOY, Warner Bros., Los Angeles; DR. CECIL HALE, Phonogram/Mercury, Chicago; JEFF KRUMP, Feyline, Denver; SPARKY MARTIN, President, Sparky Martin Productions, New York  
 (2) "TOURING OVERSEAS"  
 New Methods of Artist Payments, Old Problems  
**Moderator:** JERRY RUBENSTEIN, Chairman, United Artists Records, Los Angeles  
**Participants:** ERIC GARDNER, Panacea, New York; AL JARREAU, Artist; TONY MAMIS, American Entertainment Int'l.; TATS NAGASHIMA, President, Taiyo Music, Tokyo  
**5pm-6:15pm** Concurrent Sessions  
 (1) "THE RADIO/CONCERT TIE-IN"  
 How Does it Work? Is it Continuing? What is Involved?  
**Moderator:** LARRY VALLON, Wolf & Rissmiller, L.A.  
**Participants:** BILLY BASS, Chrysalis, L.A.  
 (2) "RECORD COMPANY OPENING-NIGHT INVITATIONAL POLICY"  
 Promoters/Bookers/Label—Who Gets the Best?  
**Moderator:** RUSS SHAW, Chrysalis Records, Los Angeles  
**Participants:** PAUL COOPER, Atlantic Records, N.Y.; GARY DAVIS, ABC Records, Los Angeles; MIKE GORMLEY, A&M Records, Los Angeles; BOB JONES, Motown Records, Los Angeles; MICHAEL LIPPMAN, Arista Records, New York; JANIS LUNDY, RSO Records, Los Angeles  
**Evening** Entertainment

## FRIDAY, SEPTEMBER 8

**9am-11am** "OPEN SEASON—SPEAK YOUR MIND"  
**Moderator:** BARRY FEY, President, Feyline, Denver  
**Panelists:** LEE ABRAMS, Lee Abrams Assoc.; JONATHAN COFFINO, CBS Records, New York; JEFF FRANKLIN, American Talent Int'l, New York; BILL GRAHAM, Bill Graham Presents, San Francisco; CLAIRE ROTHMAN, The Forum, Inglewood, Ca.  
**11am-11:15am** Coffee Break  
**11:15am-12:45pm** "ADVANCED TECHNIQUES IN PROMOTION"  
 How to Counter-Promote Your Concert Against an Evening with Major Competition  
**Moderator:** JIM RISSMILLER, Wolf & Rissmiller, L.A.  
**Participants:** DONALD K. DONALD, Donald K. Donald, Toronto; ARNY GRANAT, JAM Productions, Chicago; CHUCK MORRIS, Feyline, Denver; TATS NAGASHIMA, President, Taiyo Music, Tokyo; QUENTIN PERRY, Taurus, Atlanta; CAROL WALDEN, Feyline, Denver  
**12:45pm-2pm** Luncheon  
**2pm-6pm** Exhibits Open  
**2pm-3:30pm** Free Time to Visit Exhibits

3:30pm-5pm

Concurrent Sessions

(1) "THE COLLEGE MARKET"  
 How do College Promoters Fare Against Open Concert Promotion?  
**Moderator:** MARILYN LIPSUUS, Arista Records, N.Y.  
**Participants:** PHIL CITRON, William Morris Agency; AL EVERS, Univ. of Calif. at Berkeley; STAN GOLDSTEIN, Magna Artists; BARBARA HUBBARD, Univ. of New Mexico; TOM SCOTT, Artist; PHIL LOBEL, Univ. of Colorado  
 (2) "ADVANCED TECHNIQUES IN PERSONAL MANAGEMENT"  
**Moderator:** TOM NOONAN, Assoc. Publisher, Billboard Magazine, Los Angeles  
**Participants:** JONATHAN COFFINO, CBS Records, New York; STEVE GOLD, Far Out Management, L.A.; DON ARDEN, President, Jet Records, Los Angeles; BULLETS DURGAM; ERIC GARDNER, President, Panacea, New York; BILL GRAHAM, Bill Graham Presents, San Francisco; SUSAN MUNAD, Casablanca Records, Los Angeles; GEORGE SCHIFFER, Corporate Affairs, Ltd., L.A.

5pm-5:15pm

Coffee Break

5:15pm-6:30pm

Concurrent Sessions

(1) "WHATEVER HAPPENED TO PUNK ROCK?"  
**Moderator:** DAVID FOREST, David Forest Co. Ltd., L.A.  
**Panelists:** RICK DOBBIS, Arista Records (more to be announced)  
 (2) "THE GAMING CITIES—VEGAS/ATLANTIC CITY/RENO"  
 Are Pop & Soul Making an Impact in Pavillions? What is the Fate of MOR—is It Holding its Own?  
**Moderator:** ELIOT TIEGEL, Billboard Magazine, L.A.  
**Participants:** PETER GROSSLIGHT, Regency Artists, Los Angeles; BULLETS DURGAM; NANCY ENGLER, RICHARD FRANCISCO, GERALD GRAHAM, Aladdin Hotel, Las Vegas; JIM HALSEY, President, Jim Halsey Co., Tulsa; TONY ZOPPI, Riviera, Las Vegas

Evening

Entertainment

BRAINSTORM, THE GUESS WHO

## SATURDAY, SEPTEMBER 9

9:30am-10:45am

"ADVANCED TECHNIQUES IN BOOKING"

**Moderator:** RON RAINEY, Magna Artists, New York  
**Participants:** DAVID FOREST, David Forest Co. Ltd., L.A.; RANDY ERWIN, Variety Artists Int'l, Los Angeles; CHET HANSON, Athena Artists; ALEX HODGES, Paragon Agency, Macon

10:45-11am

Coffee Break

11am-12:15pm

Concurrent Sessions

(1) "CONCERT SECURITY/FACILITIES PANEL"  
**Moderator:** CLAIRE ROTHMAN, The Forum, Inglewood, Ca.  
**Participants:** STEPHEN GREENBERG, The Spectrum, Philadelphia; TOM LEIGLER, Manager, Anaheim, Stadium, Anaheim, Ca.  
 (2) "MERCHANDISING"  
**Participants:** STANFORD BLUM, President, The Image Factory, Los Angeles; RICHARD NOMER, Exec Vice-Pres., The Image Factory, Los Angeles

12:15-12:30pm

Break

12:45pm-2:00pm

Concurrent Sessions

(1) "A BETTER WAY FOR ARTIST RELATIONS & PUBLICITY AGENTS TO SERVE ARTISTS"  
**Moderator:** MIKE KLENFNER, Atlantic Records, N.Y.  
**Participants:** ARMA ANDON, CBS Records, N.Y.; HOWARD BLOOM, Howard Bloom Associates; BRUCE GARFIELD, Capitol Records, L.A.; BOB MERLISS, Warner Bros., L.A.; PAUL WASSERMAN, Paul Wasserman & Associates; JOHN ARTMAN, National Director of Publicity, Wolfgang Records and Director of Press and Public Relations, Bill Graham Presents; "THE BLUES BROTHERS" DAN AKROYO and JOHN BELUSHI; MIKE GORMLEY, Director of Communications, A&M Records, Los Angeles; SANDY WARDLAW, Acct Exec/Publicist, Norman Winter Assoc., Los Angeles  
 (2) "CREATIVE OPPORTUNITIES IN VIDEO"  
 Is it a Big Profit Area for the Future?  
 Videocassettes for Home Use/Pay Cable/Syndicated TV/Staging  
**Moderator:** IRIS DUGOW, Director/Programming, Home Box Office, N.Y.  
**Participants:** MICHAEL JACKSON, Artist; JERRY LANDRY, President, Landry Video Prod., Los Angeles; RON WEISNER, Weisner-Demann Ent., L.A.; BOB WHITE, President, Worldstage, Los Angeles

2pm-2:15pm

Coffee Break

2:15pm-3:30

Concurrent Sessions

(1) "SECOND GENERATION—HOW IS IT DIFFERENT?"  
**Moderator:** CAROL SIDLOW, William Morris Agency, L.A.  
**Participants:** DANNY BRAMSON, Universal Amphitheatre, L.A.; NORM EPSTEIN, Norman Epstein Management, L.A.; MARIBETH MEDLEY, Sir Productions; CONNIE PAPPAS, Ken Fritz Management, L.A.; PETER PHILBIN, CBS Records, N.Y.; DANNY SCHER, FM Productions, San Francisco  
 (2) "CREATIVE OPPORTUNITIES IN VIDEO"  
 Is it a Big Profit Area for the Future?  
 Videocassettes for Home Use/Pay Cable/Syndicated TV/Staging  
**Moderator:** IRIS DUGOW, Director/Programming, Home Box Office, N.Y.  
**Participants:** MICHAEL JACKSON, Artist; JERRY LANDRY, President, Landry Video Prod., Los Angeles; RON WEISNER, Weisner-Demann Ent., L.A.; BOB WHITE, President, Worldstage, Los Angeles

3:30pm-6m

Free Time for Visiting Exhibits

6pm

Awards Banquet in Ballroom



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## At UCLA, 'Watchdog' Image Goes

By ED HARRISON

LOS ANGELES—UCLA's Fine Arts Productions is successfully shedding its "watchdog" image as it concerns itself with devising a system whereby it functions with the university's other programming entities. These include Campus Events, Student Committee for the Arts, Cultural Affairs and departmental events.

For 35 years, the Committee on Fine Arts Productions has been providing quality cultural events for the school and community, staging an average of 100 individual events a year encompassing instrumental, dance, ethnic music, jazz, folk/pop/theatre, major pop shows, film and lectures.

"Fine Arts has had this watchdog function," states Ed Harris, director of Fine Arts Productions. "We've been looked upon as the ogre in Murphy Hall, which hurts. We're here to guarantee the quality of what's presented to the public."

"Our approach to popular programming has been predicated on a conservative attitude based on what we could afford to lose."

"Student programmers in the past have had trouble coming to grips with popular programming. We've never approached Pauley Pavilion pop shows as income producers in its own right," contends Harris. "It's always been approached as having its place in the overall programming."

Until now, Harris has felt that the other campus programming organizations, specifically Campus Events, the student-run pop programming arm, has had hostility towards Fine Arts, viewing it as a "control mechanism" since Fine Arts must approve and co-sponsor all shows presented to the public.

But now, with the implementation of weekly meetings among all divisions, Harris is confident that the hostility is ebbing.

"Without coordination, there would be chaos. Students have gotten to the point where they are realizing it," states Harris.

"We're trying to work closely with Campus Events in collaboration. It's criminal not to think in terms of collaboration to make each dollar count effectively. There is now less duplication, waste and overlapping."

All off-campus programming must be co-sponsored with Fine Arts. Fine Arts examines the quality of the contract, insures that it is well drawn and gives advice on the advertising spots. Yet each event has its own ad budget which is taken from the show's income.

This year, due to the effects of California's Proposition 13 and a trimming of the programming budget, there is a reduction in the basic nucleus programming. While the overall program has been trimmed to 80 events, there are still six major pop shows planned for Pauley Pavilion, the same as last year.

Harris adds that a community support group consisting of some 150 active supporters is contributing to the Fine Arts budget since the program has no underwriting.

## New Southern LPs

NASHVILLE — "The South's Greatest Hits Volume II" and "Let's Shake Hands And Come Out Lovin'" by Kenny O'Dell have been released by Capricorn Records.

## Jazz Pops Up In Indiana

INDIANAPOLIS—The year of '78 may go down as the one in which jazz became popular here.

The Hyatt Regency's 120-seat Well House Lounge in a few months has become established with attractions like Herb Ellis, Ray Bryant, Helen Humes and Roy Meriwether. Talent is handled by Dru Anne Miller of Ernie Kerns & Associates here.

Booked for future dates are Red Norvo, Hank Jones, Buddy Montgomery, Barney Kessel and Arnette Cobb, the one-time Lionel Hampton

tenor sax star who is recovering from a long illness.

Charles Rosemann, general manager of the hotel, is bullish over the Well House Lounge's profits.

"The Ernie Kerns office was confident that jazz would click here," he says. "And in a few months we've proved the office correct. We are growing every month."

Indianapolis is the home of jazzmen like Freddie Hubbard, the Montgomery family, J.J. Johnson, Slide Hampton and Dave Baker, among others.

## Kenton, Band 'Hibernate'

LOS ANGELES—Refuting rumors on the street that he is breaking up his band, Stan Kenton vehemently asserts that he and his musicians are taking a long vacation.

"We are all exhausted after months on the road," says Kenton, who has led his own orchestra since June 1941. "We cancelled all bookings for the remainder of 1978 but we will assemble again next January."

Kenton intends to rest, then compose and arrange music for early 1979 recording. "We've been without a new album much too long," he notes. "But the reason is simple—we

simply couldn't find the kind of repertoire we seek for an album."

Kenton and his Artistry In Rhythm worked five college music clinics between one-night stands this summer.

"Our vacation," he says, "means we will not be appearing at the Monterey Jazz Festival later this month. But I felt we had no choice. All of us are beat."

Kenton says he has recovered from an accident 18 months ago, in Pennsylvania, which necessitated brain surgery. "But," he adds, "it appears I went back on the road too soon. By next January all will be normal again."

## Signings

Dionne Warwick and Bobby Womack to Arista. Warwick joins the label from Warner Bros. and Womack was with Columbia. Chris De Burgh to the Premier Talent Agency. Kinsman-Dazz to 20th Century-Fox Records. The nine man band will have its first LP released in mid-October. The Wolf (former members of Steppenwolf) to an exclusive management agreement with Creative Productions West. The group also to Creative Artists Agency for exclusive representation.

Ollie Brown, former drummer with Stevie Wonder and the Rolling Stones, to Polydor Inc.

Denise McCann to Butterfly Records with a long-term exclusive deal. Eric Carmen has entered the independent production field with an exclusive agreement with CAM Productions.

Lyracist E.Y. Harburg, vocal jazz duo Jackie Cain & Roy Kral, and singer/guitarist Maureen Scanlon to Kim S. Hartstein for exclusive personal management. Singer Laurie Loman to Shane Wilder Artists's Management for personal management. The Blend, a rock 'n' roll band

from Maine, to MCA Records.

Johnny Rodriguez to Professional Artists Management. Cliff Reynolds to Capitol Records. Chapin Hartford to LS Records.

Dale McBride to the William Morris Agency. Pam Tillis to BMI. Don Johnson to Supreme Records. Whetstone Run to OHPI Inc. for management and Atlas Artist Bureau for bookings.

Freddy Baker to Door Knob Records. Zach Van Arsdale reups with Cedarwood Publishing Co. Tommy Overstreet to United Talent, Inc. Floyd Cramer to Top Billing, Inc.

Triumph, a Canadian power trio, to RCA worldwide (except Canada). Its debut LP, "Rock 'N' Roll Machine" is due shortly. Also to RCA is Daybreak with "Music Moves Me" backed with "What Does It Take" to be released this month.

Sandy Bobbe, a Chicago pop singer, to Cornee Carpenter Communications for management and booking. Oliva Music to SESAC. Phil Lipari to Gil Music Corp. Phil Hurtt and Richie Rome to April Blackwood Music.

## Talent Talk

Rainbow cut short its set at the Palladium in New York recently when lead guitarist Richie Blackmore stormed offstage 15 minutes into the set, claiming there was a hum in the sound system. A makeup date was promised. Rainbow's semi-show followed a blistering performance by AC/DC which took the cordless guitar to new heights, literally performing from the Palladium's balcony.

Shaun Cassidy had to improvise some moves of his own while taking off his trousers (he had on another pair underneath) in the middle of a song at his recent Madison Square Garden performance. Unfortunately, his trousers got caught around his ankles, limiting his moves a bit. Finally he ended the song on his knees, before a stagehand helped him out of the garment.

Stan Feig, promoter Ron Delsener's Top assistant, had his hands full when he apprehended a spectator climbing a scaffolding at the recent Meat Loaf performance at Central Park's Wolfman Rink. It turned out the intoxicated spectator was an armed off-duty New York cop. After a few anxious moments, Feig calmed the man down, earning himself a kiss on the cheek from the departing New York less-than-finest.

Linda Ronstadt is looking for an apartment in the Big Apple, where she plans to spend a few months out of the year. Chris Spedding replaces Link Wray on Robert Gordon's third LP.

Black Sabbath had a swimming party to cel-

brate its 10th anniversary following its SRO Madison Square Garden performance. The Eagles was the first rock group to play in Cincinnati's Riverfront Stadium. The gig, before 55,000, went without a hitch.

Yes is also celebrating its 10th anniversary on a 27-city concert tour of the U.S., now in progress. The group will play for four nights at Madison Square Garden. "Kiss Meets The Phantom Of The Park" is the title of a television movie set for broadcast on NBC-TV Oct. 28. It will be the first time that a rock group will star in a feature tv movie.

Charlie Karp, leader of A&M's Dirty Angels, hospitalized with "exploding" appendicitis at New York's Mt. Sinai, according to the hospital. After legal hassles, Warner Bros. has finally signed Devo, the avant-garde Ohio group. Eno is producing the debut LP. New public image promised for Johnny Rotten.

Joe English, formerly with Paul McCartney and Wings, has joined Capricorn artists Sea Level as drummer/percussionist. English spent two years with Paul McCartney and Wings as drummer, in which time he recorded with the group and participated in the Wings Over America Tour of 1976. He recently accompanied Sea Level to Europe for performances at the Montreux Jazz Festival and is also featured on Sea Level's latest LP project, "On The Edge," produced by Stewart Levine and scheduled for release this month.

# Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates *DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
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### Stadiums & Festivals (More Than 20,000)

1	PARLIAMENT/FUNKADELIC/BARKAYS/CON FUNK SHUN/A TASTE OF HONEY/PARLETS—Feyline/R&B Productions, Soldier Field, Chicago, Ill., Aug. 26	65,000	\$11-\$14	\$729,568
2	HEART/LITTLE RIVER BAND/BOB WELCH/NICK GILDER—Isle Of Man/Albatross Productions, Empire Stad., Vancouver, B.C., Aug. 27	44,103	\$12.50-\$14	\$543,886*
3	STYX/BLUE OYSTER CULT/EDDIE MONEY/ANGEL/BOB WELCH—Contemporary Productions, Busch Mem. Stad., St. Louis, Mo., Aug. 26	40,456	\$11-\$13.50	\$453,886

### Arenas (6,000 To 20,000)

1	ELECTRIC LIGHT ORCHESTRA/TRICKSTER—Bill Graham Presents, Col., Oakland, Calif., Aug. 23-24 (2)	26,952	\$7.50-\$9.50	\$237,380*
2	COMMODORES/LTD—Taurus Productions, Forum, L.A., Calif., Aug. 21	18,018	\$7.75-\$9.75	\$158,240*
3	FLEETWOOD MAC/BOB WELCH—No Animals Please Limited, Rupp Arena, Lexington, Ky., Aug. 24	17,424	\$8.50	\$148,104
4	BARRY MANILOW—Concord Pavilion, Pav., Concord, Calif., Aug. 23-24 (2)	15,298	\$7.50-\$10	\$128,074*
5	COMMODORES/LTD—Taurus Productions, Cen., Seattle, Wash., Aug. 27	15,000	\$8.50	\$125,850*
6	COMMODORES/LTD—Taurus Productions, Sports Arena, San Diego, Calif., Aug. 25	13,112	\$7-\$9	\$117,380
7	TED NUGENT/CLIMAX BLUES BAND—Feyline Presents, McNichols Arena, Denver, Colo., Aug. 24	11,986	\$6-\$8	\$100,535
8	O'JAYS/HEAT WAVE/EVELYN "CHAMPAGNE" KING—Frank J. Russo Inc., Civ. Cen., Providence, R.I., Aug. 25	11,709	\$8-\$9	\$100,113
9	DOOBIE BROS./EDDIE MONEY—Cross Country Concert Corp., Col., New Haven, Conn., Aug. 27	10,700	\$6.50-\$8.50	\$85,813*
10	BRUCE SPRINGSTEEN—Don Law Co./Banzini Brothers, Civ. Cen., Providence, R.I., Aug. 26	10,500	\$7.50-\$8.50	\$82,568*
11	BRUCE SPRINGSTEEN—Cross Country Concert Corp., Col., New Haven, Conn., Aug. 25	9,586	\$6.50-\$8.50	\$76,841*
12	DOOBIE BROS./FOOLS—Don Law Co., Cumberland Co. Arena, Portland, Me., Aug. 23	9,100	\$8.50	\$76,823*
13	FOREIGNER/CHEAP TRICK—Sunshine Productions, Robert's Stad., Evansville, Ind., Aug. 22	10,197	\$8	\$75,119
14	DOOBIE BROS./EDDIE MONEY—Cross Country Concert Corp., Civ. Cen., Springfield, Mass., Aug. 24	9,500	\$6.50-\$8.50	\$74,890*
15	BLACK SABBATH/VAN HALEN—Star Date Productions, Arena, Milwaukee, Wis., Aug. 22	10,424	\$6-\$8	\$73,094
16	BOSTON/SAMMY HAGAR—Sound Seventy Productions, Mun. Aud., Nashville, Tenn., Aug. 23	9,900	\$7-\$8	\$72,501*
17	JACKSON BROWNE—Monarch Entertainment, Mem. Aud., Rochester, N.Y., Aug. 25	8,971	\$6.50-\$8.50	\$70,707*
18	KENNY RODGERS/DOTTIE WEST—Sunshine Promotions, St. Fair, Louisville, Ken., Aug. 26	11,416	\$6	\$67,397
19	PETER, PAUL & MARY—Landmark Productions, Summer Fest Grounds, Milwaukee, Wis., Aug. 26	8,842	\$6-\$7.50	\$66,316
20	DOOBIE BROTHERS/EDDIE MONEY—Cedric Kushner Productions, Mem. Aud., Syracuse, N.Y., Aug. 25	9,484	\$7-\$7.50	\$66,062*
21	BONNIE RAITT—Atlantic Presentation, Music Inn, Lenox, Mass., Aug. 27	8,288	\$7.50-\$8.50	\$63,042*
22	DOOBIE BROS./SAVDY HALL—Don Law Co., Cape Cod Col., S. Yarmouth, Mass., Aug. 26	7,200	\$8.50-\$9.50	\$61,039*
23	BONNIE RAITT/RANDY NEWMAN—Feyline Presents, Red Rocks Amp., Denver, Colo., Aug. 23	7,882	\$7.50-\$8.50	\$60,333
24	O'JAYS/HEAT WAVE/EVELYN "CHAMPAGNE" KING—Frank J. Russo Inc., Col., New Haven, Conn., Aug. 24	6,417	\$8-\$8.50	\$53,262
25	STYX/BUSTER—Brass Ring Productions, Civ. Cen., Saginaw Mich., Aug. 24	6,148	\$8.50	\$52,258
26	CHUCK BERRY/WOLFMAN JACK/BO DIDDLEY/DRIFTERS—Pace Concerts/Louis Messina, Summit, Houston, Texas, Aug. 27	5,195	\$7.50-\$8.50	\$44,158
27	SHA-NA-NA/TONY LAWRENCE—Caravan Concerts, Comm. Cen. Arena, Tucson, Ariz., Aug. 26	6,904	\$5.50-\$6.50	\$42,371
28	GEORGE BENSON/ROY AYRES/UBIQUI STAR BOOTY—Landmark Productions, Arena, Milwaukee, Wis., Aug. 24	4,500	\$6.50-\$8.50	\$38,257

### Auditoriums (Under 6,000)

1	TED NUGENT—John Bauer Concerts, Paramount Theat., Portland, Ore., Aug. 27	5,126	\$8.50	\$43,121
2	FOREIGNER/BUSTER—Brass Ring Productions, I.M.A., Flint, Mich., Aug. 23	5,134	\$7.50-\$8.50	\$42,802
3	RICHARD PRYOR—Bill Graham Presents, Conference Cen., Monterey, Calif., Aug. 23 (2)	3,521	\$7.50-\$9	\$27,827
4	KENNY LOGGINS/JIMMY SPHEERIS—Contemporary Productions/Chris Fritz & Co., Mem. Hall, Kansas City, Kansas, Aug. 26	3,592	\$7	\$25,144*
5	DAVE BROMBERG BAND/COMMANDER CODY—Barnett Lipman, Morris Stage, Morristown, N.J., Aug. 26 (2)	2,485	\$7.95-\$8.95	\$21,950
6	ARLO GUTHRIE & SHENENDOAH—Barnett Lipman, Morris Stage, Morristown, N.J., Aug. 24-25 (2)	2,375	\$7.95-\$8.95	\$20,002



# SUMMER OF '78

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FOREIGNER

HEAD EAST

BOB WELCH

URIAH HEEP

TOBY BEAU

AT ARROWHEAD STADIUM MAY 27th

## WILLIE NELSON PICNIC

IN COOPERATION WITH FEYLINE

WILLIE NELSON

WAYLON JENNINGS

JESSIE COLTER

THE GRATEFUL DEAD

MISSOURI

JERRY JEFF WALKER

AT ARROWHEAD STADIUM JULY 1st

## SUMMER JAM

KANSAS • STEVE MILLER BAND

EDDIE MONEY

VAN HALEN

AT ROYALS STADIUM JULY 15th

## SUMMER ROCK II

THE EAGLES

LINDA RONSTADT

DAN FOGELBERG

AT ARROWHEAD STADIUM JULY 30th

WE ALSO WISH TO EXPRESS THANKS TO

PUNCH ANDREWS

PETER ASHER

BILL AUCOIN

IRV AZOFF

BARRY BELL

MARSHALL BERLY

FRED BOHLANDER

JERRY BRON

GEORGE CAIBE

BUD PRAGER

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HOWARD ROSE

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MARK ROTHBAUN

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RICHARD HALEM

MAX FLOYD

BOB GARRETT

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BARRY FEY

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WALLY MEYROWITZ

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## Talent In Action

## ELECTRIC LIGHT ORCHESTRA

Anaheim Stadium, Anaheim, Calif.

It was "Star Wars" time onstage Aug. 26 when ELO did an interplanetary-style invasion of this American League baseball field and carried with it an array of special effects to sufficiently overwhelm the 50,000-plus in attendance.

The seven-member rock group (including a three-man string section) performed a 90-minute, 18-song set consisting mostly of boisterous renditions of their most popular numbers from their seven years of existence as a group, but the music took a back seat to the other spectacular goings-on.

The two-hour break which followed the opening acts (Trickster, Kingfish and Journey) was finally broken by a fireworks display that made July 4th at the beach look like Mother's Day in Pomona. This kick-off spectacle was set to a recording of ELO's "Eldorado."

Then came the arrival from the sky of ELO's flying saucer, modeled after the cover of its latest album, "Out Of The Blue." Suddenly, lasers pierced the sky, stuntmen were shot into the air and forced to take long falls to the ground as noise and smoke mushroomed from the stage area.

Finally, the curtain rose, revealing the giant ELO's spaceship set the band used throughout this U.S. tour. Blinking kaleidoscopically, the top of the ship rose slowly into the air to expose the group and, behind it, the huge television screen which was prudently used throughout the concert to give the more distant viewers mammoth closeup shots of the individual members.

In addition, helicopters, spotlights and a hot-air balloon carrying the ELO logo were employed by the band (at a cost of \$167,000, not to mention the \$300,000 spaceship set itself) to contribute to the total overloading of everyone's senses.

Musically, there were few surprises. Jeff Lynne and company delivered their greatest hits, concentrating on material from their last two albums, including "Telephone Line," "Do Ya," "Turn To Stone" and "Mr. Blue Sky."

Unfortunately, much of the patented distinctiveness ELO is able to lend to its songs in the studio was lost in this giant outdoor arena. Though volume was ample, it took a discriminating ear to distinguish lyrics, let alone the subtle workings of the string section.

An exception to the predictable nature of the concert was the inclusion of two instrumental numbers, one highlighting the cello of Hugh McDowell, the other the violin of Mik Kaminski. The concert concluded (in a second encore) with ELO's classic version of "Roll Over Beethoven," much to the delight of the crowd. **JOE X. PRICE**

## PETER, PAUL &amp; MARY

Universal Amphitheatre,  
Universal City, Calif.

It's been 7½ years since this pioneering pop/folk trio went its separate ways. Now on its 17-date reunion concert trek, it is paving the way for the release of its Warner Bros. LP appropriately titled "Reunion" due Friday (8).

The trio's opening Aug. 29 before a soldout house of appreciative buffs was a proper blending of new works plus a rekindling of nostalgic memories via works the trio has been associated with and calls its own.

The "new" Peter, Paul & Mary act is obviously not the old one, but there are vestiges from days gone by. New elements include an amplified quartet to provide "bridges" as Peter Yarrow calls them between the trio's own vocal arrangements and the harder driving instrumental sounds of two keyboards, electric bass and drums.

Dick Kniss, the former stanchion of rhythmic pulse on standup bass, is now replaced by electrician Bob Boucher, whose subtle underplayings are marked by the tasty but intense rock drumming of Dave Lewis. Keyboardists include Kim Bullard and Ken Bichel.

The good news: the charm, warmth, grace and tenderness of Peter, Paul & Mary which endeared them to people of conscience remains. Individually the voices of Yarrow, Paul Noel Stookey and Mary Travers remain delightful instruments, each with its own timbre and dramatic ability.

Now for the bad news: Collectively, they did not sound as good together. For this long-time Peter, Paul & Mary fan and listener, their harmonic blendings on a number of the newer works sounded discordant and off-base. The

cohesiveness of the three-part harmonies which became one of the act's hallmarks in its 10 years together was lacking in its 24-tune set, spaced over its two-part, two-hour presentation.

While the act's pacing and humanistic qualities remain outstanding, its music blend seems to be suffering for some unexplained reason—perhaps because of the years apart.

"Somethings are different, somethings are the same," the trio sang as its opening selection, "Best Of Friends" and that aptly sums up the concept behind this tour with each member doing his own brief turn during the second half

first. However, when the show finally did go on Aug. 25, it was almost anticlimactic.

Call it exhaustion from the road, or over-familiarity with the material, but a lot of the fire and magic were lacking on this performance. It was just not Meat's night.

Basically Meat Loaf's 95-minute show was almost identical to what he was doing when he first premiered the "Bat Out Of Hell" album almost a year ago. Of the 13 songs performed, only one, "More Than You Deserve" was new.

In effect, Meat Loaf played his album, even to the point of telling the audience halfway



Billboard photo by Bonnie Tiegel  
Paul Stookey, Mary Travers and Peter Yarrow offer an amalgam of newer works along with familiar folk titles at the Universal Amphitheatre.

and keeping the triangle connected during the remaining times onstage.

The newer works included "Friends," "Sweet Survivor," "Ms. Rheingold," "A'soulin," "Summer, Highland Falls," "I Need Me," "By Surprise" and "Like The First Time," the encore closer.

The evergreens presented with new vocal flourishes and turns included: "Leaving On A Jet Plane," "The Great Mandella (The Wheel Of Life)," "Day Is Done," "Follow Me," "Stewball," "Too Much Of Nothing," "Puff The Magic Dragon," "Don't Think Twice," "Blowin' In The Wind" and "If I Had A Hammer."

Stookey's and Yarrow's assertive humor plus Travers' sensuality (swaying in place, flipping back her long blonde hair) are expected hallmarks of the trio which add to its presentation. These qualities were much in evidence.

The backing quartet did not play on all the numbers, leaving space open for the trio's own dynamics (including the clinker sounds).

The well oiled idea of involving the audience in singing the familiar tunes added a warming connection between performer and listener, with the crowd obviously recalling its own youth of the '60s on such titles as "Day Is Done," "Puff," "Stewball," "Blowin' In The Wind" and "Hammer."

Peter's solo of "Stewball" (the race horse) was dedicated to the late Helen King of the California Copyright Conference and was his highlight. Paul's solo of his own tune, "Building Block" with the lines "the building block that was rejected became the cornerstone of a whole new world" was his high water mark. Mary's dramatic reading of "Indian Sunset," about a warrior seeking security for his family, was her solo highlight.

It is good to see Peter, Paul & Mary together again—if only for a brief interlink. Their songs generally espouse positive thoughts for the morrow, i.e. "Take my hand my son/All will be well when the day is done." **ELIOTT TIEGEL**

## MEAT LOAF

Wallman Rink, New York

When the Dr. Pepper Music Festival was first announced at the beginning of the summer, it was the scheduled Meat Loaf date that soldout

through, that he was going on to play "side two" of the show.

But even on an off night, Meat Loaf is a spectacular act, and his show did not disappoint his fans. His is music celebrating post-adolescent sexuality, his own hulking presence playing off the proud sensuality of Karla De Vito, his female foil in the show.

Though considered by some critics as merely watered-down Springsteen, Meat Loaf possesses an artistic integrity of his own.

Written by Jim Steinman, such songs as "Two Out Of Three Ain't Bad," and even the epic "Paradise By The Dashboard Light" need no apologies. These more than make up for the silly raps about "motorcycles copulating in greasy ecstasy."

Nevertheless, Meat Loaf himself looked tired and his voice sounded strained. An open-ended tour, with dates almost every night, may sell a lot of records but it does take its toll. A bit of rest and more new material sometimes helps. **ROMAN KOZAK**

CAPTAIN & TENNILLE  
GENE COTTON

Melody Fair,  
North Tonawanda, N.Y.

Overcoming incredibly muggy air and a cold which caused husky tones early in the program, Toni Tennille joined husband Daryl Dragon Aug. 15 in presenting an energetic, upbeat show warmly appreciated by a near-capacity 3,200 under the dome.

The cheerful couple, backed by four musicians and three singers (including Toni's sister, Louisa), wound through a carefully selected repertoire of stand-out pop songs highlighted by hits "Muskrat Love," "Love Will Keep Us Together," "You Better Shop Around" and "Lonely Nights."

Tennille overcame troubled sinuses in the first few selections and brightened her tone considerably thereafter.

Included in the 16-song, 90 minute show was a new entry from Neil Sedaka and Howard Greenfield, "You Never Done It Like That."

Dragon, known as the silent "Captain Keyboard," wasn't quite mute this night, kicking off a five-night engagement at the suburban Bul-

falo dome. He hummed and whistled to "Dixie Hummingbird" and explained the background behind the 1957 jazz instrumental "Song For My Father" by Horace Silver.

Dragon's clever rendition on his various piano and synthesizer keyboards and xylophone earned one of the evening's two standing ovations.

Toni turned to a Hawaiian theme and, inviting an eight year-old among four to the stage, had audience help in singing "Back To The Islands"—ignoring a ringing microphone.

For an encore, the duo selected "Love Is Spreading Over The World" and "Dream." Opening the show with an eight-tune nearly 40 minute set Cotton obviously wanted out as quickly as possible because of the heat. He ignored the audience's encore plea, yet was entertaining with "Let Your Love Go," "Leave Me Now Before My Heart Finds Out," "What A Drag The World Is When You're Pushing Six" and "Age Of 33."

Cotton closed with audience participation in the gospel tune, "You Got To Shine On Your Light" after his new single, "You're A Part Of Me" which drew warm applause.

With both acts importing their own musicians, Melody Fair added a touch of class to the evening by having its regular musicians, Jack Lis and his 18-piece orchestra, play Count Basie style jazz during intermission and after the show in the courtyard. **JIM BAKER**

O'JAYS  
HEATWAVE

Nassau Coliseum, Uniondale, NY

There was a disappointing crowd onhand for this Aug. 27 date as the house was about 65% full to see one of the most professional and consistently entertaining headline attractions in all of show business.

The Cleveland-reared three-man vocal group opened its 11-song, 75 minute set with "Traveling At The Speed Of Thought," which while not being one of the act's stronger numbers, worked well with some interesting visual effects.

The show was strong throughout as the group got into many of its better numbers including, "Darling Darling Baby," "Joyful Noise," "Stand Up" and "Let Me Make Love To You." The O'Jays have so much good material that the songs they left out, like "I Love Music," "Living For The Weekend" and "This Time" would make an impressive set.

The group performed, backed by an orchestra, on a lighted stage which vibrated noticeably, marring an already poor sound mix. The set was climaxed by the truly superlative r&b rocker "For The Love Of Money."

Heatwave, a seven-piece soul band spawned in Europe, was most impressive in its first New York area show. The group combined tight musicianship, excellent material, spirited choreography and a little gymnastics in an efficient and satisfying 10 song, 55-minute set.

Heatwave's set had no weak spots as the group performed songs from both of its highly successful Epic albums. Highlights included "Groove Line" and "Boogie Nights," two songs that have accounted for almost four million in singles sales combined.

At the end of the set Heatwave was called back for a legitimate encore by an audience that was largely unresponsive most of the evening.

Also on the bill was Evelyn "Champagne" King, who has been reviewed here recently. **ROBERT FORD JR.**

BLACK SABBATH  
VAN HALEN

Madison Square Garden, New York

There has been no new album for the last two years. The band gets almost no airplay. Publicity has been minimal, as has been the advertising for the concert.

Yet on Aug. 27, about 20,000 devoted fans jammed the Garden, many carrying or wearing crosses, to see Black Sabbath, the quintessential English heavy metal group.

Basically a power trio with a lead singer, Black Sabbath did not rely on an elaborate stage show or lighting. It was the music that kept most of the audience on its feet throughout the show.

Sabbath's music is powerful stuff, loud and very solid on the bass. A deaf person could probably "hear" it just through the vibrations alone.

The band played material from its old albums and from its upcoming "War Pigs" LP. If anything, such new songs as "Never Say Die" seemed more frantic and energetic than such ponderous works from the past as "Paranoid" and "Slow Blind."

The band was onstage for 100 minutes, performing about 14 songs. The audience was generally well behaved, and though it was a little frightening to see 20,000 persons exchanging straight-armed peace sign salutes with the band during some songs, there seemed fewer fire-crackers in the air and less vomit on the floor than during previous such shows.

The concert marked the 10th anniversary of the band as a performing unit.

Opening was Van Halen, a new entry into the heavy metal sweepstakes. In the band's 45-minute performance, it proved itself able to win over the large crowd, earning a well deserved encore at the end of its eight-song set.

The band seemed much more at ease, and musically more together than during its last gig in New York at the Palladium in the spring. Highlight of the set was a sizzling rendition of "You Really Got Me," the classic Kinks song. **ROMAN KOZAK**

HODGES, JAMES & SMITH  
Aladdin Hotel, Las Vegas

Hodges, James & Smith scored an impressive opening act set for the Crusaders in the Aladdin's Theatre for the Performing Arts Aug. 5.

Anchored in solid disco, funk and soul sounds, the vocally dynamic group notched a cohesive, tight-knit, seven-song program which was evenly spaced within a 45-minute framework.

The group's melodic disco tune "What Have You Done For Love?" from its second LP effort from London, was one of the set's highlights.

Denita James led the soulful ballad "Falling In Love" in the group's intense, clear vocal style.

Outfitted in silver gowns, the three continued with a great execution of Earth, Wind & Fire's hit "Can't Hide Love" in their first appearance with the Crusaders.

Stevie Wonder's "It Seems So Long," an involved soulful ballad, showcased the group's ability to reach into emotional areas. A costume change found more choreographical touches, just a bit unrehearsed at times, on the funky "Here Is Where Your Love Belongs."

Jessica Smith then unleashed her gospel-over-toned "You Know Who You Are," the group's new single, prior to a driving, soul-funk version of "Feelings" to close that portion of the show. Pat Hodges and James provided melodic and harmonic contributions throughout the set.

The group's five-man rhythm section was composed of Luke Theule on organ, lead guitarist Mark Silverman, drummer Tony Lewis, Curtis Robertson Jr. on bass and electric keyboard artist Billy Mitchell. **HANFORD SEARL**

Nashville Fest's  
'Successful'—But

NASHVILLE—Drawing less than 5,000 in attendance, OK Fest I—the first concert promoted under the auspices of Nash-Pac Productions, Inc., has been termed successful by promoter Frank Spencer.

Held at the Oklahoma City fairgrounds grandstand, the concert featured such artists as Willie Nelson, Jerry Lee Lewis, John Prine, Tom T. Hall, Hank Williams Jr., Dr. Hook, Joe Ely and Joel Sonnier.

"Even though we lost money, everyone directly involved with the show believes it was basically successful due to the smooth way it was handled," says Spencer.

All artists and associated personnel were paid in full, no problems were experienced with sound or other equipment and there were no incidents directly related to the crowd, says Spencer.

According to Mary Gustin of International Talent Services, who handled the talent and coordinated the show, several factors affected ticket sales, including two other concerts in Oklahoma City on that weekend, poor weather and lack of time for sufficient promotion.

Nash-Pac Productions, Inc. is working on another concert for spring and several indoor shows which will include both rock and country artists.



# Discos

## Atlantic City's A.C. Club Lures Gamblers, Diners From Hotel

By MAURIE ORODENKER

ATLANTIC CITY, N.J.—Sandwiched in between the football field sized casino and the 1,750-seat supper club at the Resorts International hotel complex here is a compact, dazzling discotheque accommodating about 300 dancers.

Although the major attractions at the sprawling complex are such superstars as Natalie Cole, Helen Reddy, Danny Thomas and Buddy Hackett, patrons of the A.C. disco consider it to be one of the prime features of the complex, a pleasing diversion which offers them a welcome respite from their everyday hassles.

"In creating the A.C. disco in an atmosphere where there is the excitement of casino gambling, super-star performers and a lounge with live music going around the clock, we recognized that we would have to generate a special excitement," says David Cumming, manager of the discotheque. He continues: "That is exactly what we did by creating a total disco scene where dancers can literally bathe themselves with music and lights."

Cumming points out that even the speakers are hidden and the disk jockeys are mounted on high so that there is nothing to distract the dancers from the light and sound.

Since the patrons are of all ages, there is a complete mix of music that is keyed to the National Disco Action Top 40 of "Billboard" magazine. Cumming also points out that the A.C. Disco is not for bar-hoppers. The mahogany bar is in front of the room, and with a few tables can handle the liquid refreshments for only 50 to 75 persons. The disco room is in the back, removed from the distractions of a bar crowd.

To keep it exclusively disco, and to avoid overcrowding, a tariff was recently imposed. With two drinks included, it's a \$10 admission on weekends and \$6 on weekdays, with no charges for those who want to look and listen from the bar position.

There was no stinting on the part of Resorts International in setting up the A.C. Disco, located a few steps away from the gambling casino. As a result, Cumming gets his patrons coming and going from the casino. He has developed an older crowd which exits the Superstar Theatre in a dancing mood after 1 a.m. It took \$300,000 to set up the plush disco, of which \$100,000 went for lighting and sound.

The sound system, at a cost of \$40,000, was set up by Graebar Productions of New York City. The room has 188 speakers but there is no ear-blasting because not a single one is seen. All the speakers are concealed in the walls.

The deejay platform, with seven amplifiers and double turntables is structured high so that the record spinning is out of sight of the dancers.

The lighting system, featuring neon sculptures, steel lighting with Tivoli lights and Tivoli lights running around the room, was installed by Design Circuit, of New York City, at a cost of \$60,000. In addition, there is a 22-foot circular steel dance floor and a dry ice fog mixer filters up from the floor.

A staff of five house deejays alternate the scheduled sessions and direct the sound and light show from their perch. Sessions are 1 to 5 p.m. each day, followed by a 9 p.m. to 4 a.m. session on weekdays, and from 9 p.m. to 6 a.m. on weekends. The spinners are Charles Robert, Michael Cavallone, Kathy Gould, Charles Buccini and Peter Spar. Each deejay has his own record library of about 150 platters and each does his

own programming, keeping in mind the Billboard chart as the guide.

The spinners do nothing more than man the sound and lights. Again, to keep the total disco experience intact, the deejays play their records continuously without chatter. The music never stops at A.C. Disco, says Cumming.

While A.C. Disco is a prominent feature of Resorts International, discos here generally have a low profile.

The A.C. club's biggest competition comes from the Chez Paree disco located just off the Boardwalk. That room is a gay club now drawing heavily from the heterosexual community. The owners of the Chez this season put out a lot of money to turn it into a lavish disco handling 1,200 persons with super sound and a dazzling lighting system. The gay set seek out the few smaller spots that are combination bars turned disco. Most popular of the smaller spots are Casanova, Studio 5 and Chester Inn.

### PHIL GARY'S 'CHAMPIONSHIPS'

## Hughes Network Pacts To Air National Dance Show

By RADCLIFFE JOE

NEW YORK—Widespread rumors that Phil Gary's proposed National Disco Dance Championships contest was in deep trouble and may not be seen as scheduled on syndicated tv later this year have apparently been laid to rest by the issuance last week of a contract by the Hughes Television Network which will air the show in this country. The contract is still to be signed by all parties involved with the show.

Last June, concern over the status of the show prompted at least one participant to withdraw. At the time, KFMS-FM of Las Vegas discontinued airing spots promoting the show, "because questions were raised about the sponsor's credibility" (Billboard, July 8, 1978).

However, Andrew Spitzer, director of program sales for Hughes, emphasizes that his company does want to work with Gary and his co-producer Larry Silverman in developing and airing the show as a 1978 Christmas Special. He also apologizes for the delay in drawing up the contracts, and explains that it was due to the fact that the firm's attorneys connected with the project had been tied up with other business.

Meanwhile, winners of the National Disco Dance Championships are expected to be flown to London to participate in the First World Disco Dancing Championship

being sponsored by EMI's Leisure division. The U.S. participants will compete with other winners from 39 countries including New Zealand, Japan, Australia, Switzerland, France, Italy, Luxembourg, Holland, Ireland, Hong Kong and Brazil.

Prizes for the world championships, said to be the richest ever staged in England, will exceed \$25,000. In addition, the show is expected to be televised throughout Europe and the U.S.

Finalists in the Phil Gary contest will qualify for more than \$10,000 in cash and other prizes. They will be drawn from regional shows currently being run in almost every state in the country including New York, New Jersey, Illinois, Connecticut, Nebraska, Florida, Maryland, Georgia, California, Massachusetts, Minnesota, Ohio, Washington, D.C., Virginia, the Carolinas and Texas.

According to terms of the contract between Hughes and the National Disco Dance Championships, Hughes will tape the U.S. finals of the show at Roseland Ballroom in New York City.

## L.I. CLUBS AID PATIENTS

NEW YORK—A number of Long Island, N.Y., discotheques are cooperating with the Nassau County Chapter of the National Multiple Sclerosis Society in staging a disco dance to fund which all proceeds will go toward aiding the 1,000 multiple sclerosis patients in the county.

Participating discos are Uncle Sam's, Levittown, N.Y.; Fokos, West Hempstead; the Bijou, Farmingdale; Buttons, Lawrence; and Cherry's, Glen Cove.

Prizes will include an all-expense paid trip to Jamaica for the winners. It was donated by Lotus Tours, N.Y. Runners up in the finals will get (Continued on page 44)



TICKLED PINK—Young patient of New York's Floating Hospital is all smiles on meeting Ernie of the Sesame Street muppets. The muppets, part of the cast of "Holiday On Ice," will team with Sesame Street Records to help promote the new "Sesame Street Fever" disco album.

## 'Disco Fever' Moving Into Surinam

NEW YORK—Disco fever has spread to Surinam, the one-time Dutch colony in South America. The newest in the mushrooming number of clubs in that lush tropical country is Blue Bell in the Riverclub hotel at Leonsberg just outside of Paramaribo the nation's capital.

To ensure the competitiveness of the room, club owner Arend Veninga retained two top New York disco companies, Lights Fantastic and Varaxon, to help put together the dance floors and lighting effects.

Veninga, an artist, designed the 20,000 square foot room, and also selected the sophisticated array of sound equipment on which the latest chart riding disco sounds are belted out.

Sound components include three Kenwood turntables, recorders by Sony, amplifiers by Veninga and Cerwin Vega, Cerwin Vega equalizer and mixer, Crown crossover and speakers by Dynacore. These are recessed in the club's ceiling and walls. The light show by Lights Fantas-

tic includes a 10-way chaser, three pattern projectors, rainbow strobe, spinners, ambulance lights and sirens.

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## National Disco Action Top 40

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This Week	Last Week	TITLE(S), ARTIST, LABEL
★	1	YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)-Sylvester-Fantasy (12 inch)
★	3	KEEP ON JUMPIN'-all cuts-Musique-Prelude (LP)
	2	HOT SHOT-Karen Young-West End (12 inch)
	4	DO OR DIE/PRIDE/FAME-Grace Jones-Island (LP/12 inch)
★	6	THINK IT OVER/WARNING DANGER/SOMEBODY SHOULD HAVE TOLD ME-Cosy Houston-Private Stock (LP/12 inch)
	5	BOOGIE OOGIE OOGIE-A Taste of Honey-Capitol (12 inch)
★	15	VICTIM-Candi Staton-Warner Bros. (LP/12 inch)
	7	LET'S START THE DANCE-Bohannon-Mercury (12 inch)
	9	DANCING IN PARADISE/LOVE IN YOUR LIFE-EI Coco-AVI (12 inch)
	8	MISS YOU-The Rolling Stones-Atlantic (12 inch)
	11	PLATO'S RETREAT-Joe Thomas-TK (12 inch)
★	19	BEAUTIFUL BEND-all cuts-Boris Midney-Marlin (TK) (LP)
	13	I DON'T KNOW WHAT I'D DO-Sweet Cream-Shadybrook (12 inch)
★	24	INSTANT REPLAY-Dan Hartman-Blue Sky (12 inch)
	15	LET THEM DANCE-D.C. La Rue-Casablanca (12 inch)
	16	LAST DANCE/AFTER DARK/T.G.I.F./TAKE IT TO THE ZOO-T.G.I.F.-Various Artists-Casablanca (LP/12 inch)
★	27	SUPERSTAR/GO FOR THE MONEY-Bob McGilpin-Butterfly (12 inch)
	18	I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING-Patrick Juvet-Casablanca (LP/12 inch)
	19	SATURDAY/SORCERER/I LIKE LOVE-Norma Jean-Bearsville (LP/12 inch)
	20	LOVE WON'T BE DENIED-Len Boone-Chrysalis (12 inch)
★	28	BEYOND THE CLOUDS-Quartz-Marlin (TK) LP
	22	DOIN' THE BEST THAT I CAN-Bettye LaVette-West End (12 inch)
	23	YOU AND I-Rick James-Motown (LP/12 inch)
	24	DEAD EYE DICK-all cuts-C. J. & Co.-Westbound (LP)
	25	PERFECT LOVE AFFAIR/COSMIC MELODY-Cosy Houston-Private Stock (LP/12 inch)
★	34	STAR CRUISER-all cuts-Gregg Diamond-Marlin (TK) (LP)
★	33	KEEPING TIME-all cuts-Paul Jabara-Casablanca (LP)
	28	MR. DJ, YOU KNOW HOW TO MAKE ME DANCE-The Glass Family-JDC Records (LP)
	29	YOU GOT ME RUNNING-Lenny Williams-ABC (12 inch)
	30	GET ON UP (GET ON DOWN)-Roundtree-Island (12 inch)
	31	WAR DANCE/MIRAGE-Kebelektrik-Salsoul (LP)
★	-	BOOGIE FUND-Solar Flare-RCA (12 inch)
★	-	BURNIN'-Carol Douglas-Midson (LP)
	34	NEED TO KNOW YOU BETTER-all cuts-Finished Touch-Motown (LP)
	35	FLY-Pegasus-Sunshine (12 inch)
	36	RHYTHM OF LIFE-Afro-Cuban Band-Arista (LP/12 inch)
★	-	LAW & ORDER-Love Committee-Gold Mind (12 inch) (Remix)
★	-	#1 DEE JAY-Vince Montana Jr.-WEA (12 inch)
	39	AIN'T THAT ENOUGH FOR YOU-John Davis & the Monster Orchestra-SAM (LP)
★	-	NO GOODBYES/YOU ARE, YOU ARE-Curtis Mayfield-Curtom (LP/12 inch)

★ STAR PERFORMERS: Stars are awarded on the National Disco Action Top 40 chart based on the following upward movement: 1-5 Strong increase in audience response; 6-15 Upward movement of 3 positions; 16-25 Upward movement of 4 positions; 26-40 Upward movement of 5 positions.

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

### PITTSBURGH

- This Week**
- DO OR DIE/PRIDE/FAME-Grace Jones-Island (LP/12 inch)
  - HOT SHOT-Karen Young-West End (12 inch)
  - YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)-Sylvester-Fantasy (12 inch)
  - KEEP ON JUMPIN'-all cuts-Musique-Prelude (LP)
  - THINK IT OVER/WARNING DANGER/SOMEBODY SHOULD HAVE TOLD ME-Cosy Houston-Private Stock (LP/12 inch)
  - DANCING IN PARADISE/LOVE IN YOUR LIFE-EI Coco-AVI (12 inch)
  - I DON'T KNOW WHAT I'D DO-Sweet Cream-Shadybrook (12 inch)
  - FLY-Pegasus-Sunshine (12 inch)
  - PLATO'S RETREAT-Joe Thomas-TK (12 inch)
  - SATURDAY/SORCERER/I LIKE LOVE-Norma Jean-Bearsville (LP/12 inch)
  - DEAD EYE DICK-all cuts-C. J. & Co.-Westbound (LP/12 inch)
  - BEYOND THE CLOUDS-Quartz-Marlin (TK) (LP)
  - MR. DJ, YOU KNOW HOW TO MAKE ME DANCE-The Glass Family-JDC Records (LP)
  - WAR DANCE/MIRAGE-Kebelektrik-Salsoul (LP)
  - PERFECT LOVE AFFAIR/COSMIC MELODY-The Constellation Orchestra-Prelude (LP)

### SAN FRANCISCO

- This Week**
- YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)-Sylvester-Fantasy (12 inch)
  - INSTANT REPLAY-Dan Hartman-Blue Sky (12 inch)
  - VICTIM-Candi Staton-Warner Bros. (LP/12 inch)
  - THINK IT OVER/WARNING DANGER/SOMEBODY SHOULD HAVE TOLD ME-Cosy Houston-Private Stock (LP/12 inch)
  - KEEP ON JUMPIN'-all cuts-Musique-Prelude (LP)
  - SUPERSTAR/GO FOR THE MONEY-Bob McGilpin-Butterfly (12 inch)
  - BEAUTIFUL BEND-all cuts-Boris Midney-Marlin (TK) (LP)
  - DO OR DIE/PRIDE/FAME-Grace Jones-Island (LP/12 inch)
  - HOT SHOT-Karen Young-West End (12 inch)
  - STAR CRUISER-all cuts-Gregg Diamond-Marlin (TK) (LP)
  - LAW AND ORDER-Love Committee-Gold Mind (12 inch) (Remix)
  - BOOGIE OOGIE OOGIE-A Taste of Honey-Capitol (12 inch)
  - KEEPING TIME-all cuts-Paul Jabara-Casablanca (LP)
  - LAST DANCE/AFTER DARK/T.G.I.F./TAKE IT TO THE ZOO-T.G.I.F.-Various Artists-Casablanca (LP/12 inch)
  - LET'S START THE DANCE-Bohannon-Mercury (12 inch)

### SEATTLE, WASHINGTON

- This Week**
- YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)-Sylvester-Fantasy (12 inch)
  - HOT SHOT-Karen Young-West End (12 inch)
  - KEEP ON JUMPIN'-all cuts-Musique-Prelude (LP)
  - DO OR DIE/PRIDE/FAME-Grace Jones-Island (LP/12 inch)
  - I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING-Patrick Juvet-Casablanca (LP/12 inch)
  - BOOGIE OOGIE OOGIE-A Taste of Honey-Capitol (12 inch)
  - MISS YOU-The Rolling Stones-Atlantic (12 inch)
  - VICTIM-Candi Staton-Warner Bros. (LP/12 inch)
  - LET'S START THE DANCE-Bohannon-Mercury (12 inch)
  - DANCING IN PARADISE/LOVE IN YOUR LIFE-EI Coco-AVI (12 inch)
  - LET THEM DANCE-D.C. La Rue-Casablanca (12 inch)
  - LAST DANCE/AFTER DARK/T.G.I.F./TAKE IT TO THE ZOO-T.G.I.F.-Various Artists-Casablanca (LP/12 inch)
  - DOIN' THE BEST THAT I CAN-Bettye LaVette-West End (12 inch)
  - SUPERSTAR/GO FOR THE MONEY-Bob McGilpin-Butterfly (12 inch)

### MONTREAL

- This Week**
- KEEP ON JUMPIN'-all cuts-Musique-Quality (LP)
  - BOOGIE OOGIE OOGIE-A Taste of Honey-Capitol (12 inch)
  - HOT SHOT-Karen Young-London (12 inch)
  - WONDER WOMAN-Wonderland Disco Band-Quality (12 inch)
  - LOVE DISCO STYLE-Erotic Drum Band-Unity (LP)
  - LAW AND ORDER-Love Committee-RCA (12 inch)
  - AMAZON-Gary Cross-RCA (LP)
  - #1 DEE JAY-Vince Montana Jr.-WEA (12 inch)
  - DON'T LET GO-Tony Orlando-WEA (12 inch)
  - THINK IT OVER-Cosy Houston-Quality (12 inch)
  - DANCER DANCE-Pussyfoot-Capitol (12 inch)
  - SWEET REVENGE-Amanda Lear-CBS (LP)
  - MAKING LOVE IN PUBLIC PLACES-Love Symphony Orchestra-Quality (LP)
  - THE VISITORS-Gino Sacco-Quality (12 inch)
  - RHYTHM OF LIFE-Afro-Cuban Band-Arista (12 inch)

### NEW ORLEANS

- This Week**
- YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)-Sylvester-Fantasy (12 inch)
  - HOT SHOT-Karen Young-West End (12 inch)
  - KEEP ON JUMPIN'-all cuts-Musique-Prelude (LP)
  - BEAUTIFUL BEND-all cuts-Boris Midney-Marlin (TK) (LP)
  - LOVE WON'T BE DENIED-Len Boone-Chrysalis (12 inch)
  - KEEPING TIME-all cuts-Paul Jabara-Casablanca (LP)
  - DO OR DIE/PRIDE/FAME-Grace Jones-Island (LP/12 inch)
  - PLATO'S RETREAT-Joe Thomas-TK (12 inch)
  - VICTIM-Candi Staton-Warner Bros. (LP/12 inch)
  - MR. DJ, YOU KNOW HOW TO MAKE ME DANCE-The Glass Family-JDC Records (LP)
  - I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING-Patrick Juvet-Casablanca (LP/12 inch)
  - LET THEM DANCE-D.C. La Rue-Casablanca (12 inch)
  - LAST DANCE/AFTER DARK/T.G.I.F./TAKE IT TO THE ZOO-T.G.I.F.-Various Artists-Casablanca (LP/12 inch)
  - THINK IT OVER/WARNING DANGER/SOMEBODY SHOULD HAVE TOLD ME-Cosy Houston-Private Stock (LP/12 inch)
  - BOOGIE OOGIE OOGIE-A Taste of Honey-Capitol (12 inch)

### NEW YORK

- This Week**
- YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)-Sylvester-Fantasy (12 inch)
  - THINK IT OVER/WARNING DANGER/SOMEBODY SHOULD HAVE TOLD ME-Cosy Houston-Private Stock (LP/12 inch)
  - KEEP ON JUMPIN'-all cuts-Musique-Prelude (LP)
  - BEAUTIFUL BEND-all cuts-Boris Midney-Marlin (TK) (LP)
  - VICTIM-Candi Staton-Warner Bros. (LP/12 inch)
  - HOT SHOT-Karen Young-West End (12 inch)
  - INSTANT REPLAY-Dan Hartman-Blue Sky (12 inch)
  - LET'S START THE DANCE-Bohannon-Mercury (12 inch)
  - DO OR DIE/PRIDE/FAME-Grace Jones-Island (LP/12 inch)
  - STAR CRUISER-all cuts-Gregg Diamond-Marlin (TK) (LP)
  - LAW AND ORDER-Love Committee-Gold Mind (12 inch) (Remix)
  - BOOGIE OOGIE OOGIE-A Taste of Honey-Capitol (12 inch)
  - KEEPING TIME-all cuts-Paul Jabara-Casablanca (LP)
  - LAST DANCE/AFTER DARK/T.G.I.F./TAKE IT TO THE ZOO-T.G.I.F.-Various Artists-Casablanca (LP/12 inch)
  - MISS YOU-The Rolling Stones-Atlantic (12 inch)

### PHILADELPHIA

- This Week**
- HOT SHOT-Karen Young-West End (12 inch)
  - YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)-Sylvester-Fantasy (12 inch)
  - KEEP ON JUMPIN'-all cuts-Musique-Prelude (LP)
  - LET'S START THE DANCE-Bohannon-Mercury (12 inch)
  - DO OR DIE/PRIDE/FAME-Grace Jones-Island (LP/12 inch)
  - THINK IT OVER/WARNING DANGER/SOMEBODY SHOULD HAVE TOLD ME-Cosy Houston-Private Stock (LP/12 inch)
  - VICTIM-Candi Staton-Warner Bros. (LP/12 inch)
  - LET THEM DANCE-D.C. La Rue-Casablanca (12 inch)
  - I LOVE AMERICA/WHERE IS MY WOMAN/GOT A FEELING-Patrick Juvet-Casablanca (LP/12 inch)
  - SUPERSTAR/GO FOR THE MONEY-Bob McGilpin-Butterfly (12 inch)
  - MR. DJ, YOU KNOW HOW TO MAKE ME DANCE-The Glass Family-JDC Records (LP)
  - BOOGIE OOGIE OOGIE-A Taste of Honey-Capitol (12 inch)
  - INSTANT REPLAY-Dan Hartman-Blue Sky (12 inch)
  - PERFECT LOVE AFFAIR/COSMIC MELODY-The Constellation Orchestra-Prelude (LP)
  - YOU GOT ME RUNNING-Lenny Williams-ABC (12 inch)

### PHOENIX

- This Week**
- SATURDAY/SORCERER/I LIKE LOVE-Norma Jean-Bearsville (LP/12 inch)
  - DANCING IN PARADISE/LOVE IN YOUR LIFE-EI Coco-AVI (12 inch)
  - DO OR DIE/PRIDE/FAME-Grace Jones-Island (LP/12 inch)
  - KEEP ON JUMPIN'-all cuts-Musique-Prelude (LP)
  - SUPERSTAR/GO FOR THE MONEY-Bob McGilpin-Butterfly (12 inch)
  - YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)-Sylvester-Fantasy (12 inch)
  - NEED TO KNOW YOU BETTER-all cuts-Finished Touch-Motown (LP)
  - BEAUTIFUL BEND-all cuts-Boris Midney-Marlin (TK) (LP)
  - INSTANT REPLAY-Dan Hartman-Blue Sky (12 inch)
  - KEEPING TIME-all cuts-Paul Jabara-Casablanca (LP)
  - DEAD EYE DICK-all cuts-C. J. & Co.-Westbound (LP/12 inch)
  - AIN'T THAT ENOUGH FOR YOU-John Davis & the Monster Orchestra-SAM (LP)
  - MR. DJ, YOU KNOW HOW TO MAKE ME DANCE-The Glass Family-JDC Records (LP)
  - BURNIN'-Carol Douglas-Midson (LP)
  - LET THEM DANCE-D.C. La Rue-Casablanca (12 inch)

### DALLAS/HOUSTON

- This Week**
- YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)-Sylvester-Fantasy (12 inch)
  - THINK IT OVER/WARNING DANGER/SOMEBODY SHOULD HAVE TOLD ME-Cosy Houston-Private Stock (LP/12 inch)
  - KEEP ON JUMPIN'-all cuts-Musique-Prelude (LP)
  - I DON'T KNOW WHAT I'D DO-Sweet Cream-Shadybrook (12 inch)
  - GET ON UP (GET ON DOWN)-Roundtree-Island (12 inch)
  - HOT SHOT-Karen Young-West End (12 inch)
  - LOVE WON'T BE DENIED-Len Boone-Chrysalis (12 inch)
  - MISS YOU-The Rolling Stones-Atlantic (12 inch)
  - BOOGIE OOGIE OOGIE-A Taste of Honey-Capitol (12 inch)
  - DO OR DIE/PRIDE/FAME-Grace Jones-Island (LP/12 inch)
  - VICTIM-Candi Staton-Warner Bros. (LP/12 inch)
  - PERFECT LOVE AFFAIR/COSMIC MELODY-The Constellation Orchestra-Prelude (LP)
  - BEAUTIFUL BEND-all cuts-Boris Midney-Marlin (TK) (LP)
  - LAST DANCE/AFTER DARK/T.G.I.F./TAKE IT TO THE ZOO-T.G.I.F.-Various Artists-Casablanca (LP/12 inch)
  - DANCING IN PARADISE/LOVE IN YOUR LIFE-EI Coco-AVI (12 inch)

### DETROIT

- This Week**
- YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)-Sylvester-Fantasy (12 inch)
  - LET'S START THE DANCE-Bohannon-Mercury (12 inch)
  - THINK IT OVER/WARNING DANGER/SOMEBODY SHOULD HAVE TOLD ME-Cosy Houston-Private Stock (LP/12 inch)
  - BEAUTIFUL BEND-all cuts-Boris Midney-Marlin (TK) (LP)
  - DOIN' THE BEST THAT I CAN-Bettye LaVette-West End (12 inch)
  - KEEP ON JUMPIN'-all cuts-Musique-Prelude (LP)
  - DO OR DIE/PRIDE/FAME-Grace Jones-Island (LP/12 inch)
  - BOOGIE OOGIE OOGIE-A Taste of Honey-Capitol (12 inch)
  - HOT SHOT-Karen Young-West End (12 inch)
  - STAR CRUISER-all cuts-Gregg Diamond-Marlin (TK) (LP)
  - BOOGIE FUND-Solar Flare-RCA (12 inch)
  - LAST DANCE/AFTER DARK/T.G.I.F./TAKE IT TO THE ZOO-T.G.I.F.-Various Artists-Casablanca (LP/12 inch)
  - PLATO'S RETREAT-Joe Thomas-TK (12 inch)
  - I DON'T KNOW WHAT I'D DO-Sweet Cream-Shadybrook (12 inch)
  - VICTIM-Candi Staton-Warner Bros. (LP/12 inch)

### LOS ANGELES

- This Week**
- YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)-Sylvester-Fantasy (12 inch)
  - KEEP ON JUMPIN'-all cuts-Musique-Prelude (LP)
  - THINK IT OVER/WARNING DANGER/SOMEBODY SHOULD HAVE TOLD ME-Cosy Houston-Private Stock (LP/12 inch)
  - BEAUTIFUL BEND-all cuts-Boris Midney-Marlin (TK) (LP)
  - HOT SHOT-Karen Young-West End (12 inch)
  - DO OR DIE/PRIDE/FAME-Grace Jones-Island (LP/12 inch)
  - INSTANT REPLAY-Dan Hartman-Blue Sky (12 inch)
  - VICTIM-Candi Staton-Warner Bros. (LP/12 inch)
  - MISS YOU-The Rolling Stones-Atlantic (12 inch)
  - BOOGIE OOGIE OOGIE-A Taste of Honey-Capitol (12 inch)
  - SUPERSTAR/GO FOR THE MONEY-Bob McGilpin-Butterfly (12 inch)
  - LET'S START THE DANCE-Bohannon-Mercury (12 inch)
  - STAR CRUISER-all cuts-Gregg Diamond-Marlin (TK) (LP)
  - DANCING IN PARADISE/LOVE IN YOUR LIFE-EI Coco-AVI (12 inch)
  - I DON'T KNOW WHAT I'D DO-Sweet Cream-Shadybrook (12 inch)

### MIAMI

- This Week**
- YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)-Sylvester-Fantasy (12 inch)
  - HOT SHOT-Karen Young-West End (12 inch)
  - BOOGIE OOGIE OOGIE-A Taste of Honey-Capitol (12 inch)
  - KEEP ON JUMPIN'-all cuts-Musique-Prelude (LP)
  - BEAUTIFUL BEND-all cuts-Boris Midney-Marlin (TK) (LP)
  - DO OR DIE/PRIDE/FAME-Grace Jones-Island (LP/12 inch)
  - MISS YOU-The Rolling Stones-Atlantic (12 inch)
  - DANCING IN PARADISE/LOVE IN YOUR LIFE-EI Coco-AVI (12 inch)
  - PLATO'S RETREAT-Joe Thomas-TK (12 inch)
  - RHYTHM OF LIFE-Afro-Cuban Band-Arista (LP/12 inch)
  - THINK IT OVER/WARNING DANGER/SOMEBODY SHOULD HAVE TOLD ME-Cosy Houston-Private Stock (LP/12 inch)
  - #1 DEE JAY-Goddy Goody-Atlantic (12 inch)
  - LAST DANCE/AFTER DARK/T.G.I.F./TAKE IT TO THE ZOO-T.G.I.F.-Various Artists-Casablanca (LP/12 inch)
  - KEEP TIME-all cuts-Paul Jabara-Casablanca (LP)
  - VICTIM-Candi Staton-Warner Bros. (LP/12 inch)

### ATLANTA

- This Week**
- YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)-Sylvester-Fantasy (12 inch)
  - BOOGIE OOGIE OOGIE-A Taste of Honey-Capitol (12 inch)
  - KEEP ON JUMPIN'-all cuts-Musique-Prelude (LP)
  - DO OR DIE/PRIDE/FAME-Grace Jones-Island (LP/12 inch)
  - HOT SHOT-Karen Young-West End (12 inch)
  - LET'S START THE DANCE-Bohannon-Mercury (12 inch)
  - I DON'T KNOW WHAT I'D DO-Sweet Cream-Shadybrook (12 inch)
  - BEAUTIFUL BEND-all cuts-Boris Midney-Marlin (TK) (LP)
  - THINK IT OVER/WARNING DANGER/SOMEBODY SHOULD HAVE TOLD ME-Cosy Houston-Private Stock (LP/12 inch)
  - MISS YOU-The Rolling Stones-Atlantic (12 inch)
  - SUPERSTAR/GO FOR THE MONEY-Bob McGilpin-Butterfly (12 inch)
  - INSTANT REPLAY-Dan Hartman-Blue Sky (12 inch)
  - LAST DANCE/AFTER DARK/T.G.I.F./TAKE IT TO THE ZOO-T.G.I.F.-Various Artists-Casablanca (LP/12 inch)
  - VICTIM-Candi Staton-Warner Bros. (LP/12 inch)
  - LET THEM DANCE-D.C. La Rue-Casablanca (12 inch)

### BALTI./WASHINGTON

- This Week**
- THINK IT OVER/WARNING DANGER/SOMEBODY SHOULD HAVE TOLD ME-Cosy Houston-Private Stock (LP/12 inch)
  - YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)-Sylvester-Fantasy (12 inch)
  - KEEP ON JUMPIN'-all cuts-Musique-Prelude (LP)
  - BEAUTIFUL BEND-all cuts-Boris Midney-Marlin (TK) (LP)
  - DO OR DIE/PRIDE/FAME-Grace Jones-Island (LP/12 inch)
  - HOT SHOT-Karen Young-West End (12 inch)
  - VICTIM-Candi Staton-Warner Bros. (LP/12 inch)
  - DOIN' THE BEST THAT I CAN-Bettye LaVette-West End (12 inch)
  - YOU GOT ME RUNNING-Lenny Williams-ABC (LP/12 inch)
  - PLATO'S RETREAT-Joe Thomas-TK (12 inch)
  - INSTANT REPLAY-Dan Hartman-Blue Sky (12 inch)
  - STAR CRUISER-all cuts-Gregg Diamond-Marlin (TK) (LP)
  - SUPERSTAR/GO FOR THE MONEY-Bob McGilpin-Butterfly (12 inch)
  - DANCING IN PARADISE/LOVE IN YOUR LIFE-EI Coco-AVI (12 inch)
  - AIN'T THAT ENOUGH FOR YOU-John Davis and the Monster Orchestra-SAM (LP)

### BOSTON

- This Week**
- YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)-Sylvester-Fantasy (12 inch)
  - KEEP ON JUMPIN'-all cuts-Musique-Prelude (LP)
  - THINK IT OVER/WARNING DANGER/SOMEBODY SHOULD HAVE TOLD ME-Cosy Houston-Private Stock (LP/12 inch)
  - HOT SHOT-Karen Young-West End (12 inch)
  - INSTANT REPLAY-Dan Hartman-Blue Sky (12 inch)
  - BEAUTIFUL BEND-all cuts-Boris Midney-Marlin (TK) (LP)
  - LET THEM DANCE-D.C. La Rue-Casablanca (12 inch)
  - DO OR DIE/PRIDE/FAME-Grace Jones-Island (LP/12 inch)
  - I DON'T KNOW WHAT I'D DO-Sweet Cream-Shadybrook (12 inch)
  - PLATO'S RETREAT-Joe Thomas-TK (12 inch)
  - NO GOOD-BYES/YOU ARE, YOU ARE-Curtis Mayfield-Curtom (LP/12 inch)
  - BOOGIE OOGIE OOGIE-A Taste of Honey-Capitol (12 inch)
  - LET'S START THE DANCE-Bohannon-Mercury (12 inch)
  - DANCING IN PARADISE/LOVE IN YOUR LIFE-EI Coco-AVI (12 inch)
  - GET ON UP (GET ON DOWN)-Roundtree-Island (12 inch)

### CHICAGO

- This Week**
- YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)-Sylvester-Fantasy (12 inch)
  - LET'S START THE DANCE-Bohannon-Mercury (12 inch)
  - KEEP ON JUMPIN'-all cuts-Musique-Prelude (LP)
  - HOT SHOT-Karen Young-West End (12 inch)
  - MISS YOU-The Rolling Stones-Atlantic (12 inch)
  - BOOGIE OOGIE OOGIE-A Taste of Honey-Capitol (12 inch)
  - YOU AND I-Rick James-Motown (12 inch)
  - I DON'T KNOW WHAT I'D DO-Sweet Cream-Shadybrook (12 inch)
  - BEAUTIFUL BEND-all cuts-Boris Midney-Marlin (TK) (LP)
  - DO OR DIE/PRIDE/FAME-Grace Jones-Island (LP/12 inch)
  - INSTANT REPLAY-Dan Hartman-Blue Sky (12 inch)
  - BEYOND THE CLOUDS-Quartz-Marlin (TK) (LP)
  - KEEPING TIME-all cuts-Paul Jabara-Casablanca (LP)
  - PLATO'S RETREAT-Joe Thomas-TK (12 inch)
  - LAST DANCE/AFTER DARK/T.G.I.F./TAKE IT TO THE ZOO-T.G.I.F.-Various Artists-Casablanca (LP/12 inch)

Compiled by telephone from Disco DJ Top Audience Response Playlists representing key discoteques in the 16 major U.S. Disco Action Markets.



# TV Networks Embracing Discos

• Continued from page 3

year as a syndicated series playing in several major markets across the country. It is taped in discotheques in and around Miami by producers Arnie Wohl and Steve Marcus.

Another syndicated disco dance show which has been enjoying success is the "Soap Factory Disco," produced here by Brookville Marketing Corp. The show which features live entertainers, dancers and dance instructions was first aired on WOR-TV here.

It is now up to 42 participating stations nationwide, according to Brookville's president, Jerome Shapiro. A special feature of the "Soap Factory Disco" show is that segments are taped at different discotheque locations across the country.

A relative newcomer to the syndi-

cated tv circuit is the "Hot City" disco show produced by Kip Walton and aired on Metromedia stations throughout the U.S.

Although it made its debut less than a month ago, "Hot City" has already generated so much excitement that it is being aired on the Metromedia station here in two 60-minute time slots weekly. It is seen by viewers in prime time (7:30 p.m. to 8:30 p.m.) on Wednesdays and on Friday nights at 11 p.m.

The show's format calls for guest appearances by acts including Frankie Valli, Aretha Franklin, Peter Browne, Eddie Kendricks, Linda Clifford and Grace Jones. It also features disco dancers and a disco dance contest.

Also being prepared for release by Metromedia is the "First International Disco Awards," scheduled for airing in early fall.

The show, which is being produced by Michael Aldred and Anthony Sabatino, will run for 90 minutes in a prime time slot and will honor key disco single and album products, top disco group, male and female performers, producers, arrangers, orchestras and the "greatest single contribution to the enhancement of the disco phenomenon."

Meanwhile, the Hughes Television Network will air the Phil Gary "National Disco Dance Championships" as a Christmas special. Hughes TV is also planning a New Year's Eve special of the "First World Disco Dancing Championship" being sponsored in England by EMI's Leisure Division, with participants from 39 countries. Winners of the Phil Gary "Disco Dance Championships" will compete in that show.

Waiting in the wings for an air date is Chris Bearde's "Dance, Dance, Dance," a disco variety show which will combine live performances by top disco recording acts with the country's leading disco dance teams.

Bearde, who created the "Gong Show" and co-produced the "Sonny & Cher Show," will take mini-cameras into leading discos in New York, Chicago, Los Angeles and other major cities where he will tape

"Dance, Dance, Dance," before live audiences.

The show is planned for release through syndicated stations throughout the station. It is now in its pre-production stages and is expected to be on the tube before the end of the year.

In addition to these, there are a number of regional shows making waves on local commercial and cable stations throughout the U.S., and it is known that both network and syndicated television companies are viewing them with the hope of picking up rights to one or more of the better ones.

## N.Y. Club 54 A 'Farm' For Dolly Parton

By ROBERT ROTH

NEW YORK—The "Star Wars" motif of most discotheques today is the antithesis of the "Grand Ol' Opry." So when Studio 54 feted Dolly Parton after her sellout performance Aug. 22, an unusual transformation made the country singer feel at home.

Instead of the usual carpeting, visitors found themselves walking through the disco's mirrored hallway entrance on a wooden plank floor. If that gave some the feeling they were in a farmhouse, it was precisely intended.

But as no farm is complete without barnyard animals, 54 owners Steve Rubell and Ian Schrager were not negligent. A corral constructed in the hallway held a horse, a goat, a turkey, a pair of ducks and two chickens.

(The goat apparently did not listen to the loud music, falling asleep on the sawdust-strewn floor.)

Adjacent to the coat checkroom, several spotlights illuminated an eight-foot acrylic portrait of Parton wearing a red, white and blue costume.

Apple pie and corn-on-the-cob were available for partygoers and bushels of apples placed on the edges of the dance floor.

At midnight, the sound system played "Here You Come Again" as Parton came out to greet the 2,000 assembled fans. After a few pictures she was whisked up a back stairway to the disco's balcony for a chance to observe the atmosphere.

But Parton could remain in the background only briefly. As fans discovered her, she made a quick retreat down a fire escape and escaped by limousine.

The discogers left had to content themselves with free copies of Parton's "Heartbreaker" album.

Meanwhile, the club will be closed Sept. 3-11 for a \$300,000 improvement, reports co-owner Steve Rubell.

Broadway show designers Paul Marantz, Tony Walton and Jules Fisher have been commissioned to design new lighting and backdrops along with other redecorating.

A reopening party will be held Sept. 12, 1978 the invitation to which will include a box of confetti.

And in London, Municipal authorities in London recently granted approval to Studio 54 for a disco to open opposite Victoria Station in the Belgravia section of the city.

The disco will open in late November at about the same time Regine opens her new club in South Kensington.

## 'Macho Man' Contest At Miami Club

NEW YORK—Casablanca Records and the California Club discotheque of Miami joined forces to sponsor the first national "Macho Man" contest at the club Saturday (2).

The show, which according to Howard Schwartz, California Club vice president, would be run along the lines of the Miss Universe contest, was open to all males in the U.S. The contest was run as part of the club's first annual Disco Festival.

Schwartz explains that the 10 finalists for the contest were selected from mailed applications. Prospective applicants had to write to the Club, stating in 25 words or less, why they believed that they could be the Number One macho man in America. The application was to be accompanied by a picture of the applicant in his favorite "macho man" costume.

Ten finalists were selected by a panel of celebrity judges. These were invited to the finals in Florida, where they were expected to parade in their "macho man" costumes before the judges, as well as answer some questions about their "Macho man" lifestyles, and their interest in disco generally.

The winner of the contest will receive an all expense paid trip to Hollywood where he will be eligible for a screen test, will appear on a syndicated tv show, will be provided with a chauffeur driven limousine for the duration of his visit, and be provided with a date with a Hollywood starlet.

Meanwhile, the rest of the first annual Disco Festival featured, in concert, such groups as the Village People, whose "Macho Man," hit song inspired the idea for the contest, Celi Bee & the Buzzy Bunch, Dr. Buzzard's Savannah Band and Laura Taylor.

The festival was held on the grounds of the club's 750-acre facility, and in excess of 6,000 persons were expected to attend. Admission was \$10 per person.

## 'Work Formula' Devised By Md. Radio-Disco DJ

NEW YORK—A Maryland disco deejay and air personality has developed and copyrighted what he believes is the perfect Work Formula for disco spinners.

Ray Norton, an air personality with more than 10 years of experience, has developed the "Norton method" of spinning based on his years of experience, as well as interviews with disco deejays, club owners, mobile disco operators and disco dance patrons.

His method urges that:

- Disco deejays be well groomed, with a pleasing personality and a clear, commercial voice.

- In most disco situations the spinner should employ planned ad libs or one-liners which refer to the music being played, the club or future attractions at the discotheque. The speaking should only be done during pre-established breaks in the music.

- Audience participation should be encouraged.

- The microphone should never

(Continued on page 44)

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## Disco Mix

By BARRY LEDERER

NEW YORK—The surprise album sweeping the discos here is by the Love Symphony Orchestra on a new label called Talpro Productions.

Industry veteran Art Talmadge approached Penthouse Magazine with a new concept for the LP. After acquiring the license rights for the use of the magazine's name and nude photographs, he utilized the talents of Mitch Farber for musical direction, arrangements and production.

The "romantic music for loving and dancing," as stated in the liner notes, is solid disco mate-

(Continued on page 44)

## TIMES SQUARE THEATRICAL INTRODUCES THE "DISCO 10x12" WITH MEMORY



The "Disco 10x12" is a ten channel 1200 Watts per Channel self-contained lighting system. Unlike a color organ, the 10x12 is a computer-driven unit with memory.

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**EXPERT ADVICE**—Thomas Frost, director of Masterworks for CBS Records, striped shirt in center of group, conducts a question and answer session at the Audio Recording Institute at Aspen, Colo. At his right is Harold Boxer, director of the institute, which is designed as an intensive two-week workshop for those interested in learning basic recording techniques. The outdoor seminars are mixed with studio sessions.

## British Firm-Sierra Audio Linkage

LOS ANGELES—Sierra Audio Corp. has been appointed exclusive representation of Solid State Logic Limited of Oxford, England, makers of recording consoles, for the Western Hemisphere including Asia.

Solid State has already introduced its SSL 4000, 40-channel automated recording consoles with units operational in several studios in Europe.

Every input module of the SSL 4000 includes an instrument quality compressor/noise gate/expander and a four-band variable cue parametric equalizer. Full tape machine remotes are included within each channel and the super cue logic automatically provides artists with correct foldback sources, even during complex punch-ins.

The SSL 4000 automation system

is composed of a mini-computer with floppy disk storage as well as an alphanumeric keyboard and CRT display.

Also included is a SMPTE time code generator/reader and fast learning intelligent auto locator.

In addition to level, mute and grouping memory, the SSL automation also provides full record keeping of track assignment, song titles, dates and comments, as well as pre-settable punch in timing and editing of stored mixes. All commands are entered into the keyboard in simple English.

Full sales and technical support will be provided by Burbank, Calif.-based Sierra Audio and a complete operational system will be on display at the November AES.

## CAMEO Trade Group Plans Sept. Meeting

LOS ANGELES—CAMEO, the Creative Audio & Music Electronics Organization, is planning an end of September meeting, according to Ken Sacks, CAMEO president and also national sales manager of TEAC/Tascam.

An exact site and date has yet to be determined, however, adds Sacks.

With membership now at 30 companies, the newly formed trade group has formed a membership committee, a programs committee, and a trade show committee, indicates Sacks.

A top priority for the trade show committee is for CAMEO participation both in terms of exhibiting members and seminars at the upcoming National Assn. of Music Merchants Show scheduled for Los Angeles next January.

The program group has begun to formulate specific promotional plans for the manufacturers involved but nothing concrete has been firmed.

The membership committee has begun an intensive drive, adds Sacks, to educate and add members to CAMEO.

CAMEO has also set a dues structure which involves \$350 per annum for any member company that does less than \$1 million in sales per year and \$500 per annum for any member company that does more than \$1 million per year.

In addition, two associate memberships have been created, one of which is a trade press membership with dues of \$500.

## Studio Track

By JIM McCULLAUGH

LOS ANGELES—Chick Corea is producing himself at **Producer's Workshop**. Also producing himself there is **John Stewart**, working on an upcoming RSO LP. **Mark Smith** at the board.

**Record Plant** action includes: **Paul Stanly** of Kiss finishing up mixes for a solo LP, producing himself with **Paul Grupp** engineering and **Peter Lewis** assisting. **John Stronach** producing and engineering **Pipe Dream** for ABC. **Ron Alvarez** assisting. **Stephen Stills** working on a disco single for CBS. **Stills** producing with **Michael Braunstein** engineering and **Walter Borchers** assisting.

**Donna Summer** working at **Magic Wand Studios**. **Bruce Sudano** producing **Fresh** also wrapped up an LP there. **Randy Bachman** producing himself at **Studio 55**. **Diana Ross** and **Michael Jackson** working on the soundtrack of "The Wiz" at **Filmways/Heider**. **Tom Bahler** producing for Quincy Jones Productions. **Skip Saylor** behind the board.

★ ★ ★

**Patrick Gleason** is producing himself at his own **Different Fur Recording** in San Francisco. **Steve Mantoani**, **Stacy Baird** and **Hill Swimmer** behind the console.

Activity at Nashville's **Columbia Studios** includes **Narvel Felts** recording his next LP for

ABC and ABC artist **John Wesley Ryles** with **Johnny Morris** producing and **Ken Laxton** engineering. Others include **Marty Robbins** and **Barbara Fairchild** with **Billy Sherrill** producing for Columbia, and Warner Bros. artists **Con Hunley** and **John Anderson** with **Norro Wilson** producing and **Lou Bradley** engineering.

**Jerry Fuller** finishing an LP with **Ron Chancey** for ABC at **Woodland Sound**, Nashville. **Arista's Larry Coryell** finishing up a solo LP at New York's **Soundmixers**. **Mike Cuscuna** producing. **Bill Whittman** and **Tim Bomba** engineering.

**Art Farmer** mixing a new CTI LP at New York's **Electric Lady**. **Dave Palmer** engineering assisted by **Joel Cohn**. Other activity there sees **Michael Henderson** mixing a new album for Arista with **Dave Wittman** behind the board, while **Roy Ayers** records **Carla Vaughn** with **Jerry Solomon** engineering, assisted by **Brad Samuelsohn**.

The soundtrack to ABC-TV's "A Woman Called Moses" with **Cicely Tyson** being cut at **CBS Studios** in New York. **Greg and Godfrey Diamond** producing **Bionic Boogie II** at New York's **Media Sound** for Polydor. **Godfrey Diamond** also engineering. Also there, **Kool & the Gang** for De-Lite Records. **Kool** producing with **Harvey Goldberg** engineering. **Eric Carmen** producing the **Euclid Beach Band** for Epic, and **Elliott Scheiner** producing **Jimmy Mack** for Atlantic.

## Recording Console Keys Blue Rock Suit

NEW YORK—A dispute over the condition of a recording console at the time of delivery has wound up in State Supreme Court here.

In papers filed last week, Blue Rock Studio Management Consultants claim that the console Rupert Neve sold them for about \$65,000 was represented to be "factory new" but is not and is also "not in proper working order."

Blue Rock demands judgment for \$100,000 in actual damages and \$300,000 in punitive damages. Neve, for its part, wants either the \$43,737 of the unpaid purchase price or the return of the console.



**ENGINEER'S DAY**—Sam Whiteside, left, engineer at Capricorn Studios in Macon, receives a plaque from Capricorn Records president Phil Walden, right, commemorating Whiteside's five years of service with the company, while John Nixon, studio manager, looks on. Whiteside's credits include the Allman Brothers Band, Elvin Bishop, Bonnie Bramlett and Wet Willie among others and he recently made his debut as a producer with the **Cowboy LP**.

## Ampex Tape Hike

REDWOOD CITY, Calif.—Effective Sept. 9, Ampex is raising prices an average of 7% to 8% of all professional audio and open reel video tapes—most of its professional and industrial magtape products, announces George Ziadeh, vice president/general manager of the magnetic tape division.

## Disco Mix

• Continued from page 43

rial. Side one called "Let's Make Love In Public Places" is divided into two parts with a running time of 13 minutes. The orchestration is lush and melodic with background vocalizations and phrasing similar to Donna Summer's sexy breathing.

The lead singer's voice is remarkably close to that of Carol Douglas in its velvet richness. Side two "Let Me Be Your Fantasy" is well crafted, concise and more driving in a sound that entails whistles, special effects and numerous breaks. The inside artwork which contains a 12 x 24 Penthouse pet picture is tastefully presented.

The Erotic Drum Band's 12-inch 33½ r.p.m.'s "Action 78" started enough excitement in the clubs for the DJs to anxiously await the LP release. Formerly on a Canadian Label called Champagne, the LP will be available here on Prism Records, a new label headed by Len Fichtelberg and Sam Goff.

The title of the album, "Plug Me To Death," is also one of the strongest cuts. The Band which consists of 11 members maintains a rousing and sizzling tempo throughout the track. This cut makes fine use of bongos, congas, timbales and brass.

"Love Disco Style," a 10:13 song, was remixed by top New York DJ Paul Poulos and has a dynamic feeling in its zestful orchestration with background vocals sweetening the tempos.

"Action 78" is shorter on the LP than on the original imported 12-inch 33½ r.p.m. disco disk and producers Peter Dimillo and George Cucusella have given the LP an African-Cerrone punchiness with their constant use of drums as a focal point. After having tremendous success on the disco charts with "Ready or Not," Deborah Washington is continuing in the same vein with her LP "Any Way You Want It."

The Ariola release has used old favorites and updated them. Side one is segued together and leads with "Love Shadows," an instrumental which blends into "Standing In The Shadows of Love" (Four Tops), then to "Fire" (Arthur Brown), and finally "The Letter" (The Boxtops).

Using the familiar melodies of these tunes, Washington has added her own style to bring new strength and interest to these cuts, forming a pulsating disco medley. Each cut has a drum lead, giving the DJ the option to play one or all three selections. The side ends with electronic interphasing with a process of repeating grooves

## WNBC Cites Col's June, July Output

NEW YORK—Columbia Records was named label of the month for both June and July by WNBC here which regularly honors recording companies and acts achieving success through contemporary radio.

A three-way tie occurred for group/artist and song of the month for June: Earth, Wind & Fire's "Fantasy" on Columbia; Wings' "With A Little Luck" on Capitol and Billy Joel's "Only The Good Die Young," also on Columbia.

A four-way tie snagged July: Chuck Mangione's "Feels So Good" on A&M; Wings' "With A Little Luck" on Capitol; Carly Simon's "You Belong To Me" on Elektra, and Taste of Honey's "Boogie Oogie" on Capitol.

## L.I. Clubs Aid

• Continued from page 41

more than \$2,000 in Audiovox car stereo equipment donated by Rogers Stereo Equipment Co.

The contest, designated "Night Dancin'" will begin preliminaries at Uncle Sam's on Sept. 25; and will move to Fokos, Oct. 5; the Bijou, Oct. 8; Buttons, Oct. 15; and Cherry's, Oct. 25. The finals will be held at Uncle Sam's next Nov. 6.

"Night Dancin'" is open to dancers from anywhere in the country. The one stipulation is that they be amateurs. Admission fees ranging from \$3 to \$4 will be charged of both dancers and audiences. Entire proceeds will go to the charity.

on the record so it will play continually, allowing the DJ to overlay the sound effects as long as he wants.

Side two which includes the hit "Ready Or Not," has an enlivened version of the old Supremes hit "Baby Love."

The new Casablanca double LP "Live And More" will give Donna Summer fans a chance to hear this artist in concert. Recorded at the Universal Amphitheatre in Los Angeles, three sides of the LP are live, giving the listener the feeling of excitement this artist generates.

Summer sings abbreviated versions of her past hits, segued together so the DJ can play these sides if he desires. The one studio track is entitled "McArthur Park Suite," and starts off as a slow ballad similar to "Last Dance" then breaks into an uptempo beat which still retains the strong melody and character of the original hit.

"One Of A Kind" finds itself blended out of the title cut which leads into "Heaven Knows" and "McArthur Park" reprise. The latter three cuts are the strongest on the side in their intensity to Donna's past disco material.

Two of the cuts from the John Davis and the Monster Orchestra album, "Ain't That Enough For You," have been remixed by the artist in order to garner heavy disco play. This new 12-inch 33½ R.P.M. Disco disk from the Sam Label, will be available to DJs only. The cuts "Ain't That Enough For You" and "A Bite Of The Apple," are much stronger in feeling and tempo than the original. The former cut utilizes bongos as a lead-in and fade-out as well as for two fiery breaks.

A new Kongas LP, "Anikana-O" will be out on Salsoul with all disco cuts. Millennium Records will be releasing "The Wizard of Oz" by Meco. Casablanca is working with Alec R. Costandinos on his new album, "Paris Connection."

The 12-inch version of "Boogie Oogie Oogie" on Capitol has a hot flip side titled "Bring On The Love" by Gloria Jones.

### LOOKING AHEAD

Keeping one step ahead of the different disco orchestras around, something different has come about. This is The Wonder Band on Atlantic. Consisting of some of New York's finest musicians, this new group has a tantalizing new sound. Produced by Israel Sanchez of Atlantic's disco promotion department, the trio has transformed Led Zeppelin's "Stairway To Heaven" into a rock-disco beat. Side One, running 18 minutes, is divided into four parts, and utilizes vocalist Phil Anastasi, whose voice quality is similar to Teddy Pendergrass.

The orchestration is dominated by sizzling guitar and compelling moog programming. Side two is also segued together and is called "Wonderful Medley." Again the lush string section and rousing horn section contribute to a unique cut that is full of hooks. Test pressings will be out shortly with an album due sometime in September.

Voyage Records will release a 12-inch called "Starvin'" by Doc, Aikens and Shields produced by Stan Vincent, writer of "Ooh Child" and "Hush-A-Bye."

## 'Work Formula'

• Continued from page 43

be used for non-professional or offensive comments.

• The spinner should always demand the best product for his audience.

• The deejay must have the insight needed to determine what turns his audience on. Music should be at least 70% uptempo with dancers agreeing with what is being played.

• Spinners should have access to an extensive repertoire of music.

• The best disco sound system available be used.

• The professional deejay should spend as much time as is necessary acquainting himself with his equipment, and be able to make minor repairs in case of emergency situations.

• In the case of the mobile jock it is feasible to consult with a sound technician.

• Never over-modulate or drive music too loudly. Music in most indoor situations should be adjusted for the area covered.



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**I.R.E.S.D. Issue Date: October 28, 1978  
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**Billboard.**



# Soul Sauce

## Mayor Aids Jazz Event In Atlanta

By JEAN WILLIAMS

LOS ANGELES — Atlanta's mayor Maynard Jackson continues his efforts to bring jazz to the city. The city is holding its first Atlanta Free Jazz Festival with three concerts, two at the Civic Center Sept. 22-23, and the third at the inaugural stage in Piedmont Park Sept. 24.

The festival, set for Sept. 21-24, will offer workshops by jazz specialists from Rutgers Univ. in addition to the free concerts.

Involved in the project are Versatile Records, which will have performing Richard "Groove" Holmes, Hank Crawford, Carmen McRae, Grant Green and others.

Philly Jazz Records is offering Sun Ra and Byard Lancaster. Capitol Records' Gary Bartz and Caldera will be performing. All labels are underwriting the cost of bringing their acts to Atlanta.

In addition to label support, other firms helping the mayor with the festival are Taurus Productions, headed by Quentin Perry; Peaches Records & Tapes, which is providing promotional support; stations WAOK, WVEE and WCLK which gave studio and production assistance to help publicize the festival; musicians union local 148-462, which is contributing matching funds to supplement the local musicians stipends along with other firms.

According to Jackson, the festival is expecting to draw 50,000-60,000 persons, with the mayor extending an invitation to jazz buffs from across the country to attend.

WKWM, a 5,000-watt daytime station in Kentwood, Mich., is due to go on the air shortly with a disco-oriented format.

According to Frank Grant, program director and assistant manager of the outlet: "We will not label our station r&b or black-oriented because these tags are too limiting and we want to reach a mass market."

"By disco-oriented, we mean that we're going to play music the audience can dance to. However, the majority of the artists aired will be black."

He points out that he is exploring the possibility of getting into jazz programming but initially no gospel will be aired.

"We're an alternative station in this area," says Grant. "Kentwood is a suburb of Grand Rapids and this entire area is basically a rock market."

Richard Culpepper, owner and general manager of the station, estimates there are approximately 750,000 persons in Grand Rapids and about 26,000 in Kentwood, with WKWM covering both markets.

Culpepper points out that Kentwood is a new city (12 years old) and his is the first station to serve the city.

He began building the station two years ago, completing it last summer. Air personalities are Grant handling the morning shift, Michael Rodgers, 10 a.m.-2 p.m.; and Norman Jackson, 2-6 p.m. Willie Johnson is a part-time announcer.

Ronald LaPread, a member of the Commodores, along with a female companion was robbed at gunpoint in L.A. a couple of weeks ago.

Two teenage suspects have been

(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))		
★	2	9	HOLDING ON—L.T.O. (J. Osborne, J.L. McChes, A&M 2057 (Almo/McRouscod, ASCAP/Irving, McDouglas, BMI)	34	34	7	BLUE LOVE—Rufus Featuring Chaka Khan (R. Calhoun, D. Wolinski, ABC 12390 (High Seas, BMI)	★	79	2	MIND BLOWING DECISIONS—Heatwave (J. Wilder, Epic 850586 (CBS) (Wilder, ASCAP)		
★	3	7	GOT TO GET YOU INTO MY LIFE—Earth, Wind & Fire (J. Lennon, P. McCartney, Columbia 2310788 (McClean, BMI)	35	19	12	NEVER MAKE A MOVE TOO SOON—B.B. King (S. Hooper, W. Jennings), ABC 12380 (Irving/Four Knights, BMI)	★	80	2	YOU SHOULD DO IT—Peter Brown (T. Brown, R. Rams, Drive 6272 (TK) (Sherlyn/Deibel, BMI)		
	3	1	12	GET OFF—Foxy (C. Driggs, I. Ledezma), Dash 5046 (TK) (Sherlyn/Lindsay Anne, BMI)	36	32	11	YOUNGBLOOD—War (A. Brown, Dickerson, Jordan, Miller, Oscar, Scott, Goldstein), United Artists 1213 (Far Out, ASCAP)		71	5	YOU'RE GONNA NEED THIS LOVE—W. Cole (T. Lee, J. Freeman), Millennium 617 (Casablanca/Mills & Mills/Stone Diamond, BMI)	
★	5	8	WHAT YOU WAITIN' FOR—Stargard (N. Whitfield), MCA 40932 (Warner-Tamerlane/May 12th, BMI)	37	35	10	THIS IS YOUR LIFE—Norman Connors (J. Webb), Arista 0343 (Jobete, ASCAP)		72	74	3	YOU'RE THE BIGGEST JOKE IN TOWN—Eon (M. Burton), Arista 77077 (Desert Moon, BMI)	
★	6	11	TAKE ME I'M YOURS—Michael Henderson (M. Henderson), Buddah 597 (Arista) (Electroad, ASCAP)	38	41	10	READY OR NOT—Deborah Washington (Diana, Kellers), Arista 7700 (United Artists, ASCAP)	★	83	2	TONIGHT'S THE NIGHT—Betty Wright (B. Wright, W. Clarke), Arista 3740 (TK) (Sherlyn, BMI)		
	6	4	12	THREE TIMES A LADY—Commodores (L. Richie), Motown 2902.1 (Jobete/Commodores, ASCAP)	39	28	15	SUN IS HERE—Sun (B. Byrd, K. Yancey), Capitol 4587 (Glenwood/Dentente, ASCAP)	★	84	2	DANCING IN PARADISE—E. Coco (W. Lewis, L. Ruder), A&I 203 (Equinox, BMI)	
	7	8	11	SHAKE AND DANCE—Con Funk Shun (M. Cooper), Mercury 74008 (Valle Joe, BMI)	40	33	12	MY RADIO SURE SOUNDS GOOD TO ME—Graham Central Station (L. Graham Jr., Benny Golson), Warner Bros. 8602 (Nineteen Eighty Five, BMI)	★	85	2	SPREAD LOVE—Al Hudson The Soul Partners (G. Glenn), ABC 12385 (Perk's, BMI/SilverSun, ASCAP)	
★	10	7	SMILE—Emotions (M. White, A. McKay), Columbia 3-10791 (Sagittari, BMI)	★	70	3	IT SEEMS TO HANG ON—Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 8551 (Nick O'Val, ASCAP)	★	86	2	LOST AND TURNED OUT—Whispers (M. Anthony), Solar 11353 (RCA) (Spectrum VII, ASCAP)		
★	11	12	YOU—McCrays (S.L.A. McCrary), Portrait 670014 (CBS) (Island, BMI)	★	51	7	OUR LOVE WILL SURVIVE—Memphis Horns (J. Mitchell, E. Floyd, R. Kirk, S. Floyd), RCA 11309 (Memphis Five/Six Continents/Knock Wood, BMI)	★	87	3	IF MY FRIENDS COULD SEE ME NOW—Linda Clifford (C. Coleman, D. Fields), Curtom 0140 (Notable, ASCAP)		
	10	7	17	YOU AND I—Rick James (R. James), Gordy 7156 (Motown) (Jobete, ASCAP)	★	53	4	ONLY YOU—Lainetta Holloway & Bunny Sigler (B. Sigler), Gold Mind 74012 (Lucky Three/Henery Sweeney/Six Strings, BMI)		77	78	3	MORE THAN JUST A JOY—Aretha Franklin (C. Mayfield), Atlantic 3495 (Mayfield, BMI)
	11	9	18	BOOGIE OOGIE OOGIE—A Taste Of Honey (J. Johnson, P. Kibble), Capitol 4565 (Canducive/On Time, BMI)	★	54	5	GREASE—Frankie Valli (B. Gibb), RSO 897 (Stigwood, BMI)	★	88	8	LUCY IN THE SKY WITH DIAMONDS—Natalie Cole (J. Lennon, P. McCartney), Capitol 4623 (MerLen, BMI)	
	12	12	16	CLOSE THE DOOR—Teddy Pendergrass (K. Gamble, L. Huff), Philadelphia International 3648 (CBS) (Mighty Three, BMI)	★	45	39	8	LADY BLUE—George Benson (L. Russell), Warner Bros. 8604 (Teddy Jack, BMI)	★	89	2	TONIGHT I'M GONNA MAKE YOU A STAR—Brenda & Herb (D. Janssen, B. Bruce, P. Ross), H&L 4695 (Careers/Danick, BMI)
★	21	6	6	I'M IN LOVE—Rae Royce (N. Whitfield), Whitfield 8629 (Warner Bros.) (May Twelfth/Warner-Tamerlane, BMI)	★	56	5	YOU WERE MEANT FOR ME—Donny Hathaway (W. Peterson), Atco 7092 (Atlantic) (Kumba, ASCAP)	★	90	2	PARTY—Leon Haywood (L. Haywood), MCA 4094 (Jim Edd, BMI)	
	14	14	10	STELLAR FUNK—Slave (S. Washington, M. Adams, D. Webster, A. Arrington, M. Hicks), Cobalion 44238 (Atlantic) (Spurtree/Cobalion, BMI)	★	57	5	HONEY I'M RICH—Raydio (R. Parker Jr., T. Johnson), Arista 0353 (Raydio, ASCAP)	★	91	2	LOVE ATTACK—Shelton (A. Casey, T. Steels, W. Talbert), ABC 12395 (ABC/Dunhill/Gable/Funk Rock, BMI)	
★	20	9	9	SATURDAY—Norma Jean Wright (B. Edward, N. Rodgers, R. Carter), Bearsville 0326 (Warner Bros.) (Chic, BMI)	★	48	44	9	CASTLES OF SAND—Jermaine Jackson (McGlory), Motown 1441 (Jobete, ASCAP)	★	92	2	SAY A PRAYER FOR TWO—Crown Heights Affair (P. Thomas, B. Reid, H. Young, W. Anderson), DeLite 908 (Phonogram) (Delightful/Cabini, BMI)
	16	13	17	I LIKE GIRLS—Folback Band (B. Curtis), Spring 181 (Polydor) (Clita, BMI)	★	49	49	6	THE BEST OF STRANGERS—Eddie Kendricks (T. Macaulay, K. Pelger), Arista 346 (Almo/Macaulay, ASCAP)	★	93	NEW ENTRY	DO YOURSELF A FAVOR—Newcomers (J. Banks, H. Thigpen, D. Weatherpoon), Mercury 74011 (Barkay/Sweetie, BMI)
	17	15	10	YOU'RE ALL I NEED TO GET BY—Johnny Mathis & Deniece Williams (N. Ashford, V. Simpson), Columbia 3-10772 (Jobete, ASCAP)	★	50	6	SEASONS FOR GIRLS—Trammps (J. Aames, J. Belmon, B. Turner), Atlantic 3460 (Golden Fleece/Writers Music, BMI)	★	94	4	SKY HIGH—Mass Production (G. McCoy, J. Drumgoole), Cobalion 44239 (Atlantic) (Two Pepper, ASCAP)	
	18	17	9	IF YOU WANNA DO A DANCE ALL NIGHT—Spinners (T. Bell, T. Bell, C. James, L.M. Bell), Atlantic 3493 (Mighty Three, BMI)	★	51	20	SHAME—Evelyn "Champagne" King (J. H. Fitch, R. Cross), RCA 11122 (Dunbar/Mills & Mills, BMI)	★	95	3	SWEET MUSIC MAN—Millie Jackson (K. Rogers), Spring 185 (Polydor) (Jolly Rogers, ASCAP)	
★	25	8	8	DANCE—Sylvester (Robinson & Orsborn), Fantasy 827 (Jobete, ASCAP)	★	52	18	20	BABY I NEED YOUR LOVE TODAY—Sweet Thunder (Bue, Newberry, James), Fantasy/WMO1 826 (Wimat, BMI)	★	96	NEW ENTRY	PLATO'S RETREAT—Joe Thomas (J. Thomas, B. Baker), LRC 94 (TK) (Attagood, ASCAP)
★	26	9	9	LOVE BROUGHT ME BACK—D.J. Rogers (D.J. Rogers), Columbia 3-10754 (Circle R, ASCAP)	★	53	45	12	DON'T PITY ME—Faith, Hope & Charity (V. McCoy), 20th Century 2370 (Van McCoy/Warner-Tamerlane, BMI)	★	97	5	LOVIN' FEVER—High Energy (P. Sawyer, M. McLeod), Gordy 7161 (Motown) (Jobete, ASCAP)
★	30	6	6	BRANDY—O'Jays (J. B. Jefferson, C.B. Simons), Philadelphia International 3652 (CBS) (Mighty Three, BMI)	★	54	43	15	I DIDN'T TAKE YOUR MAN—Ann Peebles (E. Handle, P. Barnes), Hi 78518 (Cream) (Jec, BMI)	★	98	NEW ENTRY	SHE PUTS THE EASE BACK INTO EASY—Brothers By Choice (L. Lynam, J. O'Loughlin), A&R 103 (Levey, ASCAP)
★	31	7	7	SOFT AND WET—Prince (Prince & Moon), Warner Bros. 8619 (Prince, BMI)	★	55	55	7	THE SPANK—James Brown (J. Brown, C. Sherrell), Polydor 14482 (Dynamite/Belinda/Unichappell, BMI)	★	99	NEW ENTRY	YOU FOOLED ME—Grey & Hanks (L. Hanks, Z. Grey), RCA 11346 (Irving/Medall, BMI)
★	29	5	5	IT'S A BETTER THAN GOOD TIME—Gladys Knight & The Pips (T. Macaulay), Buddah 598 (Arista) (MacAuley/Alamo, ASCAP)	★	56	46	12	GUESS WHO'S BACK IN TOWN—Heaven & Earth (L. Hanks, R. Mazon), Mercury 74013 (Jahmilla, ASCAP)	★	100	NEW ENTRY	HOW CAN I BE SURE—Randy Jackson (S. Stein, Z. Perry), Epic 8-50576 (CBS) (Instant Reglay/Isabella, ASCAP)
	24	24	9	SUPER WOMAN—DeLis (N. Wilkes), ABC 12385 (Classy Maude, BMI)	★	57	59	5	LITTLE GIRLS—Patti LaBelle (A. Wilks), Epic 8-50583 (CBS) (Irving, BMI)	★	91	NEW ENTRY	PERSONALITY—Jackie Moore (P. Kelly), Columbia 3-10779 (Five Of A Kind, BMI)
	25	22	10	FIRST IMPRESSIONS—Stylistics (B. Weinstock, B. Hart), Mercury 74006 (Teddy Randazzo, BMI)	★	58	5	2	DON'T STOP, GET OFF—Sylvers (L. Sylver, J. Sylver, J. Sylver, E. Sylver, F. Sylver), Casablanca 938 (Rony, ASCAP)	★	92	NEW ENTRY	GOT TO BE REAL—Cheryl Lynn (C. Lynn, D. Paich, D. Foster), Columbia 3-10808 (Butterfly/Gong, BMI/Hudmar/Cotaba, ASCAP)
	26	23	13	VICTIM—Candi Staton (D. Crawford), Warner Bros. 8582 (Daann, ASCAP)	★	59	66	5	BLAME IT ON THE BOOGIE—Jacksons (M. Jackson, D. Jackson, E. Krush), Epic 850595 (CBS) (Global, ASCAP)	★	93	NEW ENTRY	I DON'T KNOW WHAT I'D DO—Sweet Cream (R. Barnes, V. Hall), Shady Brook 451004 (Bach To Rock/Rot/Wig Out/Son Mike, BMI)
★	36	5	5	STANDUP—Atlantic Starr (W. Lewis), A&M 2065 (Almo/Newban/Audio, ASCAP)	★	60	66	5	DON'T LET IT GO TO YOUR HEAD—Jean Carn (K. Gamble, L. Huff), Philadelphia International 3654 (Mighty Three, BMI)	★	94	NEW ENTRY	MISS YOU—Rolling Stones (Jagger/Richards), Rolling Stones 19307 (Atlantic) (Calgema, BMI)
★	52	4	4	ONE NATION UNDER A GROOVE—Funkadelic (G. Clinton, G. Shider, W. Morrison), Warner Bros. 8618 (Malibu, BMI)	★	61	73	3	GROOVE WITH YOU—Isley Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley), T-Neck 2277 (Epic) (Bovina, ASCAP)	★	95	NEW ENTRY	LAST DANCE—Donna Summer (P. Jabara), Casablanca 926 (Primes/Olga, BMI)
★	38	7	7	THERE'LL NEVER BE—Switch (B. DeBarge), Gordy 7159 (Motown) (Jobete, ASCAP)	★	62	62	6	TAKE IT ON TOP—Pockets (K. Barnes, V. White, R. White, L. Satterfield), Columbia 3-10755 (Pockets/Verdangel, BMI)	★	96	NEW ENTRY	YOU KNOW YOU WANNA BE LOVED—Keith Barron (Stokes/Matlock), Columbia 3-10722 (Willow Girl, BMI)
	31	16	17	STUFF LIKE THAT—Quincy Jones (Q. Jones, N. Ashford, V. Simpson, E. Gale, S. Gadd, R. Tee, R. MacDonald), A&M 2043 (Yellow Brick/Nick O'Val, ASCAP)	★	63	64	11	ALL AMERICAN FUNKATHON—Willie Hutch (N. Whitfield, W. Hutch), Whitfield 8615 (Warner Bros.) (May Twelfth/Warner-Tamerlane, BMI) (Jobete, ASCAP)	★	97	NEW ENTRY	LOVE TO SEE YOU SMILE—Bobby Bland (D. Ervin, K. Pierce), ABC 12360 (Avert, BMI)
★	40	5	5	THINK IT OVER—Crazy Houston (C. Houston, A. Fields, M. Zager), Private Stock 204 (Sumac, BMI)	★	64	66	6	LIGHTIN' A FIRE—Patti Hendrix (M. Stubbs), Hitbak 780 (Atlantic) (Conjay, BMI)	★	98	NEW ENTRY	SHAKE YOUR BODY—Gary Bartz (G. Bartz), Capitol 4600 (Gary Bartz, BMI)
★	42	6	6	LET'S START THE DANCE—Hamilton Bohannon (H. Bohannon), Mercury 74105 (Phonodisc) (Bohannon Phase II, ASCAP)	★	65	77	4	SPECIAL OCCASION—Dorothy Moore (S. Gees), Malaco 1952 (TK) (Unichappell, BMI)	★	99	NEW ENTRY	I.O.U.—Joe Simon (N. Harris, R. Tyson, J. Simon), Spring 184 (Polydor) (Design/Six Strings/Dajoye/Fosse, BMI)



# Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	*STAR Performer—LP's registering greater proportionate upward progress this week	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★	1	5		<b>BLAM</b> Brothers Johnson, A&M SP 4714	31	30	33	<b>FANTASY LOVE AFFAIR</b> Peter Brown, Drive 104 (TK)
	2	13		<b>A TASTE OF HONEY</b> A Taste Of Honey, Capitol ST 11754	★	42	8	<b>SPARK OF LOVE</b> Lenny Williams, ABC AM1073
	3	4		<b>NATURAL HIGH</b> Commodores, Motown M 790		33	17	<b>THIS IS YOUR LIFE</b> Norman Connors, Arista AB 4177
★	7	8		<b>GET OFF</b> Foxy, Dash 30005 (TK)		34	24	<b>REACHING FOR THE SKY</b> Peabo Bryson, Capitol ST 11729
	5	13		<b>TOGETHERNESS</b> L.T.D., A&M SP 4705		35	27	<b>IF MY FRIENDS COULD SEE ME NOW</b> Linda Clifford, Curtom CUK 5021 (Warner Bros.)
	6	12		<b>LIFE IS A SONG WORTH SINGING</b> Teddy Pendergrass, P.I.R. JZ 35095 (CBS)		36	29	<b>MY RADIO SURE SOUNDS GOOD TO ME</b> Larry Graham & Graham Central Station, Warner Bros. BSK 3175
	7	16		<b>COME GET IT</b> Rick James & the Stone City Band, Gordy G7 981	★	47	24	<b>MACHO MAN</b> Village People, Casablanca NBLP 7096
	8	13		<b>BETTY WRIGHT LIVE</b> Betty Wright, Alton ALST 4408 (T.K.)		38	37	<b>DO WHAT YOU WANNA DO</b> Dramatics, ABC AA 1072
	9	16		<b>SMOOTH TALK</b> Evelyn "Champagne" King, RCA APL1 2466		39	28	<b>SATURDAY NIGHT FEVER</b> Various Artists, RSO RS-2-4001
★	12	13		<b>LOVE SHINE</b> Con Funk Shun, Mercury SRM-1 3725 (Phonodisc)	★	50	2	<b>THE ONE AND ONLY</b> Glady Knight & The Pips, Buddah BDS-5701 (Arista)
★	15	4		<b>THE CONCEPT</b> Slave, Cotillion SD 5206 (Atlantic)		41	18	<b>MIDNIGHT BELIEVER</b> B.B. King, ABC AA 1061
	12	10		<b>SOUNDS</b> Quincy Jones, A&M SP 4685	★	52	2	<b>SWITCH</b> Switch, Gordy G-7980 (Motown)
★	17	4		<b>SUNBEAM</b> Emotions, Columbia JC 53385		43	34	<b>DON'T LET GO</b> George Duke, Epic JE 35366 (CBS)
	14	11		<b>IN THE NIGHT TIME</b> Michael Henderson, Buddah BDS 5712 (Arista)		44	38	<b>HEADLIGHTS</b> Whispers, Solar BXL1 2274 (RCA)
	15	13		<b>SO FULL OF LOVE</b> G'lays, P.I.R. JZ35355		45	39	<b>SHADOW DANCING</b> Andy Gibb, RSO RS 1-3034
★	20	4		<b>JASS-AY-LAY-DEE</b> Ohio Players, Mercury SRM1 3730 (Phonogram)		46	45	<b>SUNLIGHT</b> Herbie Hancock, Columbia JC 34907
	17	11		<b>FIRED UP 'N' KICKIN</b> Fatback Band, Spring 1-6718 (Polydor)	★	NEW ENTRY		<b>STRIKES AGAIN</b> Rose Royce, Whitfield WHK 3227 (Warner Bros.)
	18	16		<b>NATALIE COLE ... LIVE</b> Natalie Cole, Capitol SKB 11709		48	44	<b>YOUNGBLOOD</b> War, United Artists UA LA 904
	19	14		<b>GET IT OUT'CHA SYSTEM</b> Millie Jackson, Spring SP 16719 (Polydor)	★	NEW ENTRY		<b>IS IT STILL GOOD FOR YA</b> Ashford & Simpson, Warner Bros. BSK 3219
	20	18		<b>IMAGES</b> Grassaders, Blue Thumb BA 6030 (ABC)	★	NEW ENTRY		<b>SECRETS</b> Gil Scott Heron & Brian Jackson, Arista AB 4189
	21	21		<b>SUNBURN</b> Sun, Capitol ST11723		51	53	<b>LOVING IS LIVING</b> McCarry's, Portrait JB 34764 (CRS)
	22	25		<b>SUMMERTIME GROOVE</b> Hamilton Bohannon, Mercury SRM 1-3728 (Phonodisc)		52	54	<b>DO IT ALL NIGHT</b> Curtis Mayfield, Curtom CUK 5022 (Warner Bros.)
★	32	8		<b>STEP II</b> Sylvester, Fantasy F9556		53	49	<b>IN FASHION</b> Stylistics, Mercury SRM 1-3727 (Phonodisc)
★	31	4		<b>ATLANTIC STARR</b> Atlantic Starr, A&M SP 4711		54	48	<b>DANCE ACROSS THE FLOOR</b> Jimmy "Bo" Horne, Sunshine Sound 7801 (T.K.)
★	35	4		<b>YOU SEND ME</b> Roy Ayers, Polydor PD1-6155 (Phonodisc)		55	55	<b>NEW BEGINNINGS</b> Delb, ABC AA 1100
	26	22		<b>THAT'S WHAT FRIENDS ARE FOR</b> Johnny Mathis & Deniece Williams, Columbia JC 35435		56	56	<b>LOVE BROUGHT ME BACK</b> D.J. Rogers, Columbia JC 3593
	27	26		<b>CENTRAL HEATING</b> Heatwave, Epic JE 35260		57	59	<b>NORMA JEAN</b> Norma Jean, Bearsville BSK 6983 (Warner Bros.)
★	36	7		<b>HOUSE OF LOVE</b> Candi Staton, Warner Bros. BSK 3207		58	60	<b>FOR YOU</b> Prince, Warner Bros. BSK 3150
	29	23		<b>SHOWDOWN</b> Isley Bros.—T-Neck JZ 34930 (CBS)		59	58	<b>COME FLY WITH ME</b> Bobby Bland, ABC AA 1075
★	40	3		<b>WHO DO YA LOVE</b> K.C. & the Sunshine Band, TK 607		60	57	<b>JAM/1980's</b> James Brown, Polydor PD16140

## General News

### POLYDOR R&B Label Gets Behind Its Black Talent Via Policy Turnaround

By ADAM WHITE

NEW YORK—The r&b division of Polydor Records is set to expand, both in terms of personnel and creative development, following the company's decision to curtail its country music commitment in favor of increased black music and contemporary rock activity.

Overseeing operations is Matt Parsons, vice president of r&b, whose industry credentials include stints with Motown, Mercury and Capitol over the past 20 years.

"We feel the need for extra arms and legs," he says, instancing new field promotion appointments in Philadelphia and Atlanta as the first phase.

"Our workload is heavy," Parsons continues, "and we need to meet the marketplace with more consistency. You do that by concentrating on artists, not simply by going from record to record."

Polydor's soul roster mixes acts long associated with the label—James Brown, Gloria Gaynor and, via the (recently renewed) Spring deal, Millie Jackson, the Fatback Band and Joe Simon—with a number of more recent signings. Latter group includes Roy Ayers, Wayne Henderson and Isaac Hayes.

"Those acts are almost like heaven for an executive," claims Parsons. "They have a certain amount of built-in sales, and you just have to enhance and increase them to their full potential."

"Once they're selling consistently in r&b and beyond, into pop, then you can expand the roster to take in new acts."

In this category are Ollie Baba, the Independent Movement and Alton McLean & Destiny.

First is an eight-piece combo fronted by drummer Ollie Brown, who claims touring experience with Stevie Wonder and the Rolling Stones. The Los Angeles-based act was brought to Polydor by Frankie Crocker, now acting as an independent a&r consultant.

The Independent Movement is a four-piece vocal group from Chicago, tipped to the company by Eddie Thomas. Debut album, "Slippin' Away," shipped last month.

Alton McLean & Destiny join the roster through producer Frank Wilson, after Parsons suggested to Polydor's East Coast vice president of a&r, Rick Stevens, that a female vocal trio should be recruited.

Polydor also continues its association with Freddie Perren, who has masterminded Gloria Gaynor's new single, "Substitute."

Parsons adds that the label may net the producer's latest attraction, Peaches & Herb, previously with MCA.

Speaking about the Perren-scored "Record City" movie, about a day/night in the life of a disk store, the Polydor executive explains that the soundtrack LP was originally lined up for promotion with the picture.

When the film was never released

to theatres, he says, the album "failed to get the attention it deserved."

Turning to the topic of r&b acts gaining pop radio play, Parsons believes that the doors are opening in this respect, but that shrewd choice of repertoire is vital.

again. "Both the r&b and pop marketplaces are waiting for Isaac," remarks Parsons.

Apart from the aforementioned product, Polydor is going into the fall season with a duet set from Roy Ayers and Wayne Henderson.

It combines jazz-fusion with an



Billboard photo by Neil Zlozower

**HAPPY THREESOME—Producers Freddie Perren and Dino Fedaris overview Gloria Gaynor's rendition of "Substitute." The trio is recording at Perren's Mom & Pop Studios in L.A.**

"When we went with 'If You're Not Back In Love by Monday' from Millie Jackson's last album, 'Feelin' Bitchy,' I think a lot of people in the pop market heard her for the first time."

"So Millie must continue to be promoted in the white market," continues Parsons, and tunes like "Sweet Music Man"—her cover of a Kenny Rogers song that is presently out as a 45—will help.

The same task lies ahead with James Brown, according to Parsons. "James is still a virgin artist as far as the white market is concerned."

He was never properly promoted there in the past, he goes on, possibly because his style was too frantic for the pop airwaves. "He was 18-19 years ahead of his time," observes Parsons, pointing to the current success of Brown-influenced acts like Funkadelic and Bootsy's Rubber Band.

With Isaac Hayes, the artist already has solid credentials in the pop market via "Theme From Shaft" in 1971. "When we have an r&b hit with James, pop stations say they'll wait and see to play it. If we have an r&b hit with Isaac, they'll go on it right away."

With Hayes in the past, adds Parsons, some pop stations would even beat the r&b locations on the record.

The artist is now completing his new, second Polydor album for October release, and preparing to tour

r&b beat, asserts the Polydor vice president, and represents the kind of creativity to help dismantle barriers between black and white music which he sees as "the next great step forward" for the record and radio industries.

### 2nd E/A Promo Parley In L.A.

LOS ANGELES—Elektra/Asylum held its first training workshop for newly-hired local promotion representing at its New York office Aug. 9, with another session scheduled for this week out of its main offices here.

The meeting, directed by Rip Pelley, national field promotion manager, focused on the structure of the company, the WEA distribution system and the industry as a whole. New product was also previewed by Ken Buttice, vice president promotion.

Newly-hired local reps present at the New York meeting were Steve Calkins, Detroit; Sean Brickle, Richmond, Va.; and Joe Carroll, Cleveland. Reps slated to attend the L.A. session are Phil Hamburger, Minneapolis; Denny Mosesman, Dallas; Sean Conrad, San Francisco; and Barry Lyons, Buffalo.

The label has 26 local promotion reps in all, but these sessions are only for newcomers to the label.

### Asylum Unfurling Cocker Promotion

LOS ANGELES—Asylum is merchandising its first Joe Cocker album, "Luxury You Can Afford," with small neon signs with the Cocker logo, a 35-by-24 inch mini-standup, two-by-two wall posters and 12-by-12 inch banner posters, designed for in-store and giveaway use.

In addition, 5,000 Cocker picture disks have been pressed, with a different picture of the artist on each side.

## Soul Sauce

Continued from page 46

arrested in connection with the incident.

★ ★ ★

It is not Cecil Holmes, vice president at Casablanca and head of Chocolate City Records, who has entered into a partnership with Larry Blackmon. It is Cecil Holmes Jr., son of the label executive.

Blackmon, leader of the Choco-

late City group Cameo, and Cecil Holmes Jr., have formed Larry Blackmon & Cecil Holmes Jr. Productions Inc., based in New York.

★ ★ ★

Dionne Warwick is the honoree at the National Assn. for Sickle Cell Disease dinner at the Beverly Wilshire Hotel in L.A., Nov. 5.

Remember... we're in communications, so let's communicate.



## 5-WAY SESSION *Direct Disk & Newsom In Stereo, Digital, dbx, Video*

• Continued from page 3

mercially available, notes Joe Overholt, president of Direct Disk Labs. The direct-to-disk LP will be released first. A September release date is contemplated for the \$14 list album.

Experimental marketing of the digital product is slated for specific areas and then will be expanded nationwide, says Overholt. No price has been established yet for the digital product.

The video version will be edited for in-store promotion use, released under 1/4-inch U-Matic and 1/2-inch Betamax and VHS formats. It's expected to be available for sale to the home market in videocassette form this September. Pricing hasn't been structured on the video product.

The direct-dbx record is similar to the direct-to-disk except a dbx noise reduction system was put in the line, offering buyers the option of dbx encoded lacquers.

"We're going after all areas—video and high performance audio," comments Overholt. "We'll appeal to the video software market as well as the audio software market."

"A video promotion is a natural," states Overholt, "with many of our high fidelity dealers using and selling large screen television to promote our product."

The 60-minute videotape will feature Newsom's complete performance and, additionally, will educate the audience on how direct-to-disk

and conventional recordings are accomplished. The performance itself runs 35 minutes.

Direct Disk Labs contracted Hollywood Video for the video recording of the LP. The direct-to-disk audio was recorded under Hugh Davies. Hatashi cameras and JVC videotape machines were used for the video portion.

Tom Stockham recorded the session digitally with Soundstream's PCN digital unit. Stockham describes the result as "startlingly clean."

"Direct-to-disk is the primary and continuing thrust of our company," says Overholt, explaining why his firm offers so many options in product mode. "The major record companies back in the mono days of recording were caught with their pants down. Two-track stereo was around long before they decided to record in that multi-track mode. The marketplace required product, so the majors manufactured pseudo stereo product."

The Nashville label executive points to the strong dealer reaction in audio/visual and the interest shown in digital and video displays at AES, CES presentations.

The multi-track tape mode offers one additional sales alternative, according to Overholt: "We might use these tapes later on and come out with a conventional album."

Newsom's LP is the first of a multi-package record deal with Direct Disk Labs. The band consisted

mainly of "Tonight Show" musicians augmented by four French horns and additional percussion.

Doc Severinsen, Newsom's friend and mentor, flew in from Las Vegas to support Newsom on one tune—a song written by Severinsen and Newsom.

The album—pegged for jazz, audiophile and "Tonight Show" orchestra fans—was arranged and conducted by Newsom. It will be supported by ads and in-store video presentations.

Neumann lathes and a Trans-Amp signal processing unit were used for the sessions, along with new Shure Brothers SM-81 condenser microphones not yet on the market.

Meanwhile, Direct Disk Labs is cutting another LP in Nashville, utilizing video and direct-to-disk. The album features the Brubeck Brothers—three sons of Dave Brubeck—and guitarist Larry Coryell. It will carry the \$14 pricetag of the Newsom record. The label already has a direct-to-disk LP by Brubeck and his sons.

## 54% Autosound Penetration For Japan Vehicles

TOKYO—Nearly 54 of every 100 Japanese vehicles has a car stereo unit, with the penetration rate growing about 3% annually over the last three years. Cassettes outnumber cartridge units three to one, with cassette consoles and in-dash cartridge models predominant.

These are the major findings in a recently released survey on car stereo penetration rates conducted by Clarion Corp., one of the country's leading manufacturers and a major global exporter, including the U.S.

The company selected 3,000 vehicles at random in 20 major cities, including 1,700 passenger cars, 200 compact autos, 300 light vans, 100 ordinary trucks and 700 compact trucks.

Interestingly, the penetration rate in trucks and light compact cars exceeds that for full-size passenger autos, with Clarion estimating the upper limit in penetration rate for passenger cars about 70%.

## 2 Companies In U.K. Tie

LONDON—Rank Toshiba Ltd. is the new joint venture set up to manufacture audio and television products in the U.K. Operating as a subsidiary of Toshiba (U.K.) Ltd., it will be 70% owned by Rank Organization Ltd. and 30% by Toshiba Corp. of Japan.

While various levels of government approval are necessary, it already has the blessing of Alan Williams, minister of state for industry, who announced a grant of \$4 million for the new company. This is in contrast to the stiff resistance from unions and the government a year ago to Hitachi Ltd.'s plan to set up its own tv manufacturing plant, since abandoned.

The new company will use Rank's two plants at Plymouth and Redruth, Cornwall, valued at about \$14 million, with Toshiba putting in about \$6 million plus its technology to increase output.

## IMPORTERS ASK RELIEF Canadian Duties Threaten Industry

By DAVID FARRELL

TORONTO—Expansion of the \$300 million home stereo industry in Canada is being severely retarded by government policy on import duties, with audio importers going so far as to submit a brief to Ottawa asking for relief.

Two recent events—a takeover of a major importer by a local firm just before the former went out of business, and the absence of three major Japanese companies from the big Audio Trade Show—underscore the situation.

Peter Dawes, secretary of the audio import committee and foreign trade director for the Canadian Importers Assn., calls the government "insensitive, ignorant and remarkably naive," in its refusal to bend on the method of calculating duty on import equipment.

Known as "fair market value," Customs assesses imports at the wholesale price the products are sold at in the country of origin—not at the purchase price to the Canadian importer.

The difference between export prices and country of origin wholesale prices on West German and Japanese products is as much as 70%, Dawes claims, "and it's killing everyone, including the consumer."

This new assessment on the higher of two prices began in late 1976, resulting in significant retail price boosts for Japanese and German audio equipment, in a few cases as much as 50% higher than comparable U.S. prices.

The resulting sales dip has forced retailers to lay off staff because of the added cost of doing business in Canada, Dawes and a number of audio import company executives suggest.

His comments are echoed by Allan Roness, national sales manager for White Electronics, importer of the TEAC/Tascam and Luxman lines from Japan. He categorically states that expansion of the industry—at the \$300 million level in 1977—is being retarded since there is no real industry in Canada manufacturing quality home stereo equipment.

"The government isn't helping anyone at all," he states, citing a case of a Japanese amplifier purchased for \$180 on which White pays duty at a \$250 "fair market value price,"

plus an added 12% federal sales tax.

While various company officials speak of layoffs and dwindling unit sales as a direct result of the assessment, precise information is difficult to nail down. Two recent visible signs of trouble, however, raised industry eyebrows to a rather severe extent.

Several weeks back, Noreesco, a major importer best known for Dual turntable line, with \$15 million volume last year, announced it was going out of business. A last-minute takeover by Canadian-owned Atlas Electronics saved the company, but it will take much time to re-establish faith in the general import business overall.

The second situation is far more subtle, but the conspicuous absence of Sony, Technics/Panasonic and JVC, three of the largest Japanese audio importers, from the late-July Canadian Audio Trade Show in Toronto, "could severely threaten future shows," according to John Phillips of a leading audio magazine here.

While no official reason has been given by the companies for passing up the Dominion's biggest audio expo, it is believed that budget restrictions have led them to stage their own limited dealer showcases, with the balance of their budgets aimed directly at the consumer market.

According to Andrew Marshall, editor of Audio Market News, involved in staging the show, Ottawa's stiff assessment method is "obviously aimed at making luxury items even more expensive for balance of payment reasons... and it is hitting us at the advertising end."

Representing the industry, audio importers submitted a brief to Ottawa in June asking for amendments to the customs code that would base duty on calculations on the actual export price, or reduce duty rates materially, or eliminate all duties on imported stereo products which do not compete with goods manufactured in Canada.

"In all of these instances," the brief reads, "it is felt that the Canadian government will receive more revenue from increased income taxes paid by importers and retailers than they would lose in the reduced duties."

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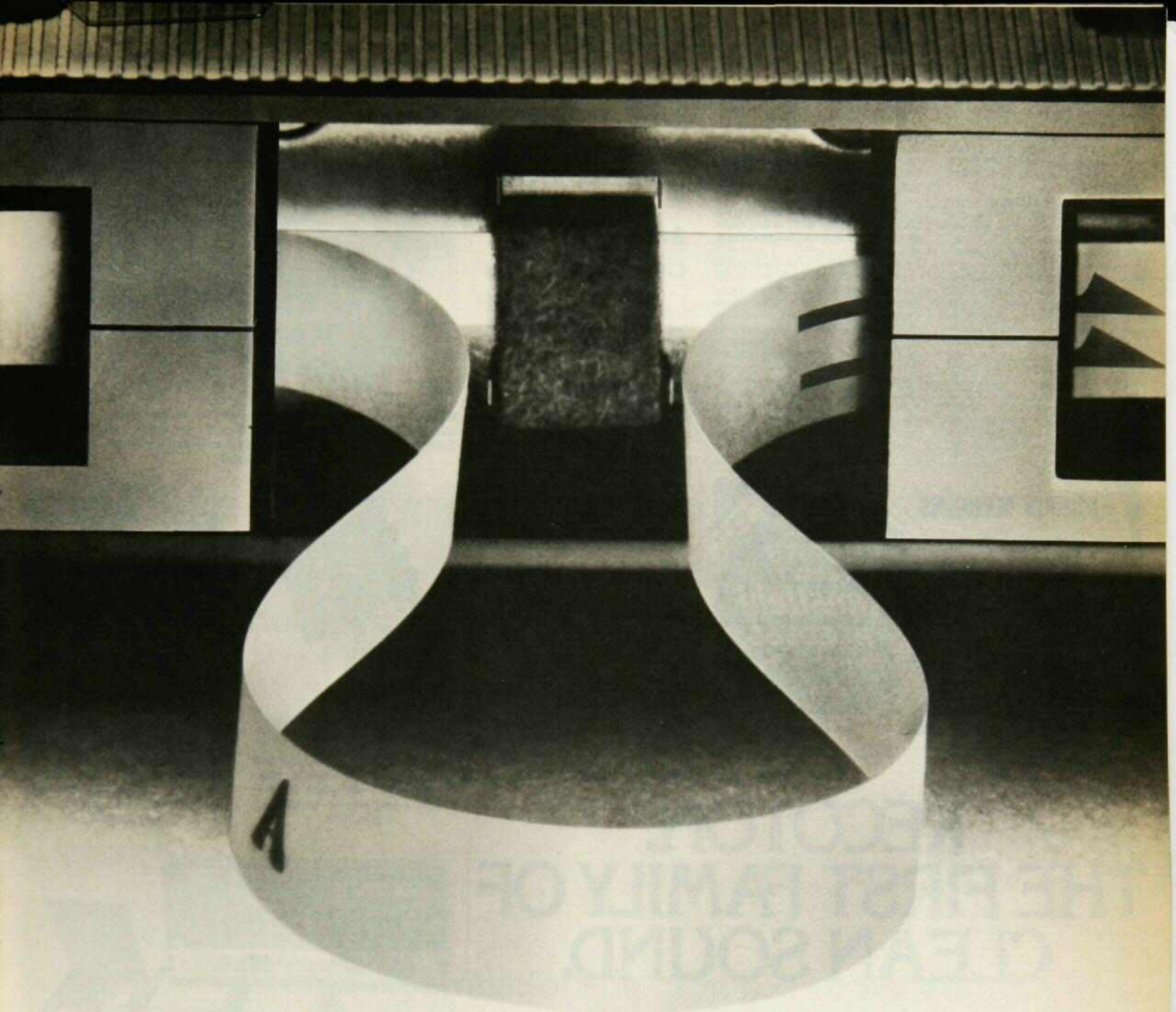
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# Audiophile Recordings

**SGT. PEPPER'S LONELY HEARTS CLUB BAND**—Jun Fukamachi, Toshiba/EMI Pro-Use Series, LF-95014, distributed by Audio-Technica, \$14.95 list.

This superbly crafted direct-to-disk features the versatile Fukamachi as a veritable one-man band in a lively album that captures the essence of the original Beatles' tunes throughout. The innovative arrangements of the artist, tailored to get the maximum benefit from a surrounding instrument array, produce one of the better technical efforts of this series. Synthesizer effects provide special audiophile "flavor," particularly at the close of "Lucy In The Sky With Diamonds" on side one, and in the evocative opening of "She's Leaving Home" on side two. Another good demo section for super-fi dealers is provided by the piano crescendos in "With A Little Help From My Friends." Fukamachi blends a concert grand, electric piano, Arp synthesizer, glockenspiel, bass drum, tambourine and other electronic instruments with results that indicate a group, not a solo, with ample display of each. Release should capitalize on the current "Sgt.

Pepper" promotion, and an eye-catching cover with a mirror-image of the Pepper logo and rear-view of the crowd scene at the film finale is an added display boost.

**THE MAGNIFICENT BASSO**—Michael Li-Paz, Zoltan Rozsnyai, piano; M&K Real Time Records RT-102, distributed by M&K Real Time Records, \$15 list.

Super-fi illumination is cast on a program of opera and concert songs. Sparkling in the light of an exceptional direct disk effort are operatic arias by Mozart and Verdi and two lovely ballads of Carl Loewe, performed by the Israeli basso Michael Li-Paz. Li-Paz's dark, virile sound leaps out at the listener with a close-up presence not meant for the weak-hearted. The Loewe ballads, "Der Nock" and "Edward," are sung with particular beauty and telling drama, with an extra dimension of excitement supplied through the "live" quality of the recording. The well-known conductor Zoltan Rozsnyai achieves a beautiful accompaniment. M&K's Teldec pressings are noiseless.

Audiophile recordings for review should be sent to Alan Penchansky, Chicago, and Stephen Traiman, New York. Earlier reviews appear in issues of March 11, 25; April 8, 22; May 13, 27; June 10, 24; July 8, 29; Aug. 12, 26.

## InterMagnetics Gets Tape Pacts

LOS ANGELES—InterMagnetics Corp. has been awarded two military contracts and a third from the state of California to supply cassettes and 8-tracks, according to George Johnson Jr., executive vice president of the Santa Monica-based marketer and manufacturer of promotional tape.

The contracts include the Navy Resale System bid for all grades of blank tape cassettes and 8-tracks—low noise standard, high density and high performance categories, approval to sell all Army and Air Force Exchanges worldwide, and the California agreement for cassettes to the state educational system.

## BASF Sales Office

ATLANTA—BASF audio/video products has a new regional sales office headed by Southern regional manager George Dzan at 3300 Buckeye Rd., Zip 30341. Operating from here are Southwest sales supervisor Wayne Stapper, assisting rep Dobbs Stanford Corp., and Southeast sales rep Roger Labunski, assisting rep firm Ray Taylor & Assoc.

# Tape Showcase



MAXELL offers summer special of free injection-molded styrene storage case for 12 8-track cartridges with the purchase of four LN 8T-90 90-minute tapes. Quantities are limited, with promotion open-ended until dealer supply is exhausted.



ALLSOP "3 At Once" cassette deck cleaner inserts in deck to clean head, capstan and pinch roller in single operation, at \$5.95 suggested list.



TDK in-store displays include new CB-100 counter-top unit, left, for cassettes, 8-tracks; CFD-240 floor unit, right, for these plus open-reel, videocassettes.



SONY offers microcassettes in new packaging, with three 60-minute units together in silver/red/black pack, with each in a plastic case that can be connected to others, or separated. Suggested list is \$3.69 per tape.



SUPERSCOPE Story Teller cassette tape player, above, is 10-ounce, simple operation unit to complement cassette/book line. Suggested list is \$24.95.



HARTZELL Organizer C15/812 free in-store merchandiser, right, comes as pre-pack with 18 each of 15-cassette units and 12 8-track cases.

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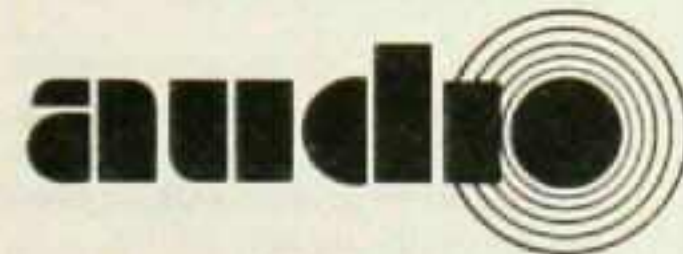
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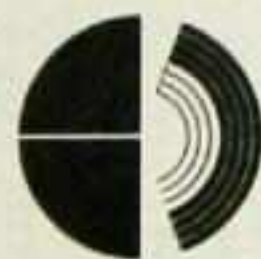
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**GREAT MUSIC**—Customers shop one of Ira Heilicher's Great American Music stores, Minneapolis, where specially designed fixtures highlight the classical section. Entire stock is open for consumer browsing, and fixtures are canted to make selection easier, more inviting.

## 20 TITLES SELECTED

# RCA Preps Importation Of French Erato LPs/Tapes

CHICAGO—A major direct importation program will be launched this fall by RCA under the company's liaison with Erato of France.

Twenty or more titles, carefully selected from the Erato catalog, are expected to be available in October, reports Irwin Katz, RCA Red Seal director of marketing. It is the beginning of a long-term import commitment to Erato, Katz indicates.

"I think the American classical record buyer is ready to accept imports," the marketer notes. "They have been fed imports in abundance and there's a sophisticated market out there which we're going to try to serve."

Importation of the French label has been carried out by RCA sporadically in the past. However, Katz noted that the U.S. market is more ripe for imports now than previously, particularly with regard to what he called the "very select" nature of the Erato material.

The marketing executive offered these highlights of the initial shipment: Durufle "Requiem," conducted by the composer, "Music of St. Petronius of Bologna," featuring sopranos Reni Grist and Mirella Freni, and Roussel's ballet "Le Festin De L'Araignee," conducted by Jean Martinon.

Katz notes big commercial expectations for an Erato LP comprising first recordings of orchestral music written by Giacomo Puccini early in his career, including "Capriccio Sinfonico," Symphonic Preludes, and "Sinfonia On Themes From Rossini's Stabat Mater." The Monte Carlo Opera Orchestra is conducted by Claudio Scimone in this novel offering.

According to Katz, the import pressings will carry a list price of \$8.98. However, wholesale cost will reflect a somewhat lower mark, he notes.

"The price will be significantly less than what dealers have had to pay to purchase these imports until now," he explains. Several smaller companies have been sources for the French disks, he says.

Katz noted that RCA will continue to license from the French label, issuing the company's biggest selling titles domestically on Red Seal.

Other Erato titles expected to be available in time for the holiday season: Strauss' "Four Last Songs," Ca-

balle/Lombard, and Faure's "Requiem," Corboz conducting.

Two of the biggest selling classical recording artists are paired on another of the imports. Katz said an Erato album of Mozart selections will feature Isaac Stern and Jean-Pierre Rampal together.

# Quality Cassette By Connoisseur

NEW YORK—The BASF chromium dioxide Pro 2 tape formulation will be used by Connoisseur Society for cassette duplicating.

E. Alan Silver, president of Connoisseur Society, announced that the company will debut a premium prerecorded cassette line this fall (Billboard, Aug. 26, 1978). Silver revealed last week that it will be the first cassette series duplicated on the premium chrome tape introduced earlier this year by BASF.

Fifteen i.p.s. duplicating masters also will be used in the processing, says Silver. This departure from mass duplicating standards, he notes will insure the highest fidelity.

Titles to appear in the first of the label's cassette releases include the four Rachmaninoff Concerti and solo pieces performed by Jean-Philippe Collard with Michel Plasseur conducting the Orchestra du Capitole de Toulouse, a Bartok solo recital by pianist Michel Beroff, and a recital program by pianist Ivan Moravec. Silver says all the titles, including others to be announced, are to be issued as single cassette packages.

An \$8.98 list was originally announced for the new series. Silver indicates this might be revised upward, depending on actual costs of the BASF premium stock.

## OPERA ON TAP

# Happy Birthday, Lenny

• Continued from page 35

From the classical standpoint, the highlight probably was the performance of the first movement of the Beethoven Triple Concerto with Yehudi Menuhin playing violin, Previn at the piano and Rostropovich playing cello, with Bernstein on the podium conducting.

Bernstein himself said little at the party other than to pronounce it "fabulous." But two days earlier, at a press conference, he handled a number of questions which indicated that he was a long way from the end of his career.

"There are many things in the works," he said. "I can't quite tell you what they are because I'm in the middle of so many of them and

there's been a break in the continuity of my life"—this referred to the death of his wife earlier this year—"and consequently a break in the continuity of my compositions.

"In the next three months, I will be conducting in New York, in Germany and in Israel, and then there will be a long period of contemplation and composing.

"At the end of that period, I hope to be able to answer the question and also show you the fruits of my labor. I have a feeling it will be something in the realm of opera."

Bernstein said the birthday celebration came about this way:

"Slava (a nickname for Rostropovich), in his vodka-laden generosity, said to me a couple of years ago, 'You must celebrate your birthday in the nation's capital,' and I said, 'All right, we will do it in Washington, as long as I have nothing to do with it.' and after that, I forgot about it.

"Since then, of course, I have been shanghaied into conducting at the end. How could I resist when Slava is playing together with Yehudi and Andre? The amount of love that is being poured out at a time of difficulty for me is something I simply cannot express."

# CBS OPERAS ON CASSETTE

NEW YORK—CBS Records will begin offering full-length operas on cassette this fall, using the 12 by 12-inch full size packaging format. Record album-size packaging also is used by Angel Records for its multiple cassette releases.

According to CBS, "Madame Butterfly," with Scotto and Domingo starring, will be issued on album and cassette simultaneously in October. Puccini's operatic "Trittico" has been featured on individual Masterwork cassettes, but "Butterfly" is the label's first multiple cassette package.

Full-size packaging was selected, a CBS spokesman says, because it entails no reduction in the dimensions of the disk package libretto. Also, the company believes that many cassette listeners own opera on disks and will want to store both formats together.

# Classical Notes

Steven De Groote, winner of last year's Van Cliburn competition, off to Europe for concerts in Germany, Italy, Spain, the Netherlands, Denmark, Finland, Belgium and England. . . . A more recent contest winner is Enrique Graf, who has taken first prize in the eighth annual Univ. of Maryland International Piano Competition. Graf, a student of Leon Fleisher, is on the faculty of the Peabody Institute in Baltimore.

# Easy Listening

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	2	8	<b>FOOL (If You Think It's Over)</b> Chris Rea, United Artists 1198 (Magnet/Sole Selling Agent/Interworld, ASCAP)
2	1	11	<b>THREE TIMES A LADY</b> Commodores, Motown 7902 (Jobete/Commodores, ASCAP)
3	3	11	<b>YOU</b> Rita Coolidge, A&M 2058 (Beechwood/Snow, BMI)
4	4	12	<b>TALKING IN YOUR SLEEP</b> Crystal Gayle, United Artists 1214 (Roger Cook/Chriswood, BMI)
5	9	7	<b>LOVE IS IN THE AIR</b> John Paul Young, Scotti Brothers 402 (Atlantic) (Edward B. Marks, BMI)
6	6	18	<b>YOU NEEDED ME</b> Anne Murray, Capitol 4574 (Chappell/Ironside, ASCAP)
7	15	3	<b>RIGHT DOWN THE LINE</b> Gerry Rafferty, United Artists 1233 (The Hudson Bay, BMI)
8	13	4	<b>DEVOTED TO YOU</b> Carly Simon & James Taylor, Elektra 45506 (House Of Bryant, BMI)
9	12	5	<b>SHE'S ALWAYS A WOMAN</b> Billy Joel, Columbia 3-10788 (Joelsongs, BMI)
10	7	9	<b>HOPELESSLY DEVOTED TO YOU</b> Olivia Newton-John, RSO 903 (Stigwood/Unichappell/John Farrar/Ensign, BMI)
11	11	6	<b>REMINISCING</b> Little River Band, Harvest 4605 (Capitol) (Screen Gems/EMI, BMI)
12	8	8	<b>AN EVERLASTING LOVE</b> Andy Gibb, RSO 904 (Stigwood/Unichappell, BMI)
13	16	4	<b>ALMOST LIKE BEING IN LOVE</b> Michael Johnson, EMI America 8004 (United Artists, ASCAP)
14	14	6	<b>YOU NEVER DONE IT LIKE THAT</b> Captain & Tennille, A&M 2063 (Neil Sedaka, BMI)
15	5	13	<b>MY ANGEL BABY</b> Toby Beau, RCA 11250 (Texsons/Bo Mass, BMI)
16	10	13	<b>YOU'RE A PART OF ME</b> Gene Cotton with Kim Carnes, Ariola 7704 (Brown Shoes/Chappell, ASCAP)
17	19	6	<b>TOOK THE LAST TRAIN</b> David Gates, Elektra 45550 (Kipahulu, ASCAP)
18	17	12	<b>GREASE</b> Frankie Valli, RSO 897 (Stigwood, BMI)
19	23	3	<b>ALL I SEE IS YOUR FACE</b> Dan Hill, 20th Century 2378 (Welbeck, ASCAP)
20	22	4	<b>WHENEVER I CALL YOU "FRIEND"</b> Kenny Loggins, Columbia 3-10794 (Milk Money, ASCAP/Rumarian Pickelworks, BMI)
21	29	5	<b>KISS YOU ALL OVER</b> Exile, Warner/Curb 8589 (Chinnichap/Careers, BMI)
22	20	13	<b>SONGBIRD</b> Barbra Streisand, Columbia 3-10756 (Songs Of Manhattan Island/Diana, BMI/Intersong, ASCAP)
23	18	5	<b>MAGNET AND STEEL</b> Walter Egan, Columbia 3-10719 (Melody Delux/Swell Sounds/Seldak, ASCAP)
24	24	5	<b>SUMMER NIGHTS</b> John Travolta & Olivia Newton-John, RSO 906 (Edwin H. Morris, ASCAP)
25	40	3	<b>HEARTBREAKER</b> Dolly Parton, RCA 11296 (Songs Of Manhattan, Unichappell, Begonia Melodies, BMI)
26	21	10	<b>YOU'RE ALL I NEED TO GET BY</b> Johnny Mathis & Deniece Williams, Columbia 3-10772 (Jobete, ASCAP)
27	26	13	<b>COPACABANA (At The Copa)</b> Barry Manilow, Arista 0339 (Kama Kazi/Appogpature/Camp Songs, BMI)
28	41	4	<b>I WILL STILL LOVE YOU</b> Stonebott, Parachute 512 (Casablanca) (Warner Bros., ASCAP)
29	25	17	<b>IF EVER I SEE YOU AGAIN</b> Roberta Flack, Atlantic 3483 (Big Hill, ASCAP)
30	27	20	<b>BLUER THAN BLUE</b> Michael Johnson, EMI America 8001 (Capitol) (Springcreek/Let There Be, ASCAP)
31	28	9	<b>LOVE WILL FIND A WAY</b> Pablo Cruise, A&M 2048 (Irving/Pablo Cruise, BMI)
32	34	8	<b>BLUE SKIES</b> Willie Nelson, Columbia 3-10784 (Irving Berlin, ASCAP)
33	35	12	<b>NEVER LET HER SLIP AWAY</b> Andrew Gold, Asylum 45489 (Lucky, BMI/Special Songs, ASCAP)
34	37	3	<b>OH! DARLIN'</b> Robin Gibb, RSO 907 (Maclean, BMI)
35	36	6	<b>GOTTA GET YOU INTO MY LIFE</b> Earth, Wind & Fire, Columbia 3-10785 (Maclean, BMI)
36	42	2	<b>READY TO TAKE A CHANCE AGAIN</b> Barry Manilow, Arista 0357, (Ensign, BMI)
37	30	12	<b>SHAKER SONG</b> Spyro Gyra, Amherst 730 (Harlem/Crosseyed Bear, BMI)
38	33	12	<b>YOU DON'T LOVE ME ANYMORE</b> Eddie Rabbitt, Elektra 45488 (Briarpatch/Deb Dave, BMI)
39	32	14	<b>LOVE OR SOMETHING LIKE IT</b> Kenny Rogers, United Artists 1210 (Cherry Lane, ASCAP)
40	50	2	<b>25 WORDS OR LESS</b> Bill LaBounty, Warner/Curb 3206 (Captain Crystal, BMI)
41	NEW ENTRY		<b>BACK IN THE U.S.A.</b> Linda Ronstadt, Asylum 45519 (ARC Music, BMI)
42	38	11	<b>RIVERS OF BABYLON</b> Boney M, Sire 1027 (Warner Bros.) (Al Gallico Music BMI/Ackee Music, ASCAP)
43	43	5	<b>IF THE WORLD RAN OUT OF LOVE TONIGHT</b> England Dan & John Ford Coley, Big Tree 16125 (Atlantic) (ABC/Dunhill, BMI)
44	39	13	<b>USE TA BE MY GIRL</b> O'Jays, Philadelphia International 83642 (CBS) (Mighty Tree, BMI)
45	46	3	<b>THINK IT OVER</b> Cheryl Ladd, Capitol 4599 (Kengorus, ASCAP)
46	NEW ENTRY		<b>THERE WILL BE LOVE</b> Lou Rawls, Philadelphia International 83653 (Mighty Three, BMI)
47	47	2	<b>MOONLIGHT SERENADE</b> Tuxedo Junction, Butterfly 1210 (Robbins, ASCAP)
48	49	3	<b>WHEN YOU'RE LOVED</b> Debbi Boone, Warner Bros. 8633 (Wrather, BMI)
49	NEW ENTRY		<b>THINGS WE SAID TOGETHER</b> Jackie De Shannon, Amherst 737 (Maclean, BMI)
50	NEW ENTRY		<b>BE YOUR OWN BEST FRIEND</b> Ray Stevens, Warner Bros. 8603 (Ray Stevens, BMI)





**5,000 MEMBER**—Gene Golden, a musician in Kenny Rogers band, is celebrated by the CMA as its 5,000th member during a special dinner and presentation recently. Presenting the commemorative plaque to Golden is RCA recording artist Jim Ed Brown, right, along with Pam Zimmerman, CMA membership director, and Joe Galante, left, CMA vice president and membership chairman and RCA director of marketing, Nashville.

**FIERCE COMPETITION**

## Dolly Parton Tops In CMA '78 Nominations

NASHVILLE — Dolly Parton leads the talent parade of CMA selected finalists for its annual awards.

Parton, who has jumped from the cover of Music City News to the cover of Playboy, has been nominated for entertainer of the year honors. The RCA artist is competing against United Artists' Crystal Gayle, Kenny Rogers also of UA, Mel Tillis of MCA and Ronnie Milsap of RCA.

The five contenders for single of the year are "Blue Bayou" by Linda Ronstadt, "Heaven's Just A Sin Away" by the Kendalls, "Here You Come Again" by Dolly Parton, "Mammas, Don't Let Your Babies Grow Up To Be Cowboys" by Waylon Jennings and "Take This Job And Shove It" by Johnny Paycheck.

Album of the year contenders are Don Williams with "Country Boy," the Kendalls with "Heaven's Just A Sin Away," Dolly Parton and "Here You Come Again," Ronnie Milsap's "It Was Almost Like A Song" LP, and "Waylon And Willie" by Waylon Jennings and Willie Nelson.

Seven writers are vying for song of the year laurels: "Don't It Make My Brown Eyes Blue" by Richard Leigh, "Heaven's Just A Sin Away" by Jerry Gillespie, "It Was Almost Like A Song" by Hal David and Archie Jordan, "Mammas, Don't Let Your Babies Grow Up To Be Cow-

boys" by Ed and Patsy Bruce and "Take This Job And Shove It" by David Allan Coe.

Crystal Gayle, Dolly Parton, Emmylou Harris, Barbara Mandrell or Janie Fricke will be the CMA's female vocalist of the year, while male honors will go to Don Williams, Kenny Rogers, Willie Nelson, Ronnie Milsap or Larry Gatlin.

Nominated for vocal group of the year are Dave and Sugar, the Kendalls, the Oak Ridge Boys, the Original Texas Playboys and the Statler Brothers.

In contention for vocal duo of the year are Jim Ed Brown and Helen Cornelius, Johnny Duncan and Janie Fricke, Waylon Jennings and Willie Nelson, Kenny Rogers and Dottie West, and Conway Twitty and Loretta Lynn.

Instrumental group of the year finalists are Asleep At The Wheel, Chet Atkins and Les Paul, the Charlie Daniels Band, Danny Davis and the Nashville Brass and the Oak Ridge Boys Band.

Chet Atkins, Roy Clark, Johnny Gimble, Charlie McCoy and Jerry Reed are in the running for instrumentalist of the year.

The winners in each of the 10 categories will be announced Oct. 9 when Johnny Cash hosts the 12th annual CMA Awards presentation. The 90-minute show will air live



**CROWELL CONFAB**—Warner Bros. act Rodney Crowell receives post-show greetings following his performance at the Sagebrush Cantina in Calabasas, Calif. Left to right are Emmylou Harris, Crowell, Ed Rosenblatt, WB's vice president/director of sales and promotion; and Mark Maitland, the label's single sales manager.

## Mercury Push On 2 Artists

NASHVILLE—Phonogram/Mercury is gearing marketing support for Willie Nelson's "Face Of A Fighter" LP on Lone Star Records and Sonny Throckmorton's debut LP on Mercury Records, "Last Cheater's Waltz."

Supporting Nelson's release of vintage material, all written by Nelson and recorded in 1961, Phonogram/Mercury has outlined a program with promotion directed to country and album-oriented stations.

Also a sales approach toward rack and key accounts has been instigated, local advertising geared to print through racks, as well as some local advertising, and, as a special merchandising aid, the company has made available a four-color blow-up poster of the Nelson LP cover for display.

Acquainting markets with Throckmorton's first single and LP release, the label has triggered a publicity approach geared toward his success as a top country songwriter who has penned such tunes as Dave & Sugar's "Knee Deep In Loving You," Merle Haggard's and Millie Jackson's "If We're Not Back In Love By Monday," Jerry Lee Lewis' "Middle Aged Crazy" and Johnny Duncan's "Thinking Of A Rendezvous."

Throckmorton's first single release is entitled "I Wish You Could Have Turned My Head (And Left My Heart Alone)."

Both album releases will also be supported by an in-store play campaign and 6% cash discounts on albums and tapes.

from the Grand Ole Opry House via the CBS-TV network.

Also on the show, a new member of the country Music Hall of Fame will be announced. This year's nominees for the prestigious induction are Johnny Cash, Vernon Dalhart, Grandpa Jones, the Sons of the Pioneers and Hank Snow.

For the first time, a radio simulcast of the televised CMA Awards will be made available by Kraft Foods.

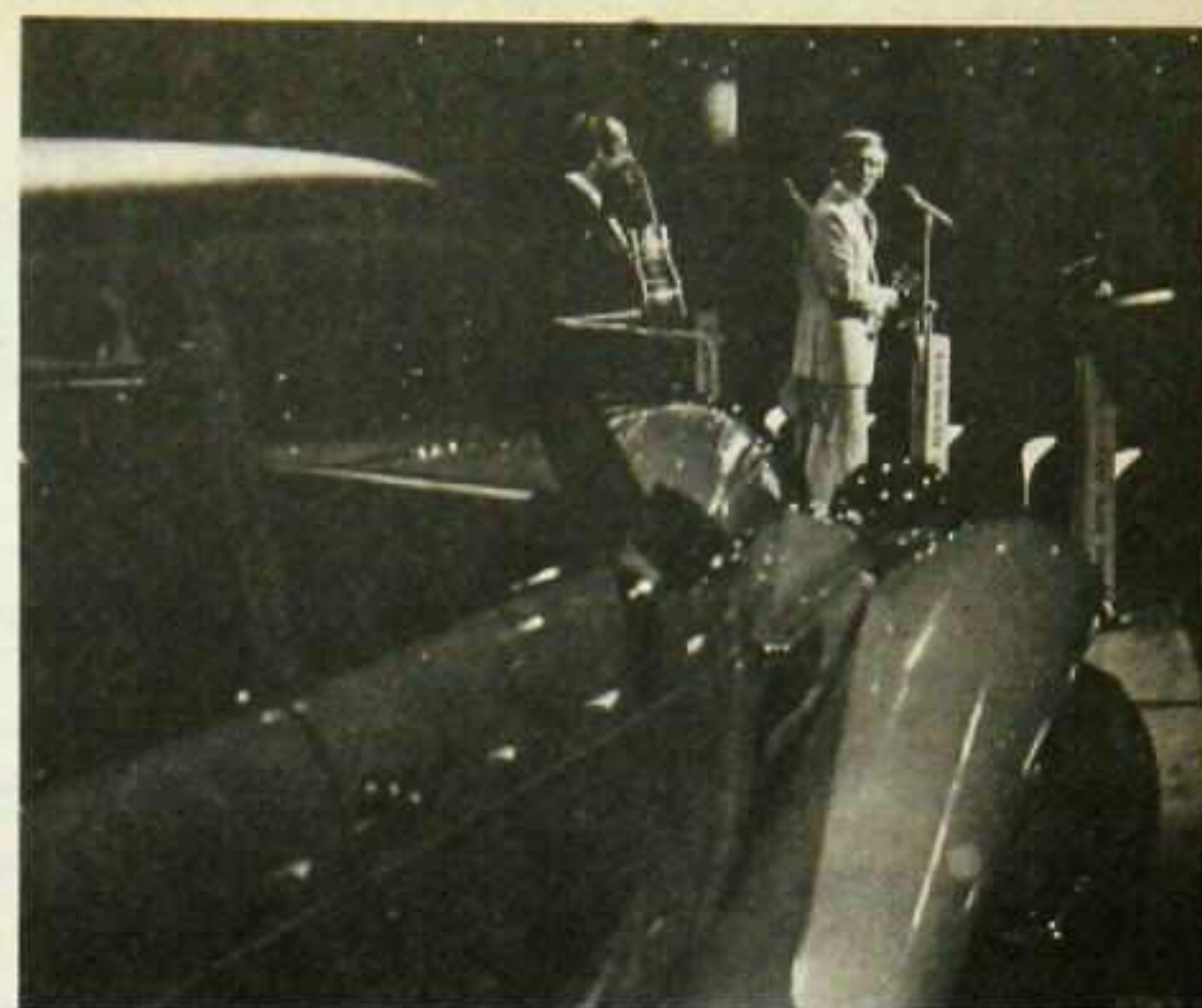
CMA has been negotiating with Kraft Foods, J. Walter Thompson and the network for more than a year to provide the simulcasts, according to Don Nelson, chairman of the board of the CMA and vice president and general manager of WIRE/WXTZ radio in Indianapolis.

The program is being offered free to CMA member stations (as of Aug. 31, 1978) in markets with a CBS-TV affiliate station. Member stations outside of the CBS markets will have to arrange lines to the nearest CBS affiliate if they wish to carry the show.

CMA is taking a hands-off position in markets with more than one CMA member station. The decision on which station will carry the program will be left up to the stations involved.

Before CMA will authorize CBS to set up lines to a station in a multiple member market, the organization must receive written notice from all stations in that market agreeing on the one which will carry the program.

Stations wishing to carry the awards show should notify CMA in writing by Sept. 15. All stations carrying the show will be required to submit an affidavit of performance to CMA.



**ROBBINS ROADSTER**—Marty Robbins scores a "Grand Ole Opry" first as he drives his new custom made Panther DeVille onto the Opry House stage. Made in England and flown to the U.S. in a 747, the auto is one of only six such makes in the U.S.

## Canadian Group Given Charter

NASHVILLE—The Canadian Dept. of Consumer and Corporate Affairs has granted a federal charter to the Academy of Country Music Entertainment. The government has recognized the country music group as a non-profit organization.

Meanwhile, the organization is staging a nationwide talent search in conjunction with Regina's Country Music Week and the Big Country Awards, Sept. 25-Oct. 1. The winner

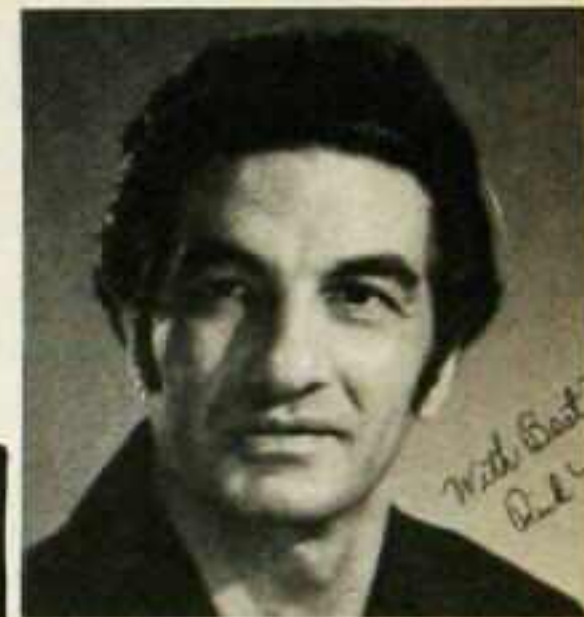
receives a contract for a single record on Royalty Records. Country radio stations across Canada are sponsoring contestants in the final competition to be staged during Country Music Week in Canada.

Lapel pins have been produced to commemorate Country Music Week in Regina. The pins signify the country proceedings are part of Regina's 75th anniversary celebration

SEPTEMBER 9, 1978, BILLBOARD

## Rick Marone

SINGS



"GOODBYE HOUSTON"

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Billboard

## Hot Country Singles

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OPRY DEBUT—Epic recording artist Charly McClain performs her latest single, "That's What You Do To Me," during her first appearance on Nashville's "Grand Ole Opry."

# 1 Year For Kendalls Hit

By SALLY HINKLE

NASHVILLE—The Kendalls' first Ovation LP, "Heaven's Just A Sin Away," is celebrating a year's success on Billboard's Hot Country LP chart, and is probably the first country LP cut in one day to enjoy continual chart activity.

"We taped it all in one day because Ovation was in a hurry for it," explains Royce Kendall, whose duo effort with his daughter, Jeannie, produced their first country chart-topping single of the same title, which held the number one position four weeks running on Billboard's Hot Country Singles chart and also generated crossover activity on the pop charts.

"We had our material ready, so we went in and cut the LP in three sessions, and in the hour in between each session, I would go in and put extra harmony on," adds Kendall. "Then the next night, we mixed the final takes. So, it actually took us one day and a night to complete the project."

Prior to the duo's turnaround success, it had hit the charts with several other records on the Stop label, including "Two Divided By Love" and "You've Lost That Loving Feeling," which provided a stepping stone to their next label association with ABC/Dot.

In this three-year period, they had seven more chart records, but when company executives decided groups weren't happening and began recording Jeannie alone, the Kendalls became uneasy believing they were losing the quality that had made them unique. After recording for United Artists for a year, the duo took a six-month hiatus from recording while regrouping in a new direction.

"Jeannie always said if we don't like our own records, how can anyone else?" Royce recalls. "So we just made up our minds that we weren't going to tape until we could do what we wanted to."

At this point, the Kendalls met their current producer, Brien Fisher.

"Brien hadn't really had anything before this project, but we liked working with him because we could basically do anything we wanted to, and we worked together instead of against each other."

Both the single and the album have garnered the Kendalls numerous awards, including SESAC awards for both single and album, a Grammy for duo and group combined, the Music City News' song of the year for 1978 and current nominations from the CMA for group of the year single of the year and album of the year for 1978.

The Kendalls' current single is "Sweet Desire" from its "Old Fashioned Love" LP.

This Week			Last Week			Weeks on Chart			This Week			Last Week			Weeks on Chart		
★			★			★			★			★			★		
TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))									TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))								
★	2	7	★	44	3	★	79	2	★	2	7	★	44	3	★	79	2
	2	1		44	3		69	46		2	1		44	3		69	46
★	4	9	★	45	5	★	80	3	★	4	9	★	45	5	★	80	3
★	8	9	★	51	3	★	81	2	★	8	9	★	51	3	★	81	2
★	9	9	★	52	2	★	72	48	★	9	9	★	52	2	★	72	48
★	6	3	★	55	4	★	73	50	★	6	3	★	55	4	★	73	50
★	11	9	★	41	28	★	74	NEW ENTRY	★	11	9	★	41	28	★	74	NEW ENTRY
★	12	6	★	42	5	★	85	2	★	12	6	★	42	5	★	85	2
★	9	10	★	43	13	★	76	77	★	9	10	★	43	13	★	76	77
★	19	5	★	44	6	★	77	6	★	19	5	★	44	6	★	77	6
★	21	4	★	45	11	★	78	82	★	21	4	★	45	11	★	78	82
★	16	8	★	46	NEW ENTRY	★	79	NEW ENTRY	★	16	8	★	46	NEW ENTRY	★	79	NEW ENTRY
★	15	7	★	47	NEW ENTRY	★	80	NEW ENTRY	★	15	7	★	47	NEW ENTRY	★	80	NEW ENTRY
★	14	12	★	48	NEW ENTRY	★	81	NEW ENTRY	★	14	12	★	48	NEW ENTRY	★	81	NEW ENTRY
★	17	7	★	49	NEW ENTRY	★	82	NEW ENTRY	★	17	7	★	49	NEW ENTRY	★	82	NEW ENTRY
★	18	6	★	50	26	★	83	88	★	18	6	★	50	26	★	83	88
★	17	7	★	51	10	★	84	86	★	17	7	★	51	10	★	84	86
★	20	8	★	52	54	★	85	89	★	20	8	★	52	54	★	85	89
★	22	7	★	53	53	★	86	90	★	22	7	★	53	53	★	86	90
★	23	5	★	54	42	★	87	NEW ENTRY	★	23	5	★	54	42	★	87	NEW ENTRY
★	24	5	★	55	16	★	88	89	★	24	5	★	55	16	★	88	89
★	25	5	★	56	60	★	89	93	★	25	5	★	56	60	★	89	93
★	29	8	★	57	37	★	90	2	★	29	8	★	57	37	★	90	2
★	27	9	★	58	47	★	91	91	★	27	9	★	58	47	★	91	91
★	30	5	★	59	36	★	92	62	★	30	5	★	59	36	★	92	62
★	34	6	★	60	65	★	93	68	★	34	6	★	60	65	★	93	68
★	27	9	★	61	4	★	94	94	★	27	9	★	61	4	★	94	94
★	30	5	★	62	60	★	95	NEW ENTRY	★	30	5	★	62	60	★	95	NEW ENTRY
★	35	6	★	63	71	★	96	99	★	35	6	★	63	71	★	96	99
★	31	6	★	64	43	★	97	NEW ENTRY	★	31	6	★	64	43	★	97	NEW ENTRY
★	40	2	★	65	75	★	98	NEW ENTRY	★	40	2	★	65	75	★	98	NEW ENTRY
★	33	5	★	66	69	★	99	NEW ENTRY	★	33	5	★	66	69	★	99	NEW ENTRY
★	30	12	★	67	70	★	100	100	★	30	12	★	67	70	★	100	100
★	35	6								35	6						
★	39	5								39	5						
★	38	5								38	5						
★	49	2								49	2						





Billboard photos by Herb Kosover  
**Capricorn Capers:** Activities, on-stage and off, take place during the Capricorn Barbecue and Summer Games as Delbert McClinton, on harmonica, gets some electric guitar backing from Billy Sanders. Later above, Buddy Buie of Atlanta, left, and Bob Montgomery of Nashville, right, share a conversation about producing.

# Capricorn Party: Good Times Roll

• Continued from page 3

joined onstage by a variety of musicians on keyboards and bass. Dan Toler, guitarist with Dicky Betts' Great Southern Band, shared duties with Betts for the 90-minute set.

In the performance, the band was joined by former Allman Brothers members Chuck Leavell on piano and Lamar Williams on bass. The show included such Allman standards as "Statesboro Blues," "Stormy Monday," "One Way Out," "Elizabeth Reed" and "Jessica."

The performance brought cheers from the audience, memories from the past and predictions for the future. An Allman Brothers tour and new LP seem much more likely now with the Macon jam that closely followed a similar reunion Aug. 16 at a concert in New York's Central Park (Inside Track, Aug. 26, 1978).

Capricorn officials look hungrily toward the prospect of a new Allman Brothers LP with its inherent promotional and marketing potentialities.

An Aug. 23 cocktail party at the Macon Hilton inaugurated the activities and the barbecue day was climaxed by several late night parties at Bananas Nightclub, Leo's Restaurant, the Hilton and private homes.

"There are fewer Macon people here this year," commented Walden, who indicated he planned it that way to accentuate the national and international aspects. It was an "ecumenical" event that drew music business leaders together from the world's music capitals.

Buoyed by the Allman reunion prospects, a healthy year of gold and platinum and a top 10 record by Kenny O'Dell on the Billboard Hot

## CBS Singles Hot On Country Chart

NASHVILLE—CBS Records is currently hot on Billboard's Hot Country chart with four singles in the Top 10.

Leading the label's pack is Willie Nelson with "Blue Skies," which garnered the number one position last week and is now holding at two.

Rounding out the list is Johnny Duncan's "Hello Mexico (And Adios Baby To You)," starring at four; "Womanhood" by Tammy Wynette, starring at five, and Joe Stampley's "If You Got Ten Minutes (Let's Fall In Love)," starring at seven.

Country Singles chart, the Capricorn executives were in a low key, but exuberant, frame of mind.

"Phil Walden has been totally convinced that the Allman Brothers would record again," noted one Capricorn official. Barring complications, the group could be back in a studio by the middle of October. A tour is also likely, according to the spokesman.

Apparently the reunion LP would not include Chuck Leavell, the former Allman keyboard man who has formed his own group, Sea-Level, and will probably be on tour when the LP is cut.

Leading the Capricorn contingent was Walden, Frank Fenter, executive vice president; Don Schmitzerle, vice president and general manager; Phil Rush, vice president of promotion; and Mike Hyland, vice president of public relations.

John Frisoli, president of Polygram Distribution, headed the Polygram contingent, cementing its distribution relationship with Capricorn. Frisoli attended with such Polygram leaders as Jack Kiernan, vice president of sales, and John Peisinger, vice president of marketing development.

## Oklahoma Assn. Meets Sept. 8-10

NASHVILLE—The Oklahoma Country Music Assn. has set its 1978 convention for Sept. 8-10 in Oklahoma City.

Convention '78 will include seminars and workshops featuring such panelists as Joe Gibson, Nationwide Sound, Nashville; promoter John Hiitt, Jim Halsey Agency, Tulsa; Johnny "K" Koval, Con Brio Records, Nashville; Roger West, United Talent, Nashville; Jim McMurry, Country Music Review, and Betty Howard of G & H Music.

Singers and writers such as Bill Phillips, Sonny Throckmorton, Whitey Shaffer and Curtis Wayne also are booked for the conclave.

Seminars will cover songwriting, booking, promotions, club operations, production and radio. Concert shows and dances are scheduled for Friday and Saturday nights, plus a Sunday show highlighting the con-

## Nashville Scene

By PAT NELSON

The Oak Ridge Boys are billed as special guest stars with Johnny Mathis Oct. 16-17 for four shows at the Royal Albert Hall in London, marking the ABC group's first performance in England since early 1976. The appearance also launches a year-long promotion of the Oaks, sponsored by ABC and Anchor Records abroad, that will be highlighted by a guest spot on a BBC-TV special in January 1979, and a co-headlining stint at the 1979 MIDEM show in Cannes, France.

Dobie Gray's opening at the Exit/In to announce his newly inked agreement with Ron Alexenburg's New York-based record label was attended by such musical notables as Bobby Bare, Johnny Rodriguez, Charlie Daniels, Dave Loggins, Lenny LeBlanc and Troy Seals. . . . Yuji Mizuno, deejay with NHK-FM Radio in Tokyo, Japan, has been in Nashville interviewing Warner Bros.' Ray Stevens, Margo Smith and Norro Wilson for a special Japanese radio and television program.

Randy Gurley pegged a headlining spot for a series pilot taped in Western England for ITV



**RABBITT DAY**—Houston's city councilman, Louis Macey, presents Elektra recording artist Eddie Rabbitt with a key to the city and a proclamation announcing "Eddie Rabbitt Day." The presentation came during Rabbitt's recent appearance at the city's Fools Gold Club to an SRO crowd.

(Independent Television) to air November in 10 ITV regions throughout the U.K. The 45-minute special is the first of a planned series of country music programs being prepared and produced by Westward TV and will give the ABC songstress her first exposure in a foreign market.

After drawing 40,000 fans for his concert at the Ohio State Fair, Ronnie Milsap headed to Los Angeles for a performance at the Roxy that garnered an enthusiastic response from his rapidly growing pop audience. . . . Del Reeves is in the running for a part in "The Disk Jockey," a movie being produced by George Deaton which begins filming in Nashville soon. The UA artist is also being considered for involvement with the soundtrack album from the production.

Mel Tillis joins the taping of the 10th anniversary "Hee Haw" special in Nashville Sept. 27-28, after headlining dates at Riverside Market Square, Victoria, Tex., on the 16th; Baton Rouge Centerplex on the 17th; and the Eastern States Exposition, West Springfield, Mass., on the 19th.

# Billboard Hot Country LPs

Billboard SPECIAL SURVEY  
 For Week Ending 9/9/78

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
★ 5	5	5	HEARTBREAKER—Dolly Parton, RCA AFL 1-2797
2	2	11	WHEN I DREAM—Crystal Gayle, United Artists UALA 858 H
3	1	7	LOVE OR SOMETHING LIKE IT—Kenny Rogers, United Artists UA-LA 903 H
4	4	30	LET'S KEEP IT THAT WAY—Anne Murray, Capitol ST 11743
5	3	18	STARDUST—Willie Nelson, Columbia JC 35305
6	6	13	ONLY ONE LOVE IN MY LIFE—Ronnie Milsap, RCA AFL1-2780
7	7	5	ELVIS SINGS FOR CHILDREN AND GROWNUPS TOO—Elvis Presley, RCA CPL 1-2901
8	10	8	HONKY TONK HEROES—Conway Twitty/Loretta Lynn, MCA 2372
9	8	20	ENTERTAINERS . . . ON AND OFF THE RECORD—The Statler Brothers, Mercury SRM15007 (Phonogram)
10	11	32	WAYLON & WILLIE—Waylon Jennings & Willie Nelson, RCA AFL 12686
11	14	13	OH! BROTHER—Larry Gatlin, Monument MG 7626
12	15	22	VARIATIONS—Eddie Rabbitt, Elektra GE 127
13	9	15	IT'S A HEARTACHE—Bonnie Tyler, RCA AFL12821
14	13	33	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA LA 835-H
15	18	6	WOMANHOOD—Tammy Wynette, Epic KE 35442
16	16	34	THE BEST OF THE STATLER BROTHERS, Mercury SRM 1-1037 (Phonogram)
17	12	13	ROOM SERVICE—The Oak Ridge Boys, ABC 1065
18	19	7	I'M ALWAYS ON A MOUNTAIN WHEN I FALL—Merle Haggard, MCA 2375
★ 26	8	8	LOVE ME WITH ALL YOUR HEART—Johnny Rodriguez, Mercury SRM-1-5011
★ 24	32	32	QUARTER MOON IN A TEN CENT TOWN—Emmylou Harris, Warner Bros BSK 3141
21	17	22	EVERYTIME TWO FOOLS COLLIDE—Kenny Rogers & Dottie West, United Artists UALAB54H
22	22	46	HERE YOU COME AGAIN—Dolly Parton, RCA AFL12544
★ 33	48	48	COUNTRY BOY—Don Williams, ABC/Dot DO 2098
24	28	28	SOMEONE LOVES YOU HONEY—Charley Pride, RCA APL1-2478
25	25	15	THE VERY BEST OF CONWAY TWITTY—MCA 3043
26	20	21	SON OF A SON OF A SAILOR—Jimmy Buffett, ABC 1046
27	21	10	I BELIEVE IN YOU—Mel Tillis, MCA 2364
28	23	21	OLD FASHIONED LOVE—The Kendalls, Ovation OV1733
29	30	88	GREATEST HITS—Linda Ronstadt, Asylum 7E 1092
30	32	2	WANTED! THE OUTLAWS—Waylon Jennings, RCA AFL1-1312
31	35	48	Y'ALL COME BACK SALOON—Oak Ridge Boys, ABC/Dot DO2093
★ 41	53	53	IT WAS ALMOST LIKE A SONG—Ronnie Milsap, RCA APL1-2439
33	37	48	SIMPLE DREAMS—Linda Ronstadt, Asylum GE104
34	36	20	REDHEADED STRANGER—Willie Nelson, Columbia KC 33482
35	27	52	HEAVEN'S JUST A SIN AWAY—The Kendalls, Ovation OV 1719
36	40	41	TAKE THIS JOB AND SHOVE IT—Johnny Paycheck, Epic KE 35045
37	34	6	BARTENDER BLUES—George Jones, Epic KE 35414
38	43	10	CONTRARY TO ORDINARY—Jerry Jeff Walker, MCA 3041
39	42	56	DAYTIME FRIENDS—Kenny Rogers, United Artists UALA 754G
40	45	4	THE KILLER KEEPS ROCKIN'—Jerry Lee Lewis, Mercury SRM 1-5010
41	31	54	LOVE IS JUST A GAME—Larry Gatlin, Monument MG 7616 (Phonogram)
42	48	3	WE BELONG TOGETHER—Susie Allanson, Warner/Curb BSK 3217
43	39	60	WE MUST BELIEVE IN MAGIC—Crystal Gayle, United Artists UA LA 771 G
44	38	4	WHITE MANSIONS—Various Artists, A&M 6004
45	NEW ENTRY		C.W. McCall's GREATEST HITS—C.W. McCall, Polydor 1-6156
46	46	2	RED WINE AND BLUE MEMORIES—Joe Stampley, Epic KE 35443
47	44	5	THE BEST IS YET TO COME—Johnny Duncan, Columbia KC 35451
48	29	6	CLASSIC RICH—Charlie Rich, Epic JE 35394
49	49	3	COLLISION COURSE—Asleep At The Wheel, Capitol SW 11726
50	50	2	DOTTIE—Dottie West, United Artists LA 860-G

SEPTEMBER 9, 1978, BILLBOARD

## MRC Label Goes To Nationwide

NASHVILLE — Nationwide Sound Distributors has assumed marketing and distribution duties for MRC Records, which has moved its offices to the distributors' headquarters at 1204 Elmwood Ave. in Nashville.

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## SOUNDTRACK DISKS CHARTBUSTERS PRE FILM RELEASE

### 'Grease' Off & Running In U.K. And Holland

By NICK ROBERTSHAW

LONDON—Normal promotion tactics don't apply to abnormal success stories. Handling RSO releases has of late been a matter not of striving to arouse interest, but of struggling to satisfy incessant and overwhelming demand. Take the activity of "Grease" in the U.K. and Holland for example.

"You're The One That I Want" was released May 5 in Britain. By June 13 it was No. 1, the beginning of a nine-week run equalled only by the Everly Brothers' "Cathy's Clown" 18 years ago. To date the Travolta/Newton-John single has sold 1.8 million, second only to "Mull Of Kintyre" among all-time best-sellers.

The promotional budget, in the words of RSO executive Ashley Newton, was virtually nil. "There was no heavy radio campaign, no press advertising, just strong pressure to get airplay. Once it was heard, the record just lifted off."

Newton credits one important contributory factor in this apparently effortless success. "We were very fortunate to have the use of an exceptional clip from 'Grease.' Paramount would not at first release this clip, because they felt it was too crucial in the film, but once we had the rights sorted out we were able to show it on 'Top Of The Pops' television show every week, and I think it would be no exaggeration to say it held the single up there, just as the famous 'Bohemian Rhapsody' promotional film did a while ago for Queen."

RSO has orchestrated a complex campaign with great care, taking pains to associate each "Grease" single released with the film itself, as part of a steady build-up to the climax of the Wednesday (13) premiere, "You're The One That I Want" was put out in a special bag featuring a still from the movie; a radio campaign was mounted to bridge the gap between the

Travolta/Newton-John release and Frankie Valli's "Grease."

Regional screenings for dealers and local press have been arranged for the days before the London premiere, while in Fleet Street the national newspapers compete fiercely to run "Grease" features and other coverage. An enormous number of retail outlets will carry point-of-sale material; again, this has been a question of working hard to meet dealer demand rather than of overcoming retailer scepticism.

The premiere itself will trigger a flood of activity. The Scottish firm, Factors, has rights to all spin-off merchandising from "Grease" and has covered every conceivable angle. The film distributors, CIC, have arranged major merchandising tie-ups with two household names and big-budget advertisers, Pepsi-Cola and Wranglers. RSO is hoping to coax John Travolta and Olivia Newton-John to London for personal appearances at the premiere.

There is no doubt the experience of working together on "Saturday Night Fever" has taught RSO and CIC all they need to know about advertising tie-ins, the timing of releases, screenings, and the overall strategy of marketing sound and film on this giant scale.

In Holland the film "Grease" awaits its Dutch premiere on Oct. 13, the date it opens in other territories as well. The ground has been more than prepared by the phenomenal success of the soundtrack album, released at the end of May, and of the several singles taken from it.

Of these "You're The One That I Want" has scored highest, holding the No. 1 position for nine weeks during July and August. Sales over 200,000 make it Polydor's biggest ever single in Holland and one of the country's all-time

highest sellers. Frankie Valli's "Grease" and "Hopelessly Devoted" have also charted strongly.

On the LP front, "Grease" took over the No. 1 position from "Saturday Night Fever," creating the impression of an RSO relay race. "Saturday Night Fever" was there no fewer than 20 weeks, selling 500,000 and going platinum several times over. "Grease," already approaching 300,000 records and tapes sold, is expected to do as well if not better.

Both have shown that soundtrack albums can be popular before the film itself is screened. "Sergeant Pepper," also in the album top 10, rubs in the message. In fact, Polydor has been slightly embarrassed by the delay in premiering "Grease." The distributors, CIC, have held it back because of the extraordinary success of "Saturday Night Fever," Holland's biggest ever box office smash, which has run even longer than they expected.

In the meantime press coverage continues to pour out in all the major daily, weekly and monthly publications, with music papers even arranging dance contests based on the film, which many people still imagine to be like "Saturday Night Fever" disco, rather than rock, oriented.

Enterprising distributors have re-released "Carrie," an old film in which John Travolta plays a minor role, with new billings that spotlight his name.

The pre-premiere activity begins Sept. 22 with a trade showing, followed one week later by a premiere for 500 media guests. Then, on Oct. 7, the daily paper, Telegraaf, in conjunction with the weekly, Brive, sponsors a gala premiere in one of Amsterdam's major cinemas, with a plush party in the American Hotel to follow.

## DISKS STRONG OUTSIDE JAPAN AS WELL

### Japanese Jazz Records Surging Forth On New Popularity Wave

By HARUHIKO FUKUHARA

TOKYO—Japanese jazz disks are surging forth on a new wave of popularity here. Sadao Watanabe, the nation's foremost jazzman, has a big hit with his "California Shower" album on the Flying Disk label which Victor Musical Industries began in August 1977 while Nippon Phonogram has given the jazz scene a shot in the arm with its releases on the East Wind label.

Performers of jazz albums recorded here fall into three groups: all-Japanese artists; Japanese artists and top foreign artists; and major overseas jazz names. Japanese jazz fans have been brought up largely on material recorded on foreign labels, and so many are finding the albums produced locally a refreshing change.

### CBS/Sony Sets Hong Kong Deal

TOKYO—CBS/Sony, one of the largest record companies here, has joined forces with Hong Kong's Avon Co. to further boost the \$4.3 million Hong Kong market and tap the local singing and musical talent.

The new venture is the first of its kind for CBS/Sony. It will take the form of a \$1.1 million plant which will be capable of producing 6,000 disks, 3,000 cassette tapes and 10,000 record jackets a day when it becomes fully operational. It will be the biggest such plant in Hong Kong and the best-equipped in South-East Asia, company officials predict.

The company plans to produce disks under the CBS/Sony label and also for other companies.

Sadao Watanabe's "California Shower" was released on May 25 and by the beginning of August it had risen to 11th position on the LP charts. This is the first time in several years that a jazz album has climbed so high underscoring the efforts the record manufacturers are channeling into jazz promotions and recordings.

Other leading jazz musicians are also affiliated with the Flying Disk label and even female vocalists like Yasuko Agawa are finding sales success.

Nippon Phonogram's East Wind Label has attracted big names in jazz overseas besides its bevy of local regulars. Productions have proved to be very salable overseas and the company has signed master contracts with foreign companies.

Nippon Columbia is offering the PCM "Jazz Recording Series" which has been hailed both at home and abroad. The "PCM in New York" series which came out this April has gone down well with local fans.

Available from King Record is the "New Emotional Jazz" series featuring domestic jazz specialists, and the "New Stream Jazz" series which introduces new up-and-coming performers.

### Midem Pub Meeting

NEW YORK—A meeting of the International Federation of Popular Music Publishers has been set for Jan. 19, 1979, the opening day of Midem. First there will be a General Assembly of delegates to be followed by a Congress to which all publishers presented will be invited.

Other jazz releases in the running for honors are the "Jazz Creation Series" from Teichiku Records, and the "Express Jazz Series from Toshiba-EMI as well as productions from RVC, CBS/Sony and Discomate.

### French Consider Car Radio Tax

PARIS—The French Government is known to be considering a new tax on car radios, which would strike a further blow at the music industry generally.

There is currently a 33 1/2% Value Added Tax on disks, but the Ministry of Finance is looking at additional sources of revenue to bolster sagging funds. Prime Minister Raymond Barre has promised not to increase direct taxation this year which is why indirect sources are under investigation.

Recently the tax on radio programming was dropped because it was believed not worth the trouble of collection and was incorporated into the television license fee. People with no television pay no tax on radio.

Car radios were also exempted. Now there could be a change for 50% of all cars on the road here—around seven million—so the tax could prove a good, but very unpopular, tax-raiser. The government in fact urges motorists to listen to traffic control instructions while driving. This could even become compulsory and, therefore, the tax payment would also become compulsory.



PLATINUM ABBA—Ivan Mogull, right, president of Ivan Mogull Music, receives a platinum disk for sales of "Abba The Album" in Australasia from Morrie Smith, general manager of RCA Australia. Mogull is exclusive publisher of Abba's material in Australasia as well as in the U.S. and Canada.

### Scarlet Band Named Co. From Earlier Piracy Case

LONDON—A High Court hearing has named Scarlet Band Records as the London wholesaler/importer raided earlier this year. The raid, carried out by the Fraud Squad with the assistance of the British Phonographic Industry, marked the first time that the U.K. record industry had received full police cooperation in the fight against piracy (Billboard, July 8, 1978).

Scarlet Band and directors Geoffrey Collins, Michael Collins and Jonathon Jennings are the defendants in a contempt of court case brought by 29 record companies. They are alleged to have failed to re-

veal the source of their supplies of counterfeit tapes, as they had been instructed to do in an earlier court hearing.

None of the defendants was in court, and their counsel explained the company was closed for summer holidays. The case was adjourned after defense counsel denied the company had willfully failed to comply with the court order, adding that the police had seized the necessary information.

Counsel for the record companies cited a total of 90,000 imported counterfeits, including "Saturday Night Fever," copies of which had reached innocent retailers.





**GREASE PARTY**—Judd Lander of CBS, center foreground, holding dancer Jackie Baron, is the first prize winner for the best get-up at an RSO party in London for music industry promotion executives following a screening of "Grease." Guests, asked to attend in 1950s costume, included from the left: Alexander Sinclair, head of RSO Publishing; dancers Joan Davis, Tony Dilson; Winston Lee, Private Stock's head of promotion; dancer Kathy Collins; Ian Freeman, head of CIC publicity; U.K.; Ashley Newton, of RSO.

### ON FULL SALE-OR-RETURN BASIS

## Motown U.K. Launches LP With \$475,000 TV Campaign

LONDON—Motown U.K.'s first television launch this year goes into top gear on Sept. 18 with a national, peak-time advertising campaign costing \$475,000. The 20-track album, titled "The Big Wheels Of Motown," will be released on Friday (15) and is on full sales-or-return, until Oct. 31, with a retail price of \$8.50.

This new drive brings EMI's total tv advertising expenditure for the year over the \$1.75 million mark, though accompanying costs on such as radio spots and dealer back-up, plus press advertising would add almost \$500,000 to that figure.

The campaign will roll for three weeks and as usual there will be shop display back-up and heavy trade press support. The last Motown tv album was Diana Ross' "20

Golden Greats," almost exactly one year ago.

This will be the first EMI licensed repertoire division tv campaign under the restructuring which three weeks ago brought Jim Howell into the business development seat, though the commercial development division headed by Brian Berg instigated the package.

Thirteen top Motown artists are represented and dealers will note that many of the tracks have appeared in the past on other Motown compilations. The 20 tracks, all dating from 1964-1971, include Marvin Gaye's "Heard It Through The Grapevine;" Mary Wells' "My Guy;" Martha & Vandellas "Dancing In The Street," and tracks by artists such as the Isley Brothers, Jimmy Ruffin, Gladys Knight & Pips, and the Supremes.

## \$400,000 Already Pledged U.K. National Jazz Center

By PETER JONES

LONDON—Individual gifts from such names as Rick Wakeman, George Melly, John Dankworth, John Williams and Arthur Davidson have helped swell the fund to finance the National Jazz Center here, marking the 10th anniversary of the Jazz Center Society.

A 75-year lease has been taken on 9-10 Floral St. near Covent Garden, a five-floor building which will be

transformed into a unique complex of two performance areas, rehearsal rooms, recording facilities, a library and seminar room and full catering services to make it a "jazz factory."

Total estimated cost is \$600,000, but individual gifts, plus donations from companies such as WEA, EMI, Decca, MCA, Pye and others means that well over \$400,000 has been promised.

## Radar/Rollin' Rock In Deal

LONDON—Radar Records has signed a licensing agreement with American rockabilly label, Rollin' Rock Records, formed in the early 1970s by Ronny Weiser.

First product from the deal is a single by Ray Campi and his Rockabilly Rebels titled "Teenage Boogie" and released Sept. 1. The band supports Dr. Feelgood's U.K. tour later this month.

The deal appears a strange departure for a label founded on new and innovative material. However, Radar's Andrew Lauder explains, "It is still the young audience that we are

after, but because of the increased interest in real rockabilly among young audiences we are sure this deal will be particularly successful.

"Rollin' Rock was founded on the principle of making new recordings with the spirit and sound of the original '50s material. The Ray Campi recordings are especially interesting because they combine youth and experience."

The rest of the Rollin' Rock catalog, which includes Matt Curtis, Johnny Carroll, Tony Conn and Charlie Feathers, will continue to be available in the U.K. through David Harris and Rollin' Rock U.K.

## French Declare Radio Monopoly Is Constitutional

By HENRY KAHN

PARIS—A bad blow has been dealt French record companies, desperately in need of more radio outlets to help promote their product, with the decision by The French Constitutional Council that the Government radio monopoly is constitutional. Therefore the sanctions imposed on independent radio stations are constitutional and all hopes of a free radio system in France have vanished unless a law is specifically voted in to end the monopoly.

Reasons given by the council, which examines all laws passed here by Parliament to ensure they conform to the French Constitution, are considered by some experts to be specious. The monopoly was created by two laws, one passed in 1972 and the other two years later. Objections, according to the council, should have been made at the time. As there were no objections then it is impossible for the council now to declare the monopoly unconstitutional.

The controversy arose when a judge refused to take action against an independent network on the grounds that the Constitution guaranteed freedom of communication so that there could be no case against the indie operators.

So the prospect of independent radio in opposition and competition with the state monopoly seems finally dead. Perhaps some government some time will amend the Constitution. The paradox remains. If the Constitution guarantees freedom, it does not necessarily guarantee protection for some who try to exercise that freedom.

## Chiswick/EMI In License Deal

LONDON—Chiswick Records has signed a long term licensing agreement with EMI's Licensed Repertoire Division.

The label was set up early in 1976 by Ted Carroll and Roger Armstrong as a sideline to their chain of specialist record stores.

Carroll says, "We have a small roster of artists—Radio Stars, Whirlwind, Radiators, among them—and although we have already had chart success we decided to license the label to EMI. We intend concentrating all our efforts into breaking our acts, and we feel that the LRD's sales and promotion teams will add just the muscle we need."

## Kate Bush Wins Edison

AMSTERDAM—Kate Bush, U.K. singer, has won an Edison Award, highest honor given within the Dutch record industry, for her debut release, "Wuthering Heights," named "single of the year."

Edisons have been presented annually since 1953 by NVPI, Nederlandse Vereniging Phonografische Industrie, and selected by a jury of critics and disk jockeys.

Abba took the award as best vocal group, Billy Joel was named best singer/songwriter and the best albums were by Gerry Rafferty and Elvis Costello.

Past Edison winners have included Frank Sinatra, John Coltrane, Ella Fitzgerald, Cliff Richard, Charles Aznavour, Barbra Streisand, Rod Stewart, the Beach Boys, Randy Newman, the Beatles (three times) and John Lennon.

## WEA Germany Up 26% In First Half

By WOLFGANG SPAHR

HAMBURG—WEA Musik here reports a 26% sales increase for the first six months of this year as compared with 1977.

"Responsible," says Claus Ollmann, the company's deputy managing director, "has been the success of local repertoire allied to tight management control of rising production and general costs."

Fleetwood Mac and the Eagles are singled out for special tribute. But Juergen Drews, with "Wir Ziehn Heut Abend Auf's Dach," went to No. 1 in the German chart, and winning the Golden Europa award from Europawelle Saar, the Silver Otto from teen magazine "Bravo" and the Silver Lion from Radio Luxembourg.

Ollmann says Luisa Fernandez became the big discovery of the first half of this year with her huge-selling single "Lay Love On You." He says, "simultaneous release of this record in 25 countries is proof of the full power of the WEA International group of companies."

"Two years' intensive promotion work on Supermax, with emphasis in France and Italy, has

led to this group building from national to international acceptance.

"Leif Garrett has successfully grown in Germany this year with new interpretations of earlier hits like "Surfin' U.S.A." and Shaun Cassidy has also sold well in the teen market."

U.S. group Foreigner stopped off in Germany during its world tour, a first visit, and WEA believes its album, "Double Vision," will enjoy similar success here as Fleetwood Mac's "Rumors" and the Eagles' "Hotel California."

During this year, the German Record Academy has handed six prizes to WEA Musik for product from Fleetwood Mac, Foreigner, Larry Coryell, Philip Catherine, Carol Bayer Sager, The Eagles and Rod Stewart.

Record Service, supplier of records and tapes to WEA companies in continental Europe, has built its pressing capacity to 12 million albums a year and this will double in the next two years. Ollmann says, "This plant, in Alsdorf, will be one of the biggest in Europe in the next year or so."

## International Turntable

Giuseppe (Pino) Velona elected to the post of vice president, WEA International. Nesuhi Ertegün, president of the company, made the announcement at the 1978 Sales Conference of WEA Italy. Velona has been serving as managing director of WEA Italy, based in Milan, and will continue those duties concurrent with his new position.

In making the announcement, Ertegün said, "Pino's contributions to the growth of WEA International are immeasurable. In a few short years, he has organized and staffed a new record company and developed it into a major factor in the national market. Reflecting this growth, today WEA Italy has expanded and relocated to its own buildings in Milano, with its own exclusive warehousing and distribution operations."

"Under Pino's supervision, WEA Italy is not only scoring big successes in the marketing of international product. His company is also building a most impressive roster of Italian artists, and the local catalog of WEA Italy is setting a pace for the industry."

At CBS Israel Ronnie Braun to the position of manager, international

a&r. Braun will direct the a&r department while continuing to supervise the promotion department with which he has been associated since joining the company in 1975. David Kriss appointed a&r administrator. U.K.-born Kriss came to Israel in 1972 and most recently was public relations officer for the Jerusalem Foundation. Debby Shenker appointed staff assistant, international a&r. U.S.-born Shenker joined company in 1975.

## New Musicians' Center In 1979

LONDON—A new center where young musicians can be coached by leading conductors and performers is to open here in September 1979.

The National Center for Orchestral Studies at the University of London's Goldsmith College will link budding youngsters with major music world names. There will be a one-year full-time course at the end of which a diploma will be awarded by the college.

Richard Hoggart, warden of Goldsmith College, says, "This kind of center is essential if we are not going to waste the talents of many of these young musicians and if the standard of British orchestral playing is to be maintained and improved to the highest international level."

Among the sponsors are the Musicians Union, the BBC, Independent Television Contractors Assn., the Arts Council and the Independent Broadcasting Authority.

## Danes Collaborate

COPENHAGEN—The "Concert of the Year" in Copenhagen football stadium Monday (28), starring top Danish act Shu-bi-Dua; U.K. band 10cc; and U.S. singer Joan Baez, marks the first event where top local promoters Arne Worsoe, of ICO, and Knud Thorbjørnsen have collaborated on a major function.



AUDIENCE—110,000; ESTIMATED GROSS—\$2.5 MIL

## Canada Jam: A History Making Rock Celebration

• Continued from page 35

police officers who worked at road blocks and gate enforcement.

The order of acts was negotiated for weeks, says Feldman, with constant revisions and changes in scheduling taking place.

The final sequencing, and the one that was official for billing purposes, had Fun Zone opening, then Ozark Mountain Daredevils, the Doobie Brothers, Atlanta Rhythm Section, Village People, Dave Mason, Wha

Koo, Prism, Kansas, the Commodores and Triumph.

The only problem to arise during the day was caused by the vast number of media persons, record company reps and friends brought in by acts playing.

A large compound behind the stage area reserved for them led to spillage onto the stage and the number of folk on the massive open-air deck slowed equipment changes considerably. The slowdowns didn't really hit until Kansas came on, by

which time the Jam was running close to three hours behind schedule, resulting in the Commodores coming on past midnight, and Triumph, the closing act, finishing its encore at exactly 3:35 a.m. Sunday, with a crowd of some 30,000 hanging in for the set.

If Can Jam's organizers learned one thing from this event it was to keep non-essential persons off the stage area whenever possible. Said Stogel after the show, "We were reluctant to set up an area in front of the stage in case of a riot or the audience generally pushing forward, but it just wasn't the case here. The audience was more than well behaved."

While lateness of acts was a problem, both Kansas and the Commodores were treated royally by the mass audience.

Highlights of Can Jam, apart from the Commodores, included Wha-Koo, which received an enthusiastic encore, as did Vancouver act Prism. Both acts offered their audience infectious rhythms and a degree of no-nonsense rock and under the hot sun, people got up and danced with obvious delight.

On a par with the Commodores for pure excitement were the Doobie Brothers and the Village People. Village People, in fact, were a surprise to one and all, including Feldman and Stogel.

"We wanted to have something like them on the stage for the show," said Stogel, "but never expected the kind of reaction they pulled off. I'm thinking of having them on the next Cal Jam as a result of their performance here."

In between sets, as was the case at Cal Jam 2, the promoters had hired a variety of stunt acts to keep the audience entertained. Included were parachute jumpers and a motorbike hang-glider. Both attractions caught the audience's eye and earned solid approval in the form of applause.

Coverage of event was more than ably done by Toronto's CFTR-AM and CILQ. Both stations had heavily promoted the Jam on air in advance.

While Feldman, Stogel and a staff of 20 flown in from California put together the show, Canadians Martin Onrot and Dean Taylor were heavily involved in getting the mechanics of the operation in order.

Onrot, coordinator for the project, looked happy at 4 a.m. as he prepared to leave the site. "Yes, it couldn't have gone down better," he commented. "There was some resistance, people saying it couldn't be done, people who, perhaps, didn't want to see it come off."

The four tv specials from the 18-hour event are set for the CTV network in Canada. Eight cameras, including four portapacks, were used and two sound trucks with 24-track capabilities hooked up to the stage. Hosting the shows for television is Ritchie Yorke, who also provided remote coverage for CILQ-FM in Toronto.

As for drug overdoses and busts commonly associated with outdoor meets of this kind, approximately 350 persons were treated at the medical tent, the greater number suffering from heat fatigue, cuts and a few problems resulting from mixing alcohol with prescription drugs.

## Growing Hostility Between Govt. And Music Industry

• Continued from page 4

currencies are currently very strong, whereas the Canadian dollar has depreciated 14% in relation to the American dollar in the past 1½ years.

The growing tension between industry and government recently led one corporate president to claim that government and business are probably more hostile to each other in Canada than anywhere else in the world.

Brian Robertson, president of the Canadian Recording Industry Assn., is clearly upset by the attitudes presented in Ottawa, the seat of government, but warns that "only by diplomatic discussion and presentation of briefs can we hope to get a fair hearing and, hopefully, some satisfactory rulings on problems we face as an industry."

Robertson is unsure of the actual financial loss record companies are facing in Canada as a result of U.S. cutouts flowing into this country, but one figure that has been unofficially offered is 30% of total record sales.

According to Ross Reynolds, WEA executive vice president, "The real crunch on this issue is that these delete sales are not only taking away from potential sales of record companies based here, but in some cases the product coming in as delete material is still active and selling in our own catalogs."

The CRIA and the Canadian government have been involved in discussing the importation of deletes now for close to 18 months and CRIA's demand for a halt has yet to result in any real promises from Customs and Excise, although sympathetic hearings have been held on several occasions.

The 12% manufacturing tax is another area of major contention that has yet to be resolved, and has been an irritant to the industry at large now for several years, particularly the independent community which finds the formula for assessing the levy doubly unfair and costly.

Essentially the record industry's argument is that in the case of a typical LP which lists for \$7.29, the manufacturer would sell the record to the rackjobber at \$3.70 and pay federal tax of 40 cents.

Similarly, a record which lists for \$7.98 would be sold to the rackjobber at \$4.10, producing federal sales tax payable of 44 cents. The federal sales tax in each case represents 5.5% of the list price of the record.

However, records are seldom sold

at list price, but typically at substantial discounts usually ranging from 10% to 15%. Therefore, the federal sales tax content of the final price to the consumer represents from 6% to 6.5% of the final price.

For the independent label working on a buy-sell agreement with a major for manufacturing and distribution, the tax is still assessed at the price sold to the rackjobber. By definition, Ottawa has interpreted the manufacturer of a record to be the company that physically presses the disks, whereas Tom Williams, vice president of Attic Records, an independent, argues that if they record an artist, pay the studio costs, etc., then "that makes us the manufacturer legally speaking."

Nevertheless, tax is still levied at the cost London Records, for example, sells the disk to its distributor and the difference between Attic's sale to London and London's sale to the racker is as much as 45 cents, a significant amount when multiplied by the amount of albums involved per shipment.

Both the CRIA and CIRPA, the independent producers association, have asked Ottawa to exempt sound recordings from the federal sales tax or at least removing the tax on Canadian sound recordings. Again no satisfactory conclusion to this debate has been reached.

While the record industry is diligently and diplomatically working to resolve its differences and difficulties, including the current problem surrounding the importation of Deutsche Grammophon and Telefunken disks (Billboard, Sept. 2, 1978), the audio industry here is ready to fight a fully fledged battle with government (see separate story in Tape/Audio/Video).

## Triumph Tour

TORONTO—Dubbed Canada's Boston, rock trio Triumph has just wound up its first national tour with a gross in excess of \$500,000, played Canada Jam Saturday (26), and has just inked a multiple album deal with RCA in the U.S.

The national tour attracted more than 100,000 paying fans. The band's first major date in hometown Toronto moved from the 2,700 seater Massey Hall complex to Maple Leaf Gardens' Concert Bowl. A later date at the Ontario Place Forum, Toronto, drew 15,000 plus, outdrawing artists such as Natalie Cole and Randy Newman. The trio is inked to Attic Records in Canada.



**MENON'S MOVE**—Bhaskar Menon, newly appointed chief executive of EMI Worldwide Music Operations, toasts Elaine Paige backstage at London's Prince Edward Theatre following her starring performance in the smash musical "Evita." EMI recently signed Paige to a recording contract.

## From The Music Capitals Of The World

### LONDON

Larry Page, boss here of Rampage Records, has signed a representation deal for the U.K. with the Con Brio label of Nashville, Tenn., the artist roster including Terri Holliswell, Don King and Dale McBride, first release being King's "Don't Make Promises." In another deal, he has signed Julie Midnight, Australian four-octave singer.

Exile, U.S. top 10 act with "Kiss You All Over" in for London promotion work, having been "discovered" by U.K. writing team Nicky Chinn and Mike Chapman in Los Angeles. ... Untrue that Rainbow is on verge of disbanding, following four-month tour of U.S., but a big-name "secret" writer is joining in work on a new Polydor album.

Yvonne Keeley who, with Scott Fitzgerald, had a two-million seller with "If I Only Had Words," now dueting with U.S. singer Steve Flanagan for "We Got Love." ... Formerly a trio, Scottish band Jolt has added Kevin Key, 21-year-old Glaswegian on guitar. ... James Brown in, talking about his upcoming movie "James Brown—Keep On Driving."

New Mary O'Hara album (Chrysalis) is "Music Speaks Louder Than Words," her first studio LP for 17 years, followed by 22-date U.K. tour including London Palladium gigs, starting Oct. 15. ... "The Starlight Express," written by Sir Edward Elgar as incidental music for a play in 1916 and since forgotten is to be featured in a new stage play.

Julie Covington, having turned down the lead in "Evita," now starring in "Seven Deadly Sins," by the English National Opera at the London Coliseum, pulling rave reviews for her work in the Weill-Brecht opus. ... Status Quo's new album "If You Can't Stand The Heat" has 10 new tracks written by the band, plus material from Jackie Lynton and Mick Green.

New wave venue the Foresters Arms in South London closed down. ... David Bowie now working on movie "Wally" about Austrian expressionist painter Egon Schiele, then tours Japan. ... Liberal politicians objecting to "degrading noise" of pop/rock shows at the huge Hammersmith Odeon and plan to try to revoke its music license.

The Stranglers out on major U.K. tour (Sept. 11-29). ... British premiere of "The Buddy Holly Story" (6) at Leicester Square Odeon, start of the third Holly Week, organized by Paul McCartney's office. ... Jazz-rock fusion big-sellers Weather Report and the Crusaders touring U.K. this fall. ... Sammy Davis Jr. playing nine-day session at the London Palladium (Oct. 26-Nov. 4) with Buddy Rich orchestra.

Comedy cover version of "You're The One That I Want" out here via Cockney heavyweight comedian Arthur Mullard and veteran comedienne Hylda Baker. ... Memoirs of publicist Les Perrin in Daily Mirror here say that John Lennon's hatred of authority and the Establishment was triggered by his mother being knocked down and killed by police car on a pedestrian crossing.

David Essex quits "Evita" at the end of October because of recording commitments, and Gary Bond, once Joseph in "Amazing Tech-

nicolor Dreamcoat," takes over as Che Guevara. ... Marks and Spencers, multiple, finally to go into record retailing this fall, with a trial run in 20 departments. ... Vintage rock label Charly here has taken on its first reggae act, Steppin' Out.

New phone number for Magnet Records: 01 486 8151. ... Major radio and tv promotion for U.K.'s version of Evel Knievel, Eddie Kidd, and his Decca single "Leave It To The Kidd." ... Cavan Song Contest in Ireland (Feb. 12-14 next year) carries top prize of \$2000. ... Special BBC radio series produced as tribute to Cliff Richard, celebrating his 20th anniversary in the music business. **PETER JONES**

### PARIS

Eddie Barclay has chosen "Generator Laser Beam," by Tim Blake, to launch his new EGG label in the U.K., following talks with Logo Records, of London, his licensees there. Blake's "Last Ride Of The Boogie Child" figured in the original "Barclay Progressive European Experience" launch for EGG in France.

Paco Rabanne, considered perhaps the world's most "way out" clothes designer, who uses a lot of metal in his work and uses pincers instead of sewing machines, is responsible for the outfits worn by the three-piece Droids group. ... Barclay Records has new distribution agreement with Prelude Records covering Benelux and France.

Raymond Lefevre and his band to tour Japan in October/November, and as a curtain-raiser Tokyo's FM radio station has been broadcasting his music three or four times daily under the banner "Beautiful Music In The City." ... Henri Content named honorary president of copyright society SACEM, having been responsible for the vast new building which now houses the organization.

Two new albums from Barclay Records here, both produced by Simon Soussan who handled "Thank God It's Friday" and featuring new U.S. groups Charisma and Romance, are set for release, though dates are not finalized.

Soussan is to visit Paris to set dates for the recording of a new album from Etta Cameron. Barclay says the Cerrone "Kongas" album is to be given a new "lease on life" in the U.S. through a newly signed contract with Salsoul Records.

Renewed is the Barclay licensing deal with King Records in Japan, following a visit to the Far East by Cyril Brilliant, head of Barclay's international division.

Eddie Barclay hopes to build his "chanson Francaise" links in Japan via Corsican-born Mathieu Fitzgerald in the film "Hinotori," which shows the Japan of 4,000 years ago. Music is by Michel Legrand and Fitzgerald sings in the movie.

Gerard Calvi, composer, is the new president of SACEM, replacing Georges Auric. Calvi's work is mostly of classical style, including a piano concerto, string quartets, trio and a symphonic suite "Musica Del Arte." His theatrical productions include "Periclese" and "Les Fourberies de Scapin," the latter winning him a Grand Prix

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SEPTEMBER 9, 1978, BILLBOARD



# From The Music Capitals Of The World

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du Disque. His musical comedy "La Plume de Ma Tante" won awards and his songs have been interpreted by such big names as **Frank Sinatra** and **Liza Minnelli**. **HENRY KAHN**

## HELSINKI

U.S. country singer **George Hamilton IV**, on his fourth trip here, made a successful series of appearances in clubs and at festivals, backed by local country team **Country Express** (EMI). ... **Danny and Armi** (Scandia) are first artists in Nordic countries to use laser beam in stage presentation, a 5-watt water-cooled Argo-laser.

**Hurricanes** (Love) has been booked to appear at Johanesov Ice Stadium, Stockholm, with Danish band **Gasolin** sharing bill-topping status. ... New wave artist **Elvis Costello**, from the U.K., pulled in more than 10,000 fans for a free open-air concert in Helsinki's Kaivopuisto, his records now handled here by Discophon.

Small parcels, withdrawn here from postal traffic in 1967, are to be introduced again here this September and with low price charges, 28c-\$1.28. Should boost local mail-order sales of records and tapes. ... Finncandia has published the first edition of **Humpna Sanomat**, a magazine devoted to local dance craze "Humpna" and the artists associated with it.

Teenybop favorite **Teddy and the Tigers** (Poko), in the Finnish top 10 with "Boppin'" has set up its own production company Sherwood T Company. ... **Joonas Kokkonen's** opera "The Last Temptations" released in recorded form by Finnlevy, in a three-album set, complete with multi-lingual text and libretto.

**Monica Aspelund** (RCA) has won first prize in the annual "Menshen Und Meer" song festival in Rostock, East Germany, her winning song being "Gold And Silver." ... Domestic releases of CBS Records are pressed in Holland and this seems to be causing irritating delays now.

Members of Finnish group of IFPI are cutting back the volume of free review copies to smaller provincial newspapers and similar publications. ... **Uriah Heep**, **Boomtown Rats**, the **Eric Burdon Band**, **Harpo**, and the **Jukka Tolonen Band** are the main attractions at the upcoming Ruisrock Festival in Turku. **KARI HELOPALTIO**

## MILAN

**Steve Jones** and **Paul Cook** of the **Sex Pistols** here on a short visit for radio shows and press interviews, introducing the new single "No One Is Innocent" (Virgin/Ricordi), both saying they were glad **Johnny Rotten** has left the line-up.

U.K. progressive group **Henry Cow** toured Northern Italy, the band's latest release being the "Concerts" double live album (Orchestra).

CBS, recently issuing five albums by **Jim Croce** (Lifesong) at the same time, see renewed interest in the late singer from local press. ... The A&M catalog, licensed here to CBS and previously distributed by Ricordi, now handled by the CGD-MM operation.

After completing his first solo album "Feeling" (Zoo), singer-bassist **Hugh Bullen**, a highly-rated session musician here, joined the U.K. band **Gonzales**. ... **PFM** (Zoo), currently touring Italy, is to tape the English-language version of its latest album "Passpartu" in September, later taking in a European tour of Spain, the U.K. and Scandinavia.

Along with progressive rock outfit **Area** (Ascolto/CGD) and singer-writer **Francesco Guccini** (EMI), another Italian act, **Canzoniere Del Lazio** (Cramps), has taken part in the World Youth Festival in Cuba. ... At the **Fiammino stadium** in Rome, a concert promoted by the local Communist federation and featuring singer-writers **Francesco de Gregori** and **Lucio Dalla** (both RCA acts) attracted more than 25,000 people.

Pop artist **Adriano Celentano**, currently high in the charts with his "Ti Avro" single and album (Clan/CGD) appeared at Novara soccer stadium in front of a 20,000 crowd, the show being filmed for a movie the singer is completing. But many fans, having paid up to \$9.40 admission complained of the long delays created by camera requirements.

WEA jazz pianist **Guido Manusardi** played a solo concert at the Montreux Jazz Festival. ... An all-star Italian outfit, comprising **Sergio Fanni**, **Dino Piana**, **Gianni Basso**, **Franco D'Andrea**, **Giovanni Tommaso** and **Bruno Biriaco**, played at the Nice festival in France. ... Italian avant-garde jazzmen **Andre Centazzo** and **Giancarlo Schiaffini** recently played in London and Paris.

Italian jazz trumpeter **Enrico Rava** and his group (**Roswell Rudd**, **J.F. Jenny-Clarke** and **Aldo Romano**) touring here after recording a new ECM album during a European tour. ... Huge re-

lease of MPS catalog jazz product via EMI, including works by **Oscar Peterson**, **Erroll Garner**, **George Duke**, **Clark Terry**, **Count Basie** and **Claudio Rocchi** completing a joint national tour which started in mid May.

Disco group **Boney M**, currently charting here with the "Rivers of Babylon" single (Durium), in Milan on a promotional visit and to be filmed by RAI-TV (the national radio and tv network) for a five-part show for September screening.

A few Italian dates for the **Tina Turner** revue, with a new album announced by the U.S. r&b artist. ... Carosello's managing director **Giuseppe Gramitto Ricci** and **Piero Sugar**, boss of CGD-MM, are the new vice-presidents of the Italian record industry association AFI.

While **Jacques Ferrari**, former managing director of CBS Dischi here, has been appointed managing director of CBS Disques (France), and **Mike von Winterfeldt**, creative and marketing services senior director, joins CBS International in Paris, former sales manager **Piero La Falce** becomes the new general manager of CBS Dischi.

New appointments at WEA Italiana: **Alberto Nicorelli**, domestic repertoire manager; **Paolo Cattaneo**, assistant press officer, domestic repertoire; **Antonio Nocera**, promotion officer; **Piero Terzi**, sales manager; **G.M.B. Cellai**, commercial operations manager; **Franco Paliagrosi**, sales inspector; **Franco Martini**, manager, WEA branch office in Rome.

**Marco Bignotti**, former marketing manager at EMI Italiana, joins EMIAL in Athens as general manager. ... New Polaris, independent label owned by **Bruno Pallesi**, has renewed its distribution deal with CGD-MM on a three-year basis. ... The New Polaris roster includes **El Pasador**, recently big locally and internationally with "Amada Mia Amore Mio."

The ECM jazz catalog, recently handled in Italy by Ricordi, now promoted and distributed by Bologna's **Giucar Nannucci**, which originally handled it some years ago. ... Baby Records, the most successful independent label here through the first half of 1978, with hits by **La Bionda**, **D.D. Sound**, **Pupo**, **Jocelyn** and others, has signed a distribution pact with CGD-MM, so dissolving its own operation branch which till a few months back had also handled Cramps product (now moved over the Phonogram).

A 12-inch album release launches "Sounds," a new mid-price line from Decca devoted to easy listening orchestra and jazz big bands. ... CBS issue 14 albums of a new classical mid-price line, "Maestro," featuring top performers. ... The **Le Bionda** brothers (Baby) in the charts here with the "La Bionda" album and the single "One For You One For Me," also scoring heavily in West Germany, after initially stirring up controversy with an allegedly "sexy" television appearance.

U.S. jazzmen **Max Roach** and **Archie Shepp** performed at Milan's downtown Sforza Castle, one of a month-long series of shows promoted by the Town Hall and including Indian dance (the **Kathakali** theater), California's **Teatro Campesino**, Tokyo's classical ballet **Asami Maki**, Neapolitan folk group **Nuova Compagnia di Canto Popolare** (EMI), singer-songwriters **Sergio Endrigo** (Vanilla), **Eugenio Finardi** (Cramps) and **Lucio Dalla** (RCA). **DANIELE CAROLI**

## MEXICO CITY

AMPRYT, the Mexican association of press, radio and television, held its huge annual awards show at the Hotel Presidente Chapultepec. The musical personalities honored with the traditional "Azteca De Oro" medal included: **Jose Jose**, **Juan Gabriel**, **Lucha Villa**, **Lupita D'Alessio**, **Napoleon**, **Los Baby's**, **Carmela Y Rafael**, **Los Tres Diamantes**.

Napoleon and the latter two were at the ceremonies, the rest were out of the city on prior commitments. **Lucia Mendez** acted as the key mistress of ceremonies for the affair, which also saw special awards go to **Margarita Lopez Portillo**, head of the Radio-TV-Communications Bureau, and to **Miguel Aleman Velasco**, vice president of Televisa.

Velasco's medal was a likeness of the late **Emilio Azcarraga Vidaurreta**, founder of the multi-channelled video network. ... More winners were basically from among the worlds of local radio and tv, some of those being **XELA**, **XECM** and **XEQY**. **Jaime Guzman Mayer**, president of AMPRYT, coordinated the production for the event.

CBS De Mexico co-producing with Channel 13 a special weekly tv series to include newcomers **Yoshio**, **Sonia Rivas**, **Juanello** and **David Y Su Banda Electronica**. ... All key personnel from EMI affiliates and licensees throughout Latin America converged on Acapulco for its annual conclave (full coverage in upcoming issue).

EMI Capitol delegation was headed by **Robert Ascott** and **David Stockley**. ... Polydor general director **Luis Baston** "enthusiastic" over other disco product aside from "Saturday Night Fever." ... RCA marketing a special "25th Anniversary" celebration of the works of composer **Vicente Garrido**.

**Sonido Y Ritmo** beginning to score heavily with its recent LP release of "Lipstique" via Tom 'n Jerry Productions, according to company's sales topper, **Pedro Baston**. S&R involved in distribution of salsa product, most of which comes from Fania. ... Sizzling recent seller for Peerless is **Beatriz Adriana's** "Matame."

MARV FISHER

## STOCKHOLM

After 18 years with Phonogram Sweden, a&r man **Goethe Wilhelmsson** is leaving to set up his own production company, GoodWill, which will feature local artists such as **Sven-Ingvars** and **Ann-Kristin Hedmark**, plus international acts such as **Afric Simone**. The company is headquartered at: Emblavagen II, S-182 63 Djursholm.

CBS and EMI riding high in the LP chart here with five entries each in the Top 15. ... **Nick Lowe** in for television appearances, with Phonogram pushing his album "Jesus Of Cool." **Barbi Benton**, chart-topper here with "Ain't That Just The Way," now on a debut two-week tour here. She received two gold disks from Grammon-Elctra, one for the album and one for the hit single, both selling more than 100,000 units here.

Disk import company Heavy Sound now has its own label, Heavy Sound Records, concentrating on heavy rock, the first album being "Wizard" by Canadian guitarist **Walter Rossi**. The company also distributes the Canadian label Aquarius Records, artists including **Teaze** and **April Wine**.

Local label Tylon now representing U.K. label Splash, a key act being the group **Jigsaw**. ... Eaton Music Scandinavia and Jobete Music two new affiliates of **Sture Borgedahl's** Air Music Scandinavia. ... CBS artist **Magnus Uggla**, the label's most successful local artist in 1977, now setting up his own production company stallvar-ker, together with producer **Anders Henriksson**, for the promotion of local acts.

Electra releasing the new **Baccara** album "Light My Fire" on RCA. The duo's first album, which featured "Yes Sir I Can Boogie" has so far sold 322,000 units in Sweden and the single in excess of 100,000 copies, making them the most successful act here after **Abba**.

Electra also releasing a new single by Swedish artist **Jan Lindblad**, who whistled "In A Monastery Garden." He whistled through "Shenandoah" on his last 45, which sold 100,000 here and is out in several territories, including U.K. via Decca. ... Among artists visiting here: **Dr. Feelgood**, **10cc**, **City Boy**, **John McLaughlin** and **Joan Baez**. **LEIF SCHULMAN**

## HAMBURG

April Music here launching rock and roll band **Dirty Dogs** via the CBS label. ... Metronome set up big campaign for the soundtrack album "FM" with a six-page news bulletin with a 100,000 distribution.

A new single by **Mort Shuman** "Tage Wie Aus Porzellan" out on Philips. ... Singer **Andre Heller** signed a contract with Intercord as artist and producer. ... **Sylvia Frost** is the new press officer of RCA in Hamburg. ... The German record industry released 129 singles and 219 albums in the pop field in August and there were 120 classical album releases in the same period.

Ariola now representing the Roulette label in Germany. ... Bellaphon built a campaign for the soundtrack album of "Thank God It's Friday" around a music paper and dance-school chain. ... **Howard Corpendale** starts an 18-city German tour in October.

Nearly 200 registered members of copyright society GEMA here are producers of radio and television programs. ... Tremendous reaction locally for Italian singer **Milva** for her two in-German albums "Auf Den Fluegeln Bunter Traume" and "Van Tag Zu Tag." ... EMI national a&r chief **Manfred Zumkeller** reports big sales for the rock band **Triumvirat**, which has a German tour lined up for the fall.

Aves Records, owned by **Rudolf Slezak** and **Horst Schmolzi** in Hamburg, has ended its association with Metronome here and signed a deal with Intercord in Stuttgart. ... Aves artists include **Roger Whittaker**, the **King Singers** and **Tina Kemp**. ... Producer **Just Ptach** to release new albums in October from **Erika Pluhar** (Telde?), **Olivia Melina** (EMI) and **Marek and Vacek** (Polydor). **WOLFGANG SPAHR**

## BROADWAY MUSICAL REVIEW

# 'Stop The World' Is Not Season's Outstanding Show

NEW YORK—Try to ignore, if you can, the tacky sets, the shallow, pretentious quality of the storyline, and the overall lack-luster quality of the production—probably due to a too long stint on the road—and you have a passably entertaining show in "Stop The World I Want To Get Off."

The Anthony Newley/Leslie Bricusse musical, which opened for a limited engagement at the State Theatre at Lincoln Center here Aug. 3, is saved from being a total disaster only by the larger-than-life stage presence of its star, **Sammy Davis**, co-star **Marian Mercer** and such one-time chart-riding tunes as "What Kind Of Fool" and "Once In A Lifetime." Efforts to update, Americanize and add a comic flavor to the material are only marginally successful.

Davis is an entertainer par excellence, and he is in his element here as the undersized somewhat disadvantaged coffee vendor in a large corporation, climbing his conniving way, with a little help from his wife—the boss' daughter—to the top of the

ladder of success.

Although the rigors of his months on the road do not go unnoticed, Davis plays his role to the hilt. His above average acting ability emphasizes the many facets of his talents, but it is when he sings, and he sings often, that Davis' true brilliance emerges.

He is more than ably supported by **Marian Mercer** who plays with comic effect the role of the doting, long-suffering, always-pregnant wife. Mercer is enjoyable in her role, or roles (she also plays a German housemaid, a Russian tour director and a high-powered American executive). Although much of the show rings hollow, she manages to bring some semblance of credibility to her characters, and you laugh with her as she spoofs the material in a sultry, kittenish voice.

Overall, the show is a passingly pleasing way to spend a sweltering summer's evening, but it owes whatever success it enjoys entirely to the dynamic performances of its stars.

RADCLIFFE JOE

Billboard SPECIAL SURVEY For Week Ending 9/9/78

# Billboard Hot Latin LPs

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NORTHERN CALIFORNIA (Pop)		CHICAGO (Salsa)	
This Week	TITLE-Artist, Label & Number (Distributing Label)	This Week	TITLE-Artist, Label & Number (Distributing Label)
1	VICENTE FERNANDEZ A Pesar de Todo, Caytronics 1526	1	HECTOR LAVOE La Comedia, Fania 522
2	LISSETTE Sola, Coco 151	2	LA SONORA PONCENA Explorando, Inca 1060
3	LUPITA D'ALESSIO Te Juro Que Nunca Valvere, Orfeon 021	3	FANIA ALL STARS Spanish Fever, CA 35335
4	GRUPO SUPERIOR Si Pienso En Ti, Mar 105	4	CELIA CRUZ/WILLIE COLON Only They Could Have Made This Album, Vaya 66
5	JUAN GABRIEL Espectacular, Pronto 1036	5	IMPACTO CREA Vaya 71
6	NAILA Orfeon 3840	6	TIPICA 73 Salsa encendida, Inca 1062
7	LOS POLIFACETICOS Camarin Pelao, Latin 5067	7	BOBBY RODRIGUEZ Y LA COMPANIA Latin From Manhattan, Vaya 72
8	REYNALDO OBREGON Sangre de Viro, Orfeon 38039	8	WILLIE COLON/HECTOR LAVOE Deja Vu, Fania 529
9	DIEGO VERDAGUER El Pasadecor, Discolando 8424	9	LEBRON BROS 10th Anniversary, Cotique 1093
10	LOS HUMILDES Beatos, Fama 560	10	MONG RIVERA Forever, Vaya 75
11	YNDIO 50 Aniversario, Atlas 5047	11	ADALBERTO SANTIAGO Adalberto, Fania 512
12	RAMON AYALA Musica Brava, Fredy 1086	12	LOS KIMBOS Hoy y Manana, Cotique 1091
13	CHELO A La Inspiracion de J. A. Jimenez, Muzart 1238	13	TIPICA 73 The Two Sides Of Tipica 73, Inca 1053
14	SERGIO ESTIVALES Canciones Sudamericanas, Zafiro 515	14	RAY BARRETTO Live, Fania 528
15	LOS VIRTUOSOS El Negro Jose, Gas 4179	15	JOSE MANGUAL Tribute to Chano Pozo, Ventures 1001
16	LOS ANGELES NEGROS Serenata sin Luna, International 925	16	PUERTO RICO ALL STARS Los Profesionales, Fama 1001
17	CAMILO SESTO Entre Amigos, Pronto 1034	17	LA DIMENSION LATINA 780 Kilos de Salsa, Top Hits 2025
18	ORIGINAL CAST ALBUM Dela Telenovela Corazon Salvaje, America 1002	18	ISMAEL RIVERA De Todas Maneras Rosas, Tico 1415
19	LOS POTROS Peerles 10039	19	ROBERTO ROENA No. 9, International 924
20	JULIO IGLESIAS A Mis 33 Anos, Alhambra 38	20	WILFRIDO VARGAS Y SUS BEDUINOS A Punto y Aparte, Karen 37
21	GENERACION 2000 Costal de Huesos, Atlas 5045	21	R. REY/B. CRUZ Viven, Vaya 67
22	JOSE JOSE Volcan, Pronto 1035	22	ORQUESTA NOVEL Salud, Dinero y Amor, Fania 520
23	GERARDO REYES Verdades Amargas, Caytronics 1523	23	CELIA CRUZ A Todos Mis Amigos, Tico 1423
24	LOS SAGITARIOS Adios Amor, Olimpico 5001	24	VARIOUS ARTIST Salsa Disco Party, TR 130
25	LOS REBELDES Luna 1018	25	CHARLIE PALMIERI The Heavyweight, Alegre 5009

SEPTEMBER 9, 1978, BILLBOARD



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BRITAIN

(Courtesy Music Week) SINGLES

Table listing top 50 singles for Britain, including tracks like 'THREE TIMES A LADY' and 'IT'S RAINING'.

Table listing singles 51-100 for Britain, including tracks like 'LET'S START THE DANCE' and 'NO-ONE IS INNOCENT/MY WAY'.

Table listing singles 101-150 for Britain, including tracks like 'SATURDAY NIGHT FEVER' and 'NIGHTFLIGHT TO VENUS'.

Table listing singles 151-200 for Britain, including tracks like 'GREASE' and 'STAR PARTY'.

Table listing singles 201-250 for Britain, including tracks like 'SOME GIRLS' and 'OCTAVE'.

Table listing singles 251-300 for Britain, including tracks like 'RUMOURS' and 'OUT OF THE BLUE'.

Table listing singles 301-350 for Britain, including tracks like 'LENA MARTELL COLLECTION' and 'BLACK AND WHITE'.

Table listing singles 351-400 for Britain, including tracks like 'EVERYONE PLAYS DARTS' and 'EVITA'.

Table listing singles 401-450 for Britain, including tracks like 'SATURDAY NIGHT FEVER' and 'SOTTO IL SEGNO DEI PESCI'.

Table listing singles 451-500 for Britain, including tracks like 'SATURDAY NIGHT FEVER' and 'BAT OUT OF HELL'.

Table listing singles 501-550 for Britain, including tracks like 'WAR OF THE WORLDS' and 'WARM RIDE'.

HOLLAND SINGLES

Table listing top 10 singles for Holland, including tracks like 'GREASE' and 'WAR OF THE WORLDS'.

Table listing singles 11-20 for Holland, including tracks like 'SATURDAY NIGHT FEVER' and 'SUPER SCHLAGERS'.

SPAIN SINGLES

Table listing top 10 singles for Spain, including tracks like 'RIVERS OF BABYLON' and 'ANNA'.

Table listing singles 11-20 for Spain, including tracks like 'SATURDAY NIGHT FEVER' and 'DISCO DE ORO'.

MEXICO SINGLES

Table listing top 10 singles for Mexico, including tracks like 'STAYING ALIVE' and 'RIVERS OF BABYLON'.

Table listing singles 201-220 for Britain, including tracks like 'SABOTAGE' and 'EL PRESO'.

NEW ZEALAND

(Courtesy of Record Publication, Ltd.) As Of 8/20/78 SINGLES

Table listing top 10 singles for New Zealand, including tracks like 'RIVERS OF BABYLON' and 'YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH'.

Table listing singles 11-20 for New Zealand, including tracks like 'GREASE' and 'BAT OUT OF HELL'.

Access To Help MTA Retailers

LONDON—More profit for retailer members of the Music Trades Assn. who take Access payments is promised following talks between the association and the U.K. credit card giant.

As of now MTA members will be entitled to graded reductions in the 5% charge levied on traders who accept credit card payments. New rates will be on a sliding scale according to Access turnover. Up to \$3,800 the charge will be 3½%; between \$3,800-\$47,500 it will be 3%; \$47,500-\$190,000 2¼%; and over \$190,000 2½%.

MTA secretary Arthur Spencer-Bolland likened the agreement to the one currently obtaining between the electrical trade association RETRA and Barclaycard, and expressed the hope that the other major U.K. credit card concern would now reverse its earlier decision not to cooperate with the MTA.

Spencer-Bolland is also hopeful that the considerable financial benefits of the new scheme will give a healthy boost to MTA membership.

A Pilot Project For Danish Mini-Cassette

COPENHAGEN—Mabel, the group representing Denmark in this year's Eurovision Song Contest, has taken part in a pilot project for Johnny Reimar's Starbox label, putting out four titles, including the band's new hit "Skateboard Rider," in mini-cassette form.

Reimar explains, "Many fans of the group just do not have record players these days, but the majority have cassette machines. We've proved cassette popularity through sales figures of Mabel sales on the album which includes the previous 'Boom Boom' hit."

"Our idea is to provide product for what could be a new market with a mini-cassette of similar price to an ordinary single." The mini-cassette retails in Denmark for \$3.80; a single sells at \$2.85.



HARVEY GOLDSMITH ENTERTAINMENTS LTD.

# To Bob Dylan

## and the Band

## Jerry Weintraub Norman Weiss

Marty Feldman · David Braun · Dick Curtis · Patrick Stansfield  
Mitch Fennell and the crew · Paul Wassermann · Pfeiffer Barry · Leo Bonamy  
Stanal Sound · TFA Lights · Edwin Shirley Trucking · Britannia Row · Keith Bradley and crew  
VSI Travel · Call a Hand · Artistes Services · Brockum International · Ian Wilder

and our special guests

Eric Clapton, Joan Armatrading,  
Graham Parker and the Rumour,  
Lake, Merger, Champion Jack Dupree,  
Chicken Shack, Vince Weber.

Thanks for some memorable concerts,  
(We'll never forget).

15th-20th June, Earls Court, London. 24th June, Rotterdam (Open-air).

26th-27th June, Dortmund. 29th June, Berlin.

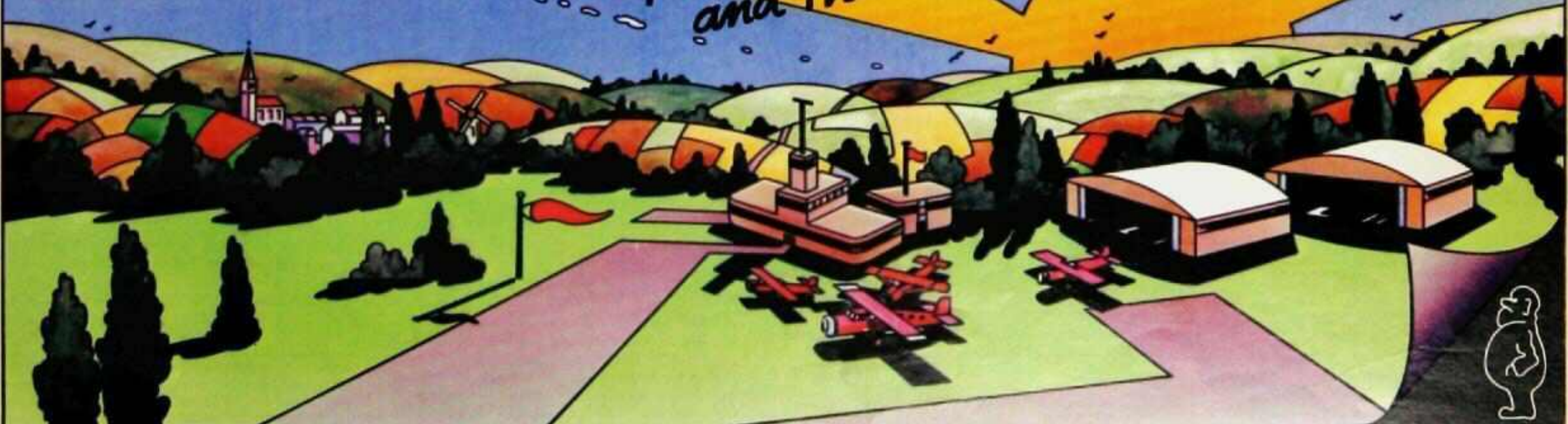
1st July, Nuremberg (Open-air). 3rd-8th July, Paris.

15th July, *The Picnic* (The biggest one day open-air event ever)

*The Picnic*

**BLACKBUSHE**  
— AERODROME —

*From  
Harvey Goldsmith  
and Fritz Rau*





# Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 9/9/78

Number of LPs reviewed this week **48** Last week **33**

## Pop

**STEPHEN BISHOP**—*Bish*, ABC AA1082. Produced by Stephen Bishop. The long-awaited followup to "Careless," Bishop's Top 40 debut album, again mixes pretty ballads, up-tempo pop tunes with distinctive humorous touches. The opening cut is a lush string arrangement of "If I Only Had A Brain" from "The Wizard Of Oz," while another cut, dedicated to the co-writer of the "Oz" score, features munchkin-like sounds. Backup musicians include Chaka Khan, Art Garfunkel, Natalie Cole, Mike McDonald and Ray Parker. The punchy, full orchestrations include string arrangements by Artie Butler, Marty Paich and Gene Page. Bishop has developed a strong flair for contemporary pop, with an appeal that extends from adult contemporary to Top 40, and should also include some album-oriented play.

**Best cuts:** "Everybody Needs Love," "Looking For The Right One," "Losing Myself In You," "When I Was In Love."

**Dealers:** Bishop's first LP produced two top 30 singles.

**DAN FOGELBERG & TIM WEISBERG**—*Twin Sons Of Different Mothers*, Full Moon/Epic JE35339 (CBS). Produced by Dan Fogelberg, Tim Weisberg. As Fogelberg's liner notes say, this collaboration between flautist Weisberg and himself is experimental and outside the realm of their "recognizable boundaries." The emphasis is on the creation of progressive instrumental passages with only three vocal tracks included. The upbeat compositions cascade along to a fresh and unique presentation as Fogelberg on guitars and keyboards plays off Weisberg's flute with musical muscle provided by such stellar session players as Andy Newmark, drums; Bobbie Hall, percussion; Joe Layla, congas; Willie Weeks, bass; and others. Fogelberg fans will no doubt find this a bold deviation from his prior efforts.

**Best cuts:** "Tell Me To My Face," "Intimidation," "The Power Of Gold," "Lahaina Luna."

**Dealers:** Fogelberg has been an increasingly stronger seller. This should broaden his already widespread appeal.

**DAN HILL**—*Frozen In The Night*, 20th Century-Fox T-558. Produced by Matthew McCauley, Fred Molin. The talented Canadian writer/singer made big inroads into the Top 40 market last time around with "Sometimes When We Touch," and he should sustain himself with this followup. Hill's strongest asset is his songwriting, as the lyric-conscious compositions will attest to. Much of his songs lean towards the maudlin, sentimental kind, with the compatible orchestration to induce a specific mood. Five of the cuts were co-written with Barry Mann, whom he co-penned "Sometimes When We Touch." Hill should find himself with more AOR acceptance with this LP.

**Best cuts:** "All I See Is Your Face," "Frozen In The Night," "Dark Side Of Atlanta," "(Why Did You Have To Go And) Pick On Me," "Indian Woman."

**Dealers:** Hill's last LP went gold.

**LEE OSKAR**—*Before The Rain*, Elektra 6E150. Produced by Greg Errico. This is an ambitious effort by the member of War, with Oskar overcoming the inherent limitations of the harmonica with a fully orchestrated sound that has a strong appeal to a contemporary MOR audience. Though there are some vocals, the LP is mostly instrumental, augmented with sound effects that sometimes border on the obtrusive. The overall feel of the LP is mellow and flowing, with the English Choral, the Gene Page Orchestra and the Martyn Ford Orchestra adding its prowess to the mix.

**Best cuts:** "Before The Rain," "San Francisco," "More Than Words Can Say."

**Dealers:** Oskar's last solo effort reportedly sold over 400,000 units.

## Soul

**DENISE LaSALLE**—*Under The Influence*, ABC AA1087. Produced by Denise LaSalle. LaSalle pulls out her entire bag of tricks on this one, showcasing her full talents. LaSalle takes on disco ditties as well as smooth blues type ballads, then she swings into a country-oriented number. She works in and out of the tunes, changing tempo on each. Her vocals are stronger than ever backed effectively by a tight knit group of background singers and strong instrumentation, with strings and rhythm sections particularly outstanding.

**Best cuts:** "P.A.R.T.Y. (Where It Is)," "Let's Stay This Way," "Workin'," "Under The Influence."

**Dealers:** This singer has built her own following.

## Country

**DON WILLIAMS**—*Expressions*, ABC AY1069. Produced by Don Williams, Garth Fundis. Simplicity has become Williams' trademark as well as his virtue and this set of love songs, delivered in his typically soothing style, is a brilliant continuation of his recorded success. With guitars and light percussion throughout, production is built tastefully with highlights of electric and acoustic piano, organ, steel guitar, dobro and mandolin, along with various string instruments as a backdrop. "Tulsa Time" penned by Don Williams, guitarist in

## Spotlight



**LYNYRD SKYNYRD**—*Skynyrd's First And... Last*, MCA MCA3047. Produced by Jimmy R. Johnson, Tim Smith. Comprised of nine studio tracks cut around 1974—before Lynyrd Skynyrd had completely developed its unique southern rock sound—this final LP provides insight into its musical roots as well as some scintillating material akin to its definitive "Street Survivors" LP. Contributions by alternating members can be traced cut by cut, while constant are the distinctive, fiery dual leads of Gary Rossington and Allen Collins. The driving vocals and overall direction of the late Ronnie Van Zant are highlighted by inclusion of two cuts on which he doesn't sing lead. Overall, an excellent testimonial and farewell.

**Best cuts:** "Down South Jukin'," "Preacher's Daughter," "Lend A Helping Hand," "Things Goin' On."

**Dealers:** MCA has amassed a massive promo push on this one.



**DONNA SUMMER**—*Live And More*, Casablanca NBLP7119. Produced by Giorgio Moroder, Pete Bellotte.

Recorded live at the Universal Amphitheatre in Los Angeles earlier this summer, this two-record set—three sides live, the other a studio set, captures Summer in all her vocal brilliance. The quality of the recording is superb as it bristles with a clean and remarkably crisp sound. For the most part, this could be a Summer greatest hits package, as it contains all her well-known Top 40 hits along with the best of her previous albums and her "Thank God It's Friday" hit. The studio side features a strong version of the classic "MacArthur Park." Summer's newest single. All in all, a polished, sleek package that is appealing to all music fans. Full orchestra surrounds Summer's vocals.

**Best cuts:** Choose your own.

**Dealers:** This should top all her previous albums in terms of sales. And a big holiday mover.

Williams' three-piece band, lends a blues feel to the LP that is filled with top-notch songs by Williams, Bob McDill, Waylon Holyfield, Charlie Craig, Larry Atwood and David Williamson—bass player in Williams' band.

**Best cuts:** "I Would Like To See You Again," "You've Got A Hold On Me," "Tulsa Time," "Lay Down Beside Me," "Give It To Me," "Not A Chance," "It Must Be Love."

**Dealers:** Williams is a proven seller.

**WILLIE NELSON**—*Face Of A Fighter*, Lone Star LS4602. Producer not listed. This is a vintage collection of material recorded by Nelson in 1961. Although production is dated—lacking an imaginative quality—and isn't as full as current recordings, Nelson's uniqueness in vocal delivery and writing style is still inherent. One selection, "Will You Remember Mine," even hints of his ability exemplified in his "Stardust" LP with instrumentation solely relying upon piano, guitar and harmonica.

**Best cuts:** "Will You Remember Mine," "Face Of A Fighter," "Some Other Time," "Everything But You."

**Dealers:** LP should be spurred by Phonogram's push surrounding LP and from attention already garnered from current works.

**SONNY THROCKMORTON**—*Last Cheater's Waltz*, Mercury SRM13736. Produced by Buddy Killen. A brilliant debut album from Throckmorton who displays strong singing talents to go along with his songwriting reputation. He sings these songs as capably as some of the major talents who have cut such Throckmorton tunes as "Middle Age Crazy" and "If We're Not Back In Love By Monday." Killen's production brings out the best in singer and instrumentation, leading to such outstanding cuts as his new single "I Wish You Could Have Turned My Head (And Left My Heart Alone)" and the title cut.

**Best cuts:** "I Wish You Could Have Turned My Head (And Left My Heart Alone)," "Last Cheater's Waltz," "I'm Knee Deep In Loving You."

**Dealers:** Throckmorton is a new name as an artist, but the LP deserves exposure and push.

## Jazz

**STEPHANE GRAPPELLI**—*Uptown Dance*, Columbia JC35415. Produced by Ettore Stratta. With Joe Venuti gone, Grappelli takes over the crown as king of the fiddlers. Nine

titles comprise this album, taped at CBS, New York, with Claus Ogerman's charts and orchestra and men like Jimmy Rowles, Ron Carter, Grady Tate and Steve Gadd assisting. An extremely musical presentation with excellent Mort Goode annotation. Strings, too, are an asset.

**Best cuts:** "Angel Eyes," "Baubles, Bangles And Beads," "Favors."

**Dealers:** This is classy, understandable jazz by the French master, oddly packaged but containing high quality music. Sales could surprise.

## Disco

**MECO**—*The Wizard Of Oz*, Millennium MNLP8009 (Casablanca). Produced by Meco Monardo, Tony Bongiovi, Harold Wheeler. This is a clever disco adaptation of the music from the original motion picture. A raft of instruments are used including guitars, bass, drums, keyboards, percussion, horns, violins, cellos and synthesizers which make the cuts danceable and pleasurable to listen to at the same time. Vocals are also interspersed throughout which blend well with the bouncy music.

**Best cuts:** "Over The Rainbow," "Munchkinland," "Ding-Dong! The Witch Is Dead," "The Merry Old Land Of Oz," "March Of The Winkies."

**Dealers:** This is a natural.

## Classical

**RICHARD STRAUSS**—*"SALOME"*—Behrens, Van Dam, Bohm, Karajan, Vienna Philharmonic, Angel SBLX3848. A breath of fresh air blows across the pages of Strauss' one-act Biblical opera. Karajan's approach is lyrical, intimate and modern, with a youthful cast providing living characterizations. Hildegard Behrens is an operatic sensation as the lust-consumed princess, and Karl-Walter Bohm gives a chilling portrayal of the depraved Herod. The famous "Dance Of The Seven Veils," which too often sounds woolen in performance, attains here the delicate exoticism and sensuality that Strauss conceived. A luxurious fabric of sound pours forth from the Vienna Philharmonic.

**VIVALDI, PACHELBEL, ALBINONI**—Schneiderhan, Baumgartner, Lucerne Festival Strings, DG Privilege 2535105. As baroque music continues to soar in popularity, three of the period's most sought after titles have been combined for the first time. This mid-price DG reissue brings together Vivaldi's descriptive masterpiece "The Four Seasons," Pachelbel's spellweaving "Canon" (with "Gigue") and Albinoni's soaring Adagio for Organ and Strings. Sensitive, exceptional interpretations are provided by the Lucerne Festival Strings under Rudolf Baumgartner, with enormous commercial potential evident for this package.

## First Time Around

**DYAN DIAMOND**—*In The Dark*, MCA MCA3053. Produced by Kim Fowley. Diamond is the multi-talented find of producer Fowley, who formerly played with the short-lived Venus & the Razorblades. For a 16-year old, Diamond is a slick rocker, who knows exactly where she's heading. Playing guitar and singing with confidence, poise and professionalism, she offers a consistent set of original compositions (four-co-penned with Fowley) as well as a few covers. Her lyrics are so powerful that they impressed Leon Russell to putting a few on his latest album. The sound, its crisp straight-ahead rock'n'roll, delivered by a true rocker. Diamond is backed by a forceful rhythm section.

**Best cuts:** "In The Dark," "Western Ave.," "Animal Girl," "Teenage Radio Stars," "Nervous."

**Dealers:** Diamond is too good to be overlooked.

## Billboard's Recommended LPs

### pop

**CRAIG FULLER/ERIC KAZ**, Columbia JC35324. Produced by Val Garay. Fuller and Kaz are proven singer/songwriters and most recently formed the nucleus of American Flyer. Here they produce 10 well-crafted songs in a Jackson Browne/Leo Sayer vein that rely on lyrics and melody. The musicianship is first rate, using some of the best players on guitars, bass, drums and keyboards, and Leo Sayer adds harmony vocal on one track. **Best cuts:** "Feel That Way Again," "You Take A Heart," "Let The Fire Burn All Night," "Annabella," "Restless Sea."

**VARIOUS ARTISTS**—*The South's Greatest Hits Volume II*, Capricorn CPN0209. Multiple producers. This nine-cut representation of Southern artists runs the gamut of slick, studio boogie (Atlanta Rhythm Section) to funkier, down home styles (Charlie Daniels, Stillwater), plus legends (Allman Brothers). A little something for every unreconstructed rebel. **Best cuts:** "Heard It In A Love Song," "So In To You," "Jessica," "Street Corner Serenade."

**STARCASTLE**—*Real To Reel*, Epic JE35441. Produced by Jeffrey Lesser. The second LP from this hard rocking sextet is again consistent. Members contribute guitars, keyboards, synthesizer, clavinet, drums and percussion and vocals and harmonies are shared. The group also demonstrates a flair for solid lyric writing. **Best cuts:** "Half A Mind To Leave You," "We Did It," "Nobody's Fool," "She," "The Stars Are Out Tonight."

**WILLIE ALEXANDER & THE BOOM BOOM BAND**—*Meanwhile...* Back In The States, MCA MCA3052. Produced by Craig Leon. This is the second album by the popular Boston band, whose band of high energy rock combines the raw edge of new wave with conventional pop melodies. Keyboardist/vocalist Alexander has sharpened his writing skills and the Boom Boom Band is playing with more discipline. The result is a much improved effort. **Best cuts:** "Mass. Ave.," "Modern Lovers," "Hitchhiking," "Sky Queen."

**MOTHER'S FINEST**—*Mother Factor*, Epic JE35546. Produced by Skip Scarborough. Basing in Alabama, from which it built a steady following in the South, this six-piece integrated band, fronted by female vocalist Joyce Kennedy, fuses rock with soul, pretty much the way Sly and the Family Stone did. The result is a set of funky tracks they are commercially viable as either dance tunes or funky rock. The rhythms are solid, the musicianship adept and the vocals steady. **Best cuts:** "Can't Fight The Feeling," "Don't Wanna Come Back," "Love Changes."

**JORGE SANTANA**, Tomato TOM7020. Produced by Tony Bongiovi, Lance Quinn, Bob Clearmountain. George Santana on lead guitar is the brother of Carlos Santana and former member of the Latin-rock group Malo. Here, he is joined by Malo. (Continued on page 66)

**Spotlight**—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; reviewers: Eliot Tiegel, Gerry Wood, Allen Pincus, Jean Williams, Dave Dexter Jr., Pat Nelson, Sally Hinkle, Roman Kozak, Dick Nusser, Jim McCullough, Paul Grein, Adam White and Ray Herbeck Jr.



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# Top Single Picks

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**THE ROLLING STONES—Beast Of Burden (3:20);** producer: The Glimmer Twins; writers: Mick Jagger, Keith Richards; publisher: Colgems/EMI, ASCAP. Rolling Stones RS19309 (Atlantic). This is the second single from the "Some Girls" LP and it's a catchy r&b flavored rocker accented by Mick Jagger's seductive lyrics.

**COMMODORES—Flying High (3:47);** producer: James Carmichael; writers: T. McClary, L. Richie; publishers: Jobete/Commodores Entertainment, ASCAP. Motown M1452F. After the enormously popular ballad "Three Times A Lady," this group returns with an uptempo r&b tune with a fiery rhythm section. And lead singer James Carmichael adds his mellow soulful vocal.

**BARRY MANILOW—Ready To Take A Chance Again (3:01);** producers: Manilow, Ron Dante; writers: Norman Gimbel, Charles Fox; publishers: Ensign/Kamakazi, BMI. Arista AS0357. This tender romantic ballad, featured over the opening credits in the film "Foul Play," is Manilow's followup to the pop-MOR-disco Spanish hit "Copacabana." It is highlighted by a melodic title hook which soars effectively over the smooth orchestration.

**DONNA SUMMER—Mac Arthur Park (3:53);** producers: Giorgio Moroder, Peter Bellotte; writer: J. Webb; publisher: Canopy, ASCAP. Casablanca NB939DJ. Summer follows her top three smash "Last Dance" with a boldly rocking remake of the Richard Harris hit of 10 years ago. The tune starts in the highly dramatic ballad style of the original, but then shifts into high gear. This is from the studio side of Summer's new three-sides-live LP.

**STYX—Blue Collar Man (Long Nights) (3:37);** producer: Styx; writer: Tommy Shaw; publishers: Almo/Stygan, ASCAP. A&M 2087S. If this first single from the forthcoming Styx LP called "Pieces Of Eight" is any indication of what's to come—look out. Paced by riveting high energy guitar licks and a powerful lead vocal, Styx continues to refine its brand of melodic and intelligent rock.

**STEPHEN BISHOP—Everybody Needs Love (3:25);** producer: Stephen Bishop; writer: Stephen Bishop; publisher: Stephen Bishop, BMI. ABC AB12406. Bishop returns to the punchy uptempo pop style of his first hit, "Save It For A Rainy Day," on his first single from "Bish." The singer's smooth, creamy vocals float over the tight orchestration on this long-awaited followup to "On And On."

**JEFFERSON STARSHIP—Crazy Feelin' (2:30);** producer: Larry Cox; writer: Barish; publishers: Bright Moments/Diamondback, BMI. Grunt JB11374 (RCA). Marty Balin handles lead vocals on this melodic rocker, the third single from the Starship's "Earth" LP. Like its previous "Count On Me" and "Runaway" this tune has an infectious beat that swirls in a pool of outstanding melody and harmony.

**ATLANTA RHYTHM SECTION—Champagne Jam (4:32);** producer: Buddy Buie; writers: Buie, Nix, Cobb; publishers: Low Sol, BMI. Polydor PD14504. Another classy guitar based rocker from this distinctive Southern band and it swings infectiously from beginning to end. The tune is structured to highlight the nifty picking.

**BILLY PRESTON—Get Back (3:15);** producer: George Martin; writers: J. Lennon, P. McCartney; publisher: MacLen, BMI. A&M 2071S. The fourth single to be lifted from the "Sgt.

Pepper" soundtrack is this feisty, energetic rocker by Preston, who played keyboards on the Beatles' 1969 original. Many consider this cheerfully uptempo cut the highlight of the film. The funky piano boogie style works well.

## recommended

**ANDREW GOLD—How Can This Be Love (3:54);** producers: Andrew Gold, Brock Walsh; writers: Mark Salan, Mark Goldenberg; publishers: Pink Flower/Fleedleedle, Asylum E45521A.

**CLIMAX BLUES BAND—Mistress Moonshine (3:30);** producer: Peter Henderson; writer: Climax Blues Band; publishers: Bleu Disque/Jira, ASCAP. Sire SRE1031 (Warner Bros.)

**ROBIN GIBB, OSCAR THE GROUCH AND GROVER—Trash (2:15)/bw Sesame Street Fever (3:09);** writer: Raposo; publisher: Wizzybus, ASCAP. Sesame Street CTW99070B/CTW99070A.

**GABRIEL—Martha (Your Lovers Come And Go) (3:22);** producers: Carl Maduri, Buzz Richmond; writer: T. Lauber; publishers: Bema/Terry Lauber, ASCAP. Epic 850594.

**KENNY NOLAN—But Love Me (2:59);** producer: Kenny Nolan; writer: Kenny Nolan; publishers: Sound of Nolan/Two One Two, BMI. Polydor PD14502.

**HOT—I Don't Wanna Be The Reason That You Leave Her (2:43);** producers: Clayton Ivey, Terry Woodford; writers: Barbara Wyrick, Cathy Carson, Juanita Curiel; publishers: Song Tailors, BMI/I've Got The Music, ASCAP. Big Tree BT16127 (Atlantic).

**DOUCETTE—All I Wanna Do (3:33);** producers: R. Henneemann, M. Lewis; writers: Doucette, Shindell, Olson; publisher: Andorra, ASCAP. Mushroom M7036.

**THE TARNEY/SPENCER BAND—Takin' Me Back (3:04);** producer: David Kershenbaum; writers: Alan Tarney, Trevor Spencer; publisher: ATV, BMI. A&M 2084S.

**GARLAND JEFFREYS—She Didn't Lie (3:27);** producers: David Spinozza, Garland Jeffreys; writer: Garland Jeffreys; publisher: Garland Jeffreys, ASCAP. A&M 2074S.

**ZWOL—New York City (3:24);** producers: Roger Cook, Ralph Murphy, Walter Zwoil; writer: Walter Zwoil; publisher: Mother Tongue, ASCAP. EMI America P8005 (Capitol).

**LINDISFARNE—Run For Home (3:05);** producer: Gus Dudgeon; writer: Hull; publisher: Crazy/Chappell, ASCAP. ATCO 7093.



**QUINCY JONES (Featuring Patti Austin And Charles May)—Love, I Never Had It So Good (3:20);** producer: Quincy Jones; writers: Quincy Jones, Tom Bahler, Patti Austin, Richard Tee; publishers: Yellow Brick/Bloody, ASCAP. A&M 2080S. Jones follows up his smash soul hit "Stuff Like That" with a bouncy midtempo tune that features the vocal talents of Patti Austin and Charles May. Horns and percussion supplement the flowing rhythms.

## recommended

**BARRY WHITE—Your Sweetness Is My Weakness (3:46);** producer: Barry White; writer: Barry White; publishers: Savette/January, BMI. 20th Century TC2380.

**THE BRIDES OF FUNKENSTEIN—Disco To Go (4:04);** producers: George Clinton, William Collins; writers: G. Clinton, W. Collins; publisher: Rubber Band, BMI. Atlantic 3498.

**WILSON WILLIAMS—Groovy Feelin' (4:03);** producer: George McGregor; writers: George McGregor, Herschel Dotson; publishers: Relaxed/McGregor/Kennicott, BMI. ABC AB12398.

**O.C. SMITH—Love To Burn (3:02);** producer: A. Joe Porter; writers: Paul Harrison, Casey Kelly; publishers: Screen Gems/EMI, BMI/Bobby Goldsboro, ASCAP. Shadybrook SB1045.

**CURTIS MAYFIELD—Do It All Night (3:39);** producer: Curtis Mayfield; writers: C. Mayfield, Gil Askey; publishers: Andrask/Mayfield, BMI. Curtom CMS0141 (Warner Bros.)

**MOTHER'S FINEST—Don't Wanna Come Back (4:15);** producer: Skip Scarborough; writers: J. Seay, J. Kennedy; publisher: Salsong, ASCAP. Epic 850596.

**LES McCANN—Just The Way You Are (3:57);** producer: Paul Riser; writer: Billy Joel; publisher: Blackwood, BMI. A&M 2081S.

**BOBBY BLAND—Come Fly With Me (3:32);** producers: Al Bell, Monk Higgins; writers: Lydia M. Purifoy, Pearl Smith, Allean Varnado; publisher: Capitol Dome, ASCAP. ABC AB12405.

**ANACOSTIA—Ain't Nothing To It (3:07);** producer: Charles Kipps; writers: T. Boyd, R. Sinclair, T. Williams; publisher: Charles Kipps, BMI. Tabu ZS85506 (CBS).

**JAMES LOVJOY—This Will Always Be My Baby's Tune (3:39);** producers: Hank Medress, Dave Appell; writers: Dave Appell, Mark Connor, Hank Medress; publisher: Applecider/April, ASCAP. RCA JH11367.

**EVERETT "BLOOD" HOLLINS—Heaven Must Have Known (3:24);** producer: Everett "Blood" Hollins; writer: Everett "Blood" Hollins; publisher: Street Stuff/Strange Fruit, BMI. RCA JH11373.



**JOHNNY CASH—Gone Girl (3:04);** producer: Larry Butler; writer: Jack Clement; publisher: Jack, BMI. Columbia 310817. Cash takes a powerful Jack Clement song and renders it in a version spiced by a Mexicali feel. A rollicking bass line and Bill Justis arrangement prod Cash to an effective, energetic tempo.

## recommended

**RON SHAW—If Walls Could Talk (2:43);** producer: Gary Brandt; writer: Bobby Miller; publisher: Jalyeen, BMI. Pacific Challenger PC1632.

**FLIP—Save The Last Dance For Me (2:58);** producer: same; writer: Pomus-Shuman; publisher: Rumbalero Progressive, BMI.

**DAVID ALLAN COE—If This Is Just A Game (3:29);** producer: Billy Sherrill; writer: D. A. Coe; publisher: Warner-Tamerlane, BMI. Columbia 310816.

**HELEN CORNELIUS—What Cha Doin' After Midnight, Baby (3:02);** producer: Blake Mevis; writers: Blake Mevis-Michael Garvin; publisher: ABC/Dunhill, BMI. RCA JH11375.

**ANN J. MORTON—Share Your Love Tonight (2:33);** producer: Larry Morton; writers: Jerry Foster-Bill Rice; publisher: April, ASCAP. Prairie Dust PD7627.

**BILLY LARKIN—My Side Of Town (2:51);** producer: Jerry Gillespie; writers: Bob Morrison-Debbie Hupp; publisher: Music City, ASCAP. Mercury 55040.

**GLENN BARBER—What's The Name Of That Song (2:16);** producer: Nelson Larkin; writers: Glenn Barber Sr./Betty Ann Barber; publishers: Glenn To Glenn, BMI/Merilark, ASCAP. 21st Century C21100.

**JEAN SHEPARD—Saturday Night Sin (2:50);** producer: Slim Williamson; writer: Peggy Forman; publisher: Hello Darlin', SESAC, Scorpio SC0557.

**DAVE CONWAY—Lookin' Back On Lovin' You (2:59);** producer: Jake Hottell; writers: R. Earwood-T. Connors; publisher: Muhlenberg, BMI. True T115.

**BRADY CLARK—I Got Home Just In Time (2:50);** producer: N.J. Clark; writers: B. Emerson/W. Kemp; publisher: Tree, BMI. Player P1104.

**PRICE BROTHERS—Honky Tonk Rollin' Stone (2:25);** producer: Gene Kennedy; writer: D. Price; publishers: Chip, "N" Dale/Mandy Kaye, ASCAP. Door Knob WIGDK8072.



## recommended

**FREDDIE HUBBARD—Super Blue (3:48);** producer: Dale Dehler; writer: B. Ighner; publisher: Almo, ASCAP. Columbia 310812.

**GAP MANGIONE—I Don't Know (4:02);** producer: Larry Carlton; writer: Greg Mathieson; publishers: LMNOP/Pal Dog, ASCAP. A&M 2083.



## recommended

**GLORIA GAYNOR—Substitute (3:28);** producer: Dima Fekaris; writer: W.H. Wilson; publisher: Touch Of Gold, BMI. Polydor PD14508.

**SHALAMAR—Take That To The Bank (3:25);** producers: Dick Griffey, Leon Sylvers; writers: L. Sylvers, K. Spencer; publisher: Rosy, ASCAP. Solar JH11379 (RCA).

**KEBEKELETRIK—War Dance (2:24);** producer: Pat Desbris; writers: Soccio, Deserio; Salsoul S72073DU.

**Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.**

SEPTEMBER 9, 1978, BILLBOARD

Continued from page 64

mates Richard Bean, guitar and lead vocals; and Carlos Roberto on bass. Keyboards, drums and percussion round out the unit which plays a perky brand of Latin tinged rock. Tight playing and singing highlight this tasty package. **Best cuts:** "Sandy," "Darling I Love You," "Love The Way."

**GARY BURR—Matters Of The Heart, Lifesong JZ35362 (Epic).** Produced by Palamino Productions, Gary Burr. Burr is one of those song-oriented writer/performers who sings about intimate and sensitive personal experiences. The album is on the optimistic side, upbeat and light. Burr is backed by a four piece band which supports him with the unobtrusive orchestrations. **Best cuts:** "New York Charlie, Goodbye," "Leave Me Blind," "Must Be Love," "Matters Of The Heart."

## soul

**DONNY HATHAWAY—The Best Of... Atco SD38107. (Atlantic).** Multiple producers. The highlights here include two duets with Roberta Flack which were top 30 hits in 1971-72. "You've Got A Friend" and "Where Is The Love." Hathaway produced the songs along with three of the top producers in the business—Jerry Wexler, Arif Mardin and Joel Dorn. Hathaway also arranged strings and horns and plays piano on most of the cuts. **Best cuts:** "Where Is The Love," "You Were Meant For Me," "The Ghetto," "A Song For You."

**THE PIPS—Callin', Casablanca NBLP7113. Produced by** Bunny Sigler. The second album by the Pips without Gladys Knight has the true strutting danceable party material while also including one slower ballad on side two. The group has

dles lead vocals well in the soft funk style of the Spinners. Excellent string and horn arrangements and Tom Moulton mixes should bring strong disco response to a couple of cuts. **Best cuts:** "Baby I'm Your Fool," "Let Me Love You Tonight," "Anything."

## country

**DON KING—The Feelings So Right, Con Brio CBLP053. Produced by Bill Walker.** A good mix brings out the best in King's smooth and youthful vocals and instrumentation, imaginatively orchestrated utilizing piano, steel, guitars, harmonica, fiddle, strings, percussion and electric guitars. Selections range from lively, uptempo cuts to mellow, ballad tunes. Majority of material is a collaboration effort between King, Jeff Walker and Dave Woodward. **Best cuts:** "The Feelings So Right," "Old Nebraska Memories," "I'm Gonna Love You (Right Into My Life)."

## disco

**CAROL DOUGLAS—Burnin', Midsong International/MCA MCA3048. Produced by Ed O'Loughlin.** Douglas' latest album mixes hard, funky cuts with softer melodies. Included are several past Douglas hit singles, "Let You Come Into My Life," Hot Chocolate's "So You Win Again" and the Bee Gees' "Night Fever," a Douglas 12 inch disk success. Disco whiz Michael Zager arranged and conducted the orchestra. **Best cuts:** "Night Fever," "Burnin'," "All My Love."

**KONGAS—Anikana-O, Salsoul S8512. Produced by Jean** Claudel. This LP was mixed by Tom Moulton and one of the musicians in the group is Cerrone, almost guaranteeing its acceptance on the dance floor. The six-man group here has a good Latin feel, with a strong reliance on percussion to drive the music forward. With a prominent organ and group vocal harmonies, at "Konga's Fun" the band recalls some of Santana's more earthy moments. **Best cuts:** "Anikana-O," "Kongas Fun," "Jungle."

**VARIOUS ARTISTS—Latin Disco: Salsa's Greatest Hits, Vol. II. Salsoul SA8510. Various producers.** Artists on this collection of songs include Libre, Grupo Folklorico Y Experimental, Roberto Torres and Javier Vazquez, Machito, Joe Bataan, Saoco, Chocolate, Cachao, Raul Marrero, and Miguelito Valdes. The styles vary with the performers, some sounding more at home in a contemporary disco milieu than others. **Best cuts:** pick your choice.

## classical

**BEETHOVEN: PIANO CONCERTO NO. 3—Richter, Muti, Philharmonia, Angel S37512.** Quality of interpretation and excellence of sound reproduction both rank this as a super calibre edition of the concerto. Every measure of the solo part is illuminated by the brilliance of Richter's musicianship, and Muti gives the accompaniment a poetic sympathy. A sweeping trio is invested in the big orchestral segments. Beethoven's lovely "Andante Favori" also displays the Soviet pianist's consummate artistry.

**LISZT: SYMPHONIC POEMS, VOL. 2—Solti, London Philharmonic, London CS7084.** New audiences for Liszt's infrequently heard tone poems will be won by Sir Georg's fiery, taut, pointedly dramatic readings. The performances of "Festklänge" and "Prometheus" possess an irresistible attraction, and the latter, with its memorable lyrical subject, could become a favorite if heard in this sizzling edition. The already popular "Les Preludes" completes this high energy program.

## jazz

**STEVE KHAN—The Blue Man, Columbia JC35539. Produced by Steve Khan.** Son of the lyricist Sammy Cahn, Steve and his guitar offer six tracks, all but one composed by Khan. If all were as simple and musical as "Daily Valley" this would be a stronger package. Still, an earlier Kahn LP this year did well and this should ring up moderately profitable sales as well. **Best cuts:** "Daily Valley."

**LONNIE LISTON SMITH—The Best Of, RCA AFL12897. Produced by Bob Thiele, Lonnie Liston Smith.** RCA has repackaged eight old Smith tracks, all taped several years back when the keyboardist was virtually unknown. It's pleasing to hear them again; Dave Hubbard's reeds are particularly welcome. RCA's annotation is contained on the inner sleeve. This can be a winner in the stores now that Smith has made it big on another label. **Best cuts:** "Meditations," "A Song Of Love."



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## Closeup

**LEO SAYER**—Warner Bros. BSK3200. Produced by Richard Perry.

This is the third album Perry has produced with Sayer, the first "Endless Flight" containing the smashes "You Make Me Feel Like Dancing" and "When I Need You" and the more recent "Thunder In My Heart."

On this outing, however, there's a different attitude from the previous two. Here the emphasis is more on lyrics and Sayer as an expressive singer backed by a simpler and more natural production.

There's less of a super sophisticated, overdubbed sound in the arrangements and Sayer has eschewed the frenetic rock'n'roll songs stamped with his high falsetto which he's done in the past.

The material on this simply titled LP was influenced by his U.S. tour last summer, particularly time spent in the South, and it's a mix of ballads, melodious midtempo tunes and an occasional, combustible rocker.

Sayer claims he was able to get a first-hand experience of acoustic American music flavored with blues, gospel and r&b elements.

The musicians assembled are first class. Jeff Porcaro and Russ Kunkel contribute drum tracks, guitarists and bassists include Dean Parks, Fred Tackett, Scotty Edwards, Waddy Wachtel, Steve Lukather, Fleetwood Mac's Lindsey Buckingham and others; there's Tom Snow, James Newton Howard, Dave "Baby" Paich and Greg Phillinganes on keyboards; and David Lindley of Jackson Browne's band is on hand with fiddle and steel guitar.

Sayer adds harmonica to several tracks.

Perhaps the best example of Sayer's easy approach here is "Something Fine" which opens side two. With only a stunning acoustic guitar track by Buckingham as musical background, Sayer, with Buckingham adding background vocal, does a fine interpretation of this hypnotic Jackson Browne ballad.

Sayer and Tom Snow co-wrote "Stormy Weather," the tune that opens side one. It's a swirling softer rocker with expressive lyrics and singing by Sayer such as when he imparts "Why do we always have stormy weather? Why do we have it so rough? Is it so hard to stay close together? Why can't we ever have love?" Sayer adds bluesy harmonica breaks toward the end while Lindley's steel guitar generates a subtle romantic feel.

"Dancing The Night Away," co-written by Russell Smith and James Brown, is Sayer's "dance" number

reinforcing a recurrent theme in his music. It's another pleasing mid-tempo rocker with Sayer's ballad-like vocal and Lindley again contributing steel guitar and two infectious fiddle breaks. The "Let Me See You Dance" chorus is catching.

David Campbell arranges and conducts strings on "I Can't Stop Loving You (Though I Try)" while



Leo Sayer

Steve Porcaro's synthesizer sweetening adds to the lushness of this classy ballad. It's in the "When I Need You" vein as Sayer's evocative vocal covers a wide range of feeling.

The Andy Fairweather Low-penned "La Booga Rooga" is one of two strong rockers on the LP and this one sounds like a New Orleans rock/boogie number. Waddy Wachtel's searing lead and rhythm guitars pace the song.

"Raining In My Heart" is a Boudleaux Bryant/Felice Bryant song that has a bluesy, country ballad feel to it fused with 'love lost' lyrics. Sayer again adds a moody harp.

Johnny Vastano and Tom Snow co-wrote "Running To My Freedom" which is the second track on side two. Steve Lukather's electric guitar and Lindsey Buckingham's lead and acoustic guitar accent this gospel-like rocker that keeps building momentum.

Raydio's Ray Parker Jr. and Sayer co-wrote "Frankie Lee," the LP's second fiery r&b flavored rocker, this one about an incorrigible playboy. Tom Saviano accents with two punchy sax solo breaks as does James Newton Howard's pulsating clavinet work.

"Don't Look Away" and "No Looking Back" close out the album and both are co-penned by Sayer and Tom Snow. The first has the diminutive English singer's soulful harp work and overall it's a catchy upbeat rocker while the second features only Snow's acoustic piano and David Campbell's strings.

JIM McCULLAUGH

## Bourne Co. Looks At Today's Music

NEW YORK—The Bourne Co., publishers of such evergreens as "Red, Red Robin" and administrators of many classic Walt Disney scores, is making a leap into contemporary music. Helping in this venture is Peter K. Siegel, hired as an independent consultant.

Siegel, former president of ATV/Pye Records, says his appointment reflects "the publisher's changing role in the music business."

### Cutouts Growing

• Continued from page 1

Royalties to publishers from these sources will continue to rise as the industry maintains its growth curve, Berman believes.

"As the business increases, so does schlock," he postulates.

"The Bourne Co. can't stop making money on its catalog," Siegel says, "but it also wants to be involved with the contemporary scene." For that reason, Siegel will be searching for artist/writer combinations.

"My background with record labels (Siegel also worked at Elektra and Polydor Records) will be helpful in this area," he says. "We'd like to sign singer-songwriters or acts that write their own material, establish them, finance them if necessary and help them get a label deal."

Siegel is helping the company adjust its administrative systems to handle an expanded role, and he'll also be directing promotional efforts on behalf of writers already signed to Bourne. He will work out of the Bourne offices in New York.

## 'BRIDEGROOM' SCORES WITH CBS CAST LP

NEW YORK—In what is believed to be a first in the history of original cast albums, a Broadway musical has had an LP produced by its lead performer. The product will be distributed by CBS' Special Products Division.

The show is the award-winning "Robber Bridegroom," which, in its six-month run, won a Tony Award for its star, Barry Bostwick. It also picked up three other Tony nominations and five Drama Desk nominations.

It was this critical acclaim which prompted Bostwick to take the initiative in producing the original cast album after major labels had passed on it.

With the cooperation of the show's cast, and Norris O'Neill and Don Dannemann, principals of Mega Music recording studio, Bostwick was able to record "Robber Bridegroom," Don Farber, a friend and attorney, helped clear the legal entanglements of union wages and licensing fees.

Help in finding a distributor for the finished product was supplied by Sylvia Hersher of Macmillan Publishing and Allen Whitehead of Music Theatre International.

The album was eventually brought to the attention of John Franks, CBS Special Projects division, who was instrumental in having the product released.

## Talent Meet Agenda Set

• Continued from page 1

The training seminars, which begin at noon, involve Hal Ray, William Morris Agency; Ron Rainey, Magna Artists; Don Arden, Jet Records; George Greif, Greif/Garris Management; Paul Block, Rogers & Cowan; Paul Wasserman, Mahoney/Wasserman Associates; Paul Shefrin, Shefrin Co.; Quentin Perry, Tarus Productions; Jim Rissmiller, Wolf/Rissmiller; and Jeff Kruger, Ember Productions.

The session "Open Season—Speak Your Mind," a two-hour meeting, will be one of the highlights of the conference when some of the country's top executives are put on the spot in an attempt to extract as many professional secrets as possible.

Willing to face this challenge are Bill Graham, Bill Graham Presents; Jeff Franklin, ATI; Claire Rothman, Forum; Lee Abrams, Lee Abrams Associates; Jonathan Coffino, CBS Records; and Maribeth Medley, Sir Productions and tour director for the Rolling Stones.

New and established artists have always been a vital part of the Talent Forum and this year will be no different. Acts set to perform include the Dirt Band, Louisiana LeRoux, Rubicon, Marilyn Scott, Brainstorm, Side Effect, Douchete, Guess Who and Auralc.

The awards banquet will present guitarist/singer Jose Feliciano. Opening for Feliciano will be the magician, the Amazing Ricky Jay. Helping with the awards will be members of Ron Smith's Lookalike firm—including identical lookalikes of Raquel Welch, Linda Carter complete with her Wonder Woman costume, Olivia Newton-John, Donna Summer and Candice Bergen.

Artists set to participate in panel discussions are Al Jarreau, the Blues Brothers (John Belushi and Dan Aykroyd), Tom Scott, George Duke and Michael Jackson, among others.



**GOOD CAUSE**—Harry Chapin accepts a check for \$1,000 on behalf of his favorite charity the World Hunger Assn. at the Record World Retail store in Roosevelt Field, Long Island. Presenting the check are, center Roy Imber, president of El Roy Enterprises, which owns the store, and, at right, Bill Forest, vice president.

## New Companies

**Jerry Cummings Productions and Mecca Records, Inc.** launched by the former member of Harold Melvin & the Blue Notes. W. Edward Thompson is business manager. Address: 1725 K St. N.W., Suite 901, Washington, D.C. 20036. (202) 296-8980.

**Group Two Public Relations, Inc.**, founded by Harry Schmerling, president. Initial clients include the Latin Casino in Cherry Hill, N.J. Address: Group Two Building, 2002 Ludlow St., Philadelphia 19103. (215) 561-2200.

**The Creative Connection** formed by Howard Miller to deal in concepts, copywriting, graphic design, music and film production for record and film companies. Address: 310 No. San Vicente Blvd., Suite 202, Los Angeles 90048. (213) 659-6820.

**South Philly Productions**, a record production firm, established by Alpha International Recording Studios at 1221 Rainbridge St., Philadelphia 19147. (215) 271-7333.

**Galaxy Of Stars**, for artist development and booking, formed by Andrew Johnson Jr. and Arlene A.B. Armstead, at 1718 Lombard St., Philadelphia 19146. (215) 985-9640.

**Rising Stars**, a record production firm, launched by Joseph Merback. Address: 408 Chapel Road, Elkins Park, Pa. 19117. (215) 635-0166.

**Barry Publications** organized in New York by Philip Barry as publicity and promotion agency handling press releases, mail campaigns and related tasks. Address: 477A 82 St. Brooklyn, N.Y. 11209. (212) 745-2537.

**Larry Blackmon and Cecil Holmes Jr. Productions** formed in New York. Clients include vocal trio called F360 and solo act Ricky Powell. Address: 655 Madison Ave., New York, N.Y. 10022. (212) 688-4343.

**Trident Entertainment Enterprises** formed by arranger Paul Riser and Tamar Sears. The firm consists of Front Line Productions, Tri-Mid Film Productions and Rainbow Management. Address: 1800 No. Highland, Suite 614, Los Angeles 90028. (213) 464-2515.

**Beautiful Music Unlimited Ltd.** formed as a publishing and production firm by Eli Ask, president and Richard Henrickson, vice president. Address: 545 Fifth Ave., New York 10017. (212) 986-0890 and (212) 582-8800.

## Tribunal And Home Taping

• Continued from page 3

concerns consumers, manufacturers of tapes and equipment, and creative artists—as well as owners and producers of copyrighted tapes and disks.

At its conclusion, a report and recommendation will be submitted to Congress.

Fortunately, from its inception the Tribunal has been given a broad mandate to keep Congress informed on the way the copyright law is balancing out the interests of copyright owners, users and the public, as well as to make periodic reviews of compulsory licensing rates in the revised statute.

The technology for fast, cheap and easy duplicating of copyrighted works at home has already outdistanced copyright protection in the 1976 act. The revised law does not even make reference to home taping, but many copyright owners feel home taping is just another form of piracy and is illegal under the Act.

Remedies being used or proposed in other countries are all based on the idea of a compensatory tax on home recording equipment. Gov-

ernments of Great Britain and Japan are considering a hardware tax on home recorders.

But West Germany's recording companies and artists say their government's hardware tax is totally inadequate. They want the tax extended to the user's tapes as well.

An international copyright study group in 1977 also concluded that the tax should go on the tape, and suggested that each country legislate a compensation "pool" of the tax funds to be distributed to copyright owners and to broadcasters, record producers and performers for losses due to home taping.

In this country, a close watch will be kept on how a federal court interprets the copyright aspects in the suit brought by Universal and Walt Disney studios against the Sony Betamax home video recorder.

But most onlookers see the Copyright Royalty Tribunal study and recommendations as the crucial factor in getting some form of remedy enacted by the U.S. Congress, which is notoriously lethargic when it comes to voluntarily amending the copyright law.



# Let Me (Let Me Be Your Lover)


SS 1005

See Jimmy "Bo" Horne perform his new single Let Me (Let Me Be Your Lover) on Midnight Special this Friday, Sept. 8 on NBC.



It's Jimmy "Bo" Horne's just released single LET ME (LET ME BE YOUR LOVER) from his DANCE ACROSS THE FLOOR LP. And everyone's talking about it.

Sunshine Sound Records  
Distributed by **fc**

 **SUNSHINE SOUND**

Produced by Harry Wayne Casey and Richard Finch for Sunshine Sound Enterprises, Inc.

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# Roadshow Sets Marketing Ploy To Break Hob LP Beyond Gospel

By ADAM WHITE

NEW YORK—For its first release on the rejuvenated Hob label, Roadshow Records unveils marketing plans which president Fred Frank feels can help break gospel product out of the confines of that market.

Disk is Shirley Caesar's "From The Heart" album, following her successful Roadshow release of last year, "First Lady."

The singer returns to Hob (she was originally with the label when it was operated by Scepter, and later signed to Roadshow) for the relaunch. Frank's company purchased the Hob line in February of this year.

Campaign for the \$6.98 album is

## Song Festival

• Continued from page 16

blue ribbon panel of 50 top artists, producers, songwriters and executives. They have one month to determine the two grand prize winners—one amateur and one professional—each of whom receives an additional \$5,000.

Category winners will be announced this fall, with grand prize winners to be announced next January at an awards presentation in Los Angeles.

## Big Sound Distributors

NEW YORK—Big Sound Records has added Pickwick in Texas, Piks Corp. in Michigan and Western in Denver to its list of distributors in the U.S. In addition, the label has dropped Record People in New York and will be working there with Sunshine Distributors in the future.

## Food Firm Stops New Rotten Rat Single

NEW YORK—General Foods Corp. has obtained a temporary restraining order here against a Brooklyn-based label which, the conglomerate charges, is cashing in on the success of its crackling candy called Pop Rocks by marketing a novelty single, "I'm The Pop Rock King," that includes free samples of

tagged "Return Of The First Lady." The support includes "We've Got It" display pieces and a variety of other items, including full color posters, mobiles and T-shirts. These are being shipped directly to retail outlets by Roadshow, which will also run a national window display competition.

Radio advertising is blueprinted to run in three or four markets at a time on key soul stations, according to Frank.

Retailers will be tagged in the spots, which will excerpt three cuts from the LP in what the Roadshow chief calls a "more music, less talk" format.

"We're not just going for gospel radio," he states. "This is an across-the-board commitment, to expand sales beyond gospel."

The company has firmed independent distribution for Hob, though "From The Heart" was originally set to go under the Roadshow logo through United Artists, with which Frank has a custom label deal for certain acts.

He claims distributors are most enthusiastic about the Caesar plan, and reports that vice president of national sales and promotion, James Bullard, has pledged of support to the tune of \$500,000.

First phase of the campaign was keyed to the Gospel Music Workshop of America, held in Washington, D.C. Roadshow hosted a special Hob luncheon there announcing Caesar's first release on the reintroduced line, and boosted the disk via sandwich boards and posters throughout the event.

Second phase will now spread out across the nation regionally. Frank

the snapping, popping confection.

Rotten Rat Records, which has produced novelty disks over the years pegged to various fads, was told to cease distribution of the disks until General Foods' claim to the trademarked title is affirmed by the court.

says that 100,000 copies of "From The Heart" have been shipped in readiness.

The Roadshow president says his company originally planned to relaunch Hob in the Spring with traditional gospel marketing ploys, linked to compilations by various artists.

This approach was amended when feedback from distributors and retailers suggested that sales could explode beyond the gospel market if sophisticated and fulsome merchandising support was provided.

Caesar's album was lined up as the first release for the revitalized label, and Roadshow copies already pressed by UA were bought in and overstocked with the Hob logo.

"Retailers who put Shirley's first Roadshow album in the general music bins, as well as gospel, were reporting strong sales," observes Frank. "This encouraged us to encourage more outlets to tap this source of business. 'Don't overlook gospel' is our message to them, and we're making sure they have the materials to work with."

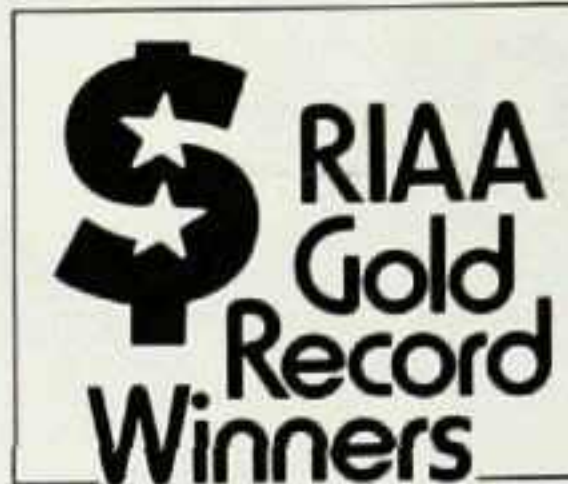
Hob product used to sell between 25,000 and 40,000 pieces per album with Scepter, continues Frank, but those days are now over.

"We're aiming for much, much more," he says, and points to sales of "First Lady" (close to 200,000) as an example of the potential. "That's the sort of business we're talking about today. Gospel is no longer a sideline, and it's reflected in our commitment."

Subsequent product on Hob will feature the Shirley Caesar Singers, James Cleveland, the Original Five Blind Boys of Alabama, the Staple Singers and the Mighty Clouds of Joy.



SIGNS FOREVER—War members Lonnie Jordan left, and Charles Miller, place their handprints in cement in front of Peaches retail record outlet in Seattle.



## Singles

Steve Martin's "King Tut" on Warner Bros. Disk is his first gold single.

## Gold LPs

Dolly Parton's "Heartbreaker" on RCA. Disk is her third gold LP.

Peabo Bryson's "Reaching For The Sky" on Capitol. Disk is his first gold LP.

## Platinum LPs

Andy Gibb's "Flowing Rivers" on RSO. Disk is his second platinum LP.

Carly Simon's "Boys In The Trees" on Elektra. It is her first platinum LP.

## Retailers Grab Superstars

• Continued from page 16

bum, goes for \$1.75. Parliament records for Casablanca.

Bob Dylan's "Planet Waves," his only release on Elektra/Asylum, is now selling for \$1.10. "Queens Of Noise," by the Runaways, one of the very few new wave titles appearing on any of the catalogs, is slightly more expensive at \$1.50 each. That, too, is the price for "Max" by the Rumour. "Deceptive Bends," by 10cc, another recent release from Mercury, is available for \$1.75.

On Polydor, "Battle Axe" by the Billion Dollar Babies, and "Proud One" by the Osmonds, both now sell for \$1.10. The "Best Of Focus" is \$1.50. "Moods," a Jimi Hendrix LP on Trip Records, sells for \$1.10 while "Realizations" and "Sequencer" by Synergy both go for \$1.25.

Some 8-track tape buys in the catalog include from CBS "Pearl" by Janis Joplin, "Greatest Hits" by Blood, Sweat & Tears, "Mott" by Mott the Hoople, "Illuminations" by Santana, "Spooky Lady's Side-show" by Kris Kristofferson, and "Blow By Blow" by Jeff Beck. All except the Santana tape sell for \$2.75. "Illuminations" cost \$1.75.

An ambitious film and album package, using the music of the Beatles performed by various artists, including the Bee Gees, is now also on the list. The two-tape set costs \$2.75. It is titled, "All This And World War Two." The LP set, on 20th Century-Fox, is available for \$1.50 from Scorpio Distributors.

Major releases by the two biggest

artists on Casablanca Records, Kiss and Donna Summer, are the highlights of Scorpio Music Distributors summer of '78 catalog. Summer's "Love To Love You Baby" is available for \$1.50. "Love Gun" by Kiss, released only last year, is now going for \$2.50.

Other fairly recent releases found in "limited quantities" on the Scorpio \$2.50 list include such CBS titles as "Aftertones" and "Miracle Row" by Janis Ian, "Second Childhood" by Phoebe Snow, Laura Nyro's "Season Of Lights," Elliott Murphy's "Story Of America," and "Blowin' Away" by Joan Baez. Also on the list is "Low" by David Bowie on RCA.

Available in extremely limited quantities for \$3 are "Wildlife" by Wings on Apple, "The Best Of The Band" on Capitol and "33 1/3" by George Harrison, his last release on Dark Horse.

The catalog from Father & Sun's lists its product by artists, rather than label, making it a sort of "who's who" of cutouts and overruns in pop music. There are, for instance, six different Allman Brothers LPs available. The Beach Boys have eight; the various Byrds, 14; Norman Connors, 6; Donovan, 10; Duke Ellington, 11; Aretha Franklin, 5; Guess Who, 5; Jimi Hendrix, 8; B.B. King, 6; Ramsey Lewis, 18; Mark-Almond, 6; Les McCann, 6; Charlie Mingus, 6; Willie Nelson, 5; Ohio Players, 9; Dolly Parton, 4; Elvis Presley, 12; Rufus, 5 and Three Dog Night, 10.

## Lifelines

### Births

Boy, Matthew John Sinclair, to Linda and John Sinclair in Los Angeles Aug. 18. Father is keyboardist with A&M combo Lion.

\*\*\*

Boy, Daniel Francois D'Astuges, to Mary and Pierre D'Astuges in Los Angeles Aug. 19. Father is production coordinator for Electro-sound Productions.

\*\*\*

Boy, L. J. G. Farr, to Janett and Rikki Farr in Los Angeles Aug. 20. Father is chairman and president of Electro-sound Productions and manager of the Tubes and Lion groups.

### Marriages

Dan Zelisko, concert producer and promoter, to his production assistant, Catherine "Kitty" O'Connor, in Las Vegas July 22. Couple resides in Scottsdale, Ariz.

\*\*\*

Cubby O'Brien, drummer for the Carpenters and former Disney Mouseketeer, to Terry Lynne, airline stewardess, Aug. 28 in Calabasas, Calif.

\*\*\*

Chris Whorf, vice president of creative services, Casablanca Records in Los Angeles, to Betsy Alexander, secretary to Casablanca marketing vice president Dick Sherman, Aug. 28 in Los Angeles.

\*\*\*

Roberta Fracchia, general manager of three Poplar Tunes record/tape retail stores in Memphis, to Walter Dawson, music critic of the Commercial Appeal, July 10 in Memphis.

\*\*\*

Ian Copeland, director of foreign tours for the Paragon Agency, to Connie Walden Aug. 26 in Macon, Ga.

### Deaths

Louis Prima, 68, trumpeter, singer, composer and bandleader, in New Orleans' Touro Infirmary Aug. 24 of pneumonia. He underwent surgery for a brain tumor in October 1975 and remained unconscious almost three years. Composer of "Sing, Sing, Sing" popularized by Benny Goodman's band in 1937, Prima also composed "Angelina" and other hit songs, and enjoyed top selling disks himself with "Robin Hood" and "That Old Black Magic." Prima led small and large bands, was married four times and teamed with wife Keely Smith in the 1950s to form a nightclub act which commanded top money in Las Vegas. Later, he married singer Gia Maione, who survives him along with two children. Burial was in New Orleans.

\*\*\*

Eddie Calvert, 56, trumpeter and bandleader, in Johannesburg Aug. 7 of a heart attack. Calvert was a top seller for EMI Records in the 1950s; some of his singles were released by Capitol in the U.S. He had lived in South Africa since 1968 and is survived by his widow and a son.

\*\*\*

Charles Haubiel, 86, classical music composer and publisher who served on the faculty of New York Univ. for more than 20 years, in Los Angeles Aug. 26. Haubiel composed several operas and numerous orchestral and chamber works. He left no survivors.

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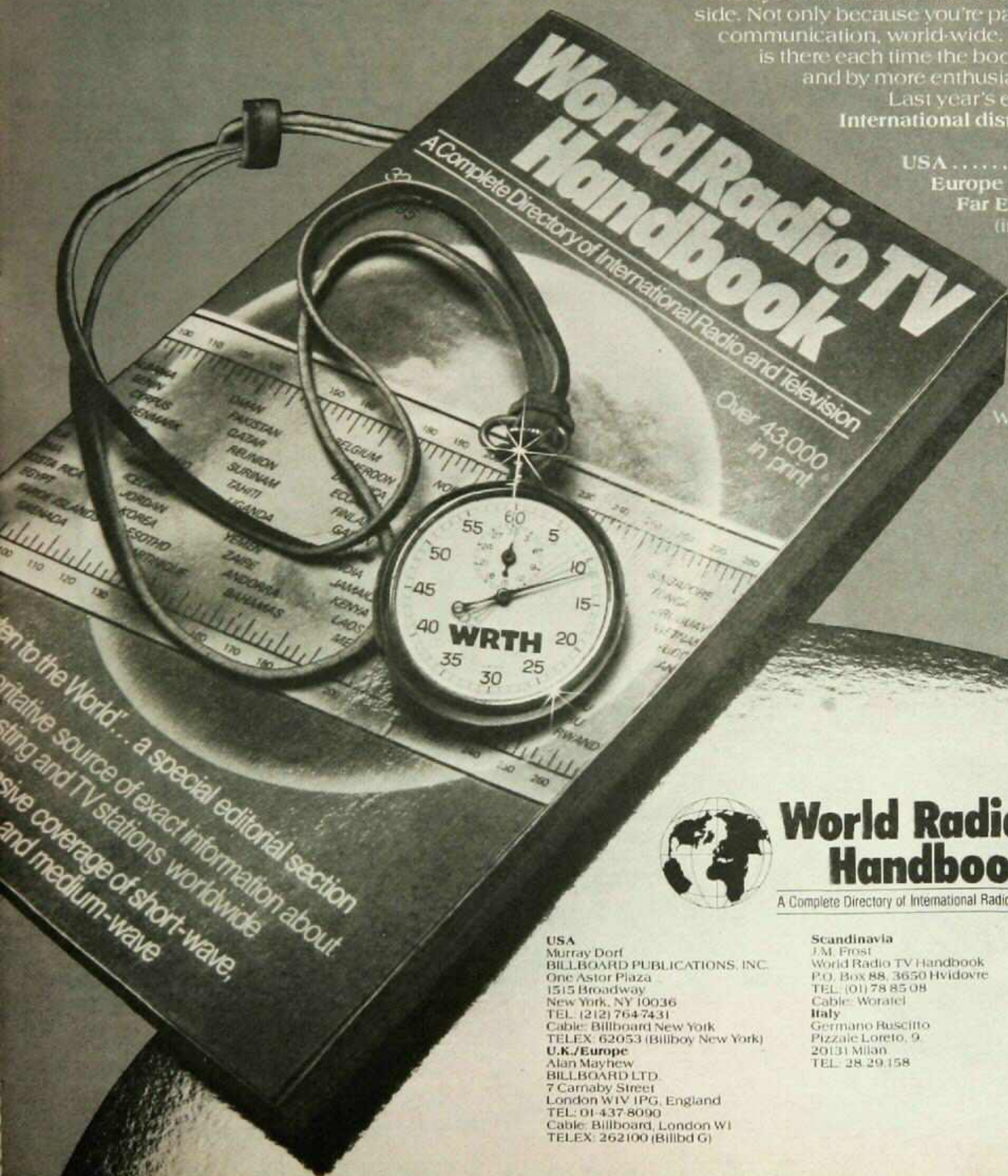
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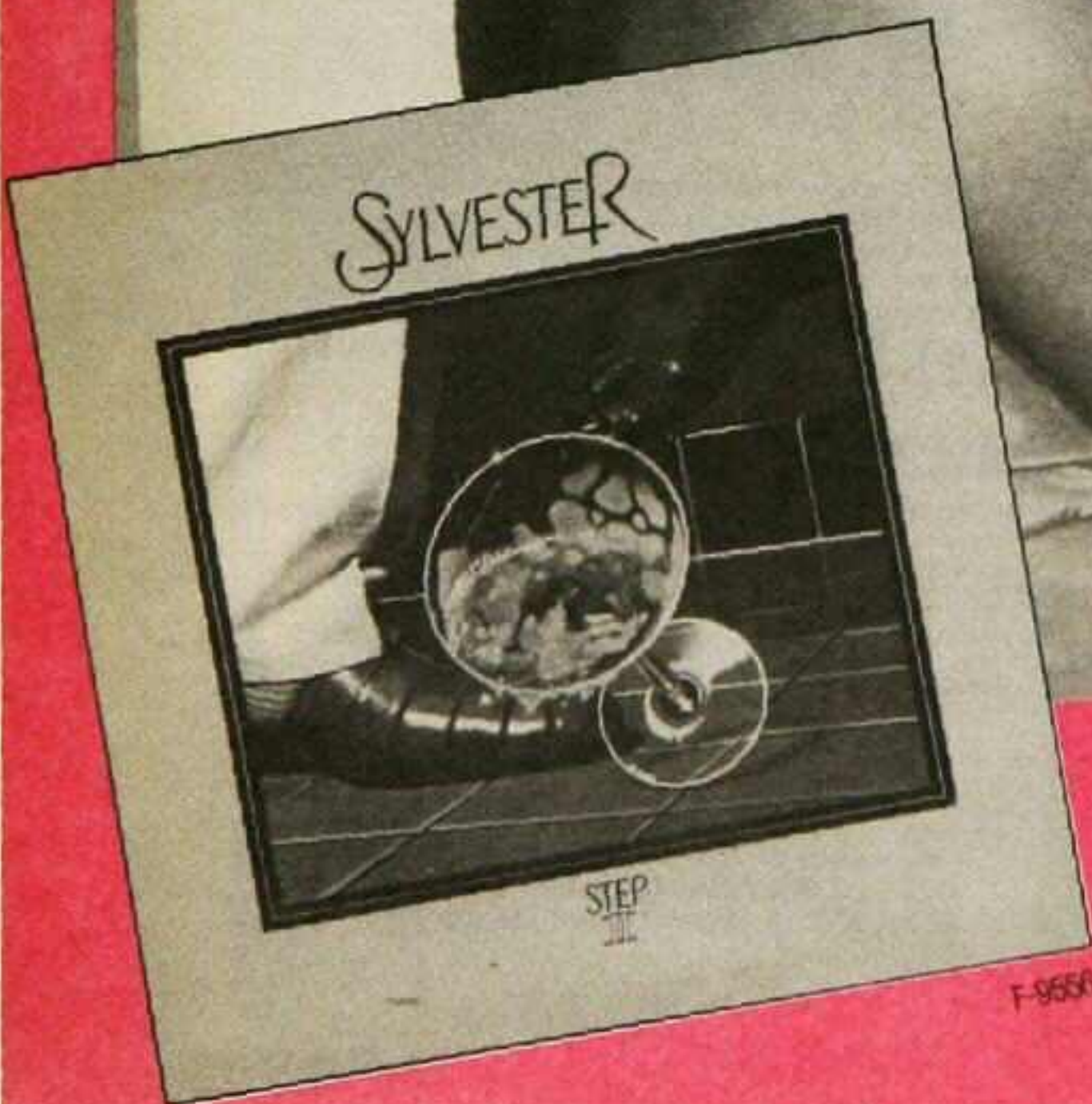
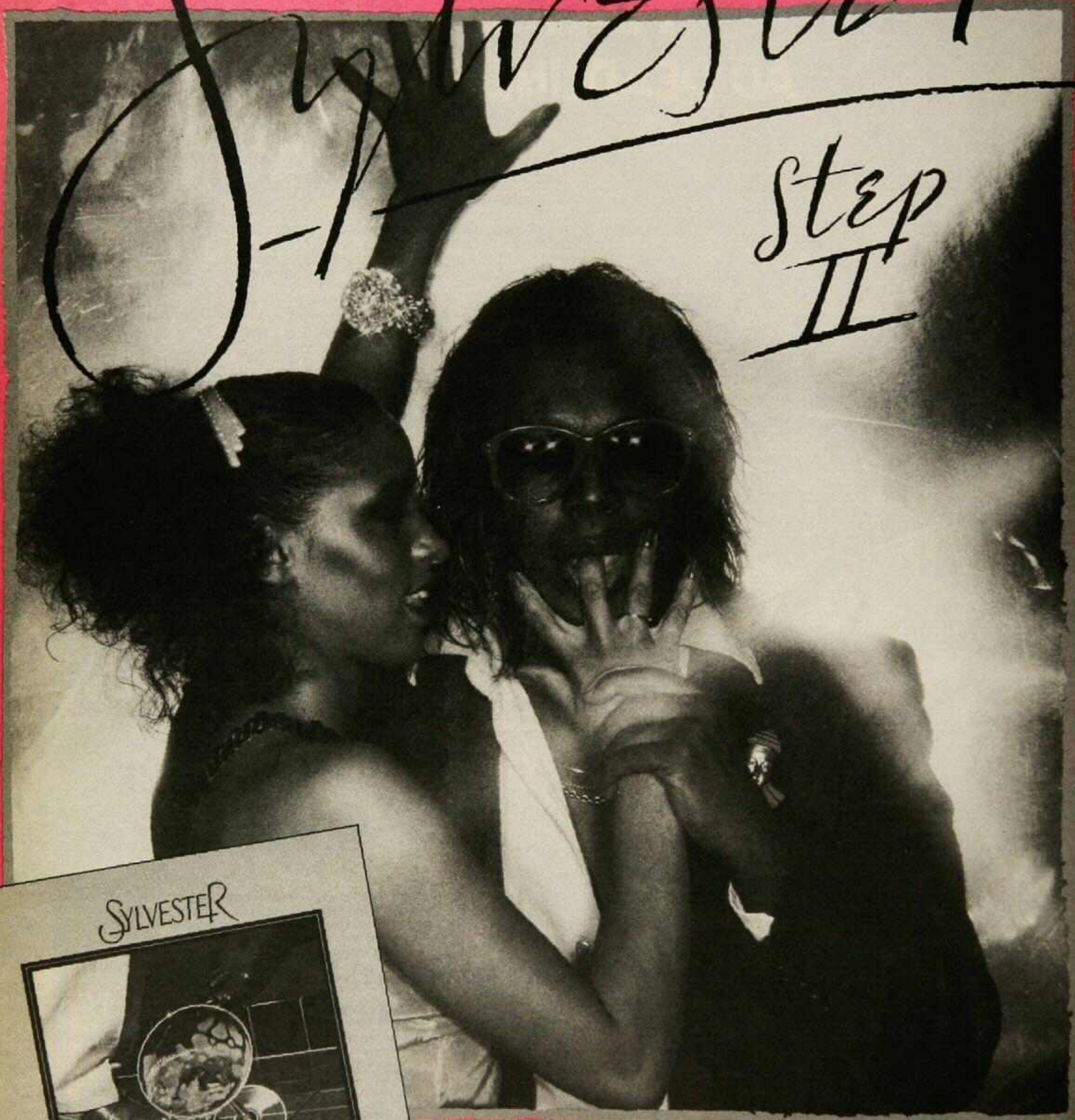
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# Sylvester

## step II



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YOU MAKE ME FEEL (MIGHTY REAL) • DANCE DISCO HEAT • EPILOGUE • GRATEFUL  
I TOOK MY STRENGTH FROM YOU • WAS IT SOMETHING THAT I SAID • JUST YOU AND ME FOREVER

Produced by Harvey Fuqua and Sylvester for Honey Records Productions

ON FANTASY RECORDS AND TAPES **ERT**

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FLYING HIGH—Commodores (Motown 1452)  
 READY TO TAKE A CHANCE AGAIN—Barry Manilow (Arista 0357)  
 BLUE COLLAR MAN—Styx (A&M 2087)  
 EVERYBODY NEEDS LOVE—Stephen Bishop (ABC 12406)  
 CHAMPAGNE JAM—Atlanta Rhythm Section (Polydor 14504)  
 GET BACK—Billy Preston (A&M 2071)  
 SEE TOP SINGLE PICKS REVIEWS, page 66

WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
3	12	12	BOOGIE OOGIE OOGIE—A Taste Of Honey (Fonce Mizell & Larry Mizell), I. Johnson, T. Kibble, Capitol 4565 CPP	45	5	5	SHE'S ALWAYS A WOMAN—Billy Joel (Phil Ramone), B. Joel, Columbia 310788	69	49	15	RIVERS OF BABYLON—Soney M (Frank Farian), Farian, Reym, Dowd, MacNaughton, Sire/Hansa 1027 (Warner Bros.) CPP
2	13	13	THREE TIMES A LADY—Commodores (James Carmichael, Commodores), L. Richie, Motown 7902 CPP	42	6	6	YOU NEVER DONE IT LIKE THAT—Captain & Tennille (Daryl Dragon), Howard Greenfield/Neil Sedaka/Kiddio/Dan Kishner, A&M 2063 WBM	70	NEW ENTRY	NEW ENTRY	BEAST OF BURDEN—The Rolling Stones (The Glimmer Twins) M. Jagger, K. Richards, Rolling Stones 15309 (Atlantic)
4	11	11	HOT BLOODED—Foreigner (Keith Olsen, Mick James), L. Gramm, M. Jones, Atlantic 3488 WBM	41	10	10	I LOVE THE NIGHT LIFE—Alicia Bridges (Steve Buckingham), A. Bridges, S. Hutcheson, Polydor 14483 CPP	71	82	3	IF MY FRIENDS COULD SEE ME NOW—Linda Clifford (Gil Askey), C. Coleman, D. Fields Curton 0140 (Warner Bros.) B-3
5	10	10	HOPELESSLY DEVOTED TO YOU—Olivia Newton-John (John Farrar), J. Farrar, RSO 903 WBM	40	7	7	TALKING IN YOUR SLEEP—Crystal Gayle (Allen Reynolds), R. Cook, B. Woods, United Artists 1214 CPP	72	66	14	STAY/LOAD OUT—Jackson Browne (Jackson Browne), M. Williams, Asylum 4548 HAN/WBM
7	10	10	KISS YOU ALL OVER—Exile (Mike Chapman), M. Chapman, R. Chinn, Warner Curb 8589 (Warner Bros.) CPP	39	39	7	STEPPIN' IN A SLIDE ZONE—Moody Blues (Tony Clarke), J. Lodge, London 270	73	43	11	AIN'T NOTHIN' GONNA KEEP ME FROM YOU—Tina Turner (Barry Gibb, Karl Richardson, Alby Galuten), B. Gibb, Casablanca 929 WBM
6	1	16	GREASE—Frankie Valli (Barry Gibb, Alby Galuten & Karl Richardson), B. Gibb, RSO 897 WBM	51	5	5	5-7-0-5—City Boy (Robert John Lange), Masou, Broughton, Mercury 73999	74	53	8	FLYIN'—Prism (Bruce Fairbairn), A. Harlow, Arista 714 B-3
8	9	9	AN EVERLASTING LOVE—Andy Gibb (Barry Gibb, Alby Galuten, Karl Richardson), B. Gibb, RSO 904 WBM	60	3	3	WHO ARE YOU—Who (Glyn Johns, Jon Atley), P. Townshend MCA 40948	75	NEW ENTRY	NEW ENTRY	LONDON TOWN—Wings (Paul McCartney), P. McCartney, D. Laine, Capitol 8908
15	6	6	SUMMER NIGHTS—John Travolta/Olivia Newton-John (Louis St. Louis), J. Jacobs, W. Casey, RSO 906 WBM	46	5	5	PARADISE BY DASHBOARD LIGHTS—Meat Loaf (Todd Rundgren), J. Steinman, Cleveland International 8-50588 (Epic)	76	78	4	LONG HOT SUMMER NIGHTS—Wendy Waldman (Mike Flicker), W. Waldman, Warner Bros. 8617 ALM
9	10	13	SHAME—Evelyn "Champagne" King (T. Life), J.H. Fitch, R. Cross, RCA 11122 CLM	54	5	5	ALMOST LIKE BEING IN LOVE—Michael Johnson (Brent Maher, Steve Gibson), A.J. Lerner, F. Loewe, EMI America 8004 B-3	77	NEW ENTRY	NEW ENTRY	EASE ON DOWN THE ROAD—Diana Ross & Michael Jackson (Quincy Jones & Tom Bahler), C. Smalls, MCA 40947
11	8	8	GOT TO GET YOU INTO MY LIFE—Earth, Wind & Fire (Maurice White), Lennon/McCartney, Columbia 3-10796 WBM	52	6	6	I WILL STILL LOVE YOU—Stonewall (Walter Stewart, J.C. Phillips), B. Strauss, Parachute 512 (Casablanca)	78	NEW ENTRY	NEW ENTRY	THEMES FROM THE WIZARD OF OZ—Meco (Meco Monardo, Tony Bongiovi, Harold Wheeler), H. Arlen, E. Harburg, Millennium 620 (Casablanca)
13	14	14	HOT CHILD IN THE CITY—Rick Gilder (Mike Chapman), Gilder/McCulloch, Chrysalis 2226 CPP	55	4	4	DEVOTED TO YOU—Carly Simon & James Taylor (Arl Mardin), B. Bryant, Elektra 45506 C.C.	79	81	2	TAKIN' IT EASY—Seas & Crofts (Louie Sheldon), S. MacLeod, H. Phillips, Warner Bros. 8639
19	4	4	DON'T LOOK BACK—Boston (Tom Scholz), T. Scholz, Epic 50590 CPP	46	20	18	LAST DANCE—Donna Summer (Giorgio Moroder/Pete Bellotte), P. Jabara, Casablanca 926 WBM	80	90	2	HOW MUCH I FEEL—Ambrosia (Freddie Firo & Ambrosia), Pack, Warner Bros. 8640
14	10	10	FOOL IF YOU THINK IT'S OVER—Chris Rea (Gus Dudgeon), C. Rea, Magnet 1198 (United Artists)	58	5	5	ALL I SEE IS YOUR FACE—Dan Hill (Matthew McCauley & Fred Mollin), D. Hill, 20th Century 2378 WBM	81	88	2	LET'S GET CRAZY TONIGHT—Rupert Holmes (Rupert Holmes), R. Holmes, Private Stock 45199
16	9	9	LOVE IS IN THE AIR—John Paul Young (Vanda & Young), Vanda & Young, Scotti Brothers 402 (Atlantic)	48	21	14	STUFF LIKE THAT—Quincy Jones (Quincy Jones), Q. Jones, N. Ashford, V. Simpson, E. Gale, S. Gold, R. Tee, R. MacDonald, A&M 2043 CPP	82	NEW ENTRY	NEW ENTRY	PEGGY SUE—The Beach Boys (The Beach Boys), J. Allison, N. Petty, B. Holly, Brother/Reprise 1294 (Warner Bros.)
15	6	16	MISS YOU—Rolling Stones (The Glimmer Twins), Jagger/Richards, Rolling Stones 19307 (Atlantic)	49	25	12	MACHO MAN—Village People (Jacques Morali), J. Morali, V. Willis, P. Whitehead, H. Beloko, Casablanca 922 CPP	83	83	24	YOU'RE THE ONE THAT I WANT—John Travolta & Olivia Newton-John (John Farrar), J. Farrar, RSO 891 WBM
18	11	11	YOU AND I—Rick James (Rick James, Art Stewart), R. James, Gordy 7156 (Motown)	64	4	4	BADLANDS—Bruce Springsteen (Jon Landau, Bruce Springsteen), B. Springsteen, Columbia 310801	84	NEW ENTRY	NEW ENTRY	CRAZY FEELIN'—Jefferson Starship (Larry Cox, Jefferson Starship), J. Barish, Grunt 11374 (RCA)
22	7	7	REMINISCING—Little River Band (John Boylan, Little River Band), G. Goble, Harvest 4605 (Capitol)	63	4	4	DANCE, DISCO HEAT—Sylvester (Sylvester, Harvey Fergus), Robinson, Orsborn, Fantasy 827 CPP	85	NEW ENTRY	NEW ENTRY	MAC ARTHUR PARK—Donna Summer (Giorgio Moroder, Pete Bellotte), J. Webb, Casablanca 939
27	9	9	YOU NEEDED ME—Anne Murray (Jim Ed Norman), R. Goodrum, Capitol 4574 CHA	52	57	5	LIVINGSTON SATURDAY NIGHT—Jimmy Buffett (Robert Putnam), J. Buffett, ABC 12391	86	86	12	NEW ORLEANS LADIES—Louisiana's Le Rous (Leon S. Medina), H. Garrick, Lamedica, Capitol 4586 CPP
26	5	5	HOLLYWOOD NIGHTS—Bob Seger (Bob Seger & PUNCH), B. Seger, Capitol 4618 WBM	53	24	14	COPACABANA—Barry Manilow (Ron Dante, Barry Manilow), B. Manilow, B. Susman, J. Feldman, Arista 0339 B-3	87	NEW ENTRY	NEW ENTRY	I JUST WANNA STOP—Gino Vannelli (Gino Vannelli, Joe Vannelli, Ross Vannelli), R. Vannelli, A&M 2072
20	9	16	MAGNET AND STEEL—Walter Egan (Walter Egan, Lindsey Buckingham, Richard Dashut, W. Egan), Columbia 3-10719 WBM	54	56	6	SHE LOVES TO BE IN LOVE—Charlie (Terry Thomas, Julian Colbeck, Eugene Organ), T. Thomas, Janus 276 PSP	88	92	2	IN FOR THE NIGHT—Dirt Band (Jeff Hanna), Sanford & Townsend, United Artists 1228
21	12	15	LOVE WILL FIND A WAY—Pablo Cruise (Bill Schnee), C. Larios, D. Jenkins, A&M 2048 ALM	55	59	4	YOU—McCrarty's (Trevor Lawrence), S. McCrarty, L. McCrarty, A. McCrarty, Portrait 6-70014 (CBS) WBM	89	NEW ENTRY	NEW ENTRY	PRISONER OF YOUR LOVE—Player (Dennis Lambert, Brian Potter), P. Beckett, J. Crowley, RSO 908
22	23	12	TWO TICKETS TO PARADISE—Eddie Money (Bruce Botnick), E. Money, Columbia 310765 ALM	68	3	3	JOSIE—Steely Dan (Gary Katz), W. Becker, D. Fagen ABC 12404	90	NEW ENTRY	NEW ENTRY	OUR NIGHT—Shaun Cassidy (Michael Lloyd), B. Roberts, C. Sager, Warner/Curb 8634 (Warner Bros.)
29	7	7	WHENEVER I CALL YOU "FRIEND"—Kenny Loggins (Bob James), K. Loggins, M. Manchester, Columbia 310794 WBM	71	5	5	TOOK THE LAST TRAIN—David Gates (David Gates), D. Gates, L. Anechitel, Elektra 455500 CPP	91	94	2	SUBSTITUTE—Clout (Grahame Beggs), W.H. Wilson, Epic 8-50591
31	5	5	OH DARLIN'—Robin Gibb (George Martin), J. Lennon, P. McCartney, RSO 907 WBM	69	3	3	HEARTBREAKER—Dolly Parton (Gary Klein), D. Wolfert, C.B. Seger RCA 11296 B-3	92	62	8	SURRENDER—Cheap Trick (Tom Werman), R. Nielsen, Epic 850570 CPP
30	7	7	LOVE THEME FROM EYES OF LAURA MARS—Barbra Streisand (Gary Klein), K. Lawrence, J. DeSautels, Columbia 310777 B-3	59	65	6	RAISE A LITTLE HELL—Trooper (Randy Bachman), Smith, McGuire, MCA 40924 CPP	93	67	6	ARMS OF MARY—Chilliwack (R. Turney, B. Henderson, M. Giluti), I. Southerland, Mushroom 7033 WBM
28	10	10	CLOSE THE DOOR—Teddy Pendergrass (Gamble & Huff), K. Gamble, L. Huff, Philadelphia International 3648 (CBS)	70	4	4	'HOLDIN' ON—LTD (Bobby Martin), J. Osborne, J.C. McChes, A&M 2057 ALM	94	61	5	BLAME IT ON THE BOOGIE—Mick Jackson (Sylvester Levay), M. Jackson, D. Jackson, E. Krohn, Mco 7091 (Atlantic) B-3
27	17	15	MY ANGEL BABY—Toby Beau (Sean Delaney), D. McKenna, B. Silva, RCA 11250 ALM	61	47	7	YOU'RE ALL I NEED TO GET BY—Johnny Mathis & Deniece Williams (Jack Gold), R. Ashford, V. Simpson, Columbia 310772 CPP	95	95	12	MR. BLUE SKY—Electric Light Orchestra (Jeff Lynne), J. Lynne, Jet 85058 (CBS) B-3
32	13	13	JUST WHAT I NEEDED—Cars (Roy Thomas Baker), R. Ocasak, Elektra 45491 WBM	73	3	3	IT'S A LAUGH—Daryl Hall & John Oates (David Foster), D. Hall RCA 11371	96	96	16	RUNAWAY—Jefferson Starship (Larry Cox & Jefferson Starship), Dewey, Grunt 11274 (RCA) CPP
36	5	5	RIGHT DOWN THE LINE—Gerry Rafferty (Hugh Murphy & Gerry Rafferty), G. Rafferty, United Artists 1233 CPP	75	3	3	SWEET LIFE—Paul Davis (Phil Benton, Paul Davis), P. Davis, S. Collins Bang 738 WBM	97	91	28	DANCE WITH ME—Peter Brown (Gory Wade), P. Brown, R. Rans, Drive 6269 (TK) CPP
44	4	4	BACK IN THE U.S.A.—Linda Ronstadt (Peter Asher), C. Berry, Asylum 45519 B-3	64	37	11	YOU—Rita Coolidge (David Anderle), T. Snow, A&M 2058 CPP	98	98	11	RUNAWAY LOVE—Linda Clifford (Gil Askey), G. Askey, Curton 0138 CPP
33	8	8	ROCK & ROLL FANTASY—Kinks (Ray Davies), R. D. Davies, Arista 0342 WBM	65	48	14	LIFE'S BEEN GOOD—Joe Walsh (Bill Szymczyk), J. Walsh, Asylum 45493 WBM	99	99	8	HE'S SO FINE—Risty & Jimmy McNichol (Phil Margo, Mitch Margo), R. Mack, RCA 11271
34	8	8	GET OFF—Foxy (R.L.), C. Driggs, L. Ledisma, Dash 5046 (TK) CPP	77	3	3	SHAKE AND DANCE WITH ME—Con Funk Shun (Skip Scarborough), M. Cooper Mercury 74008	100	97	18	STILL THE SAME—Bob Seger (Bob Seger and Punch), B. Seger, Capitol 4581 WBM
38	6	6	COME TOGETHER—Aerosmith (Jack Douglas, Aerosmith), J. Lennon, P. McCartney, Columbia 3-10802 WBM	67	50	22	SHADOW DANCING—Andy Gibb (Barry Gibb, Karl Richardson, Alby Galuten), B.R.M.&A. Gibb, RSO 893 WBM				
34	35	8	THINK IT OVER—Cheryl Ladd (Gary Klein), B. Russell, B. Russell, Capitol 4599 CPP	68	72	4	LIGHTS—Journey (Roy Thomas Baker), S. Perry, N. Schon, Columbia 310800 CPP				

★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement: 1-10 Upward 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)		HOT 100 A-Z—(Publisher-Licensee)		HOT 100 A-Z—(Publisher-Licensee)		HOT 100 A-Z—(Publisher-Licensee)	
1	Boogie Oogie Oogie (Capitol)	11	Hot Blooded (Atlantic)	21	Love Will Find A Way (A&M)	31	Right Down The Line (Asylum)
2	Three Times A Lady (Motown)	12	Hopelessly Devoted To You (RSO)	22	MacArthur Park (A&M)	32	Substitute (Epic)
3	Boogie Oogie Oogie (Capitol)	13	Got To Get You Into My Life (Capitol)	23	Just What I Needed (Elektra)	33	WhenEVER I Call You "Friend" (Arista)
4	Hot Blooded (Atlantic)	14	Kiss You All Over (Warner)	24	Whenever I Call You "Friend" (Arista)	34	WhenEVER I Call You "Friend" (Arista)
5	Hopelessly Devoted To You (RSO)	15	Love Is In The Air (Atlantic)	25	WhenEVER I Call You "Friend" (Arista)	35	WhenEVER I Call You "Friend" (Arista)
6	Grease (RSO)	16	Miss You (Atlantic)	26	WhenEVER I Call You "Friend" (Arista)	36	WhenEVER I Call You "Friend" (Arista)
7	Kiss You All Over (Warner)	17	You And I (Motown)	27	WhenEVER I Call You "Friend" (Arista)	37	WhenEVER I Call You "Friend" (Arista)
8	An Everlasting Love (RSO)	18	Reminiscing (Capitol)	28	WhenEVER I Call You "Friend" (Arista)	38	WhenEVER I Call You "Friend" (Arista)
9	Shame (RCA)	19	Don't Look Back (Epic)	29	WhenEVER I Call You "Friend" (Arista)	39	WhenEVER I Call You "Friend" (Arista)
10	Got To Get You Into My Life (Capitol)	20	Magnet And Steel (Columbia)	30	WhenEVER I Call You "Friend" (Arista)	40	WhenEVER I Call You "Friend" (Arista)
11	Hot Child In The City (Chrysalis)	21	Love Will Find A Way (A&M)	31	WhenEVER I Call You "Friend" (Arista)	41	WhenEVER I Call You "Friend" (Arista)
12	Two Tickets To Paradise (Columbia)	22	WhenEVER I Call You "Friend" (Arista)	32	WhenEVER I Call You "Friend" (Arista)	42	WhenEVER I Call You "Friend" (Arista)
13	Whenever I Call You "Friend" (Columbia)	23	WhenEVER I Call You "Friend" (Arista)	33	WhenEVER I Call You "Friend" (Arista)	43	WhenEVER I Call You "Friend" (Arista)
14	Whenever I Call You "Friend" (Columbia)	24	WhenEVER I Call You "Friend" (Arista)	34	WhenEVER I Call You "Friend" (Arista)	44	WhenEVER I Call You "Friend" (Arista)
15	Whenever I Call You "Friend" (Columbia)	25	WhenEVER I Call You "Friend" (Arista)	35	WhenEVER I Call You "Friend" (Arista)	45	WhenEVER I Call You "Friend" (Arista)
16	Whenever I Call You "Friend" (Columbia)	26	WhenEVER I Call You "Friend" (Arista)	36	WhenEVER I Call You "Friend" (Arista)	46	WhenEVER I Call You "Friend" (Arista)
17	Whenever I Call You "Friend" (Columbia)	27	WhenEVER I Call You "Friend" (Arista)	37	WhenEVER I Call You "Friend" (Arista)	47	WhenEVER I Call You "Friend" (Arista)
18	Whenever I Call You "Friend" (Columbia)	28	WhenEVER I Call You "Friend" (Arista)	38	WhenEVER I Call You "Friend" (Arista)	48	WhenEVER I Call You "Friend" (Arista)
19	Whenever I Call You "Friend" (Columbia)	29	WhenEVER I Call You "Friend" (Arista)	39	WhenEVER I Call You "Friend" (Arista)	49	WhenEVER I Call You "Friend" (Arista)
20	Whenever I Call You "Friend" (Columbia)	30	WhenEVER I Call You "Friend" (Arista)	40	WhenEVER I Call You "Friend" (Arista)	50	WhenEVER I Call You "Friend" (Arista)



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| *August 24 | Miami, Fla.        | September 1 | Largo, Md.         |
| August 25  | Lakeland, Fla.     | September 2 | Richmond, Va.      |
| August 26  | Savannah, Ga.      | September 3 | Roanoke, Va.       |
| August 27  | Jacksonville, Fla. | September 4 | Norfolk, Va.       |

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MCA-2364

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BILLBOARD

RECORD WORLD

36

36

46

Mel, MCA RECORDS congratulates you for your nomination: CMA ENTERTAINER OF THE YEAR

MCA RECORDS

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# TOP LPs & TAPE

POSITION 106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-B TAPE	CASSETTE	REEL TO REEL
115	5	5	<b>AMBROSIA</b> Life Beyond L.A. Warner Bros. BSK 3135	7.98		3.98		7.98	
107	107	32	<b>KENNY ROGERS</b> Ten Years Of Gold United Artists UALA 835	7.98		7.98		7.98	
108	108	14	<b>THE HEARTBREAKERS</b> You're Gonna Get It Shelby/ABC SA 52029	7.98		7.98		7.98	
119	77	7	<b>FOREIGNER</b> Atlantic SD 19109	7.98		7.98		7.98	
130	3	3	<b>BEATLES</b> Beatles 1962-66 Capitol SKBO 3401	18.98	18.98			18.98	
111	111	49	<b>STEVE MARTIN</b> Let's Get Small Warner Bros. BSK 3090	7.98		7.98		7.98	
112	112	10	<b>MICHAEL STANLEY BAND</b> Cabin Fever Arista AB 4182	7.98		7.98		7.98	
113	113	21	<b>HEATWAVE</b> Central Heating Epic JE 35250	7.98		7.98		7.98	
114	114	5	<b>JIMI HENDRIX</b> The Essential Jimi Hendrix Warner Bros. BSK 3245 (Warner Bros.)	12.98	12.98			12.98	
115	116	9	<b>VARIOUS ARTISTS</b> Disco Party Mercury SRM 1730 (Phonogram)	8.98		8.98		8.98	
117	117	67	<b>BEE GEES</b> Here At Last... Live RSD RS-2-3901 (Polydor)	11.98		12.98		12.98	
118	124	42	<b>ELECTRIC LIGHT ORCHESTRA</b> Out Of The Blue Int. Int. K22-35467 (CBS)	11.98		11.98		11.98	
120	120	42	<b>ERIC CLAPTON</b> Slowhand RSD RS-1-3030	7.98		7.98		7.98	
121	125	5	<b>LEON RUSSELL</b> Americana Parade PAK 3172 (Warner Bros.)	7.98		7.98		7.98	
122	60	31	<b>JOURNEY</b> Infinity Columbia JC 34912	7.98		7.98		7.98	
133	23	23	<b>JIMMY BUFFETT</b> Son Of A Son Of A Sailor ABC MA 1046	7.98		7.95		7.95	
135	2	2	<b>SWITCH</b> Gordy G7980 (Motown)	7.98		7.98		7.98	
125	127	9	<b>SWEET THUNDER</b> Fantasy F 9547	7.98		7.98		7.98	
126	68	16	<b>NORMAN CONNORS</b> This Is Your Life Arista AB 4177	7.98		7.98		7.98	
127	69	19	<b>SUN</b> Sunburn Capitol ST-11723	7.98		7.98		7.98	
128	128	12	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> Live Bullet Capitol SKBB 11523	7.98		7.98		7.98	
141	3	3	<b>ATLANTIC STARR</b> A&M SP 4711	7.98		7.98		7.98	
131	121	19	<b>JAMES BROWN</b> Jam 1980's Polydor PD-1-6140	7.98		7.98		7.98	
132	78	4	<b>SLAVE</b> The Concept Atlantic SD 5206	7.98		7.98		7.98	
144	5	5	<b>CHERYL LADD</b> Capitol SW 11808	7.98		7.98		7.98	
134	139	5	<b>HAMILTON BOHANNON</b> Summertime Groove Mercury SRM 1728	7.98		7.98		7.98	
135	137	10	<b>SNAIL</b> Gean 1009	7.98		7.98		7.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-B TAPE	CASSETTE	REEL TO REEL
136	136	6	<b>ELVIS PRESLEY</b> Elvis Sings For Children And Grownups Too RCA CPL 12901	5.98		6.98		6.98	
148	5	5	<b>SOUNDTRACK</b> Eyes Of Laura Mars Columbia IS 35487	7.98		7.98		7.98	
138	138	31	<b>GEORGE BENSON</b> Weekend In L.A. Warner Bros. ZWB 3125	12.98		12.98		12.98	
140	90	11	<b>BOBBI HUMPHREY</b> Freestyle Epic JE 35338	7.98		7.98		7.98	
142	142	30	<b>TUXEDO JUNCTION</b> Butterfly FLY 007	7.98		7.98		7.98	
143	146	12	<b>AC/DC</b> Power Age Atlantic SD 19180	7.98		7.98		7.98	
144	145	10	<b>LE ROUX</b> Louisiana's Le Roux Capitol SW 11734	7.98		7.98		7.98	
146	126	15	<b>BONNIE TYLER</b> It's A Heartache RCA AFL 12821	7.98		7.98		7.98	
147	153	2	<b>SANTA ESMERALDA</b> Beauty Columbia NBLP 7109	7.98		7.98		7.98	
148	150	10	<b>JOHN PRINE</b> Bruised Orange Asylum AC 139	7.98		7.98		7.98	
149	154	48	<b>KANSAS</b> Point Of Know Return Kashner JZ 34929 (Epic)	7.98		7.98		7.98	
160	8	8	<b>THIN LIZZY</b> Live And Dangerous Warner Bros. ZBS 3213	9.98		9.98		9.98	
151	151	6	<b>ALIVEMOTHER FOR YA</b> Various Artists Columbia JC 35249	7.98		7.98		7.98	
162	2	2	<b>SOUNDTRACK</b> Animal House MCA 3046	7.98		7.98		7.98	
153	104	22	<b>WINGS</b> London Town Capitol SW 11777	7.98		7.98		7.98	
166	2	2	<b>GENYA RAVAN</b> Urban Desire 20th Century 7562	7.98		7.98		7.98	
165	2	2	<b>RITCHIE FAMILY</b> American Generation Mann 2215	7.98		7.98		7.98	
156	102	39	<b>CHIC</b> Atlantic SD 19153	7.98		7.98		7.98	
157	159	12	<b>RONNIE MILSAP</b> Only One Love In My Life RCA AFL 12780	7.98		7.98		7.98	
174	3	3	<b>NORMA JEAN</b> Beatsville BRK 6984 (Warner Bros.)	7.98		7.98		7.98	
159	118	8	<b>VARIOUS ARTISTS</b> California Jam 2 Columbia PC2 35389	13.98	13.98			13.98	
161	161	3	<b>JESSE WINCHESTER</b> A Touch On The Rainy Side Beatsville BRK 6984 (Warner Bros.)	7.98		7.98		7.98	
162	163	22	<b>SOUNDTRACK</b> The Rocky Horror Picture Show RDE DSU 21553 (RCA)	6.98	6.98	6.98		6.98	
163	167	21	<b>REO SPEEDWAGON</b> You Can Tune A Piano, But You Can't Tuna Fish Epic JE 35082	7.98		7.98		7.98	
164	122	27	<b>PEABO BRYSON</b> Reaching For The Sky Capitol ST 11729	6.98		7.95		7.95	
165	168	7	<b>PRISM</b> See Forever Eyes Arista SW 50034	7.98		7.98		7.98	
166	169	63	<b>ANDY GIBB</b> Flowing Rivers RSD RS-1-3019 (Polydor)	7.98		7.98		7.98	
167	171	3	<b>FRANKIE VALLI</b> Is The Word Warner/Curb BSK 3233	7.98		7.98		7.98	
168	172	223	<b>PINK FLOYD</b> Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	7.98		7.98	7.98	7.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-B TAPE	CASSETTE	REEL TO REEL
169	158	16	<b>SATURDAY NIGHT BAND</b> Come On Dance, Dance Prelude PRL 12155	7.98		7.98		7.98	
170	170	46	<b>DOLLY PARTON</b> Here You Come Again RCA AFL 12544	7.98		7.95		7.95	
181	3	3	<b>PAT METHENY GROUP</b> ECM 1-1114 (Warner Bros.)	7.98		7.98		7.98	
172	173	20	<b>BAND</b> The Last Waltz Warner Bros. ZWS 3146	14.98		14.98		14.98	
173	129	17	<b>FOGHAT</b> Beatsville BRK 6977 (Warner Bros.)	7.98		7.98		7.98	
174	178	2	<b>KEITH JARRETT</b> My Song ECM 1-1115 (Warner Bros.)	7.98		7.98		7.98	
175	175	24	<b>ROBERT PALMER</b> Double Fun Island ILPS 9476	7.98		7.98		7.98	
189	2	2	<b>BONEY M</b> Night Flight To Venus See SRK 5062 (Warner Bros.)	7.98		7.98		7.98	
177	179	10	<b>JANE OLIVOR</b> Stay The Night Columbia JC 35437	7.98		7.98		7.98	
178	132	21	<b>HEART</b> Magazine Mercury SRM 1730	7.98		7.98		7.98	
190	2	2	<b>LEO KOTIKE</b> Burnt Lips Chrysalis CHR 1191	7.98		7.98		7.98	
180	182	8	<b>ROLLING STONES</b> Sticky Fingers Rolling Stones CDC 39195 (Atlantic)	7.98		7.98		7.98	
181	185	17	<b>B.B. KING</b> Midnight Believer ABC AA 1861	7.98		7.98		7.98	
182	187	3	<b>TROOPER</b> Thick As Thieves MCA 2337	7.98		7.98		7.98	
184	184	4	<b>SHAUN CASSIDY</b> Born Late Warner/Curb BSK 3126	7.98		7.98		7.98	
185	188	3	<b>LARRY CARLTON</b> Warner Bros. BSK 3221	7.98		7.98		7.98	
186	186	90	<b>EAGLES</b> Hotel California Asylum AC 103	7.98		7.98		7.98	
187	123	24	<b>JOHNNY MATHIS</b> You Light Up My Life Columbia JC 35259	7.98		7.98		7.98	
188	134	42	<b>ROD STEWART</b> Foot Loose & Fancy Free Warner Bros. BSK 3092	7.98		7.98		7.98	
189	195	11	<b>PATRICK JUVET</b> Got A Feeling Casablanca NBLP 7101	7.98		7.98		7.98	
191	191	17	<b>KISS</b> Double Platinum Casablanca NBLP 7100-2	12.98	12.98			12.98	
192	192	4	<b>KRISTY &amp; JIMMY McNICHOL</b> RCA AFL 12875	7.98		7.98		7.98	
193	131	8	<b>CAPTAIN &amp; TENNILLE</b> Dream A&M SP 4707	7.98		7.98		7.98	
194	140	8	<b>LARRY GATLIN</b> Oh Brother Mercury SRM 1730 (Phonogram)	7.98		7.98		7.98	
195	143	7	<b>GATO BARBIERI</b> Tropico A&M 4710	7.98		7.98		7.98	
196	200	16	<b>WHISPERS</b> Headlights RCA BRL 12774	7.98		7.98		7.98	
197	147	5	<b>DEBBY BOONE</b> Midstream Warner/Curb BSK 3130	7.98		7.98		7.98	
198	156	11	<b>GRAHAM CENTRAL STATION</b> My Radio Sure Sounds Good To Me Warner Bros. BSK 3175	7.98		7.98		7.98	
199	149	21	<b>ISLEY BROTHERS</b> Showdown T.Neck JZ 34930 (Epic)	7.98		7.98		7.98	
200	157	23	<b>PATTI SMITH</b> Easter Arista AS 4171	7.98		7.95		7.95	

## TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Abba	65	35, 82, 184	Sammy Hagar	91	Le Roux	144	Elvis Presley	136	Thank God It's Friday	47
AC/DC	143	71	Hall & Oates	93	Little River Band	32	John Prine	148	The Buddy Holly Story	97
Ambrosia	106	156	Herbie Hancock	100	Kenny Loggins	16	Prism	165	War Of The Worlds	99
Ashford & Simpson	80	120	LTD	113	LTD	21	Gerry Rafferty	23	Bruce Springsteen	17
A Taste of Honey	11	89	Chuck Mangione	94	Chuck Mangione	94	Genya Ravan	154	Michael Stanley	112
Atlanta Rhythm Section	48	7	Barry Manilow	27	Barry Manilow	27	Chris Rea	63	Steely Dan	25
Atlantic Starr	129	33	Steve Martin	111	Steve Martin	111	Reo Speedwagon	163	Rod Stewart	188
Roy Ayers	88	114	Dave Mason	92	Dave Mason	92	Johnny Mathis	187	Styx	103
Band	172	126	Johnny Mathis	187	Johnny Mathis & Deniece Williams	190	Kenny Rogers	54, 107	Donna Summer	102
Gato Barbieri	195	73	Buddy Holly	87	McCrory's	192	Rolling Stones	2, 180	Sun	127
Beatles	22, 78, 110, 130	140	Bobbi Humphrey	140	Kristy & Jimmy McNichol	192	Raise Your Voice	60	Sweet Thunder	125
Toby Beau	62	199	Isley Brothers	199	Todd Rundgren	61	Todd Rundgren	61	Switch	124
Bee Gees	117	95	Millie Jackson	95	Leon Russell	121	Wings	121	Sylvestre	64
George Benson	138	186	Rick James	14	Salsoul Orchestra	183	Whispers	183	Talking Heads	83
Hamilton Bohannon	134	72	Keith Jarrett	72	Santa Esmeralda	147	Saturday Night Band	169	Thin Lizzy	150
Debbi Boone	197	118	Norma Jean	157	Leo Sayer	105	Bob Seger & The Silver Bullet Band	189	Trammps	160
Doney M	176	40	Jefferson Starship	70	Bob Seger & The Silver Bullet Band	189	Robin Trower	79	Trooper	189
Boston	4	118	Billy Joel	10	Robin Trower	79	Tuxedo Junction	142	UFO	44
Brothers Johnson	8	118	Michael Johnson	84	UFO	44	Frankie Valli	167	Van Halen	53
James Brown	131	118	Quincy Jones	41	Various Artists	145, 151, 159	Village People	24, 75, 115	Joe Walsh	13





**CRAZEE GUY**—Warner Bros./Aspen Recording Society artist Steve Martin is all smiles after becoming a member of ASCAP. The comedian/singer has had two chart songs, "King Tut" and "The Grandmother Song." Flanking Martin are, from left, William McEuen, Martin's manager; ASCAP membership representative Michael Gorfaine; John Mahan, Western regional executive director, ASCAP; and Ken Suddleson, Martin's attorney.

## Retail Openings Soar

• *Continued from page 1*

ready operates in Phoenix, Ariz.

National Record Mart, the 50-plus chain pioneer out of Pittsburgh, is expecting three more Marts and three more Oasis, its new three superstore addition. Jim Grimes, right hand to Sam Shapiro, firm founder, reports two more Oasis openings in the Pittsburgh area and another in Roanoke, Va. The three Marts go into State College, Pa., Clearfield, Pa., and St. Clairsville, Ohio.

And the surge of store openings isn't confined to just the larger chains. Lenny and Angela Singer of the Circles/Hollywood stores out of Phoenix, extend their perimeter to Tucson with 600, 1,000, 1,200 and 2,000 square footers opening in the Eastern Arizona metropolis before the fall holidays. Steve Clark will oversee the new Tucson outlets. There will also be a Tempe, Ariz., store opening bringing the Hollywood total to 11 by the holiday rush.

Veteran Mike Spector, whose

nine-store Spec's chain has been a dominant retail factor in Florida, extends the chain into Atlanta, where he will soon open his largest store, 8,000 square feet, in the Southlake mall. New mall locations in Daytona Beach, Kendale Lakes and Browerton, Fla., will range from 2,000 to 2,400 square feet.

Allan Rosen of the Flipside stores, based in Lubbock, Tex., opens three units by the fall holidays. He is not yet announcing exact locations, but the three newcomers will be in Northwest Texas. One will be a 4,500 square footer, the largest Flipside thus far, he reports, in the then 15-store chain.

Ed Lyons of Record Theatre, Buffalo, opens his first 15,000 square foot superstore in Cincinnati Friday (15). Scott Campbell of Transcontinental Music, the Lenny Silver rack division, move from there to retail to head the new location. The store plan was announced earlier.

## AVI Hikes Disco Disk \$1

• *Continued from page 3*

Gianatos says that AVI will place increased emphasis on utilizing 12-inch disco disks as a means to break fresh talent and propel them to album sales.

Signed to the company's disco roster (AVI additionally boasts MOR and country acts) are James Wells, L.J. Johnson, Davis Import and Lowrell.

Wells and Johnson are produced by England's Ian Levine, otherwise known for his work with Barbara Pennington. Eastbound Expressway is Levine's studio group.

Lowrell is produced by former Chi-Lite Eugene Record in Chicago, where Davis Import—group comprising the sons of Chi-Sound label president, George Davis—also bases.

AVI has El Coco and Le Pamplemousse from RinLew Productions, and new albums to follow both acts'

successful previous product will be shipped in September and October.

Meanwhile, Gianatos is preparing a new album series, "Hot Disco Night," to showcase various artists.

Each LP (he envisages at least four) will include one or more previously unreleased items, as well as proven dance floor favorites. In the former category, plans the AVI executive, will be recordings by James Wells that have only been available in Britain to date.

## Pickwick Plans

• *Continued from page 14*

store merchandising, Pickwick Records, Retail Store Design and the promotional Musicland Racing Team.

Credits for the convention were shared by overall coordinator and retail chief Scott Young with rack-jobber sales/service manager Eric Paulson, and Frank Vinapol (rack) and Mike Hartmann (retail), who actually structured the entire seminar sessions and other elements.

Entertainment was provided on successive nights by Elektra's Harry Chapin, RCA's Ronnie Milsap and Dave & Sugar, and Columbia's Johnny Mathis and Deniece Williams in their first live performance.

## 2nd Pilgrim Sample

TULSA—Pilgrim Records has released its second sampler, "The Green Album," featuring three songs each by Jim Byfield, Rance Wasson, the Old Dog Band and Randy Crouch & Flying Horse.

## Inside Track

Steve Diener, ABC Records president, and Pickwick president Chuck Smith deny rumors that Pickwick International is negotiating to take over the New York distribution branch of the label. Rumors persist that Pickwick is attempting to enlarge its network of company independent label distributorships nationwide. Speaking of ABC, watch for some innovative distribution methodology from Arnie Orleans, former A&M and 20th Century-Fox Record sales topper who just joined ABC in an overall marketing post, and B.J. McElwee, the label's national sales manager. Distributors handling ABC are in for a series of meetings soon at a site where traditional distribution meeting procedures fly out the window.

If you missed Amos and Danny Heilicher at the Pickwick convention last week which feted the 25th anniversary of the firm, in which the two Minneapolis pillars played such an important role, it was because the brothers had a prior commitment with Israeli Prime Minister Menachem Begin. The duo headed a 40 man delegation to Israel. The week-long trip had been planned months before the Pickwick convention was set. The Heilichers have long dedicated a great deal of their outside time to helping the state of Israel. . . . Pickwick's L.A. branch still lacks a branch manager. Jack Mishler, one-time M.S. manager in L.A., is commuting regularly into California from his present post as Pickwick Atlanta branch chief to overlook the leader-less branch.

What were Al Sherman, president of Alshire Records, and a group of outside the industry executives meeting at the Beverly Hills Hotel last week about? . . . The death of Joe Galkin last week brings to mind that when he managed Tommy Tucker's band, Henry Stone, now the Miami distributor turned record label impresario, was holding a trumpet chair in the Tucker mickey crew. . . . Russ Solomon hosted a gala surprise 60th birthday party at the Red Lion Inn for Tony Valerio, his administrative right hand in the Tower Records' Sacramento home office, Aug. 9. Peak of the evening, which included Valerio's spouse, Louise, was a band which played all the hits of the '40s for the one-time owner of Melody Sales, a leading indie label distributorship through the '60s. **RECORD INDUSTRY RECORD:** Dorothy Morrison worked as secretary to the late Ralph Peer in 1929 when he formed Southern Music Publishing in New York. Last week the firm held a celebration feted the now senior copyright consultant.

We are crimson-checked for omitting the fine Disneyland-Vista Records presentation made by Sandy Beach, long-time Southern regional chief for the labels, at the recent Record Bar convention in early August.

Chrysalis is studying the possibility of constructing a 24-tracker in L.A. to complement its studio going up on the island of Montserrat, B.W.I. . . . Dorothy Lider, perhaps the first woman credit executive in the industry who left United Artists Records recently to join ABC Records, was honored at a recent soiree in North Hollywood by her peers, the National Record and Tape Wholesalers Credit Group. . . . The Assn. of Independent

Music Publishers resumes its monthly meetings after a summer hiatus Tuesday (12) at the Holiday Inn, Hollywood, with a discussion of foreign market potential. Slated on dias are Ralph Peer of Peer International, Cyril Shane of his own firm, Deborah Frenkiel and Laura Alouche of Fermata International, Lee Hazlewood, now a Scandinavian publisher, and Bo Goldsen of Criterion Music. Call (213) 466-3834 for reservations for the luncheon. . . . Alta Distributing, Phoenix and Salt Lake, holds its first convention Sept. 14-16 at Park City, Utah. More than 100 of its own rack and distribution personnel will attend along with a number of label and vendor executives.

About 500 industryites and Lieberman Enterprises personnel will mingle Sept. 19-22 at the Playboy Resort, Lake Geneva, Wis. Each day will be full of visiting exhibit booths or business-related meetings and product presentations, according to Steve Salsberg, vice president, marketing. The Statler Brothers, Anne Murray, Michael Johnson and Teddy Pendergrass will entertain. . . . Columbia's special products division releasing 31 Broadway, jazz and collector's series titles in 8-track and cassette, acknowledging the spiraling tape mart. . . . Long View Farm Records distributing a nine-minute tape containing four versions of "Substitute," the Willie Nelson hit, by its own Joanne Barnard, and Clout, Gloria Gaynor and Sylvie Vartan. They want radio programmers to compare the five different selections. . . . Veteran composer/arranger/artist Hugo Montenegro is recuperating from some health problems in Honolulu in his Hilton Lagoon Apartment headquarters. His pen remains silent, however.

A memorial service for the late Enoch Light attracted more than 200 friends and former colleagues to the New York Univ. Club Aug. 24. Among those delivering eulogies were Tony Mottola and Dick Hyman, who each played a selection in memory of the long-time record exec. . . . King Karol to add to its string of stores in Manhattan with a new 2,500 square foot outlet come Nov. 1.

Frank Sinatra reported set for a week of concerts at New York's Radio City Music Hall beginning Oct. 14. Tickets at the 6,000-seat theatre will be scaled at \$10 to \$25.

The talent drain that has seen several major Nashville acts sign with L.A. and New York managers (with successful results) has prompted a meeting of some of Nashville's music industry leaders. They want to deal with the problem before it reaches trend proportions. . . . Magnavox will demonstrate the production model version of the Philips/MCA Disco-Vision videodisk system set to bow on a limited-market basis before year-end, at the upcoming ITA Home Video Seminar, Oct. 18-20 in New York. . . . Magnetic Video, Farmington, Mich.-based videocassette duplicator, claims to have devised its own MV-Gard antipiracy encoding circuitry preventing amateur copying but not "pro" efforts, and has proposed a joint hardware/software "interface committee" to deal with the problem under ITA auspices.

## Executive Turntable

• *Continued from page 4*

promotion person in Seattle, is appointed associate director of promotion for Epic/Portrait/Associated in Los Angeles. . . . Barry Lyons named Elektra/Asylum local promotion representative for Buffalo. Before joining he was involved in national sales, marketing and promotion for Amherst Records. . . . Priscilla Chatman is now national publicity manager for Salsoul Records and its affiliated labels, based in New York. She was assistant director of public relations with UniWorld Group, Inc. . . . Walter Wager leaving his post as director of public relations for ASCAP, New York, and will tackle writing and public relations on an independent, consultancy basis. Richard Frohlich, a former director of public relations for the society, will take over Wager's duties until a new appointment is made. . . . BMI names William Milliken as director of its Boston-based, Northeast licensing office. He was with Eastman Kodak before joining BMI. . . . Carl Cook is Southeastern regional manager for SESAC, covering Alabama, Florida, Georgia, Louisiana and Mississippi territories. He was most recently co-owner of WAPL, in Appleton, Wis. . . . Dick Whiteford joins the New York office of Associated Booking Corp., covering acts in the Southeast. He held a similar post with ICM. . . . Norma Goldstein named music coordinator for Melvin Simons Productions, Los Angeles. She had been a&r administrator for United Artists Records. . . . Beth Grant named a publicist at Michael Gershman Communications, Los Angeles. She had been with the "Tonight Show" and Bob Banner Productions. . . . Brad Hunt promoted to Southwest regional promotion manager for MCA Records, Los Angeles, and will base in Dallas. He held a similar position in Miami. Also, Ken Marrs, who had been doing local promotion for Polydor, is named a local promotion manager for Dallas. . . . Cheryl E. Boone new coordinator of advertising and publicity for Melvin Simon Productions, Inc. Los Angeles. She had been a publicity coordinator for Columbia Pictures.

Sylvia Rhone appointed promotion representative, Northeast region, special markets, ABC Records, Los Angeles. She comes to the label from Bareback Records, where she did national promotion. . . . Pat Nelson appointed manager of publicity and artist development for New Horizon Management. Formerly a Nashville reporter for Billboard, she will create and implement publicity and marketing campaigns and will be involved in expansion of publicity services for Southern Sky public relations.

## FEM ROADIES LAUNCH NEW L.A. LABEL

LOS ANGELES—Linda Joyce Wheatcroft for two years has operated Sweet Wheats, a firm which she describes as a "roadie referral service" specializing in female technicians and team couples which supplies sound, stage and lighting equipment to rock groups out on tour.

Now she's moving into record production.

"It all came about after I enrolled in UCLA's extension program," Wheatcroft says. "My record production professor, Nik Venet, gave me the incentive to produce records on my own.

"We are starting with spoken word, documentary and educational tapes," she adds. "In time, we will branch out into music."

The Sweet Wheats label doesn't mean that Wheatcroft is finished with roadie work. She says she's set up these days, after eight years in the music business, to operate the new label right along with the roadie service.



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