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04<sup>th</sup>  
YEAR

A Billboard Publication

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## Peaches Chain Shifts To Local Distributor Buying

By JOHN SIPPEL

LOS ANGELES—The 32 Peaches Record stores, stretching from Seattle eastward to Philadelphia, will immediately begin buying direct from local distributors. Peaches thus becomes the first major chain to go to across-the-board direct buying.

The radical shift from a long-time policy of central warehousing here and jetting goods via containerized airfreight is announced jointly by Tom Heiman and Frank Miko, president and executive vice president, respectively, of the major retail chain. The containerized freight concept is unique in the industry to Peaches.

Both men blame spiralling warehouse and freight costs. Heiman says Peaches studied the difference between central warehousing and shipping and local autonomous buying for some time. "It all became arithmetic the further we got into it," Heiman says. "We related our costs to what we'd pay locally. The cost savings locally were all there by a landslide."

"We estimate containerized airfreight cost us more than \$400,000 annually. With the shrinkage of available flights and increasing passenger loads, plus constantly elevating freight costs, direct buying was imperative."

"I see two important pluses in buying locally. The enthusiasm level stimulated by the direct interaction of our people and distribution sales persons is an important benefit," Heiman continues. "With more local branch  
(Continued on page 22)

## Old Hits, Live LPs Dominate

By ROMAN KOZAK

NEW YORK—If the names and tunes under the Christmas tree this year sound a little familiar, it is because this season, more than previously, a large portion of holiday product consists of either greatest hits or live albums from superstar artists.

Already released or soon to be released are more than 25 such packages in the pop field, with similar reissues in country and jazz.

Artists with greatest hits and/or live product already out or due for release before Christmas include Donna Summer, Wings, Steve Miller, Jethro Tull, David Bowie, Aerosmith, Joe Walsh, Marshall Tucker, Salsoul Orchestra, Jimmy Buffett, Crosby/Nash, Steely Dan, Kansas, Isley Brothers, Lou Reed, Barbra Streisand, Johnny Cash, Smokey Robinson, Lou Rawls, Willie Nelson, Commodores, Leon Russell, Dave Mason, John Travolta, Bob Marley, Earth, Wind & Fire, AC/DC and George Carlin.

All the single albums among these releases are being priced at the industry standard \$7.98 list, while the price on the live double albums is either \$11.98 or \$12.98. According to industry sources Warner Bros. planned to release  
(Continued on page 10)

## WOMEN'S GROUPS CRITICAL

# Less Sex & Violence Pledged For LP Art

By JEAN WILLIAMS

LOS ANGELES—Although women's groups charge labels with exploiting females through sex and sexual violence on LP covers, art directors at several major U.S. labels claim violence is out. As for sex—well, maybe.

A full 90% of the art directors surveyed feel that if there is a trend in upcoming LP graphics it's to more general illustrations and photos of the acts themselves, with simplicity being the word most often used in describing contemporary packaging.

With the exception of a couple of label art directors, most say they feel the use of sex and/or violence in LP graphics is minimal, if at all.

A&M's Roland Young says "everything goes" in LP graphics. "We're mirroring what's happening in our society. We don't innovate, we're the mirror and we reflect." George Balos, Phonogram/Mercury's merchandising manager/art director admits, "A little of everything goes."

Labels involved in the survey include CBS, RCA, Arista, Atlantic, Polydor, Motown, Warner Bros., ABC, A&M, MCA, RSO, UA, Capitol, Casablanca and Phonogram/Mercury.

While labels are claiming to be down-playing the sex and violence angles, Julia London, national coordinator of Women Against Violence  
(Continued on page 19)

## Print Jobbers Gripe As \$\$ Grosses Drop

By IS HOROWITZ

NEW YORK—Print jobbers say their grosses have declined by 15% to as much as 30% since Warner Bros. Music eliminated trade discounts of 55% last spring and instituted an across-the-board policy of 40% off on pop music.

More important, they claim, has been an erosion of dealer goodwill, made more abrasive by a reported deterioration in service and higher fulfillment costs.

These views are expressed by key Eastern wholesalers, all members of the recently formed Music Jobbers Assn., who nevertheless take heart in the fact that no other publishers have followed the Warner Bros. lead.

They take particular umbrage at statements by Ed Silvers, president of the giant print firm, that jobbers serve no valid industry function and therefore are not entitled to any price break.

The Warner chief has declared that his company's beefed-up sales force, now numbering  
(Continued on page 14)

## AES Meet: Where Is Digital Going?

By STEPHEN TRAIMAN

NEW YORK—Progress in digital recordings was evident at the just-ended 61st Audio Engineering Society convention here, with reports of extensive studio and location tests of a half-dozen major systems being readied worldwide for early 1979.

In addition to the recently revealed plans of CBS to record the first commercial U.S. major label digital releases with the Mormon Tabernacle Choir on the Soundstream system, other projects are in various stages by Sony, 3M.  
(Continued on page 64)

## 33 1/3 Tops 45 As 12-Inch Disco Speed

By DICK NUSSER

NEW YORK—The question of whether the 12-inch disco single should be pressed in a 45 or 33 1/3 r.p.m. configuration seems to be over, with the slower speed the winner.

In fact, only TK Records, London and Prelude Records still use the 45 r.p.m. speed exclusively, with the latter reserving it for its promotional DJ copies only.

Salsoul, another major proponent of the 12-inch disco disk, now presses in both speeds, although a spokesman for the label indicates that it too is "edging toward 33 1/3" exclusively.  
(Continued on page 52)



The gold rush is on! THE GAMBLER (UALA 934-H) is coming to town. It's KENNY ROGERS' new album—already certified and one of his finest. It's being rush-released for the holidays to give everybody something to open with. The title cut (UAX-1250-Y) is now turning tables as a hit single. CN THE NEW UNITED ARTISTS RECORDS AND TAPES. (Advertisement)



"Toto." A sound has been forged that will strike hard. Toto's debut album features the hit single, "Hold the Line." On Columbia Records and Tapes. Produced by Toto. (JC 35317, 3-10830) (Advertisement)

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CAPRICORN RECORDS



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"Walk Out In The Rain"

"Golden Ring"

"I'll Make Love To You Anytime"

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# C'right Tribunal Limits Jukebox List Access

By MILDRED HALL

WASHINGTON—Under a resolution unanimously voted by the Copyright Royalty Tribunal Thursday (9), only the agency itself—and not music licensing organizations—will have direct access to the location lists it requires of licensed jukebox operators.

But the Tribunal can release a selected number of locations without ever divulging the names of the jukebox operators servicing them to music licensors or other parties who survey the boxes as a basis for shares in the jukebox \$8 per box per year royalty pool.

ASCAP counsel Bernard Korman said his organization could live with this—but of course would prefer to have the entire listing available.

Nicholas Allen, speaking for the jukebox operator organization, Amusement and Music Operators Assn., said it was at least an improvement over allowing access to the total list, but the operators will continue to fight the Tribunal regulations' list requirement in the court.

Thus far, only 50 licensed operators out of the 4,000 members of the Amusement and Music Operators Assn. have submitted lists to the Tribunal.

The touchy question of how claimants are to substantiate shares in the jukebox royalty pool (currently totally slightly over \$1 million) was decided by the Tribunal principally on the basis of random sample surveys of performances.

BMI counsel Edward Chapin argued that the take was so small it was only logical to use the inexpensive trade paper popularity charts to assess jukebox play.

But Tribunal commissioner Clarence James, who with commissioner Mary Lou Burg authored the final version of the ruling, said a procedure should be set up for "when the pie gets to \$10 or \$20 or even \$40 million—" if jukebox fees go up in the course of time, from the present \$8 per box.

Argument raged for a time over this ruling. SESAC's vice president Al Ciancimino said the Tribunal was in effect countering the copyright law which offers alternative choices of random

sampling or "other" methods for assessing the share of jukebox royalty, such as the trade press charts.

The final Tribunal wording is something of a compromise. It leaves the door open for anyone who wants to submit the charts or other methods for justifying claims, but it clearly indicates preference for the random sampling survey of performances which ASCAP has fought for as the best evidence.

The resolution reads: "The Copyright Royalty Tribunal considers a random survey of records performed on jukeboxes as the most useful but not necessarily the only method to substantially determine shares in the distribution of the royalty fees..."

The Tribunal resolution adds a request to the performance rights groups to consult with each other on the best approach to the sampling surveys, and to bring any disputes to the Tribunal for resolution.

The Tribunal hopes all parties involved will come up with some uniform guidelines for justification of claims. Tribunal chairman Thomas Brennan set a deadline of Feb. 15, 1979, for submissions.

## Mike Curb's Post Will Not Curb His Label

By ED HARRISON

LOS ANGELES—Although California's new Republican Lt. Gov.-elect Mike Curb will be spending much of his time in the state capitol at Sacramento, all normal functions of his Warner/Curb Records will continue in the hands of long-time legal associate Dick Whitehouse, Tom Bonetti in marketing and Fred Scotti in promotion.

The Whitehouse-Bonetti-Scotti triumvirate has been overseeing the day to day operations of Warner/Curb since Curb hit the campaign trail eight months ago.

They are negotiating deals with two new bands, one of them the Terry Williams Band, although Bonetti says the roster will be kept small and will not "go crazy with signings."

Whitehouse and Bonetti also have been supplementing the Warner promotion force by personally making calls to radio stations in support of new records by Shaun Cassidy, Exile and Debby Boone.

Before departing his Beverly Hills residence next month for Sacramento, Curb intends on relaxing and "meeting with people" (presumably his staff) before making any firm decisions. According to a source "there is no upheaval in the works."

While there is vaguely worded legislation which sets guidelines for politicians involved in private business, Curb does not have to divest himself of any interest in the label since it is not a conflict of interest sit-

(Continued on page 90)



Billboard photo by Hal Fisher

**No Curbs:** Newly elected California Lt. Gov. Mike Curb discusses his bid for political office prior to being elected. Here he is the guest of KMET-FM executive David Moorhead.

## Safety Needs Moving Labels To Computers

By IS HOROWITZ

NEW YORK—In case of flood, fire or other disaster, how does a record company protect its files?

That is one of the questions engaging the attention of a select group of label management information executives meeting under the auspices of the Recording Industry Assn. of America.

Disaster protection was high on the agenda at the most recent meeting of the electronic data processing committee in San Francisco, Oct. 24-26, with off-site storage of computerized data thought essential if vital sales, billing, returns, royalty and customer information is to be preserved.

Arthur J. Whitmore, vice presi-

dent of management information systems at Polygram Corp., is chairman of the committee, whose province is the entire gamut of computerized business aids increasingly taking over more and more functions at all industry levels.

Participating are his counterparts in such companies as CBS, Arista, ABC, London, GRT, Pickwick, WEA and Chrysalis, among others. Observers from ASCAP and BMI also attended the San Francisco conclave.

The group was organized last December to provide a forum for the exchange of ideas and information and to save duplication of effort. Whitmore says he and his colleagues were concerned that the industry, "in effect, was spinning its wheels" in attempts to adapt to the new technology.

Among matters now being considered are centralized data base concepts to replace multiple files for information storage. Several labels are

(Continued on page 90)

### IRS, CONGRESS ACT

## Eliminate Tax Shelter Recordings

NEW YORK—Other than falling leaves, a sure sign of fall to some segments of the industry during the 1976 and 1977 seasons was tax sheltered recordings.

Not so this year, as recordings have been virtually removed from the scene, thanks to both IRS rulings and passage of the tax reform bill.

Earlier this year, the IRS ruled that the purchase of recordings for tax shelter purposes was not a purchase but a lease wherein the "seller" of the recordings would at some point regain ownership. Now, with President Carter having signed the tax reform bill, "at risk" criteria

applies specifically to recordings, meaning there's no write-off on the stated value of the recording down through the years.

The fall season is a logical period for tax sheltered deals. Investors at this time have a clearer idea of annual income, and tax shelters bring visions of a lesser tax bite.

The IRS "lease" ruling followed investigation of tax-sheltered recordings by local units of the IRS in the South in the spring of 1977. There seemed to be a concentration of such product in the area, prompting IRS interest.

To music firms engaging in tax-sheltered product, it has meant an immediate infusion of funding of six or more figures. A lot of product flow in this area involved mainstream jazz recordings, since they can be quickly recorded at low cost.

Also of interest, a source notes, will be the financial statements of those who have produced tax sheltered product. They'll be listing as assets those notes used in making tax shelter deals. These assets, the source explains, may be "completely out of whack" with assets shown in previous non-tax shelter years.

## RCA Will Accelerate Videotape Presentations In 1979

By IRV LICHTMAN

NEW YORK—Already in high gear, RCA Records will accelerate its pioneering videotape presentations in 1979.

The three-year-old division, according to Steve Kahn, manager of audio/visual productions, has evolved from a simple "artist audition" section into a full-scale production unit for the presentation in the field of the label's new acts and monthly product flow.

More than a "promotional tool," Kahn claims that use of videocassette presentations on the dealer

level has stimulated consumer sales reaction to new acts. "It's proven itself as an adjunct to airplay, and we'll continue to supply further presentations for dealer use," he explains.

Another expansion area, cites Kahn, involves RCA's international markets. "We're getting a great number of requests from our foreign affiliates for artist presentations on videocassettes, particularly for newer performers who have yet to make personal appearances abroad."

In addition, there are individual requests for established acts. Kahn has just returned from the Bahamas where he produced a presentation featuring the Average White Band, distributed by RCA in markets other than the U.S.

Domestically, Kahn says that some of his productions are reaching the consumer via broadcasting through cable television. "Cable tv is still at a stage of development where it's hungry for programming, and we eagerly make our in-concert segments available to this direct ap-

proach to the consumer," Kahn states.

From his big fifth floor studio at RCA's headquarters in New York, Kahn's activities include:

Eleven monthly sales programs delivered to the label's 18 regional sales offices and customized programs earmarked to key dealer chains such as Lieberman, Pickwick, Disc Records and Record Bar, among others.

As to the latter, Kahn stresses that each program is "personalized,"

(Continued on page 90)

## CANADIANS SAY EXPORTS EXAGGERATED

By DAVID FARRELL

TORONTO — Major Canadian disk exporters believe that current U.S. complaints about product crossing the border at lower-than-local prices (Billboard, Oct. 28, 1978) are exaggerating the real situation, and are, in many cases, gratuitous.

They acknowledge that, as the Canadian dollar has fallen well below par with U.S. currency, exports have increased, but say that American manufacturers have no reason to gripe.

Dominique Zarka, export manager for Trans Canada Musique Services of Montreal, one of the nation's top exporters, observes that "for years, Canada has been flooded with records from the U.S. and Britain, and I think we're all very happy to have the situation reverse itself."

But he holds that the export volume is being overstated. "Most major American racks don't want to jeopardize their standing with U.S.

(Continued on page 73)

NOVEMBER 18, 1978, BILLBOARD

# Tape Plants Gearing Up To Satisfy Demands

## Automation & Cassettes Expanding

By JOHN SIPPEL

LOS ANGELES—Automation in many phases of tape manufacture, conversion of more duplicating lines to cassette and some plant expansion have major U.S. prerecorded tape duplicators feeling they will meet mounting volume requirements within two years.

All plants surveyed report a strong shift to cassette during the past two years. In 1976, ASR was producing 8-track three to one over cassette. Today, its two plants' output is about 50/50. CBS' Terre Haute plant, believed the largest prerecorded tape maker worldwide, was running six to one.

Now, the CBS 8-track ratio over cassette is three to one. GRT was 82% 8-track production in 1976. Today, 8-track accounts for 60%. The Capitol Council Bluffs, Iowa, plant found 8-track leading four to one 24 months ago. That ratio has shrunk to two to one.

And the trend toward cassette has caused line changes within plants. That has taken and continues to demand important conversion time and planning.

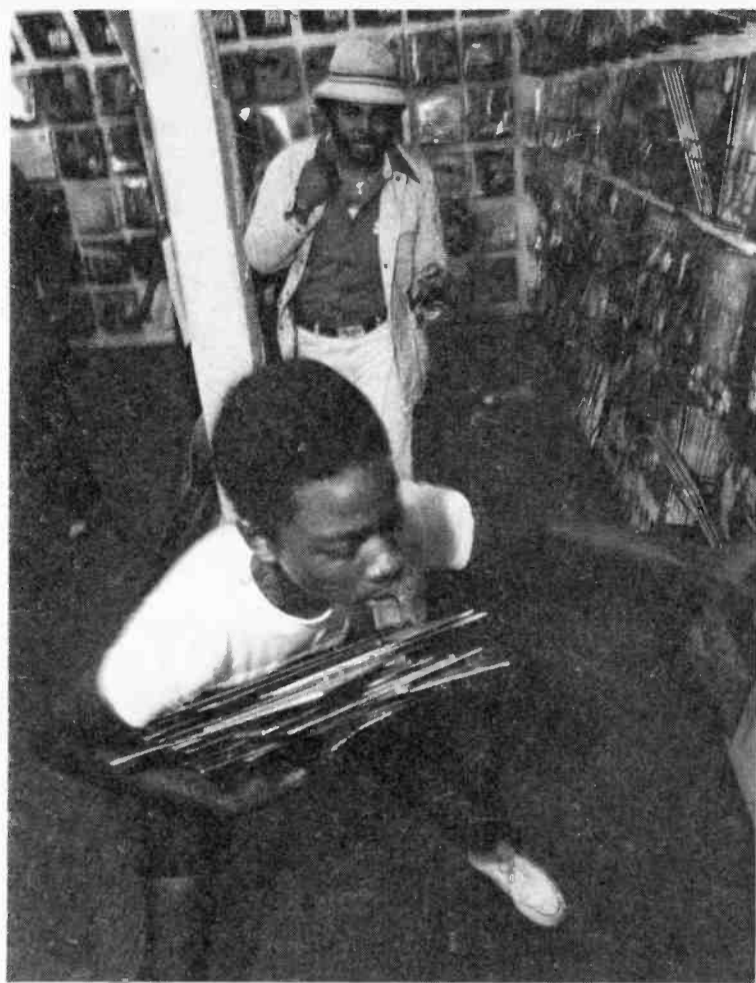
But, despite the time and money it requires to buy and install cassette duplicators, overall plant output is up. Sam Burger of CBS' manufacturing operation feels Terre Haute has boosted cassette production 100% and 8-track 35% in two years. And it's rumored that tape lines are part of the floor plan for the \$50 million Carrollton, Ga., plant recently firm by CBS.

Ampex's 212,000 square foot plant in Elk Grove Village, Ill., has increased cassette capability 200% since 1976, says Gene Nyland, operations manager. And 8-track manufacturing rose 50%.

Nyland credits automation in assembling 8-track and cassette shells in house. Ampex, according to Nyland, is finishing a three-year study of industry trends to guide its future planning. Like his contemporaries, Nyland finds his plant working overtime to meet production schedules. Duplicators see the peak work load continuing through the winter.

ASR's Al Weintraub sees the addition of his Canoga Park 25,000

(Continued on page 90)



**SPEED KING**—Caper Young of Washington, D.C., snaps up all the LPs he can handle in 60 seconds as part of a contest presented by WOL-AM in the nation's capital. Holding the stopwatch is Vinnie Brown, WOL personality.

## Assn. Uses CBS Vidtape

NEW YORK—A 20-minute videotape on antitrust problems produced by the CBS label law department will receive mass distribution through the American Bar Assn.

Copies of the videotape are available to state and local bar associations, law schools, continuing legal

education associations, corporations and law firms.

Entitled "The Name Of The Game Is P&L," the presentation utilizes a game format with mock contestants answering questions dealing with antitrust liability. At least 12 record companies have copies for internal educational purposes.

The videotape was made last year and used by various sections of the CBS label organization.

## Package 'Glorias'

NEW YORK—Hansen House has put on the market two books and an LP of the music from Abraham Kaplan's liturgical choral music from "Glorias."

The work was performed on CBS-TV Dec. 12, 1976, with Hansen House creating the 12-cut LP featuring solo voices plus orchestral accompaniment in both traditional and modern liturgical singing.

## 'GREASE' B'WAY CAST ALBUM PERKING UP

By IRV LICHTMAN

NEW YORK—There's been a sales resurgence of the original Broadway cast album of "Grease."

The film version of the show—now running for more than six years in New York—has apparently sparked new interest in the MGM cast album. The RSO Records soundtrack of "Grease" is, of course, one of the industry's all-time best sellers, and sales on a global basis may reach 30 million.

While "Grease's" Broadway counterpart LP may pale in comparison, current activity on the LP relates an interesting new sales pattern, notes Harry Anger, senior vice president of Polydor Records.

"Sales for the period from April through September equal sales for

all of 1976 and exceed those of 1977," Anger says.

Over a three-year period from 1972 through 1975, "Grease" sales totalled a reported 61,000 units. In 1976, sales reached an estimated 21,000. Sales in 1977 came in at around 18,000. Interestingly, for the first three months of 1978, before the film version was released, cast sales came to less than 5,000. But, starting last April sales began to reflect the impact of "Grease" on film and records, and figures for the six month period ending in September total 25,000, including 7,500 tapes, according to Polydor.

One performer common to both the Broadway and soundtrack versions of "Grease" is superstar John Travolta.

## Executive Turntable

### Record Companies

Rita Halbfish promoted to administrator, advertising expenditures, for Arista Records, New York. She joined the label in 1977 as the label's advertising clerk. . . . Peter Corrison appointed director of creative services for Infinity Records, New York. He is a designer of major artists album covers and was East Coast director of creative services for AGI from 1972 through 1975. Beth-



Halbfish

any Gorfine becomes manager, production services for the label. Most recently she was at Arista as associate product manager. . . .

Deane Cameron promoted to director of talent acquisition for Capitol Records—EMI of Canada, Ltd. He was previously manager of talent acquisition for Capitol Records—EMI of Canada, Ltd., and will base in Ontario. . . .

Dave O'Connell, who recently left Ovation Records, Glenview, Ill., as controller after a



Gorfine

year with the Dick Schory label, is mulling opening his own firm in the Chicago area. . . . Producer Danny Weiss joins Vanguard Records New York a&r staff. He has worked with the label before in an independent capacity, mostly with the Players Assn. . . . Gloria Robinson promoted to the newly created position of coordinator, creative services, for Sire Records, New York. She had been, at one time, with Blue Sky Records. . . . Dean Levin promoted to director of national retail promotion for Butterfly Records, Los Angeles. He has been with the label for a year as part of the retail promotion team. . . . Stacey Rocklin, with A&M since last April as assistant television coordinator, becomes national tv coordinator for A&M Records, Los Angeles.



Cameron

Barney Lane becomes Eastern regional marketing director for Cream Records, Los Angeles. He comes to Cream from CTI where he held a similar regional position and will base in New York. . . . Denise Barbour now national director of mail-order sales for the Pacific Arts Corp., Carmel, Calif. . . .

Joe Birge appointed local promotion manager, Associated Labels for the Cleveland/Pittsburgh branch of CBS. He had been a resi-



Rocklin

dent local promotion manager in New Orleans for CBS. . . . New regional positions for 20th Century-Fox Records, Los Angeles, include: Bob Peale, formerly a local promotion manager in the Houston area for CBS, becomes regional promotion director for Texas, Louisiana and Oklahoma; Tom Rogan, formerly director of East Coast pop promotion for Motown, becomes East Coast promotion director; Bud Stebbins, formerly 20th's Central Midwest regional promotion director, is now Midwest regional sales manager basing in Chicago; and Dom Silvi, formerly with Private Stock as Northeast promotion rep, becomes New England regional promotion director basing in Boston. . . .

Capricorn Records appoints three new promotion personnel including Frank Giuliano to Midwest regional promotion manager basing at the Polygram branch office in Chicago, Chuck Browning to Western regional promotion manager basing in Capricorn's Hollywood office, and Brian Lynch to Houston/New Orleans area promotion manager basing at the Polygram branch in Houston. Giuliano recently served as local promotion manager for CBS Records, Chicago; Browning has served as Florida promotion and marketing manager for Warner Bros. Records prior to the ap-



Levin

pointment, and Lynch has spent several years in the accounting department of Brown and Root Contractors. . . . Lynn Ostrow becomes executive assistant at Warner Bros., Los Angeles. She was previously with the international department of WEA Filipacchi Music in Paris and recently was an executive secretary. . . . Peter Starr is now national director of publicity for ABC Records, Los Angeles. Prior to the appointment he was with Rogers & Cowan. . . . Pat Siciliano and Melissa Kojan, formerly of Epic, Portrait and the Associated Labels, join Jet Records as director and associate director of national publicity, Los Angeles. Tony King joins RCA in New York as director of marketing. He was formerly head of Rocket Records in Los Angeles.



Stebbins

### Music Publishing

Joe Mocheo joins the staff of BMI's Nashville operations as director of affiliate relations. Prior to his appointment, he served as head of the New Direction Artist Guild of Nashville. . . . Donna Sheets named executive assistant at Chappell Music, New York. She joined the firm in 1977 as an administrative assistant. . . . Michael A. Kerker appointed to the public relations department for ASCAP, New York. He had served five years with the Society's radio department as an account executive.

### Related Fields

Rick Sanjek named vice president and director of creative services for Pete Drake Productions of Nashville. He formerly served as the Nashville field representative for the Copyright Service Bureau of New York. . . . Doug Green, press relations director for the Country Music Foundation, leaves that post to pursue a performing career as a country artist, devoting his energies to Riders In The Sky, a Western quartet he organized several months ago. Green plans to remain active as a freelance writer as well. . . . Brooke Newell has assumed business manager duties for Porter Wagoner. . . . Amy Polan named vice president and general manager of Monarch Entertainment Bureau, West Orange, N.J. She was formerly executive assistant to the president. . . . Adam White is promoted to Billboard's international editorship, replacing Jack Tessler who has departed. White joined the magazine's New York Bureau last February as associate international editor. He was formerly with Music Week in England for 3½ years in a number of editorial positions. . . . J. Clark Scott appointed vice president, international, of ECU, Inc., Los Angeles. Clark is a Scottish entrepreneur.

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For  
the person  
who thought  
they had  
everything...

everything,  
Volume 2.

You Don't Bring Me Flowers  
(DUET WITH NEIL DIAMOND)

Love Theme From "A Star Is Born"  
(EVERGREEN)

Love Theme From "Eyes of Laura Mars"  
(PRISONER)

My Heart Belongs to Me  
Sargbird

The Way We Were

Sweet Inspiration/Where You Lead


All in Love Is Fair

Superman

Stoney End



Barbra  
Streisand's  
Greatest  
Hits FC 35679  
Volume 2.

On Columbia  
Records and Tapes 



# STILLWATER

I reserve the right!



**RIGHTFULLY. ON CAPRICORN RECORDS & TAPES.**

  
CAPRICORN RECORDS  
Executive Producer—Buddy Buie

©1978, Capricorn Records, Inc.





# Back and Forth with Lindisfarne.

European supergroup, Lindisfarne, is no stranger to the U.S. With a couple of amazing albums to their credit, Lindisfarne's track-record goes way back.

And now, it's back and forth. Because as Lindisfarne moves ahead with their new album, "Back and Forth," the emphasis is not only on the album, but on the song.

Keep your eye on the album everyone's been waiting for. Lindisfarne is "Back and Forth."

Includes the hit single "Run For Home."

Lindisfarne. On Atco Records and Tapes.



Produced by Gus Dudgeon.  
SD 38-108



# Best Hits, Live LPs Dominate Holiday Issues

• Continued from page 1

the upcoming best of LP by Bob Marley on Island Records at \$14.98 but then backed down when Island chairman Chris Blackwell objected.

"Records sell better this time of the year, and the theory has always been that this is when you go with your best shots," explains Mark Meyerson, vice president, a&r, ABC Records. "There is only so much space in the stores, and you are more likely to get a good display on an established artist, whether it's greatest hits or new material, than you would with somebody new."

ABC has been among the most active of all labels in releasing greatest hits and live albums by its past and present stars. In recent weeks it has issued a live double album of Jimmy Buffett, featuring his best known songs, as well as greatest hits packages by Steely Dan, Joe Walsh, Crosby/Nash, Leon Russell, Dave Mason and Keith Jarrett.

On the jazz side ABC is re-releasing some best known works by major jazz artists through its Dedication series. Artists include Duke Ellington, John Coltrane, Count Basie, Sam Rivers, Yusef Lateef, Tom

## More Than 25 Packages In Pop Field

Scott, John Klemmer, Gato Barbieri, Paul Horn, Archie Shepp and Pee Wee Russell.

In Nashville, CBS shipped nine greatest hits sets in late October, including the fourth volumes of greatest hits by Tammy Wynette and Marty Robbins; volume three by Johnny Cash; volumes two by Johnny Paycheck and Charlie Rich; and volumes one by David Allen Coe, Johnny Duncan, Joe Stampley and Sonny James.

Rick Blackburn, CBS vice president of marketing, Nashville, insists this flood of product is not because the label has no new material in the can. He points out that a new Paycheck album, "Armed And Crazy," is shipping this week, while LPs by Cash ("Gone Girl") and Coe ("Human Emotions") were also recently issued.

## Xanadu Checks Go To Its Acts

LOS ANGELES—It took 3½ years, but jazz-oriented Xanadu Records finally realized enough profit on its catalog to issue the first royalty checks in its artist profit participation plan.

According to label head Don Schlitten, nearly one-fifth of the 51-album catalog reached what he terms "a profit position" by end of the most recent semi-annual accounting period.

Schlitten initiated the unusual profit-sharing program when he founded the label in 1975. Once a Xanadu LP pays for itself through sales, acts can receive royalty checks over and above what they would normally receive as recording artists.

Xanadu, distributed by Cream Records here, sent checks to Barry Harris, Jimmy Raney, Al Cohn and Jimmy Heath, all with current product. Additionally, five LPs qualified from the label's pre-1970 material.

Blackburn contends that the greatest hits packages will not undercut the studio releases. "Greatest hits sets don't really get played on the radio," he reasons, "so they won't get in the way as far as radio airplay. They are primarily designed for consumers, not radio stations."

Assistance in preparing this story provided by Paul Grein.

Noting that greatest hits sets are an ideal package for Christmastime, he adds that the decision to release the nine LPs simultaneously was part of the company's overall "We Got The Hits" fall marketing blitz.

Blackburn doesn't fear that any of the sets will be overlooked, since, he says, the company is working all the nine LPs under one banner as far as marketing, advertising, merchandising and sales go, "so nothing will get lost in the shuffle."

As an example of this, all the albums feature on their back covers minis of the artists' four most recent LP so nobody gets forgotten.

Most successful of the live or greatest hits packages so far has been "Live And More" by Donna Summer, a double LP on Casablanca Records with one new studio side containing her latest hit, "Mac Arthur Park," and three sides of Summer in concert doing her previ-

ous big hits. After 10 weeks on the LP chart, it has slipped one notch from its previous No. 1 position.

Other charted hits or live packages include the double live Jethro Tull "Bursting Out" on Chrysalis at 24; and "Stage," also a double live LP by David Bowie on RCA at 48. Aerosmith's "Live Bootleg," a double LP on Columbia, has jumped to 37; and Marshall Tucker's "Greatest Hits" on Capricorn, a single LP, is at 78.

Jimmy Buffett's "You Had To Be There," (ABC) is at 96; ABC's "The Best Of David Crosby And Graham Nash" is at 179, and ABC's "The Very Best Of Dave Mason" is 195.

Entering the chart this week are two double LPs, "Greatest Hits" by Steely Dan (ABC) at 66; and Kansas' live "Two For The Show" on Kirshner/Epic Records at 89.

Released within the last week have been "Barbra Streisand's Greatest Hits, Vol. 2" on Columbia; a double "Willie (Nelson) And Family Live," also on Columbia; "Smokin'," a double live set by Smokey Robinson on Motown; "Take No Prisoners," a double live LP set by Lou Reed on Arista, and "Lou Rawls Live On Broadway" on Philadelphia International.

Recent releases that have not been charted on the pop chart include greatest hits packages by the Commodores on Motown, Leon Russell and Keith Jarrett, on ABC, and "Travolta Fever" on Midsong. The Isley Brothers' "Timeless" early hits package on T-Neck, is bubbling under at 207.

Releases due in the near future include greatest hits sets by Wings and Steve Miller on Capitol, a Bob Marley collection on Island and Earth, Wind & Fire's greatest hits on Columbia.



Plug Time: Elvin Bishop chats with Bob Slavin, music director at WCOZ-FM in Boston during his promotion trek.

## NARAS KUDOS POSTPONED

LOS ANGELES—The local NARAS chapter's sixth annual Most Valuable Players Awards dinner announced for Friday (17) has been postponed probably until March, according to executive director Betty Jones.

"We're terribly disappointed, but it became apparent that many of the leading nominees would be unable to attend," says Jones. "And what's the point of giving an award if the recipient won't be able to accept in person?"

She cites conflicting recording dates as the principle snafu for Friday, while the USC-UCLA football game ruled out shifting the affair to Saturday.

"With the holidays approaching, and then the Grammys themselves on Feb. 15, we decided to hold off until early March," she adds.

Jones has sent notice to invitees who sent in the \$17.50 per person charge, which will apply to the function at the later date.

The awards are nominated and chosen by NARAS voting members who work directly with session musicians and backup vocalists. Ballot deadline was Nov. 9 and final tabulation is incomplete. But Jones had screened enough returns to know "by just looking" who some of the winners would be.

## Armatrading And A&M In Court

LOS ANGELES — Joan Armatrading and her U.S. agent, Jerry Heller of Artists'/Heller Agency here, are seeking a local Superior Court injunction to halt A&M Records from allegedly interfering with the act making a new recording contract.

The pleading contends that the defendant failed to pick up the third option in Armatrading's binder, which expired Sept. 30, 1977. Armatrading gave her written termi-

## Elvin Bishop's 7-City Promo Trek

NASHVILLE—Preview parties, in-store visits, media interviews and personal appearances sparked Elvin Bishop's recent weeklong airborne promo campaign.

Utilizing the Capricorn Records jet, and accompanied by promotion, sales and publicity executives of the company, Bishop touted his new "Hog Heaven" LP. Interviews for radio and press, listening parties and personal appearances gained Bishop exposure in Atlanta, Philadelphia, Washington, D.C., New York, Cleveland, Boston and Chicago.

Preview parties were held in Atlanta, New York and Cleveland for radio, press, retail accounts and personnel from Capricorn and Polygram. In New York, Bishop made a special in-store appearance at Sam Goody's in Rockefeller Center.

The Capricorn artist also participated in several impromptu club jams at such rooms as Desperados in Washington, the Lone Star Cafe in New York, Pirate's Cove in Cleveland and Wise Fool's Pub in Chicago.

## Albums At \$3.75 For Record Dealers

LOS ANGELES—An undated mailing piece, addressed to record dealers, offers a strong array of current chart or recently charted LPs at \$3.75 each for five or more of each title, FOB the Neptune City, N.J., warehouse of Goldendisco Industries Corp.

The piece states it contains "a fantastic selection of manufacturers' over stock and cutouts (sic)." A minimum order of \$50 is required. For quantities less than five per title, price rises to \$4.

Some of the hottest titles include: Steely Dan "Aja"; Jimmy Buffett "Son Of A Sailor"; Barry Manilow "Even Now"; The Kinks "Misfits"; Abba "The Album"; Steve Miller "Book Of Dreams"; Jethro Tull "Heavy Horses"; Bruce Springsteen "Darkness At The Edge Of Town"; Boston "Don't Look Back"; Bob Dylan "Street Legal"; Rolling Stones "Some Girls"; Andy Gibb "Shadow Dancing"; and the Who "Who Are You?"

Charlie Sutton, veteran cutout distributor, was reached at the Goldendisco phone number several weeks ago (Billboard, Oct. 28, 1978).

NOVEMBER 18, 1978, BILLBOARD

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Serenade

True Fine Love

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Fly Like An Eagle

Jet Airliner

Dance, Dance, Dance,

Winter Time

Wild Mountain Honey

Threshold

SOO-11872  
© 1978 SAILOR RECORDS

Produced by Steve Miller for Sailor Records



## Party Assists UNICEF

LOS ANGELES—Capitol's sales department, the 21 local Licorice Pizza record store outlets here and UNICEF recently staged a special Halloween costume contest and party.

The purpose of the promotion was to help raise funds for UNICEF, build support for Gentle Giant's "Giant For A Day" LP and celebrate the day.

Lee Cohen, Licorice Pizza's chainwide advertising coordinator; Scott Martin, Capitol's Los Angeles-based territory manager, sales; and local representatives of UNICEF coordinated the event.

At each Licorice Pizza outlet a Capitol customer service representative conceived and constructed Gentle Giant displays with each store placing UNICEF collection boxes in strategic locations throughout the store.

Store managers at each of the 21 Licorice Pizza stores acted as judges in the costume competition with the winning costume contestant at each store receiving five current best-selling Capitol LPs.

Also given as a prize was a "little

brown bag" which included an orange vinyl/black label promotional copy of Gentle Giant's single "Words From The Wise" backed



**Giant Time:** Lee Cohen, Licorice Pizza's advertising coordinator, shows off Capitol Records Gentle Giant display material.

with "Spooky Boogie," a Gentle Giant mask, button and an oversized lollipop.

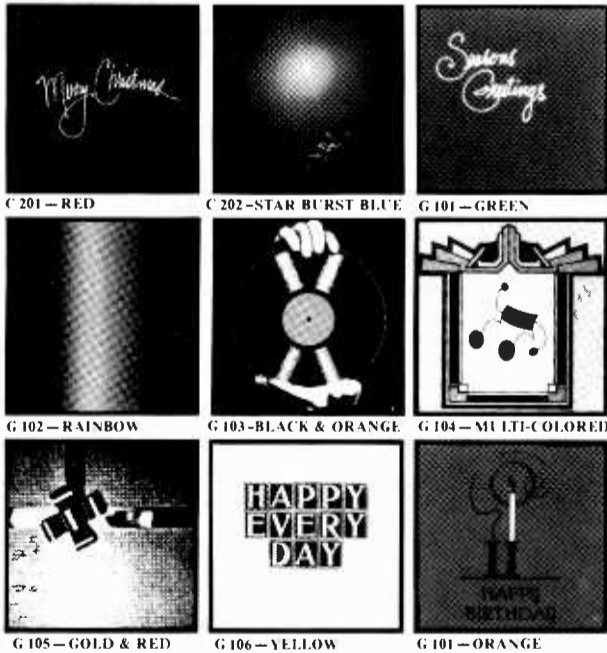
The second prize winner at each store received three Capitol LPs and the "little brown bag."

## Cheap Trick Tricks

DALLAS—Although not well-known in the area, an in-store appearance by CBS artists Cheap Trick caused fans to swarm the Disc Records outlet in the Valley View Mall. The appearance was unannounced and came even as a surprise to the band, in town for a radio interview.

NOVEMBER 18, 1978, BILLBOARD

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## Ovation Box: 177 Disney Songs

LOS ANGELES—Ovation Records has shipped a four-record "The Magical Music Of Walt Disney" set which includes a 52-page, full color book. The set features 177 songs from 39 of Disney's most famous films while the book traces the history of the Disney empire. Retail price is \$24.95. Package ties in with the 50th anniversary of Mickey Mouse.

"A book called 'The Art of Walt Disney' by Christopher Finch gave me the idea," says Dick Schory, founder and president of Ovation who guided the Disney project from start to finish. "I realized after the book that no one had compiled all the music of Disney into one package."

After securing the rights from Walt Disney Productions, the effort took two years to complete with eight months of that time spent viewing films. It took one month to transfer the soundtracks from film mag tracks to audiotape while the rest of the time was spent cleaning up the sound and remixing for stereo.

Production, by Schory, cost an estimated \$300,000 and manufacturing cost an estimated \$800,000. Ovation is shipping 200,000 copies in the U.S. RCA Canada is distributing in that country while

Ovation and Disney are distributing internationally.

The label is also releasing a single which is not on the album. Titled, "I Grew Up On Mickey Mouse," it is sung by Laura Yager and the Ovation Children's Chorus. "The single is being promoted separately," explains Schory.

Another form of promotion is an Amtrak coast-to-coast train ride taken in conjunction with Walt Disney Productions. Containing members of the Disney cartoon family, the train leaves Los Angeles Monday (13) and arrives in New York Sunday (19).

"What we're trying to get across is that this is not a kid's package," states Schory. "This was not conceived or intended to be a kid's package. This is a definitive anthology that takes the listener through 50 years. And the book is written on an adult level."

In fact, this is one reason, according to Schory, why the same package was never released on Disney's own label. "Disney's concepts are for kid's records and although many of the same songs have appeared on Disney Records, they have never been put into one package."

Schory did, however, receive the help of many people at Disney

Productions as well as at his own Ovation label in preparing the set.

Although Schory terms the Disney package a collector's item, it is not a limited edition item. Columbia House and American Express will offer it in the near future and book outlets plan to stock it as well as the usual record vendors.

Ovation, now into country with two albums and a single by the Kendalls now charting, plans to issue special packages like the Disney set every two years.

A two-record set containing music from Hollywood films was the only special package to precede "The Magical Music Of Walt Disney" and two more such projects are planned for the future.

The label is also expanding its roster so as to add more variety to its list of mostly country artists. Tantrum, a new rock act, has been signed to the label as has blues singer Willie Dixon and disco artist Cleveland Eaton.

For the moment, however, attention is being put on the Disney collection. "With all the people who have seen Disney movies, watched 'The Wonderful World Of Disney' on television and who go to the Disneyland amusement parks, we've got a potential audience of 23 million people," says Schory. **CARY DARLING**

## Music Sparks Top MCA Revenue Gain

LOS ANGELES—Sparked by dramatic gains in the record and music publishing division, MCA Inc., registered its highest nine months revenues, net income and earnings per share in its history, with net income already exceeding net income for entire 1977.

For the third quarter ended Sept. 20, music division profits increased 150% over last year's comparable period to \$4,196,000 from \$1,680,000 on grosses of \$33,635,000, a 58% hike over 1977's third quarter of \$21,317,000.

For the nine-month period, earnings increased 91% to \$9,713,000 from \$5,089,000 at the same stage

last year. Grosses increased 35% to \$85,598,000 from \$63,417,000.

Contributing to the third quarter surge were hot albums by the Who, Lynyrd Skynyrd and the "Wiz" soundtrack.

For the record and music publishing division, this marks the third consecutive quarter in which revenues and income registered gains, a healthy sign that it is rebounding after nine consecutive quarters of declining profits.

Overall, MCA Inc. is headed for its best year ever. During the third quarter, net income was \$46,390,000 compared with \$27,672,000 last year or a 68% gain. Earnings per share were \$2.00 compared with \$1.19, an increase of 68% and revenues were \$326,444,000, a 45% hike of last year's comparable quarterly showing of \$225,456,000.

For the nine months, net income was \$95,362,000 versus \$62,859,000 in the comparable period last year, an increase of 52%. Earnings per share were \$4.10, an increase of 52% over last year's \$2.71 and revenues were \$787,858,000 compared with \$608,248,000, a 30% hike.

Lew Wasserman, chairman of the board of MCA Inc., is projecting a strong fourth quarter which will make 1978 "a new record year in the company's history." **ED HARRISON**

## CARPENTERS AND WONDER TOP YULE LPs

LOS ANGELES—Christmas releases by the Carpenters and Stevie Wonder pace the 1978 flow of holiday product. The Carpenters' "Christmas Portrait," the duo's 10th album for A&M, is a double package which ties into their third ABC-TV special Dec. 19. Wonder's "Someday At Christmas" on Tamla is a repackage of an LP first released in the early '60s.

Wonder's long-awaited "The Secret Life Of Plants" studio album is still being held pending release of the film, according to a Motown spokesman, and is not on the label's just-issued January release schedule.

## CHARGES MISHANDLED COPYRIGHTS

## Jet Music Demands \$10 Mil From UA

LOS ANGELES—Jet Music Inc., the publishing arm of the Don Arden combine, is asking \$10 million damages from United Artists Music International, the UA Music & Record Group, UA corporation and UA Records president Artie Mogull.

The plaintiff is charging in local Federal District Court that the defendants generally mishandled these copyrights since 1975.

The pleading alleges defendants failed to properly monitor the UA Music & Record Group's handling of Jet copyrighted material. Exclusive and unreasonable numbers of albums were sent to UA distributors in proportion to actual record sales, the suit states. Excessive numbers of

promo albums were given away and promo albums were given away for purposes other than promotion, per the suit.

Jet contends defendants improperly handled record returns and storage procedures were improperly performed, causing hundreds of thousands of warped albums, the suit continues. Improper accounting and inventory procedures made accurate counts of inventory on hand and in the field impossible, the suit charges.

Defectives have been sold and albums dumped at prices less than fair market value, the court is told. The defendants have withheld royalties, it is alleged.

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# Jobbers Gripe As Print Music Grosses Dip

• Continued from page 1

12. can effectively handle retail accounts directly and that its sales this year are expected to hit a new high of \$10 million, up more than 17% over 1977 (Billboard, Oct. 14, 1978).

Silvers has postulated that Warners needs the edge provided by a blanket 40% discount to widen market penetration via more advertising, and to meet escalating royalty costs while maintaining profitability.

Nevertheless, he has also said that the company may back off slightly from its discount dictum early next year as far as racks are concerned, but not for jobbers.

"It's basically a difference in phi-

losophy," says Charles Dumont, of Charles Dumont & Son, whose Cherry Hill, N.J., facility carries an active stock of more than 80,000 print titles.

"We serve as an extension of the

publisher's warehouse and sales force," asserts Dumont, who is appalled that Silvers places no value on the jobber's traditional industry role. He charges that Warners has placed jobbers and dealers in an "impossible" position. And both need Warners product, he admits.

Linda Press, who runs Music of the Month, the jobbing affiliate of Controlled Sheet Music Service, large racker operating out of Copiague, L.I., underscores Dumont's comments.

Many dealers have told her that they get poor service if they order direct, she says, often waiting three or four weeks for delivery they are accustomed to getting from wholesalers in as many days.

The jobbers insist they must have a 15-point spread between buying and selling prices in order to operate profitably. If they buy at 40% off list they can only offer discounts of 25% to retailers, a penalty the latter must accept if he expects adequate service.

Leo Artilles, president of Publisher Sales Inc. of Fairfield, N.J., also takes issue with reported statements by Silvers that direct sales would improve service.

"Before the discount change," he says, "dealers could obtain Warner Bros. product from 10 to 15 independent suppliers, usually at 40% off. Today his discount is still 40% and there's only one source. I fail to see the advantage."

Artilles says his company spends more than \$70,000 a year on its sales department, a cost that would otherwise have to be borne by publishers to achieve similar performance. "We plow into promotion a much greater percentage of total sales than Warner Bros., he adds.

Harold Goydel, president of Mark Music Service in West Babylon, L.I., contends that most dealers who sell sheet music and folios are not equipped to track down publisher sources of product, a function the jobber has made a specialty.

It's also burdensome and costly to order small quantities, while wholesalers achieve efficiencies through accumulating many small orders into relatively few larger orders, passing on savings to their customers.

All jobbers contacted say they would like the problem with Warners resolved. Artilles puts it this way.

"I am confident we can iron out our differences. But if Silvers does not plan to use our services, then the least he can do is to forget we exist. Stop villifying us in the media, and let us get on with our job of bringing the dealers everybody else's publications at the best possible discount and with the fastest service."

## Gospel For Duning

LOS ANGELES—Composer George Duning, best known for his motion picture and television scoring, has gone gospel. Duning, in collaboration with lyricists Shirley and Howard Davis and Danny Lee has written a gospel song, "What Great Power," to be released on the Light Record label.

## Wonder On 'Jazz'

LOS ANGELES—Stevie Wonder was the special guest star on the syndicated "Jazz Album Countdown" radio program which aired over the weekend (10-12). Stevie discussed his ideas about contemporary music and jazz. Also featured was a musical montage of jazz interpretations of Wonder's more familiar songs.

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Elvis, Vol. 3—A Legendary Performer CPL1-3078



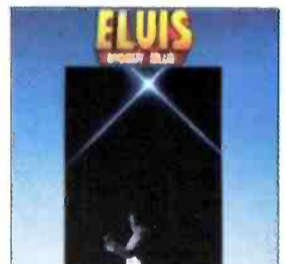
Elvis Sings For Children And Grownups Too! CPL1-2901



Elvis In Concert APL2-2587



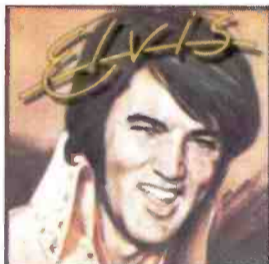
Aloha From Hawaii Via Satellite CPD2-2642



Moody Blue AFL1-2428



Elvis—A Canadian Tribute KKL1-7065



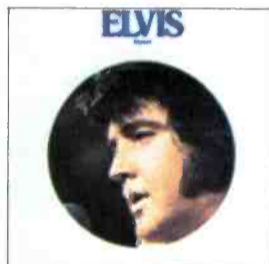
Welcome To My World AFL1-2274



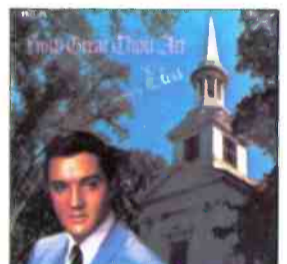
He Walks Beside Me AFL1-2772



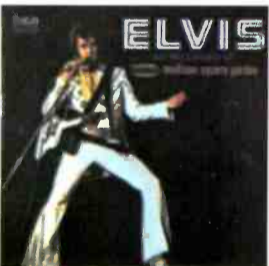
He Touched Me AFL1-4690



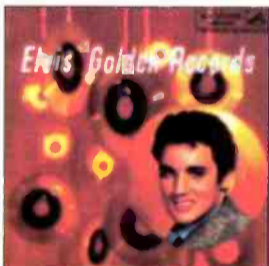
Elvis, Vol. 2—A Legendary Performer CPL1-1349



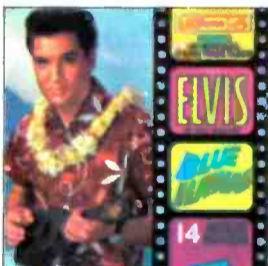
How Great Thou Art AFL1-3758



Recorded Live At Madison Square Garden AFL1-4776



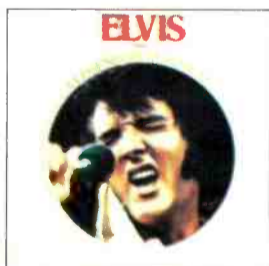
Elvis' Golden Records AFL1-1707



Blue Hawaii AFL1-2426



From Elvis In Memphis AFL1-4155



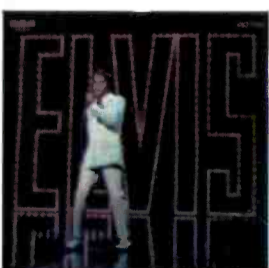
Elvis, Vol. 1—A Legendary Performer CPL1-0341



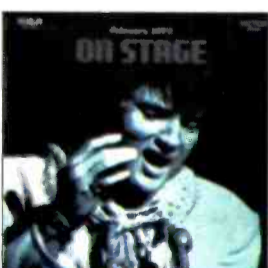
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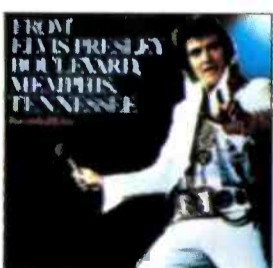
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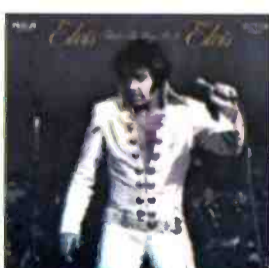
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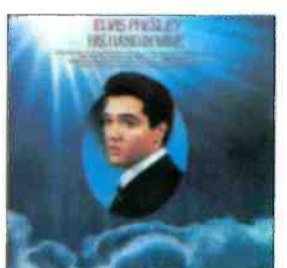
On Stage (Feb. 1970) AFL1-4362



From Elvis Presley Blvd., Memphis, Tenn. AFL1-1506



That's The Way It Is AFL1-4445



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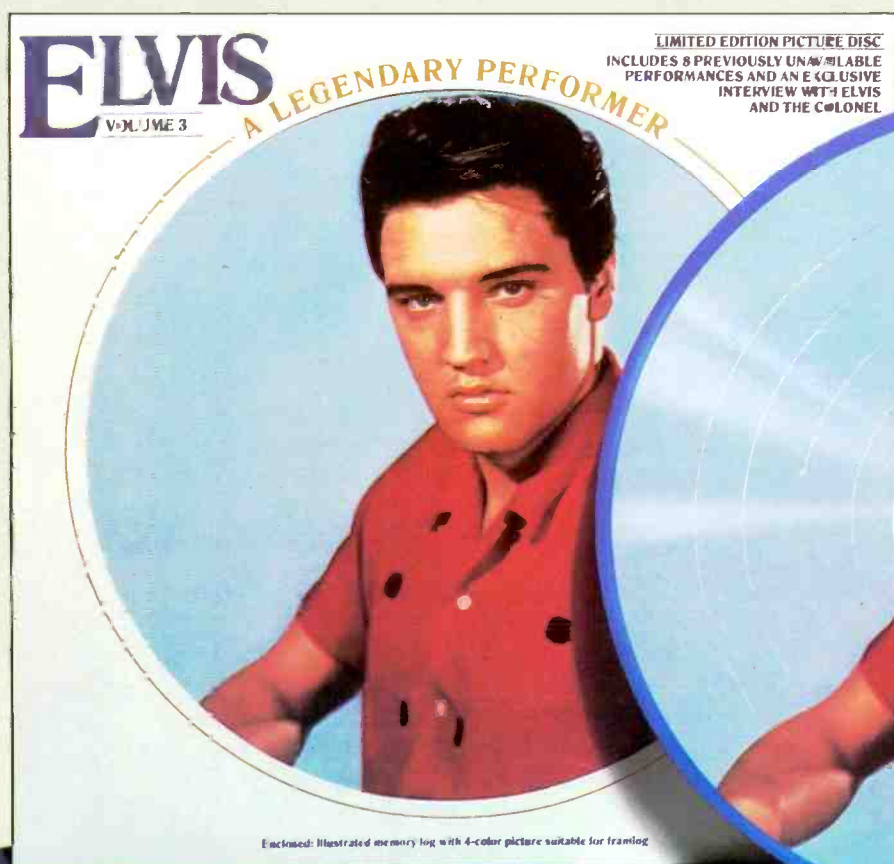


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# Art Directors See Less LP Sex & Violence

• Continued from page 1

ence Against Women, says it isn't so.

"It blows me away to hear record companies claim that sex and violence are going out. If anything, violence in album graphics is becoming more of a problem.

"We have found that the greatest offenders are Warner Communications and CBS. Elektra never stooped to this kind of thing until its Queen project.

"We took a survey of some of the major stores across country such as the May Co., Sears, the Wherehouse and a lot of smaller shops. This is how we determined just which record companies are the biggest offenders."

In the organization's most recent issue of its newsletter it lists what it calls "record albums promoted with abusive graphics" by label, label address, artist and LP title.

Women Against Violence Against Women has listed CBS with (16); Atlantic (9); Warner Bros. (6); Westbound (2); Motown (3); Polydor (2); RCA (4); A&M (4); ABC (5); All Platinum (2); Amherst (1); Ariola (1); Arista (3); AVI (1); Capitol (7); Casablanca (5); Capricorn (1); Chrysalis (1); Dash (1); Island (1); Laff (2); London (2); Magic Disc (1); MCA (3); Mercury (6); Sire (1); and Swan Song (1).

Some labels with disco product admit that sex is often emphasized on LP covers.

"We're not overly sexual in our graphics," says Bill Levy, director of creative services at Polydor. "but there may be some suggestion of sex in our disco graphics.

"Violence can only hurt a package," he continues. "I wouldn't want to give anyone a reason not to play our records and a radio programmer may look at the cover and assume the album is not eligible for airplay.

"We feel it's important to keep the artists' image in front of the public. We temper art with merchandising. An example is Donny & Marie (Osmond). Because they change their look periodically, it's to our advantage to have their pictures on the covers."

Christopher Whorf, director of creative services at Casablanca, admits his label has been singled out by the women's groups. "Our LP graphics depend on the type of music being packaged. Group identification is still important and the more visual the group the more likely we are to put its picture on the cover.

"I can understand the position of the women's groups and I certainly don't condone violence," Whorf admits that he has questions about the company's "Love & Kisses" LP.

"But as for depicting women undressed, if you look in practically any fashion magazine you will find women in some state of undress. It seems simple, but look at all the women in bras and nobody says anything about that."

Bob Defrin, art director at Atlantic, says he handles each LP jacket on an individual basis. "The cover should be where the artist is. When the women's groups began singling out album graphics, I went over every one of our covers and found Atlantic to be almost guiltless."

All labels surveyed indicate the major artists have artistic control over their LP graphics, with most top acts having that control written into their contracts. However, if the label feels the packaging is too offensive, it will suggest changes, according to the art directors. But the acts don't have to listen.

Some European-based artists deliver their own graphics, say some

directors, and because Europeans tend to be more liberal in their approach to life in general, the LP graphics often must be toned down for the U.S.

Ed Thrasher, outgoing executive

spent on covers. They had zippers and all kinds of things but the costs became prohibitive."

Norm Ung, art director at Motown, says his label "leans toward photographic solutions — illustra-

George Osaki, vice president, creative services at MCA, says: "LP packaging is a personal interpretation from the artist itself. Times have changed and simplicity is what the acts now want. Previously, artists for

must be on the top third."

Another element of the LP cover that has been missing for the past few years is liner notes—with the exception of jazz, classical and some country acts.

Most art directors do not see the trend returning, however. CBS' Berg says: "Liner notes are coming back. We have a push in this company for liner notes."

A&M's Young contends: "Liner notes have tried to come back but they don't seem to be holding up. The more we write on the back cover, the more aware the artist becomes of the time that has passed since the notes were written and it becomes embarrassing to him."

Although Polydor's Levy does not necessarily see liner notes returning as a regular part of the packaging, "whenever possible we try to include liner notes, particularly on a new artist.

"This gives the consumer information about the artist and helps the radio programmers."

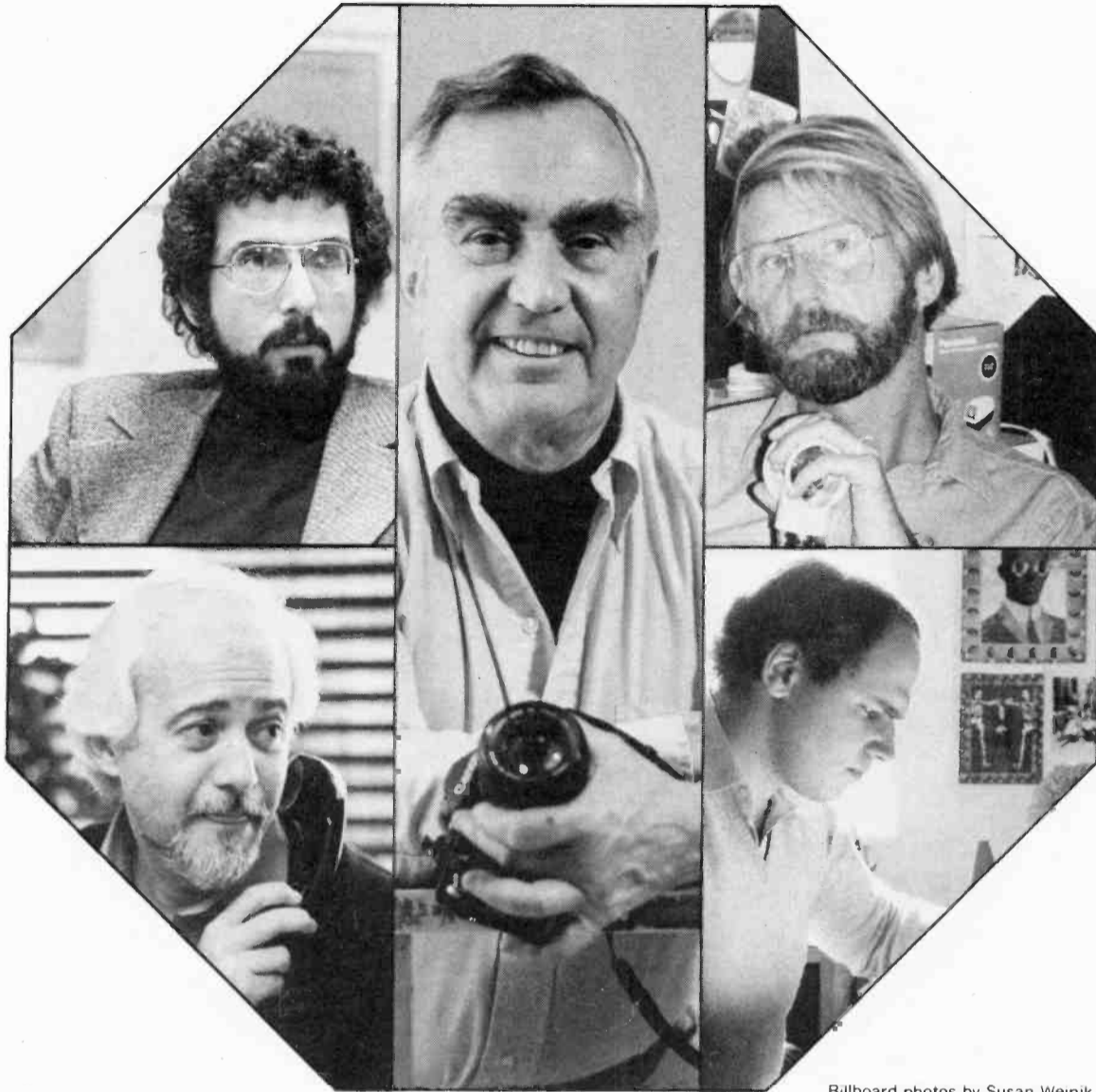
Says ABC's Kusher: "I don't see the notes returning overall but we do them for certain artists. A consumer wants to know more about the artist and I personally feel liner notes are good."

UA's Burks feels the trend today is to have as little information on the cover as possible. "Liner notes have fallen by the wayside but I would like to see this trend renewed. We confine the notes to our jazz roster."

Atlantic's Defrin declares: "I don't see liner notes returning; there's no need with rock and pop artists. The kids who buy records by these artists are already familiar with them."

According to Casablanca's Whorf, there's no indication that liner notes will return. "Credits are becoming more important on covers because labels are allowing their acts to record with acts on other labels.

(Continued on page 20)



New York Powers: Top row, Atlantic's Bob Defrin, RCA's Acy Lehman and CBS' John Berg. Above, Polydor's Bill Levy and Arista's Howard Fritzson, right.

Billboard photos by Susan Weinik

art director at Warner Bros. Records says: "We're into photographic covers. Photos of the acts themselves is our choice, but we use illustrations when they can add a certain feeling.

"The mood of certain LPs calls for illustrations. We have found that the LP buyer wants to feel closer to the artist and the next best thing is having a photo of the act on the cover of the album."

Phonogram/Mercury's George Balos says for r&b and pop acts the trend in graphics at his label is to a futuristic approach through "Star Wars" type of illustrations. Photos of the act are usually in the country music area while the Ohio Players are sexual in content.

On the other hand, John Berg, CBS' veteran vice president of packaging, art and design says: "We avoid sex and violence at CBS; it does not sell. We're into journalism which is our attempt at informing the consumer."

However, a CBS insider claims: "There are no longer any rules. Everything goes in LP graphics. At CBS we try to tone it down as much as possible but while most record companies won't admit it, it's practiced at practically all, maybe with the exception of RSO."

Glen Ross, art director at RSO says: "We sit down and talk about what's the best image for our artists. I like to talk to the merchandising and marketing people in terms of ideas for LP graphics. We don't deal with sex or violence on our covers."

Ross claims graphics have not made any significant changes in the past five years. "There was a period where a lot of money was being

tions are slick and popular. We've moved away from sexual connotations for the most part."

According to a source close to Motown, it is one of the few labels where artists have no control over their graphics—"The company selects practically everything but a lot of work goes into the process."

Capitol's art director Roy Kohara says there is no particular direction for graphics, "but we're keeping away from sex and violence. I personally don't think LP covers sell the package. It's the LP inside and kids today are more aware of that."

Arista's Howard Fritzson says: "We're getting away from sex and violence but the market is still full of sex-oriented LP graphics. Studio photography is becoming more popular."

Acy Lehman, veteran art director at RCA, says the sexual trend along with violence is going out of LP covers with the coming trend being the use of photos of the artist and lots of design illustrations.

Stuart Kusher, creative director at ABC, feels LP covers account for a maximum of 2% sales. "We treat each project independently. Once in a while we will do something that infers sexuality but it's in good taste. He points to the Dramatics' LP covers as an example of sexual inference in good taste.

Bill Burks, art director at UA, feels more emphasis is being placed on artists in some types of situation along with a lot of illustrations. "We're very careful because we're not only selling the artist but we recognize the cover is one of our selling tools."

the most part had little to do with the LP packaging but now some become totally involved. Kids also care about the covers."

Most art directors sit with the producer, artist and often the artist's personal managers to come up with concepts for LP graphics. Without exception, every label surveyed says most major acts have final approval, and they all say that lesser known acts which want to be involved in their LP graphics are allowed to do so.

"We like to give our acts as much freedom of selection as possible—as long as it does not impair our selling the album," says RSO's Ross.

"Some major acts such as the Atlanta Rhythm Section contractually can supply their own art," says Polydor's Levy. Says A&M's Young: "Artists should be allowed to accept or reject graphics offered by the art director if they don't approve. After all, it is their project and they have to live with it after the art director has gone on to something else."

The art directors are not only concerned with presenting an attractive salable package but also are aware of merchandising and LP positioning in retail outlets.

For this reason, all record companies have the artists' names and LP titles positioned on the top third of the cover.

RCA's Lehman says: "Because of all the racks with lots of bins, it's a must that all the information be on the top third of the LP to be visible."

Says Motown's Ung: "We must make it as easy for the consumer to see our product when he is flipping through the bins. The information

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# Women's Groups Ask Cover Art Reevaluation

• Continued from page 19

And these credits are also important information for the consumer." He notes the record buyer is now more aware of studio musicians and wants to know who is playing on a given LP.

Arista's Fritzon says his label tries to keep the cover as clean as possible, while Capitol's Kohara says with the media constantly giving information about recording artists, there is really no need. "Kids want to know about the music and lyrics."

At the same time, many labels while not furnishing liner notes, are offering inner sleeves with some information. But this is an expensive proposition, according to several art directors.

Says RCA's Lehman: "In place of the liner notes the trend is to lyric sleeves." Motown's Ung says the stars on his label receive informational inner sleeves.

But on the other hand, all art directors see the newest cover trend of acts thanking all who helped in preparing the LPs continuing.

According to Capitol's Kohara: "This is the artists' way of getting closer to the people who helped them."

Some art directors feel that many of the thank yous on the covers are sincere but others are purely political.

Says ABC's Kusher: "That's the artists' personal statement. Says Polydor's Levy: "This trend will continue but I suppose it's often overdone. On the whole, it's strictly personal and it becomes a thing between the artist and his friends."

"We try not to have the artists thanking too many people in the company. That can become a problem."

Says A&M's Young: "This trend will continue. It's graduation time for the artist. They have been in the studio working hard and when it's finally over it's time to say thanks to those who helped." (One wonders why for all these years other musi-

cians didn't feel the need to say thank you to everyone.)

On another matter, double fold jackets for one record are slowly disappearing, according to most art directors.

"They're becoming less popular," says Young. "There's too much

money involved and the attitude of the artist is changing. He doesn't want his LP cover to look too self-indulgent. The artist is more interested in the front cover and the advertising dollars accompanying the LP."

"We try to avoid it," says Poly-

MCA's Osaki believes artists no longer really want gatefolds. "They now want simple covers. If the concept warrants a gatefold we will do it."

CBS' Berg feels the double cover is unpopular, it's a waste of money and it doesn't really sell the LP.

Says Warner Bros.' Thrasher: "It's certainly not used nearly as much as a few years ago."

"What happened was that the entire industry got carried away with multiple jackets and the shortage of materials made us all cut back. There must be a good reason to now give this type of packaging."

RSO's Ross says his firm uses a lot of gatefolds—"Some artists deserve it."

An area the art directors are a bit uncertain about is bar coding and where it will go on the covers. Some are not involved in the process at this time, while others are presently mulling it in meetings. Some labels have not decided whether they will deal with bar coding.

Warner's is one of the labels "that has no plans yet for bar coding," says Thrasher.

Most art directors do not like the idea of bar coding going on the cover, feeling that the coding will take away some of the artistic flavor of the jacket.

"I would like to see the coding either on the back or on the shrink-wrap," says MCA's Osaki.

Arista's Fritzon believes the coding will be positioned on the front cover, while Lehman says RCA is planning on bar coding but it will probably be placed in the upper right corner on the back cover. ABC's Kusher agrees with Lehman on the positioning.

Burks says that while UA is still in the planning stages, bar coding will probably be in the lower left corner on the back cover. Polydor's Levy agrees with Burks.

On the other hand, Casablanca's Whorf believes bar coding will not work. "First of all most of the stores don't have the equipment—the hardware is not reality."

"The retail outlets will have to demonstrate a need for it."

As for how the graphics on the LP covers affect the graphics on tapes, all art directors say that the answer is simply to reduce the same graphics carried on the albums.



Los Angeles Directors: Top row, A&M's Roland Young and Capitol's Roy Kohara. Middle row, Motown's Norm Ung and MCA's George Osaki. Bottom row, UA's Bill Burks, Warner Bros.' Ed Thrasher and Casablanca's Chris Whorf.

Billboard photos by Bonnie Tiegel

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cor's Levy, noting that the costs for this packaging have soared. "It costs a lot not only to make but to ship. If the package requires a gatefold okay, but an ego trip for the artist, no."

"If you can get 25 LPs in a bin, when you're dealing with a gatefold, that number can be cut to fewer than 18. Everybody gets hurt in this type of deal except the shipping company."

Says Atlantic's Defrin: "We have found that the double LP cover is just not practical and it costs twice as much as a regular LP."

Burks says more UA acts are asking for special packaging, "but we deal with it in terms of the individual artist."

Kusher notes that ABC is not "into gatefolds. Although they're usually not necessary, there are exceptions and then we'll do it."

RCA's Lehman notes that the special packaging is disappearing primarily because it's economically unsound.

Phonogram/Mercury's Balos says his firm continues to produce the gatefold. "The artists feel the double LP is more prestigious. For the most part our country packing is single cover."

Arista's Fritzon says many artists prefer the double cover but it's often not in the budget.

At Capitol, Kohara notes that "although we do have requests by some artists for them, when it's justified we will give gatefolds, but only then."

**LEADS SINGLES SCRAMBLE**

## RSO Sales Sizzle Throughout Britain

By ADAM WHITE

NEW YORK—The business boost which RSO Records has given to Polygram companies throughout the world with its "Saturday Night Fever" and "Grease" disk properties is newly underscored by statistics from the U.K.

Market share figures prepared for the British Phonographic Industry, covering the July-September sales period, place RSO as the leading singles label for the second consecutive quarter, and in second place only to CBS in albums.

The label's share of the 45s market stands at 8.1% (it was 8.3% in April-June), ahead of CBS' 6.6%. The RSO take of albums is 5.5% (8%), behind 8.1% for CBS.

The inclusion of RSO in the U.K. market breakdown according to companies, rather than labels, increases business for its distributor, Polydor, to the tune of 12.9% (compared to 10.6% April-June, and more than double its share of one year ago) in singles.

In albums for the quarter surveyed, Polydor dips to 10.9% from 13.2%—but it's still ahead of last year's July-September figure of 8.9%.

RSO's success with "Grease" and "Fever" repertoire was also a major factor in Chappell's seizure of the number one spot among corporate publishers.

Top album in the three months on view was RSO's "Saturday Night Fever" soundtrack, with "Grease" at number 3. Top single was "You're The One That I Want," by John Travolta & Olivia Newton-John, who also figure as top "group" in singles.

The quarterly statistics, prepared by the British Market Research Bureau, are also notable for documenting the increase in EMI's market share spanning both albums and singles—an upturn partly helped by the inclusion of United Artists.

EMI takes 22% of the companies' LP share, followed by CBS (13.6%) and WEA (12.5%). It also grabs 25.4% of the singles market as a company, over CBS (13.6%) and WEA (13.1%).

But Polygram, which likes to characterize itself as the "third force" in the U.S. market, is shaping up as very much the second force in Britain, behind EMI.

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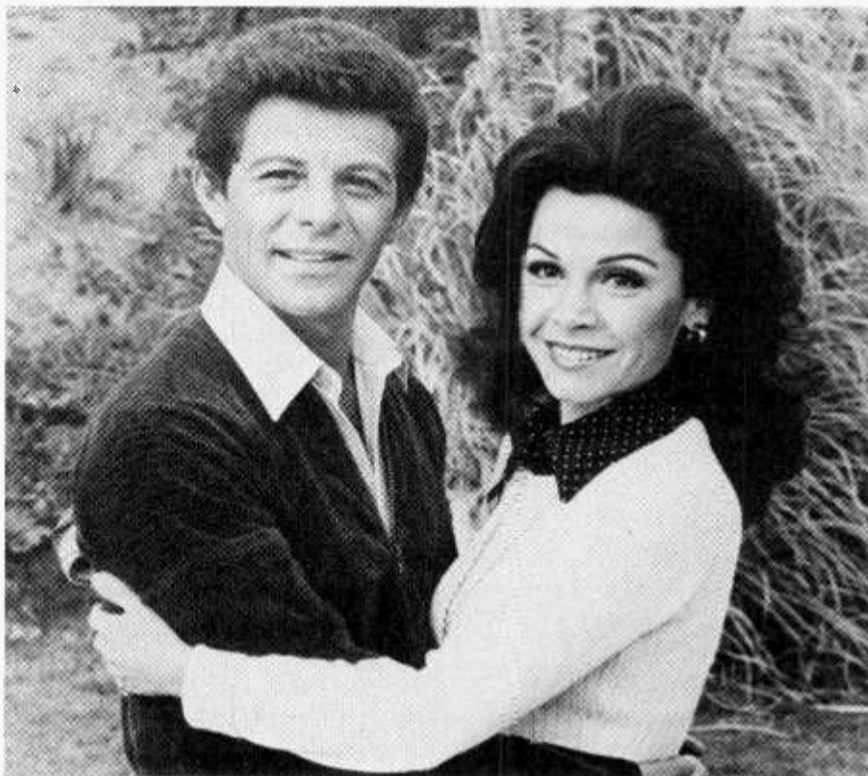
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A DICK CLARK SPECIAL

# Miami Beach Musexpo Attendance Up 25%

MIAMI BEACH—Musexpo, the only international record and music business trade show and marketplace held in the U.S., drew more than 2,500 participants from 39 countries to the Hotel Konover during its four-day run.

A 25% attendance and participation increase was noted over last year's event for the Saturday through Tuesday gathering (4-7). Also in evidence this year was a marked increase in participation from the West Coast, Latin America, Europe and Scandinavia.

Five Australian groups flew some 16,000 miles to take part in an evening talent showcase.

Major companies in attendance in-

cluded CBS Records, CBS Records International, April Blackwood Publishing Co., A&M Records of Canada, Hansa Records (Germany), BMI, the Country Music Assn., ABC Records and Motown. Executives and decision makers of 130 companies were on hand to participate in various workshop seminars. In addition to participation by the majors, Musexpo also drew smaller independent companies.

This year Roddy Shashoua, Musexpo founder and president, made several noticeable additions including the introduction of a video showcase. This pilot program afforded record labels and producers an opportunity to showcase their groups

and artists via closed circuit television throughout the 450 room hotel.

The video showcase also was seen in all booths as well as on a GE 20-foot screen video projector.

The results have prompted Shashoua to expand the showcase for next year's meeting.

Instead of the open floor format used in previous years, this year three entire floors of the hotel were converted into office space. Each office contained playback equipment, a telephone and television sets. The privacy of the office/hotel room gave Musexpo exhibitors an opportunity to entertain, conduct business and review products in privacy and comfort. Musexpo also expanded its work-

shop/seminar program, doubling the number of sessions from three to six and covering such important aspects of the industry as radio programming, international law and record business, music publishing, a&r and artist development, and distribution and record production.

Another innovation this year was the presentation of four nightly international showcases in the 1,000-seat Konover Theatre featuring the talents of the Keane Bros. (ABC/Phoenix Records), Jiva (Polydor) Mike Pinera (Spector Records), Bill Anderson (MCA), Mary Lou Turner (MCA), as well as Australian groups Jade Hurley, W.P. Brennan, Saltbush and Galapagos Duck.

Vocalist Marlene Charles, a newcomer on the music scene, made her international debut at a special evening showcase in the Sabra night club.

The first Musexpo award was presented to the Robert Stigwood Organization and Al Cory for "their exceptional contribution to the music industry in 1978." Accepting for Cory was Bob Edson, RSO senior vice president.

Henry Stone, president of TK Records, and Shashoua were awarded keys to the city of Miami for the "forces they represent in stimulating the music industry in the Miami area." Nov. 4-8 was officially proclaimed Musexpo week in Miami.



REMOTE BROADCAST—BBC's Wally Whyton chats with "Grand Ole Opry" stars, from left to right, Ernest Tubb, Moe Bandy and Boxcar Willie in Nashville's WSM-AM's studio.

## Workshop Seminars See Varied Problems Defined & Discussed

By PHILIP LANE

MIAMI—A series of workshop seminars at Musexpo helped define problems and trends. A workshop titled "Radio Programming In The Record Industry" indicated that today's trend toward a more homogeneous radio and record product is bound to retail.

Lee Abrams, of Burkhart/Abrams Associates, opened by tracing the history of pop music in radio.

Starting with the complacency of the '50s, the intensity of the '60s, through today's return to complacency," Abrams feels that each period has had its own wave of artists who have been the trend setters.

Stating that we are currently in a musical low and that people have stopped listening and started dancing, Abrams termed the present "an age of production music. There is no progressive music today."

Panelist Hal Jackson, vice president of Inner City Broadcasting, WBLS-FM New York, asked the question: "Does radio shape the music or does music dictate the format of radio?"

Jackson then described how WBLS started out playing jazz, then developed a wider format, increasing its listeners. Jackson believes that although the music is dictated by format, program directors need "foresight and guts." He also stressed the need for radio programmers to broaden their scope when selecting products.

Norman Wain, president of Metroplex Communications, Cleveland, spoke of government regulation of the radio industry. "The broadcaster gets a pretty good shake from the FCC, Wain feels. "The proliferation of AM and FM stations in the U.S. has created competition, forcing radio to use community service as a tool to lure listeners."

Agreeing that radio is the greatest medium in the world, Wain continued: "Radio requires more attention, involvement and participation than television. Ninety-eight percent of all homes have a radio with an average of five per household." He concluded that "radio sells sound. It is the only theatre that truly depends upon the listener's mind."

Another seminar featured top record producers such as Albhy Galuten, producer of the Bee Gees and Andy Gibb, and Todd Rundgren who attempted to explain the production aspect of making a hit record.

And another seminar, "Music Publishing And Exploitation Of Copyrights" provided some insight to this complex, yet vital subject.

Moderator Bill Denny, president of Cedarwood Publishing in Nashville, opened the session by explaining some of the changes the new copyright law "signed into law by President Ford on Oct. 19, 1976" has presented. This law provides a "single system for the protection of copyright. There is also a copyright/royalty act which deals with royalty payments."

Peter Kirsten, president of Global Music, West Germany, stressed a need for cooperation between the U.S. and other countries. "We need total cooperation and commitment from U.S. publishers," Kirsten said. "We are always aware of what's happening in the U.S. Sometimes the reverse is not true."

Kirsten suggested that U.S. publishers prepare weekly lists of new releases and then coordinate promotional activity in conjunction with foreign radio. "Sometimes a number one record in the U.S. can't do well in Germany," he concluded.

Billy Meshel, Arista vice president, believed "a publisher's talent must be one of exploitation." He felt that the cover is the most important way to exploit a song. "You also must have people working for you who understand music," he said.

Vice president of ABC music Jay Morgenstern somewhat contradicted earlier statements of Kirsten by saying, "When a song becomes popular in the U.S. it is felt worldwide." He also stated that it is difficult to market and produce foreign songs due to factors such as language and copyright barriers. "It is not a good financial risk to acquire non-English speaking foreign works at this time."

Irwin Robinson, president of Chappell Music, spoke on the criteria for catalog acquisition. His message was to first determine whether a new purchase could fit into a present operation. The material should be evaluated by such fac-

tors as the age of the material, how it was managed in the past, how it will fit in with the current catalog, tax advantage responsibility and interest factors.

Also stressed was a need for careful evaluation of any potential purchase. "I personally would not buy catalog that hadn't been listened to and evaluated by my staff. It's the age-old story, 'let the buyer beware' and take the time to fully evaluate potential purchases."

During a workshop on distributing and marketing, moderator Brian Robertson of the Canadian Recording Industry Assn., described the problems involved in marketing of product in Canada.

"Canada is larger in geographical size than the U.S. but with one-tenth of the population," he explained. "Another problem is the fragmentation of the language market due to the influx of French as a second language. However, these problems are surmountable. In the past year there has been a 20% growth in the Canadian record industry."

NARM and Disc Records president John Cohen spoke on independent distribution. He feels that absorption of major labels is a great problem that will continue, but the effort and concentration that a small distributor can give to a small label is invaluable. Cohen also believes "there is always going to be a place for the independent distributor."

Jim Tyrrell, vice president of marketing for the Epic, Portrait and Associated Labels believes that "a principal concern throughout the industry is the cash intensity. Costs continue to go up." The independent distributors have difficulties dealing with this. Ways to combat these problems include more in-depth market research and increased visibility of the product.

Musexpo's final seminar dealt with a&r and artist development in

(Continued on page 83)

### LOS ANGELES GIANT

## VIP Exec Opens Retail Supermarket

LOS ANGELES—Cletus Anderson, owner of the 10-store VIP retail record chain here, has opened his first retail record supermarket, Freeway Records.

Anderson has relocated his wholesale and business office operations from his Crenshaw district location to central L.A. in the 24,000 square foot facility.

He says he is splitting his operation with the smaller, under 3,000 square foot outlets carrying the VIP name and the larger stores coming under the Freeway banner.

According to Anderson, he is also scouting locations for other Freeway outlets, with plans to open four stores by the end of 1979. He points out that while four is the projected number, they may not all be Freeway outlets.

Freeway had its grand opening Saturday (11) with 12 staffers and a number of recording artists on hand. "With the exception of four persons,

who are experienced, we have taken persons from the community and are training them to work here," says Anderson.

## Artists' Songbooks Out To Retailers

NEW YORK—Four personality songbooks matching albums by Dolly Parton, Bonnie Tyler, Heart and Cheap Trick have been released by Columbia Pictures Publications.

Dolly Parton's "Music From 2 Hit Albums" contains material from "Here You Come Again" and "New Harvest—First Gathering" at \$7.98 retail; Bonnie Tyler's "It's A Heartache" carries a \$6.95 list; Heart's "Double Platinum" contains selections from "Dreamboat Annie" and "Magazine" at a \$8.98 list; Cheap Trick's "Heaven Tonight" sells at \$6.95. All folios are arranged for piano/vocal/chords.

## Peaches Changes Buying

• Continued from page 1

and independent distribution personnel calling on us personally, I expect the vendors' people to handle more of our inventorying, freeing store personnel for more constructive tasks. And eliminating central warehousing saves tons of internal paperwork," Heiman adds.

Does he envision more store personnel necessitated by the switch-over to direct buying by the Peaches stores? "We always had a head buyer in each store, supplemented by repertoire experts from among the store's staff," Herman answer. "Now, instead of dealing by phone or letter with a warehouse hundreds of miles away, we can expect overnight or same day response to a

phone or personally solicited order."

Heiman expects full usage of the 75,000 square foot home base here, despite folding of the firm's expansive warehouse. "We intend to consolidate our various divisions such as 3-D (the display wing), album art and others now under one roof, where before they were scattered around nearby."

The switchover to local direct buying comes at a time, when Peaches is opening four stores in a two-week period, starting Friday (17) when the first Oklahoma City store bows. On Dec. 1, Peaches retail locations begin in Orange, Conn., a suburb of New Haven, Atlanta and Ft. Worth. All are more than 15,000 square feet and are free-standing.

## 5 Australian Groups Impressive

MIAMI—Australian artists traveled close to 16,000 miles to reach Musexpo. Five groups performed at Musexpo's gala Australian showcase. The Tuesday night event (7) featured Jade Hurley, Saltbush, W.P. Brennan, Kevin Borich Express and Galapagos Duck.

Peter Conyngam, the Australian promoter responsible for coordinating the evening, sees great hope for the future of such events.

"A new show such as Musexpo has the ability and foresight to carry

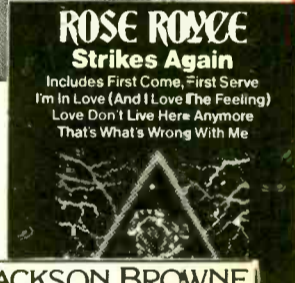
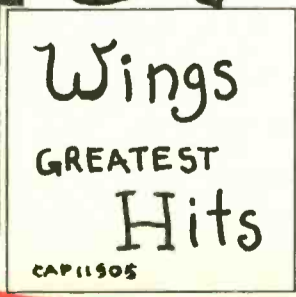
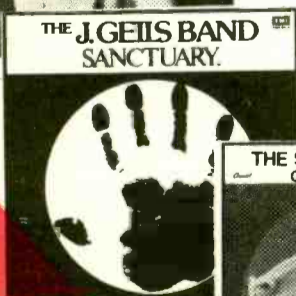
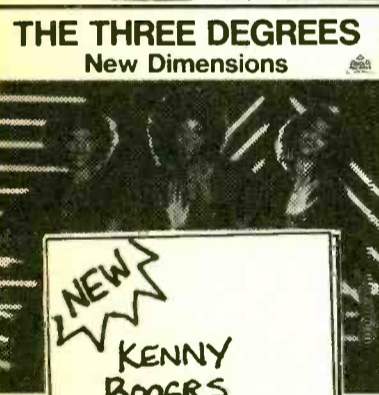
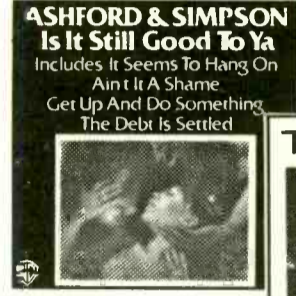
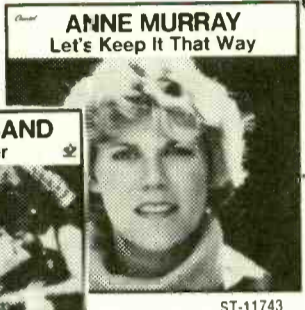
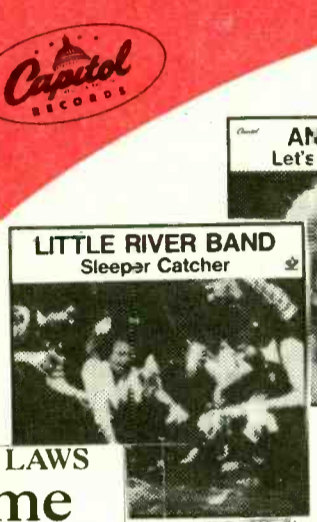
off international evenings," he said. "In the future, I hope to put together other evenings at Musexpo featuring the talents of Canadians as well as German and English artists."

Roddy Shashoua, president of Musexpo noted: "The merits of evenings devoted to particular countries is far reaching—not only does it give us all an idea of the type of music happenings around the world, but it also opens the way for more cross-over music between countries."

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# Radio-TV Programming

## Kleinman's 48-Hour AOR History Expanding, But Still Needs Name



**Tracking Rock:** Production director Ron Harris adjusts the board as executive producers Mike Harrison, left, and Bert Kleinman discuss recent interviews arriving almost daily on tape from correspondents. On the left is show researcher Carol Slutzky.

LOS ANGELES—What began initially as just another rock radio syndication project is rapidly expanding in scope, reports Burt Kleinman, executive producer of an upcoming 48-hour history of album rock.

"The response from artists, managers and record companies around the world has been gratifying," he says. "We'll be able to showcase not only the most significant albums and artists, but DJs, managers, producers and a&r people now as well."

Kleinman's show, slated for spring release, has yet to be named. But interviews have been completed with scores of artists as well as producers Jerry Goldstein and Steve Gold, Bobby Colomby of Epic and Joy Hall of MCA AOR promotion.

Kleinman only recently joined Goodphone Communications, headed by KMET-FM DJ Mike Harrison and programming consultant Tom Yates. Harrison will narrate the program.

Previously, Kleinman was executive vice president of programming for syndication giant Drake-Chenault, where he was executive producer for the firm's monumental "The History Of Rock And Roll."

Co-producing Kleinman's new project is TM Programming of Dallas, which will market and distribute the show.

Artists interviewed recently or drawn from archives to date include Elton John, Lynyrd Skynyrd, Kenny Loggins, Blood, Sweat & Tears, Kiss, Alice Cooper, Robbie Robertson, Atlanta Rhythm Section, Boston and The Who.



**Rock Award:** Patti Smith accepts DIR's Rock Radio Awards for favorite single of 1978—"Because The Night" from WNEW-FM program director Scott Muni.

## DIR's Awards Show Airing On 250 Outlets

NEW YORK—Linda Ronstadt, Jackson Browne and Fleetwood Mac are among the winners of the second annual DIR Broadcasting's Rock Radio Awards.

A two-hour radio special, featuring live performances and acceptance speeches by the winners, will be broadcast on DIR's group of 250 stations Nov. 22 at 8 p.m.

The show will be hosted by Rita Coolidge and Scott Muni, WNEW-

FM New York program director. KSAN-FM San Francisco air personality Ben Fong-Torres scripted the show and will serve as announcer.

The winners were reportedly chosen by 200,000 ballots cast by listeners to the 250 stations and readers of three publications, including DIR's own "Blast."

The winners are: favorite female singer—Linda Ronstadt; favorite male singer—Jackson Browne; favorite group—Fleetwood Mac; favorite singer/songwriter—Jackson Browne; favorite album—"Running On Empty," Jackson Browne; favorite debut album, "French Kiss," Bob Welch; favorite single—"Because The Night," Patti Smith; favorite all-time album "Rumours," Fleetwood Mac.

## 9-YEAR-OLD'S ACT LAUDED BY WIGO-AM

ATLANTA — "We entertain through good music, but we are also committed to share a real sense of caring, concern and love."

So explains WIGO-AM Atlanta station manager Frank Edwards in telling how efforts by his station gave a nine-year-old hero the recognition he deserved rather than the scorn he was receiving.

WIGO presented Ralph Heard Jr. a plaque and placed another in his school "so that his classmates might take notice."

The boy was burned over 45% of his body because he returned to his burning home after leaving it to wake his mother and four-year-old brother.

But the only recognition he received was to be called the "burned-up boy" by his classmates.

The story came to light on a special Fire Prevention Week program on WIGO. The station has named the boy a "Little Giant" and he will be the first to be honored in a new program designed to be supportive to outstanding youngsters in the community.

## FCC FM Spectrum Shift May Hurt Campus Radio

CHICAGO—Representatives of campus radio stations throughout the U.S. listened as Allen Myers, broadcast analyst for the Federal Communications Commission, outlined the Commission's planned reshaping of the educational portion of the FM spectrum at the recent Loyola Radio Conference here.

Affected by this restructuring will be stations presently holding a Class D 10-watt license, which will be asked to consider a power increase or relocation of their dial position to the nonreserved, commercial portion of the FM band.

Station personnel expressed con-

cern that the joggling of wattage and frequencies might hurt listenership, particularly in the congested urban areas. Representatives from two Chicago area noncommercial stations raised the question of what

(Continued on page 44)

## Country Fare Up At Hofstra

By ED HARRISON

LOS ANGELES—Hofstra Univ.'s WVHC-FM replaces its weekend AOR/progressive "Odyssey" program with a four-hour country show each Saturday and Sunday effective Saturday (18) which program director Steve Graziano says will be "real" country music, not crossover.

Located in Hempstead, L.I., with a broadcasting radius of 55 miles, the signal is strong enough to reach New York where WHN-AM is the only station programming a healthy dose of country.

"WHN is showing that there is a big market for country," says Graziano. We'll be innovating rather than imitating WHN. What they're playing is not in the pure country vein but songs that crossover onto the pop charts."

Graziano says WVHC will program artists like Merle Haggard, June Carter, the Oak Ridge Boys, Bobby Borchert to the current stars like Dolly Parton and will not be "pseudo country."

The station will be catering to the 18-34 blue collar market. What should help along is the fact that there is no other country station on Long Island.

Graziano states that its progressive weekend show was not getting the kind of response it gets during its daily 11 p.m.-2 a.m. slot which influenced the programming change-over.

While the station hasn't announced the changeover to its audience yet, Graziano is confident it

(Continued on page 44)

## Infinity Nails 168 Outlets In 9 Days With 1st Single

By DOUG HALL

NEW YORK—"We had four months to put it together, think about it, set it up." That's the explanation Infinity Records vice president of promotion Peter Gidion offers for the fact that the first release of the new label has been added to playlists at 168 stations in nine days.

The single, one of two thus far released by the label, is "Every 1's A Winner" by Hot Chocolate. Of course, Gidion insists his promotion team could not get the record accepted if it did not appeal to pro-

gram directors as potential hit material.

His promotion staff consists of 18 local promotion persons in key cities, five regional reps, Rick Swig as national promotion director on the West Coast and himself on the East Coast.

Stations on the disk include WNEW-FM, WPIX-FM and WBSL-FM, all New York; WBZ-FM, WBCN-FM and WCOZ-FM, all Boston; WDAS-FM and WCAU-FM Philadelphia.

In Seattle the record has been added at four stations: KJR-AM, KING-AM, KYYX-FM and KVI-FM.

Gidion explains that part of his strategy with the radio stations was to offer them two records "so there would be less pressure to go on just one."

So he also offered the stations the single "I'll Be Waiting" by Robert Johnson, which has been accepted for play by 63 stations.

Both disks have been placed on stations in one of the least receptive times for new releases: an Arbitron rating period. The October/November sweep began Oct. 17. Most program directors prefer to play it safe during rating periods and play proven material.

This week Infinity will be shipping Dobie Gray's single "You Can Do It." Will it repeat the success of Hot Chocolate and Robert Johnson? Gidion quotes the company's slogan, "All we ask you to do is listen."

## CLEAR LAKE DJ PLANNING HOLLY SHOW

CLEAR LAKE, Iowa—Come Feb. 3 it will be 20 years since Buddy Holly was killed in a small plane just outside this small town.

And KZEV-FM Clear Lake morning man Mad Hatter hasn't forgotten. In fact the DJ has organized a memorial concert to take place on the date of the crash next February.

The concert will be at the Surf Ballroom, the last place Holly made an appearance before he was killed. The lineup of talent will include Bobby Vee, who took over the Holly tour and appeared in Fargo, the city Holly was flying to when he died.

Hatter is hoping to line up additional talent.

Who is



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# Billboard Singles Radio Action

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

Based on station playlists through Thursday (11/9/78)

### TOP ADD ONS - NATIONAL

**BILLY JOEL—My Life (Columbia)**  
**TOTO—Hold The Line (Columbia)**  
**(D) CHIC—Le Freak (Atlantic)**

### PRIME MOVERS - NATIONAL

**BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia)**  
**GINO VANNELLI—I Just Wanna Stop (A&M)**  
**PABLO CRUISE—Don't Want To Live Without It (A&M)**

### BREAKOUTS - NATIONAL

**BEE GEES—Too Much Heaven (RSO)**  
**EARTH, WIND & FIRE—September (Columbia)**  
**HOT CHOCOLATE—Every 1's A Winner (Infinity)**

**D—Discotheque Crossover**

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

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

**BREAKOUTS**—Billboard Chart Dept. summary of Add On and Prime Mover information to reflect greatest product activity at Regional and National levels.

- KOPA—Phoenix**
- BEE GEES—Too Much Heaven (RSO)
  - MELISSA MANCHESTER—Don't Cry Out Loud (Arista)
  - ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 26-9
  - ★ BILLY JOEL—My Life (Columbia) 24-18
- KTKT—Tucson**
- BEE GEES—Too Much Heaven (RSO)
  - VILLAGE PEOPLE—Y.M.C.A. (Casablanca)
  - ★ ANDY GIBB—Our Love (RSO) 23-16
  - ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 27-21

- KQED—Albuquerque**
- SANTANA—Well Alright (Columbia)
  - BEE GEES—Too Much Heaven (RSO)
  - ★ DR. HOOK—Sharing The Night Together (Capitol) 18-11
  - ★ PABLO CRUISE—Don't Want To Live Without It (A&M) 22-15
- KENO—Las Vegas**
- BEE GEES—Too Much Heaven (RSO)
  - ERIC CARMEN—Change Of Heart (Arista)
  - JOURNEY—Lights (Columbia) 13-5
  - FOREIGNER—Double Vision (Atlantic) 7-1

### Pacific Southwest Region

**TOP ADD ONS:**  
 BILLY JOEL—My Life (Columbia)  
 FIREFALL—Strange Way (Atlantic)  
 LEIF GARRETT—I Was Made For Dancing (Scotti Brothers)

**PRIME MOVERS:**  
 PABLO CRUISE—Don't Want To Live Without It (A&M)  
 BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia)  
 ERIC CARMEN—Change Of Heart (Arista)

**BREAKOUTS:**  
 BEE GEES—Too Much Heaven (RSO)  
 MELISSA MANCHESTER—Don't Cry Out Loud (Arista)  
 BOSTON—A Man I'll Never Be (Epic)

- KGW—Portland**
- CARPENTERS—I Believe You (A&M)
  - BEE GEES—Too Much Heaven (RSC)
  - ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia); 11-1
  - ★ DR. HOOK—Sharing The Night Together (Capitol) 14-8
- KING—Seattle**
- JUSTIN HAYWARD—Forever Autumn (Columbia)
  - EARTH, WIND & FIRE—September (Columbia)
  - ★ GINO VANNELLI—I Just Wanna Stop (A&M) 20-9
  - ★ DR. HOOK—Sharing The Night Together (Capitol) 11-4
- KJRB—Spokane**
- BEE GEES—Too Much Heaven (RSO)
  - BOB SEGER—We've Got Tonight (Capitol)
  - ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 11-3
  - ★ VILLAGE PEOPLE—Y.M.C.A. (Casablanca) 17-9
- KTAC—Tacoma**
- VILLAGE PEOPLE—Y.M.C.A. (Casablanca)
  - FOGELBERG & WEISBERG—Power Of Gold (Epic)
  - ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 19-8
  - ★ DONNA SUMMER—MacArthur Park (Casablanca) 11-6
- KCPX—Salt Lake City**
- LINDA RONSTADT—Ooh Baby Baby (Asylum)
  - BEE GEES—Too Much Heaven (RSO)
  - ★ FOGELBERG & WEISBERG—Power Of Gold (Epic) AD-24
  - ★ HOT CHOCOLATE—Every 1's A Winner (Infinity) AD-26
- KRSP—Salt Lake City**
- AMBROSIA—How Much I Feel (WB)
  - BEE GEES—Too Much Heaven (RSO)
  - ★ GINO VANNELLI—I Just Wanna Stop (A&M) 11-4
  - ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 25-17
- KTLC—Denver**
- BEE GEES—Too Much Heaven (RSO)
  - FOGELBERG & WEISBERG—Power Of Gold (Epic)
  - ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 20-7
  - ★ PAUL DAVIS—Sweet Life (Columbia) 32-23
- KIMN—Denver**
- BILLY JOEL—My Life (Columbia)
  - ELTON JOHN—Part Time Love (MCA)
  - ★ CRYSTAL GAYLE—Talking In Your Sleep (UA) 16-10
  - ★ AMBROSIA—How Much I Feel (WB) 6-2

### Pacific Northwest Region

**TOP ADD ONS:**  
 FOGELBERG & WEISBERG—Power Of Gold (Epic)  
 (D) CHIC—Le Freak (Atlantic)  
 PAUL DAVIS—Sweet Life (Bang)

**PRIME MOVERS:**  
 BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia)  
 DR. HOOK—Sharing The Night Together (Capitol)  
 GINO VANNELLI—I Just Wanna Stop (A&M)

**BREAKOUTS:**  
 BEE GEES—Too Much Heaven (RSO)  
 EARTH, WIND & FIRE—September (Columbia)  
 THE CARPENTERS—I Believe You (A&M)

- KHJ—LA**
- BILLY JOEL—My Life (Columbia)
  - ERIC CARMEN—Change Of Heart (Arista)
  - TOTO—Hold The Line (Columbia) 28-19
  - ★ PABLO CRUISE—Don't Want To Live Without It (A&M) 29-23
- TEN-Q (KTNQ)—LA**
- BILLY JOEL—My Life (Columbia)
  - FIREFALL—Strange Way (Atlantic)
  - ★ PABLO CRUISE—Don't Want To Live Without It (A&M) 23-16
  - ★ BARRY MANILOW—Ready To Take A Chance Again (Arista) 10-6
- KFI—LA**
- LEIF GARRETT—I Was Made For Dancing (Scotti Brothers)
  - BEE GEES—Too Much Heaven (RSO)
  - ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 14-4
  - ★ GINO VANNELLI—I Just Wanna Stop (A&M) 15-11
- KEZY—Anaheim**
- BOSTON—A Man I'll Never Be (Epic)
  - BEE GEES—Too Much Heaven (RSO)
  - ★ FOREIGNER—Double Vision (Atlantic) 9-3
  - ★ STYX—Blue Collar Man (A&M) 5-1

- KFRC—San Francisco**
- CHIC—Le Freak (Atlantic)
  - PAUL DAVIS—Sweet Life (Bang)
  - SANTANA—Well Alright (Columbia) 25-19
  - ★ CHAKA KHAN—I'm Every Woman (WB) AD-22
- KYA—San Francisco**
- NONE
  - ★ DR. HOOK—Sharing The Night Together (Capitol) 21-16
  - ★ DONNA SUMMER—MacArthur Park (Casablanca) 9-6
- KLIV—San Jose**
- BEE GEES—Too Much Heaven (RSO)
  - EARTH, WIND & FIRE—September (Columbia)
  - ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 19-11
  - ★ ANNE MURRAY—You Needed Me (Capitol) 5-1
- KROY—Sacramento**
- CHIC—Le Freak (Atlantic)
  - BILLY JOEL—My Life (Columbia)
  - ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 29-14
  - ★ FUNKADDELIC—One Nation Under A Groove (WB) 16-10

- KFXM—San Bernardino**
- BILLY JOEL—My Life (Columbia)
  - BEE GEES—Too Much Heaven (RSO)
  - ★ CHICAGO—Alive Again (Columbia) 13-3
  - ★ AL STEWART—Time Passages (Arista) 14-7
- KERN—Bakersfield**
- BEE GEES—Too Much Heaven (RSO)
  - BILLY JOEL—My Life (Columbia)
  - ★ DR. HOOK—Sharing The Night Together (Capitol) 27-22
  - ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 23-17

- WDRQ—Detroit**
- ANDY GIBB—Our Love (RSO)
  - TOTO—Hold The Line (Columbia)
  - ★ BILLY JOEL—My Life (Columbia) 35-27
  - ★ CHAKA KHAN—I'm Every Woman (WB) 24-20
- WTAC—Flint**
- ROBERT JOHNSON—I'll Be Waiting (Infinity)
  - HOT CHOCOLATE—Every 1's A Winner (Infinity)
  - ★ CAPTAIN & TENNILLE—You Never Done It Like That (A&M) 25-9
  - ★ FIREFALL—Strange Way (Atlantic) 22-10
- Z-96 (WZZR-FM)—Grand Rapids**
- LEIF GARRETT—I Was Made For Dancing (Scotti Brothers)
  - BILLY JOEL—My Life (Columbia)
  - ★ FOX—Get Off (Dash) 20-13
  - ★ GINO VANNELLI—I Just Wanna Stop (A&M) 10-5
- WAKY—Louisville**
- ANDY GIBB—Our Love (RSO)
  - HOT CHOCOLATE—Every 1's A Winner (Infinity)
  - ★ FUNKADDELIC—One Nation Under A Groove (WB) 38-27
  - ★ PAUL DAVIS—Sweet Life (Columbia) 15-9
- WBGN—Bowling Green**
- BEE GEES—Too Much Heaven (RSO)
  - FOGELBERG & WEISBERG—Power Of Gold (Epic)
  - NONE
- WGCL—Cleveland**
- TOTO—Hold The Line (Columbia)
  - ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 26-15
  - ★ VILLAGE PEOPLE—Y.M.C.A. (Casablanca) 26-15
- WZZP—Cleveland**
- CARS—My Best Friend's Girl (Elektra)
  - J. GEILS—One Last Kiss (EMI)
  - BILLY JOEL—My Life (Columbia) 28-19
  - ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 17-9

### Southwest Region

**TOP ADD ONS:**  
 BILLY JOEL—My Life (Columbia)  
 (D) CHIC—Le Freak (Atlantic)  
 PABLO CRUISE—Don't Want To Live Without It (A&M)

**PRIME MOVERS:**  
 BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia)  
 AMBROSIA—How Much I Feel (Warner Brothers)  
 GINO VANNELLI—I Just Wanna Stop (A&M)

**BREAKOUTS:**  
 BEE GEES—Too Much Heaven (RSO)  
 TOTO—Hold The Line (Columbia)  
 HEART—Straight On (Mushroom)

- 13-Q (WKTQ)—Pittsburgh**
- VILLAGE PEOPLE—Y.M.C.A. (Casablanca)
  - BEE GEES—Too Much Heaven (RSO)
  - ★ ANDY GIBB—Our Love (RSO) 28-16
  - ★ CHIC—Le Freak (Atlantic) 16-6
- WPEZ—Pittsburgh**
- TOTO—Hold The Line (Columbia)
  - ALICE COOPER—How You Gonna See Me Now (WB)
  - ★ GINO VANNELLI—I Just Wanna Stop (A&M) 12-8
  - ★ ALICIA BRIDGES—I Love The Night Life (Polydor) 16-12
- KOMA—Oklahoma City**
- ELTON JOHN—Part Time Love (MCA)
  - BILLY JOEL—My Life (Columbia)
  - ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 26-16
  - ★ GINO VANNELLI—I Just Wanna Stop (A&M) 12-8
- KAKC—Tulsa**
- MELISSA MANCHESTER—Don't Cry Out Loud (Arista)
  - BOB SEGER—We've Got Tonight (Capitol)
  - ★ AL STEWART—Time Passages (Arista) 10-6
  - ★ FOREIGNER—Double Vision (Atlantic) 5-3
- KELI—Tulsa**
- HOT CHOCOLATE—Every 1's A Winner (Infinity)
  - RICK JAMES—Switch (Gordy)
  - ★ CHICAGO—Alive Again (Columbia) 16-10
  - ★ FOX—Get Off (Dash) 6-2
- WTIX—New Orleans**
- BILLY JOEL—My Life (Columbia)
  - VILLAGE PEOPLE—Y.M.C.A. (Casablanca)
  - ★ GINO VANNELLI—I Just Wanna Stop (A&M) 20-2
  - ★ THE ROLLING STONES—Shattered (Rolling Stones) 34-20
- WNOC—New Orleans**
- PAUL STANLEY—Hold Me, Touch Me (Casablanca)
  - BEE GEES—Too Much Heaven (RSO)
  - ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 15-10
  - ★ THE ROLLING STONES—Shattered (Rolling Stones) 25-20
- KEEL—Shreveport**
- HEART—Straight On (Mushroom)
  - FOGELBERG & WEISBERG—Power Of Gold (Epic)
  - ★ SYLVESTER—Dance, Disco Heat (Fantasy) 22-16
  - ★ ALICIA BRIDGES—I Love The Night Life (Polydor) 12-8

- KILT—Houston**
- TOTO—Hold The Line (Columbia)
  - ★ CHIC—Le Freak (Atlantic)
  - ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 20-7
  - ★ AMBROSIA—How Much I Feel (WB) 28-17
- KRBE—Houston**
- BEE GEES—Too Much Heaven (RSO)
  - ★ FOX—Get Off (Dash)
  - ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 21-10
  - ★ JUSTIN HAYWARD—Forever Autumn (Columbia) 12-6
- KLIF—Dallas**
- ALICE COOPER—How You Gonna See Me Now (WB)
  - GLENN CAMPBELL—Can You Fool (Capitol)
  - ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 24-17
  - ★ BILLY JOEL—My Life (Columbia) 39-32
- KNUS-FM—Dallas**
- BILLY JOEL—My Life (Columbia)
  - FOGELBERG & WEISBERG—Power Of Gold (Epic)
  - ★ CHICAGO—Alive Again (Columbia) HB-15
  - ★ AMBROSIA—How Much I Feel (WB) 13-8
- KFJZ-FM (Z-97)—Ft. Worth**
- PABLO CRUISE—Don't Want To Live Without It (A&M)
  - ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia)
  - ★ HEART—Straight On (Mushroom) 23-18
  - ★ BOB SEGER—Hollywood Nights (Capitol) 19-15
- KINT—El Paso**
- FOGELBERG & WEISBERG—Power Of Gold (Epic)
  - FIREFALL—Strange Way (Atlantic)
  - ★ DONNA SUMMER—MacArthur Park (Casablanca) 11-6
  - ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 13-9
- WCUE—Akron**
- BEE GEES—Too Much Heaven (RSO)
  - HOT CHOCOLATE—Every 1's A Winner (Infinity)
  - ★ ALICIA BRIDGES—I Love The Night Life (Polydor) 23-15
  - ★ ERIC CARMEN—Change Of Heart (Arista) 18-13

### Midwest Region

**TOP ADD ONS:**  
 AMBROSIA—How Much I Feel (Warner Brothers)  
 QUEEN—Bicycle Race/Fat Bottomed Girls (Elektra)  
 BOB SEGER—We've Got Tonight (Capitol)

**PRIME MOVERS:**  
 BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia)  
 BILLY JOEL—My Life (Columbia)  
 GINO VANNELLI—I Just Wanna Stop (A&M)

**BREAKOUTS:**  
 BEE GEES—Too Much Heaven (RSO)  
 LINDA RONSTADT—Ooh Baby Baby (Asylum)  
 POINTER SISTERS—Fire (Planet)

**WLS—Chicago**

- AMBROSIA—How Much I Feel (WB)
- ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia)
- ★ FOREIGNER—Double Vision (Atlantic) 23-12
- ★ BARRY MANILOW—Ready To Take A Chance Again (Arista) 15-11

**WMET—Chicago**

- TOTO—Hold The Line (Columbia)
- BEE GEES—Too Much Heaven (RSO)
- ★ DONNA SUMMER—MacArthur Park (Casablanca) 12-8
- ★ AMBROSIA—How Much I Feel (WB) 14-10  
(Continued on page 28)

### North Central Region

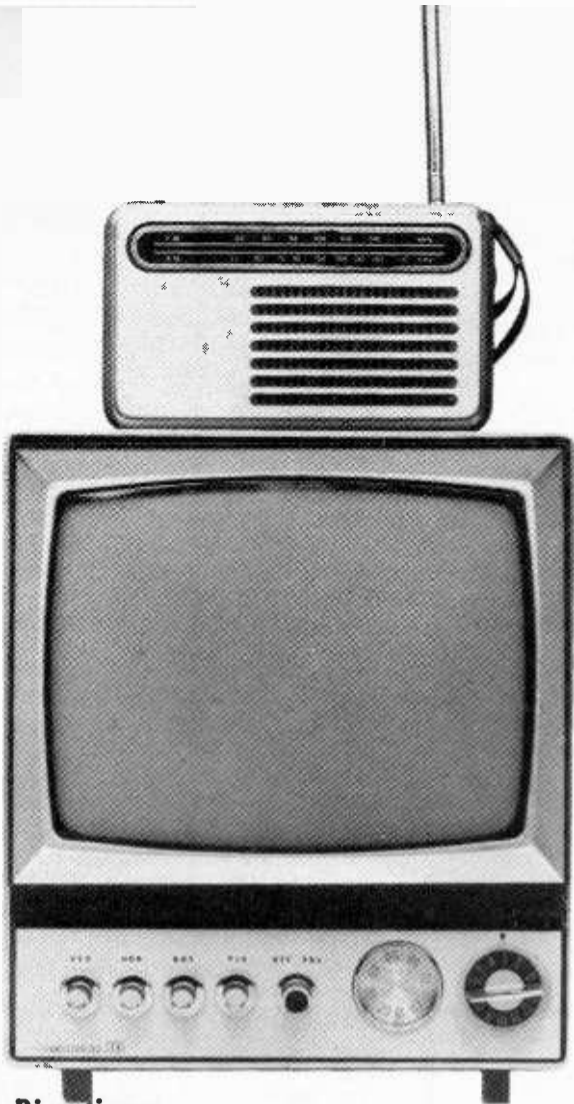
**TOP ADD ONS:**  
 TOTO—Hold The Line (Columbia)  
 ANDY GIBB—Our Love (RSO)  
 HOT CHOCOLATE—Every 1's A Winner (Infinity)

**PRIME MOVERS:**  
 BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia)  
 BILLY JOEL—My Life (Columbia)  
 PAUL DAVIS—Sweet Life (Bang)

**BREAKOUTS:**  
 BEE GEES—Too Much Heaven (RSO)  
 CARS—My Best Friend's Girl (Elektra)  
 J. GEILS—One Last Kiss (EMI)

- Q-102 (WKRQ-FM)—Cincinnati**
- BEE GEES—Too Much Heaven (RSO)
  - ELTON JOHN—Part Time Love (MCA)
  - ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 25-16
  - ★ FOGELBERG & WEISBERG—Power Of Gold (Epic) 10-6
- WCOL—Columbus**
- BEE GEES—Too Much Heaven (RSO)
  - FIREFALL—Strange Way (Atlantic)
  - ★ PAUL DAVIS—Sweet Life (Bang) 21-12
  - ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 7-2
- WNCI—Columbus**
- AL STEWART—Time Passages (Arista)
  - BEE GEES—Too Much Heaven (RSO)
  - ★ DONNA SUMMER—MacArthur Park (Casablanca) 11-6
  - ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 13-9
- WNCI—Columbus**
- AL STEWART—Time Passages (Arista)
  - BEE GEES—Too Much Heaven (RSO)
  - ★ DONNA SUMMER—MacArthur Park (Casablanca) 11-6
  - ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 13-9
- WCLU—Akron**
- BEE GEES—Too Much Heaven (RSO)
  - HOT CHOCOLATE—Every 1's A Winner (Infinity)
  - ★ ALICIA BRIDGES—I Love The Night Life (Polydor) 23-15
  - ★ ERIC CARMEN—Change Of Heart (Arista) 18-13
- CKLW—Detroit**
- BILLY JOEL—My Life (Columbia)
  - BEE GEES—Too Much Heaven (RSO)
  - ★ ERIC CARMEN—Change Of Heart (Arista) 17-8
  - ★ CARS—My Best Friend's Girl (Elektra) 26-15

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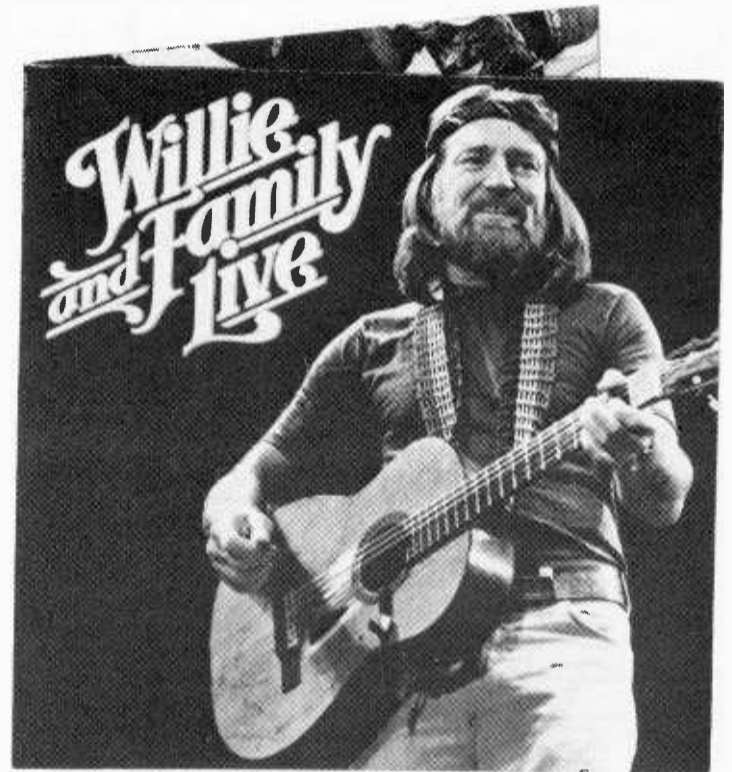
**Directions:**  
**Turn off.**



**Directions:**  
**Take off hook.**



**Directions:**  
**One every half hour.**



**Directions:**  
**PLAY ALL NIGHT!**

## **"WILLIE AND FAMILY LIVE!"** KC2 35642

**Music that doesn't want to quit. A two-record set that includes "Whiskey River," "Georgia on My Mind," "Red Headed Stranger Medley," "Blue Eyes Crying in the Rain," "Mammas Don't Let Your Babies Grow Up to Be Cowboys," "Bloody Mary Morning," "Crazy," "Night Life," "If You've Got the Money I've Got the Time," "Good Hearted Woman," "Amazing Grace," and much, much more.**

**On Columbia Records and Tapes.**

**Produced by Willie Nelson.**

Booking Agent: Mark Rothbaum/225 Main Street, Danbury, CT 06810/(203) 792-2400



# Billboard Singles Radio Action

Based on station playlists through Thursday (11/9/78)

 Playlist Top Add Ons •  
 Playlist Prime Movers ★

• Continued from page 26

**WRCK—Rockford**

- BILLY JOEL—My Life (Columbia)
- ANDY GIBB—Our Love (RSO)
- ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 33-16
- ★ GINO VANNELLI—I Just Wanna Stop (A&M) 24-13

**WURL—Peoria**

- ANDY GIBB—Our Love (RSO)
- PABLO CRUISE—Don't Want To Live Without It (A&M)
- ★ GINO VANNELLI—I Just Wanna Stop (A&M) 17-12
- ★ CHICAGO—Alive Again (Columbia) 23-18

**WNDE—Indianapolis**

- STEPHEN BISHOP—Everybody Needs Love (ABC)
- FOGELBERG & WEISBERG—Power Of Gold (Epic)
- ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 26-12
- ★ PABLO CRUISE—Don't Want To Live Without It (A&M) 27-18

**WOKY—Milwaukee**

- NICK GILDER—Here Comes The Night (Chrysalis)
- BEE GEES—Too Much Heaven (RSO)
- ★ AL STEWART—Time Passages (Arista) 25-17
- ★ ANNE MURRAY—You Needed Me (Capitol) 25-17

**WZUU—FM—Milwaukee**

- BEE GEES—Too Much Heaven (RSO)
- LINDA RONSTADT—Ooh Baby Baby (Asylum)
- ★ DR. HOOK—Sharing The Night Together (Capitol) 18-9
- ★ GINO VANNELLI—I Just Wanna Stop (A&M) 11-8

**KSLQ—FM—St. Louis**

- QUEEN—Bicycle Race/Fat Bottomed Girls (Elektra)
- POINTER SISTERS—Fire (Planet)
- ★ ACE FRETLEY—New York Groove (Casablanca) 18-9
- D★ VILLAGE PEOPLE—Y.M.C.A. (Casablanca) 29-20

**KXOK—St. Louis**

- BEE GEES—Too Much Heaven (RSO)
- GENE COTTON—Like A Sunday In Salem (Ariola) 35-24
- ★ ALICE COOPER—How You Gonna See Me Now (WB) 38-27

**KIOA—Des Moines**

- CHICAGO—Alive Again (Columbia)
- AL STEWART—Time Passages (Arista)
- ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 24-17
- ★ DR. HOOK—Sharing The Night Together (Capitol) 14-10

**KDWB—Minneapolis**

- BEE GEES—Too Much Heaven (RSO)
- BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 26-15
- ★ BILLY JOEL—My Life (Columbia) 23-17

**KSTP—Minneapolis**

- BOB SEGER—We've Got Tonight (Capitol)
- BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 18-7
- ★ BILLY JOEL—My Life (Columbia) 24-16

**WHB—Kansas City**

- BEE GEES—Too Much Heaven (RSO)
- PAUL DAVIS—Sweet Life (Bang)
- ★ 10cc—Dreadlock Holiday (Polydor) 39-26
- ★ CHICAGO—Alive Again (Columbia) 22-12

**KBEQ—Kansas City**

- QUEEN—Bicycle Race/Fat Bottomed Girls (Elektra)
- DR. HOOK—Sharing The Night Together (Capitol)
- ★ BILLY JOEL—My Life (Columbia) 28-14
- ★ ALICE COOPER—How You Gonna See Me Now (WB) 2-13

**KKLS—Rapid City**

- FIREFALL—Strange Way (Atlantic)
- PABLO CRUISE—Don't Want To Live Without It (A&M)
- ★ AL STEWART—Time Passages (Arista) 25-20
- ★ DR. HOOK—Sharing The Night Together (Capitol) 18-14

**KQWB—Fargo**

- VILLAGE PEOPLE—Y.M.C.A. (Casablanca)
- CHICAGO—No Tell Love (Columbia)
- ★ LEO SAYER—Rainin' In My Heart (WB) 16-11
- ★ STEPHEN BISHOP—Everybody Needs Love (ABC) 17-12

**Northeast Region**
**TOP ADD ONS :**

- (D) VILLAGE PEOPLE—Y.M.C.A. (Casablanca)
- FUNKADELIC—One Nation Under A Groove (Warner Brothers)
- DR. HOOK—Sharing The Night Together (Capitol)

**PRIME MOVERS :**

- BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia)
- (D) ALICIA BRIDGES—I Love The Night Life (Polydor)
- FOREIGNER—Double Vision (Atlantic)

**BREAKOUTS :**

- BEE GEES—Too Much Heaven (RSO)
- BOSTON—A Man I'll Never Be (Epic)
- (D) CHIC—Le Freak (Atlantic)

**WABC—New York**

- FUNKADELIC—One Nation Under A Groove (WB)
- DR. HOOK—Sharing The Night Together (Capitol)
- D★ ALICIA BRIDGES—I Love The Night Life (Polydor) 24-13
- ★ FOREIGNER—Double Vision (Atlantic) 14-7

**99-X—New York**

- D• CHIC—Le Freak (Atlantic)
- BEE GEES—Too Much Heaven (RSO)
- ★ FOREIGNER—Double Vision (Atlantic) 14-8
- ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 23-15

**WPTF—Albany**

- ERIC CARMEN—Change Of Heart (Arista)
- BOB SEGER—We've Got Tonight (Capitol)
- D★ DONNA SUMMER—MacArthur Park (Casablanca) 14-5
- ★ CHICAGO—Alive Again (Columbia) 16-8

**WTRY—Albany**

- LINDA RONSTADT—Ooh Baby Baby (Asylum)

**D• VILLAGE PEOPLE—Y.M.C.A. (Casablanca)**

- ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 22-13
- ★ ANDY GIBB—Our Love (RSO) 26-19

**WKWB—Buffalo**

- NONE
- BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 10-1
- ★ HEART—Straight On (Mushroom) 14-9

**WYSL—Buffalo**

- BOSTON—A Man I'll Never Be (Epic)
- POINTER SISTERS—Fire (Planet)
- ★ BILLY JOEL—My Life (Columbia) 22-12
- ★ ACE FRETLEY—New York Groove (Casablanca) 15-8

**WBBF—Rochester**

- BEE GEES—Too Much Heaven (RSO)
- D• VILLAGE PEOPLE—Y.M.C.A. (Casablanca)
- ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 30-15
- D★ DONNA SUMMER—MacArthur Park (Casablanca) 9-1

**WRKO—Boston**

- BEE GEES—Too Much Heaven (RSO)
- BOSTON—A Man I'll Never Be (Epic)
- ★ BILLY JOEL—My Life (Columbia) 26-18
- D★ CHIC—Le Freak (Atlantic) 21-14

**WBZ-FM—Boston**

- NO LIST
- FIREFALL—Strange Way (Atlantic)
- ★ DR. HOOK—Sharing The Night Together (Capitol) 18-14

**F-105 (WVBF)—Boston**

- GINO VANNELLI—I Just Wanna Stop (A&M)
- BEE GEES—Too Much Heaven (RSO)
- ★ AMBROSIA—How Much I Feel (WB) 11-6
- ★ AL STEWART—Time Passages (Arista) 14-9

**WDRG—Hartford**

- BEE GEES—Too Much Heaven (RSO)
- D• VILLAGE PEOPLE—Y.M.C.A. (Casablanca)
- D★ ALICIA BRIDGES—I Love The Night Life (Polydor) 20-10
- ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 28-19

**WPRO (AM)—Providence**

- NO LIST
- CHICAGO—Alive Again (Columbia) 24-15
- ★ CHAKA KHAN—I'm Every Woman (WB) 12-5

**WPRO-FM—Providence**

- LIVINGSTON TAYLOR—I Will Be In Love With You (Epic)
- EARTH, WIND & FIRE—September (Columbia)
- D★ CHIC—Le Freak (Atlantic) AD-20
- ★ AL STEWART—Time Passages (Arista) 10-7

**WICC—Bridgeport**

- ACE FRETLEY—New York Groove (Casablanca)
- BEE GEES—Too Much Heaven (RSO)
- ★ CHICAGO—Alive Again (Columbia) 14-9
- D★ FOXY—Get Off (Dash) 11-7

**Mid-Atlantic Region**
**TOP ADD ONS :**

- ELTON JOHN—Part Time Love (MCA)
- VILLAGE PEOPLE—Y.M.C.A. (Casablanca)
- (D) CHIC—Le Freak (Atlantic)

**BREAKOUTS :**

- BEE GEES—Too Much Heaven (RSO)
- EARTH, WIND & FIRE—September (Columbia)
- BILLY JOEL—My Life (Columbia)

**PRIME MOVERS :**

- GINO VANNELLI—I Just Wanna Stop (A&M)
- BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia)
- CHICAGO—Alive Again (Columbia)

**WFIL—Philadelphia**

- ELTON JOHN—Part Time Love (MCA)
- BEE GEES—Too Much Heaven (RSO)
- D★ DONNA SUMMER—MacArthur Park (Casablanca) 9-1
- ★ BILLY JOEL—My Life (Columbia) 18-12

**WZZD—Philadelphia**

- PAUL DAVIS—Sweet Life (Bang)
- FOGELBERG & WEISBERG—Power Of Gold (Epic)
- ★ CHICAGO—Alive Again (Columbia) 11-7
- ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 12-8

**WIFI-FM—Philadelphia**

- NONE
- BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 16-11
- ★ GINO VANNELLI—I Just Wanna Stop (A&M) 18-13

**WPGC—Washington**

- BEE GEES—Too Much Heaven (RSO)
- EARTH, WIND & FIRE—September (Columbia)
- D★ CHIC—Le Freak (Atlantic) HB-17
- ★ FIREFALL—Strange Way (Atlantic) 26-19

**WGH—Norfolk**

- BEE GEES—Too Much Heaven (RSO)
- PAUL DAVIS—Sweet Life (Bang)
- D★ CHIC—Le Freak (Atlantic) HB-10
- ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 10-2

**WCAO—Baltimore**

- D• CHIC—Le Freak (Atlantic)
- D• VILLAGE PEOPLE—Y.M.C.A. (Casablanca)
- ★ ANDY GIBB—Our Love (RSO) 18-12
- ★ GINO VANNELLI—I Just Wanna Stop (A&M) 13-8

**WYRE—Annapolis**

- BEE GEES—Too Much Heaven (RSO)
- EARTH, WIND & FIRE—September (Columbia)
- ★ BILLY JOEL—My Life (Columbia) WB-22
- ★ SYLVESTER—Dance, Disco Heat (Fantasy) 20-14

**WLEE—Richmond**

- BILLY JOEL—My Life (Columbia)
- D• CHIC—Le Freak (Atlantic)
- ★ CHICAGO—Alive Again (Columbia) 24-15
- ★ CHAKA KHAN—I'm Every Woman (WB) 12-5

**WRVQ—Richmond**

- BEE GEES—Too Much Heaven (RSO)
- D• VILLAGE PEOPLE—Y.M.C.A. (Casablanca)
- D★ ALICIA BRIDGES—I Love The Night Life (Polydor) 10-4
- D★ FOXY—Get Off (Dash) 12-7

**Southeast Region**
**TOP ADD ONS :**

- TOTO—Hold The Line (Columbia)
- BILLY JOEL—My Life (Columbia)
- RICK JAMES—Mary Jane (Gordy)

**PRIME MOVERS :**

- BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia)
- (D) CHIC—Le Freak (Atlantic)
- (D) VILLAGE PEOPLE—Y.M.C.A. (Casablanca)

**BREAKOUTS :**

- BEE GEES—Too Much Heaven (RSO)
- EARTH, WIND & FIRE—September (Columbia)
- HOT CHOCOLATE—Every 1's A Winner (Infinity)

**WQXI—Atlanta**

- BEE GEES—Too Much Heaven (RSO)
- TOTO—Hold The Line (Columbia)
- ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 14-1
- ★ CHICAGO—Alive Again (Columbia) 19-11

**Z-93 (WZGC-FM)—Atlanta**

- BEE GEES—Too Much Heaven (RSO)
- EARTH, WIND & FIRE—September (Columbia)
- ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 10-2
- ★ BILLY JOEL—My Life (Columbia) 28-10

**WBBQ—Augusta**

- BEE GEES—Too Much Heaven (RSO)
- D• VILLAGE PEOPLE—Y.M.C.A. (Casablanca)
- ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 25-17
- ★ ERIC CLAPTON—Promises (RSO) 29-22

**WFOF—Atlanta**

- BEE GEES—Too Much Heaven (RSO)
- LINDA RONSTADT—Ooh Baby Baby (Asylum)
- ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 19-9
- ★ TOTO—Hold The Line (Columbia) 30-21

**WGSN—Birmingham**

- D• CHIC—Le Freak (Atlantic)
- BOB SEGER—We've Got Tonight (Columbia)
- ★ BEE GEES—Too Much Heaven (RSO) HB-21
- ★ CRYSTAL GAYLE—Talking In Your Sleep (UA) 19-12

**WFLB—Fayetteville**

- MARY MacGREGOR—The Wedding Song (Ariola)
- BEE GEES—Too Much Heaven (RSO)
- ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 30-16
- D★ CHIC—Le Freak (Atlantic) 10-1

**WQAM—Miami**

- FOREIGNER—Double Vision (Atlantic)
- BEE GEES—Too Much Heaven (RSO)
- ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 27-19

**D★ VILLAGE PEOPLE—Y.M.C.A. (Casablanca)**

- 10-5
- WMJX (96X)—Miami
- RICK JAMES—Mary Jane (Gordy)
- BEE GEES—Too Much Heaven (RSO)
- D★ VILLAGE PEOPLE—Y.M.C.A. (Casablanca) 10-5
- ★ CHIC—Le Freak (Atlantic) 13-7

**Y-100 (WHYI-FM)—Miami**

- AMBROSIA—How Much I Feel (WB)
- BEE GEES—Too Much Heaven (RSO)
- D★ SYLVESTER—Dance, Disco Heat (Fantasy) 11-4
- ★ CHIC—Le Freak (Atlantic) 19-13

**WLOF—Orlando**

- RICK JAMES—Mary Jane (Gordy)
- BEE GEES—Too Much Heaven (RSO)
- ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 20-6
- ★ BILLY JOEL—My Life (Columbia) 33-21

**Q-105 (WRBQ-FM)—Tampa**

- QUEEN—Bicycle Race/Fat Bottomed Girls (Elektra)
- BEE GEES—Too Much Heaven (RSO)
- ★ FUNKADELIC—One Nation Under A Groove (WB) 15-8
- ★ BARRY MANILOW—Ready To Take A Chance Again (Arista) 9-7

**BJ-105 (WBJW-FM)—Orlando**

- BEE GEES—Too Much Heaven (RSO)
- EARTH, WIND & FIRE—September (Columbia)
- D★ DONNA SUMMER—MacArthur Park (Casablanca) 9-1
- ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 29-14

**WQPD—Lakeland**

- PAUL STANLEY—Hold Me, Touch Me (Casablanca)
- HOT CHOCOLATE—Every 1's A Winner (Infinity)
- ★ STEPHEN BISHOP—Everybody Needs Love (ABC) 18-10
- ★ CHAKA KHAN—I'm Every Woman (WB) 24-18

**WMFJ—Daytona Beach**

- BEE GEES—Too Much Heaven (RSO)
- MARY MacGREGOR—The Wedding Song (Ariola)
- ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 29-19
- D★ CHIC—Le Freak (Atlantic) 25-16

**WAPE—Jacksonville**

- BILLY JOEL—My Life (Columbia)
- NICK GILDER—Here Comes The Night (Chrysalis)
- D★ VILLAGE PEOPLE—Y.M.C.A. (Casablanca) 24-16
- ★ AL STEWART—Time Passages (Arista) 21-15

**WAYS—Charlotte**

- PABLO CRUISE—Don't Want To Live Without It (A&M)
- HOT CHOCOLATE—Every 1's A Winner (Infinity)
- D★ CHIC—Le Freak (Atlantic) 12-1
- ★ PAUL DAVIS—Sweet Life (Bang) 25-15

**WKIX—Raleigh**

- EARTH, WIND & FIRE—September (Columbia)
- BEE GEES—Too Much Heaven (RSO)
- D★ CHIC—Le Freak (Atlantic) X-19
- ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) X-22

**WTOB—Winston-Salem**

- BEE GEES—Too Much Heaven (RSO)
- BILLY JOEL—My Life (Columbia)
- ★ ERIC CARMEN—Change Of Heart (Arista) 23-15
- ★ CHIC—Le Freak (Atlantic) 18-14

**WTMA—Charleston**

- LIVINGSTON TAYLOR—I Will Be In Love With You (Elektra)
- HOT CHOCOLATE—Every 1's A Winner (Infinity)
- D★ VILLAGE PEOPLE—Y.M.C.A. (Casablanca) 12-4
- ★ FIREFALL—Strange Way (Atlantic) 27-20

**WORD—Spartanburg**

- HOT CHOCOLATE—Every 1's A Winner (Infinity)
- BEE GEES—Too Much Heaven (RSO)
- ★ CHICAGO—Alive Again (Columbia) 19-11
- ★ ANDY GIBB—Our Love (RSO) 18-13

**WLAC—Nashville**

- D• CHIC—Le Freak (Atlantic)
- BEE GEES—Too Much Heaven (RSO)
- ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 33-13
- ★ DONNY & MARIE—On The Shelf (Polydor) 28-21

**92-Q—Nashville**

- BILLY JOEL—My Life (Columbia)
- BEE GEES—Too Much Heaven (RSO)
- ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 25-13
- ★ DR. HOOK—Sharing The Night Together (Capitol) 9-4

**WHBQ—Memphis**

- BILLY JOEL—My Life (Columbia)
- EARTH, WIND & FIRE—September (Columbia)
- ★ GINO VANNELLI—I Just Wanna Stop (A&M) 17-6
- ★ CHAKA KHAN—I'm Every Woman (WB) 18-8

**WFLI—Chattanooga**

- THE JACKSONS—Blame It On The Boogie (Epic)
- BARRY MANILOW—Ready To Take A Chance Again (Arista)
- ★ KENNY ROGERS—The Gambler (UA) 24-12
- ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 22-11

**WRJZ—Knoxville**

- BEE GEES—Too Much Heaven (RSO)
- EARTH, WIND & FIRE—September (Columbia)
- ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 26-6



# Son of Nazareth.

The almighty voice that made Nazareth one of the major forces in rock steps out with an albumful of his favorite songs.

Songs from sources like the Stones, the Platters, Bob Dylan, and Neil Young. Performed by an artist with a daringly original approach in making the material his own.

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**“DAN McCAFFERTY” ON A&M RECORDS & TAPES**

SP 4553



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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 11-8-1978\*\*

## Top Add Ons-National

- RUSH—Hemispheres (Mercury)
- NICOLETTE LARSON—Nicolette (W.B.)
- GEORGE THOROUGHGOOD AND THE DESTROYERS—Move It On Over (Rounder)
- PAUL KORDA—Dancing In The Aisles (Janus)

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

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

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

## Western Region

**TOP ADD ONS:**

- BANDIT—Partners In Crime (Ariola)
- CARL PERKINS—Ol' Blue Suede's Back (Jet)
- DR. JOHN—City Lights (Horizon)
- KIKI DEE—Stay With Me (Rocket)

**TOP REQUEST / AIRPLAY:**

- ROLLING STONES—Some Girls (Rolling Stones)
- VAN MORRISON—Wavelength (W.B.)
- SANTANA—Inner Secrets (Columbia)
- THE CARS—(Elektra)

**BREAKOUTS:**

- ERIC CLAPTON—Backless (RSO)
- NEIL YOUNG—Comes A Time (Reprise)
- POINTER SISTERS—Energy (Planet)
- LINDISFARNE—Back And Fourth (Atco)

### KFML-AM—Denver (Randy Sutton)

- SANTANA—Inner Secrets (Columbia)
- BANDIT—Partners In Crime (Ariola)
- LINDISFARNE—Back And Fourth (Atco)
- RICHARD T. BEAR—Red, Hot & Blue (RCA)
- TANYA TUCKER—TNT (MCA)
- TOM SCOTT—Intimate Strangers (Columbia)
- FIREFALL—Elan (Atlantic)
- VAN MORRISON—Wavelength (W.B.)
- AL STEWART—Time Passages (Arista)
- ERIC CLAPTON—Backless (RSO)

### KZOL-FM—Eugene (Stan Garrett)

- CINDY BULLENS—Desire Wire (United Artists)
- CHARA KAHN—Chaka (Warner/Tattoo)
- FOTOMAKER—Vis-A-Vis (Atlantic)
- LINDISFARNE—Back And Fourth (Atco)
- TERRY REID—Rogue Waves (Capitol)
- POCO—Legend (ABC)
- GEORGE THOROUGHGOOD AND THE DESTROYERS—Move It On Over (Rounder)
- SANTANA—Inner Secrets (Columbia)
- NEIL YOUNG—Comes A Time (Reprise)
- BILLY JOEL—52nd Street (Columbia)

### KZOK-FM—Seattle (Mavis Mackoff)

- ROBERT JOHNSON—I'll Be Waiting (Infinity)
- TYLA GANG—Moonproof (Beserkley)
- J. GEILS BAND—Sanctuary (EMI/America)
- HEART—Dog & Butterfly (Portrait)
- ROLLING STONES—Some Girls (Rolling Stones)
- DAN FOGELBERG & TIM WEISBERG—Twin Sons Of Different Mothers (Full Moon/Epic)
- STYX—Pieces Of Eight (A&M)

## Southwest Region

**TOP ADD ONS:**

- F.M.—Black Noise (Visa)
- NICOLETTE LARSON—Nicolette (W.B.)
- TERRY REID—Rogue Waves (Capitol)
- STEELY DAN—Greatest Hits (ABC)

**TOP REQUEST / AIRPLAY:**

- DARYL HALL & JOHN OATES—Along The Red Ledge (RCA)
- FIREFALL—Elan (Atlantic)
- OUTLAWS—Playin' To Win (Arista)
- SHAWN PHILLIPS—Transcendence (RCA)

**BREAKOUTS:**

- ERIC CLAPTON—Backless (RSO)
- BILLY JOEL—52nd Street (Columbia)
- SANTANA—Inner Secrets (Columbia)
- HEART—Dog & Butterfly (Portrait)

### KZEW-FM—(Doris Miller)

- RUSH—Hemispheres (Mercury)
- TERRY REID—Rogue Waves (Capitol)
- TANTRUM—(Ovation)
- ERIC CLAPTON—Backless (RSO)
- STEELY DAN—Greatest Hits (ABC)
- CLIFF RICHARD—Green Light (Rocket)
- DARYL HALL & JOHN OATES—Along The Red Ledge (RCA)
- SANTANA—Inner Secrets (Columbia)
- ELTON JOHN—A Single Man (MCA)
- HEART—Dog & Butterfly (Portrait)

### KFWD-FM—Dallas/FL Worth (Tim Spencer)

- KANSAS—Two For The Show (Kirshner)
- SEA LEVEL—On The Edge (Capricorn)
- IAN MATTHEWS—Stealin' Home (Mushroom)
- NICOLETTE LARSON—Nicolette (W.B.)
- WISHBONE ASH—No Smoke Without Fire (MCA)
- SPTBALLS—(Beserkley)
- THE CARS—(Elektra)
- FOREIGNER—Double Vision (Atlantic)
- ROLLING STONES—Some Girls (Rolling Stones)
- STYX—Pieces Of Eight (A&M)

### KLQL-FM—Houston (Paul Riann)

- F.M.—Black Noise (Visa)
- OUTLAWS—Playin' To Win (Arista)
- SHAWN PHILLIPS—Transcendence (RCA)
- POCO—Legend (ABC)
- FIREFALL—Elan (Atlantic)

## Top Requests/Airplay-National

- LINDA RONSTADT—Living In The U.S.A. (Asylum)
- VAN MORRISON—Wavelength (W.B.)
- STYX—Pieces Of Eight (A&M)
- ROLLING STONES—Some Girls (Rolling Stones)

### KLBJ-FM—Austin (B. Hamil/T. Quarles)

- ERIC CLAPTON—Backless (RSO)
- RICHARD TORRANCE—Anything's Possible (Capitol)
- RUSH—Hemispheres (Mercury)
- GEORGE THOROUGHGOOD AND THE DESTROYERS—Move It On Over (Rounder)
- TERRY GARTHWAITE—Hand In Glove (Fantasy)
- F.M.—Black Noise (Visa)
- JOAN ARMSTRONG—To The Limit (A&M)
- ROLLING STONES—Some Girls (Rolling Stones)
- THE CARS—(Elektra)
- VAN MORRISON—Wavelength (W.B.)

### WRNO-FM—New Orleans (Sambo)

- ERIC CLAPTON—Backless (RSO)
- BILLY JOEL—52nd Street (Columbia)
- WISHBONE ASH—No Smoke Without Fire (MCA)
- NICOLETTE LARSON—Nicolette (W.B.)
- DR. JOHN—City Lights (Horizon)
- TOTO—(Columbia)
- ROLLING STONES—Some Girls (Rolling Stones)
- QUEEN—Jazz (Elektra)
- SANTANA—Inner Secrets (Columbia)
- WHO—Who Are You (MCA)

### KY-102-FM—Kansas City (Max Floyd)

- LINDISFARNE—Back And Fourth (Atco)
- POINTER SISTERS—Energy (Planet)
- NICOLETTE LARSON—Nicolette (W.B.)
- KANSAS—Two For The Show (Kirshner)
- BILLY JOEL—52nd Street (Columbia)
- TOTO—(Columbia)
- GINO VANNELLI—Brother To Brother (A&M)
- STYX—Pieces Of Eight (A&M)

## Midwest Region

**TOP ADD ONS:**

- OUTLAWS—Playin' To Win (Arista)
- KANSAS—Two For The Show (Kirshner)
- STILLWATER—I Reserve The Right (Capricorn)
- ACE FREHLEY—(Casablanca)

**TOP REQUEST / AIRPLAY:**

- BILLY JOEL—52nd Street (Columbia)
- STYX—Pieces Of Eight (A&M)
- ROLLING STONES—Some Girls (Rolling Stones)
- LINDA RONSTADT—Living In The U.S.A. (Asylum)

**BREAKOUTS:**

- ERIC CLAPTON—Backless (RSO)
- RUSH—Hemispheres (Mercury)
- THE CARS—(Elektra)
- HEART—Dog & Butterfly (Portrait)

### WVWF-FM—Detroit (Joe Urbiel)

- ERIC CLAPTON—Backless (RSO)
- ELTON JOHN—A Single Man (MCA)
- DEVO—Are We Not Men, No, We Are Devo (W.B.)
- THE CARS—(Elektra)
- BILLY JOEL—52nd Street (Columbia)
- ROLLING STONES—Some Girls (Rolling Stones)
- STYX—Pieces Of Eight (A&M)

### WXRT-FM—Chicago (Bob Gelmis)

- STEVE MARTIN—A Wild And Crazy Guy (W.B.)
- BABY GRAND—Ancient Medicine (Arista)
- ERIC CLAPTON—Backless (RSO)
- AEROSMITH—Live Bootleg (Columbia)
- KANSAS—Two For The Show (Kirshner)
- JIMMY BUFFETT—You Had To Be There (ABC)
- VAN MORRISON—Wavelength (W.B.)
- ROLLING STONES—Some Girls (Rolling Stones)
- 10cc—Bloody Tourists (Polydor)
- BRUCE SPRINGSTEEN—Darkness At The Edge Of Town (Columbia)

### WLVQ-FM—Columbus (Steve Runner)

- ACE FREHLEY—(Casablanca)
- IAN MATTHEWS—Stealin' Home (Mushroom)
- STYX—Pieces Of Eight (A&M)
- TED NUGENT—Weekend Warriors (Epic)
- RUSH—Hemispheres (Mercury)
- LINDA RONSTADT—Living In The U.S.A. (Asylum)

### WMMS-FM—Cleveland (John Gorman)

- FLJIT—(Columbia)
- FOTOMAKER—Vis-A-Vis (Atlantic)
- BLOWDIE—Parallel Lines (Chrysalis)
- CRACK THE SKY—Live Sky (Lifesong)
- ERIC CLAPTON—Backless (RSO)
- TILT—Music (Parachute)
- BILLY JOEL—52nd Street (Columbia)
- LINDA RONSTADT—Living In The U.S.A. (Asylum)
- THE CARS—(Elektra)
- HEART—Dog & Butterfly (Portrait)

### WYDD-FM—Pittsburgh (Steve Downs)

- J. GEILS BAND—Sanctuary (EMI/America)
- BANDIT—Partners In Crime (Ariola)
- STILLWATER—I Reserve The Right (Capricorn)
- POINTER SISTERS—Energy (Planet)
- QUEEN—Jazz (Elektra)
- SANTANA—Inner Secrets (Columbia)
- ELTON JOHN—A Single Man (MCA)
- CHICAGO—Hot Streets (Columbia)

### WQFM-FM—Milwaukee (Jim Roberts)

- ERIC CLAPTON—Backless (RSO)
- OUTLAWS—Playin' To Win (Arista)
- KANSAS—Two For The Show (Kirshner)
- RUSH—Hemispheres (Mercury)
- CHEAP TRICK—From Tokyo To You (Epic)
- KAPER—Daisy (LeBru)
- DAN FOGELBERG & TIM WEISBERG—Twin Sons Of Different Mothers (Full Moon/Epic)
- BILLY JOEL—52nd Street (Columbia)
- HEART—Dog & Butterfly (Portrait)
- STYX—Pieces Of Eight (A&M)

### KSHE-FM—St. Louis (Ted Haebeck)

- OUTLAWS—Playin' To Win (Arista)
- NICOLETTE LARSON—Nicolette (W.B.)
- STILLWATER—I Reserve The Right (Capricorn)
- TANYA TUCKER—TNT (MCA)
- POCO—Legend (ABC)
- ERIC CLAPTON—Backless (RSO)
- BOSTON—Don't Look Back (Epic)
- YES—Tormato (Atlantic)
- WHO—Who Are You (MCA)
- BILLY JOEL—52nd Street (Columbia)

## Southeast Region

**TOP ADD ONS:**

- JETHRO TULL—Bursting Out (Chrysalis)
- QUEEN—Jazz (Elektra)
- NICOLETTE LARSON—Nicolette (W.B.)
- RUSH—Hemispheres (Mercury)

**TOP REQUEST / AIRPLAY:**

- LINDA RONSTADT—Living In The U.S.A. (Asylum)
- JIMMY BUFFETT—You Had To Be There (ABC)
- SANTANA—Inner Secrets (Columbia)
- AL STEWART—Time Passages (Arista)

**BREAKOUTS:**

- BILLY JOEL—52nd Street (Columbia)
- ERIC CLAPTON—Backless (RSO)
- POINTER SISTERS—Energy (Planet)
- GEORGE THOROUGHGOOD AND THE DESTROYERS—Move It On Over (Rounder)

### WKLS-FM—Atlanta (Vic Aderhold)

- JETHRO TULL—Bursting Out (Chrysalis)
- QUEEN—Jazz (Elektra)
- NICOLETTE LARSON—Nicolette (W.B.)
- POINTER SISTERS—Energy (Planet)
- RUSH—Hemispheres (Mercury)
- CRACK THE SKY—Live Sky (Lifesong)
- BILLY JOEL—52nd Street (Columbia)
- AL STEWART—Time Passages (Arista)
- FIREFALL—Elan (Atlantic)
- DAN FOGELBERG & TIM WEISBERG—Twin Sons Of Different Mothers (Full Moon/Epic)

### WKUE-FM—Jacksonville (Larry Browdy)

- JIM RAFFERTY—(London)
- RICHARD TORRANCE—Anything's Possible (Capitol)
- TRACY NELSON—Home Made Songs (Flying fish)
- VAN MORRISON—Wavelength (W.B.)
- RENAISSANCE—In The Beginning (Capitol)
- URIAN HEPP—Fallen Angel (Chrysalis)
- BILLY JOEL—52nd Street (Columbia)
- LINDA RONSTADT—Living In The U.S.A. (Asylum)
- STYX—Pieces Of Eight (A&M)
- FIREFALL—Elan (Atlantic)

## National Breakouts

- ERIC CLAPTON—Backless (RSO)
- BILLY JOEL—52nd Street (Columbia)
- POINTER SISTERS—Energy (Planet)
- HEART—Dog & Butterfly (Portrait)

### WQXM-FM—Tampa (Neal Mirsky)

- ACE FREHLEY—(Casablanca)
- STEELY DAN—Greatest Hits (ABC)
- AEROSMITH—Live Bootleg (Columbia)
- OUTLAWS—Playin' To Win (Arista)
- ERIC CLAPTON—Backless (RSO)
- KANSAS—Two For The Show (Kirshner)
- BILLY JOEL—52nd Street (Columbia)
- STYX—Pieces Of Eight (A&M)
- FOREIGNER—Double Vision (Atlantic)
- LINDA RONSTADT—Living In The U.S.A. (Asylum)

### WINZ-FM—Miami (Michele Robinson)

- ERIC CLAPTON—Backless (RSO)
- POINTER SISTERS—Energy (Planet)
- GEORGE THOROUGHGOOD AND THE DESTROYERS—Move It On Over (Rounder)
- DIRE STRAITS—(W.B.)
- CHEAP TRICK—From Tokyo To You (Epic)
- WILTON FELDER—We All Have A Star (ABC)
- JIMMY BUFFETT—You Had To Be There (ABC)
- NEIL YOUNG—Comes A Time (Reprise)
- NETWORK—Nightwork (Epic)
- PAT TRAVERS—Heat In The Street (Polydor)

### WQSR-FM—Tampa (Steve Huntington)

- ERIC CLAPTON—Backless (RSO)
- OUTLAWS—Playin' To Win (Arista)
- DR. HOOK—Pleasure & Pain (Capitol)
- JOHN PALUMBO—Innocent Bystander (Lifesong)
- RICHARD T. BEAR—Red, Hot & Blue (RCA)
- TOM WAITS—Blue Valentine (Asylum)
- JIMMY BUFFETT—You Had To Be There (ABC)
- BILLY JOEL—52nd Street (Columbia)
- LINDA RONSTADT—Living In The U.S.A. (Asylum)
- STEVE MARTIN—A Wild And Crazy Guy (W.B.)

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

- ERIC CLAPTON—Backless (RSO)
- ELVIN BISHOP—Hog Heaven (Capricorn)
- F.M.—Black Noise (Visa)
- POCO—Legend (ABC)
- WILLIE NELSON—Willie And Family Live (Columbia)
- SANTANA—Inner Secrets (Columbia)
- GEORGE THOROUGHGOOD AND THE DESTROYERS—Move It On Over (Rounder)
- NEIL YOUNG—Comes A Time (Reprise)
- TOM WAITS—Blue Valentine (Asylum)
- DAVE EDMUNDS—Tracks On Wax 4 (Swansong)

## Northeast Region

**TOP ADD ONS:**

- GEORGE THOROUGHGOOD AND THE DESTROYERS—Move It On Over (Rounder)
- RUSH—Hemispheres (Mercury)
- PAUL KORDA—Dancing In The Aisles (Janus)
- POCO—Legend (ABC)

**TOP REQUEST / AIRPLAY:**

- STYX—Pieces Of Eight (A&M)
- LINDA RONSTADT—Living In The U.S.A. (Asylum)
- VAN MORRISON—Wavelength (W.B.)
- NEIL YOUNG—Comes A Time (Reprise)

**BREAKOUTS:**

- BILLY JOEL—52nd Street (Columbia)
- ERIC CLAPTON—Backless (RSO)
- OUTLAWS—Playin' To Win (Arista)
- KANSAS—Two For The Show (Kirshner)

### WNEF-FM—New York (Tom Morrera)

- ALLEN HARRIS—Oceans Between Us (Tappan Zee/Columbia)
- LOU REED LIVE—Take No Prisoners (Arista)
- RACHEL SWEET—Fool Around (Stiff)
- CRACK THE SKY—Live Sky (Lifesong)
- PAUL KORDA—Dancing In The Aisles (Janus)
- RUSH—Hemispheres (Mercury)
- BILLY JOEL—52nd Street (Columbia)
- VAN MORRISON—Wavelength (W.B.)
- SOUTHSIDE JOHNNY AND THE ASBURY JUKES—Hearts Of Stone (Epic)
- MARK ALMOND—Other Peoples Rooms (Horizon)

### WCMF-FM—Rochester (Gary Whipple)

- OUTLAWS—Playin' To Win (Arista)
- ARLYN GALE—Back To The Midwest Night (ABC)
- MARK ALMOND—Other Peoples Rooms (Horizon)
- ERIC CLAPTON—Backless (RSO)
- CHAKA KAHN—Chaka (Warner/Tattoo)
- GEORGE THOROUGHGOOD AND THE DESTROYERS—Move It On Over (Rounder)
- JETHRO TULL—Bursting Out (Chrysalis)
- STYX—Pieces Of Eight (A&M)
- AL STEWART—Time Passages (Arista)
- RUSH—Hemispheres (Mercury)

### WBAB-FM—Babylon (Bernie Bernard)

- F.M.—Black Noise (Visa)
- TERRY GARTHWAITE—Hand In Glove (Fantasy)
- ELVIN BISHOP—Hog Heaven (Capricorn)
- PAUL KORDA—Dancing In The Aisles (Janus)
- ERIC CLAPTON—Backless (RSO)
- DIRE STRAITS—(W.B.)
- BILLY JOEL—52nd Street (Columbia)
- VAN MORRISON—Wavelength (W.B.)
- WHO—Who Are You (MCA)
- ELTON JOHN—A Single Man (MCA)

### WMMR-FM—Philadelphia (Dick Hungate)

- CHEAP TRICK—From Tokyo To You (Epic)
- ERIC CLAPTON—Backless (RSO)
- ROBERT JOHNSON—I'll Be Waiting (Infinity)
- NEIL YOUNG—Comes A Time (Reprise)
- STYX—Pieces Of Eight (A&M)
- BILLY JOEL—52nd Street (Columbia)
- JEAN-LUC PONTY—Cosmic Messenger (Atlantic)

### WGRQ-FM—Buffalo (John Velchoff)

- KANSAS—Two For The Show (Kirshner)
- BILLY JOEL—52nd Street (Columbia)
- FOREIGNER—Double Vision (Atlantic)
- LINDA RONSTADT—Living In The U.S.A. (Asylum)
- ROLLING STONES—Some Girls (Rolling Stones)

### WLIR-FM—New York (D. McNamera/L. Kleinman)

- GEORGE THOROUGHGOOD AND THE DESTROYERS—Move It On Over (Rounder)
- KANSAS—Two For The Show (Kirshner)
- POCO—Legend (ABC)
- ERIC CLAPTON—Backless (RSO)
- STEVE MARTIN—A Wild And Crazy Guy (W.B.)
- F.M.—Black Noise (Visa)
- BILLY JOEL—52nd Street (Columbia)
- DAVE EDMUNDS—Tracks On Wax 4 (Swansong)
- THE CARS—(Elektra)

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

- ERIC CLAPTON—Backless (RSO)
- NICOLETTE LARSON—Nicolette (W.B.)
- OUTLAWS—Playin' To Win (Arista)
- NICK GILDER—City Nights (Chrysalis)
- JOHNNY'S DANCE BAND—Love Wounds, Flesh Wounds (RCA)
- AEROSMITH—Live Bootleg (Columbia)
- BILLY JOEL—52nd Street (Columbia)
- LINDA RONSTADT—Living In The U.S.A. (Asylum)
- FOREIGNER—Double Vision (Atlantic)
- YES—Tormato (Atlantic)

### WPLR-FM—New Haven (G. Weingarth/E. Michaelson)

- JESSE COLIN YOUNG—American Dreams (Elektra)
- POINTER SISTERS—Energy (Planet)
- ELVIN BISHOP—Hog Heaven (Capricorn)
- POCO—Legend (ABC)
- OUTLAWS—Playin' To Win (Arista)
- BILLY JOEL—52nd Street (Columbia)
- LINDA RONSTADT—Living In The U.S.A. (Asylum)
- BRUCE SPRINGSTEEN—Darkness At The Edge Of Town (Columbia)
- NEIL YOUNG—Comes A Time (Reprise)

### WSAN-FM—Allentown (Rick Harvey)

- ERIC CLAPTON—Backless (RSO)
- RUSH—Hemispheres (Mercury)
- KANSAS—Two For The Show (Kirshner)
- IAN MATTHEWS—Stealin' Home (Mushroom)
- MARK ALMOND—Other Peoples Rooms (Horizon)
- JOHNNY'S DANCE BAND—Love Wounds, Flesh Wounds (RCA)
- STEELY DAN—Greatest Hits (ABC)
- GINO VANNELLI—Brother To Brother (A&M)
- STYX—Pieces Of Eight (A&M)
- BILLY JOEL—52nd Street (Columbia)

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# Cheer up! Sad Café is here.



Sad Café comes from a city known for exporting its share of great music to the world. And like 10cc, and The Hollies, before them, Sad Café does Manchester, England proud.

"Misplaced Ideals" is a collection of ten tracks of powerful and engaging new music from a group that's definitely worth cheering about.

**"MISPLACED IDEALS,"** THE NEW SAD CAFÉ ALBUM, IS A HAPPY OCCASION ON A&M RECORDS & TAPES

Produced by John Punter

# SAD CAFÉ



# Havens Develops WIRE-AM's Automation For More Personality

INDIANAPOLIS — Automation has been the bane of DJs for years and a number of systems have been scrapped because personalities could not work with them well.

But WIRE-AM program director Gary Havens thinks he has a system that will change all that. After \$250,000 and 2½ years the Harris Music Control System is operational at WIRE and Havens says, "For the first time we're going to give the personalities a chance to be personalities."

Adds Havens: "We will of course still showcase our experienced live jocks, but they'll never again have to touch a record or commercial because they all will be played from carts through the system. The system will help them and give them more time to think about what they are saying."

When Havens, station general manager Don Nelson and station engineer Alex Keddie first approached Harris, which is located at Quincy, Ill., the basic question was: "Is there a computer operated on-air system that can function as a DJ as-

sistant with the complexity for more complex radio chores?"

The answer was "yes," but not for a few years. However Harris did have a system in development and it was decided that WIRE would be the first to try it.

The next step was to create a "perfect record librarian," a computer system that could perform incredible functions of music rotation, information retrieval and data storage of music.

The end result, now in operation at WIRE, is a control room free of clutter, stacks of records and commercials. The air personality sits before two computer terminals. One controls the System-90 machine which loads and stores all the actual music and commercial carts.

The other is a continuous readout of information about the music, telling the personality those little tidbits of trivia that add interest to the program and inform him of such things as when the song was last played and its length.

For example, if the DJ wants a

2½-minute million-seller from 1972, sung by a female, he simply punches in the necessary characteristics and instantly the screen is full of possibilities.

The DJ can still program his own show, but the Music Rotation System tells him which current records must be played in a given hour, according to the weekly rotation set by Havens.

The DJ decides which oldies he'd like to play in what order. He also has the option to override the system.

The system also enables WIRE to multiplex four simultaneous functions through the computer center over one phone line. The accounting department can run its payroll, the sales manager can pull out national sales avails, a DJ can plan a show for the next day and the on-air personality can seek information.

Havens also notes all of the music in the system is "carefully quality controlled stereo. WIRE will be among the first AM stations to convert to stereo," he adds.



STATION VISIT—WNCN-FM New York program director Matt Biberfeld, left, chats with ECM/Warner Bros. recording artist Steve Reich while Reich visits the classical music station's studios.

## Diary Spots Inflammate D.C. Outlets, Arbitron

By BORIS WEINTRAUB

WASHINGTON—Efforts by local Top 40 powerhouse WPGC-AM to make certain its listeners are aware of the crucial Arbitron ratings sweeps have triggered a rash of complaints by officials of other stations and an announcement by Arbitron that it will flag its results to indicate that the station conducted "unusual activities" during its survey.

Arbitron emphasizes that WPGC was not guilty of any ratings distortion, which would constitute a violation of the ratings service's agreement with stations. The service and officials of the Broadcast Ratings Council asked WPGC to cease its awareness spots, but the station has refused.

What the station did was run low-key 30-second spots three or four times a day calling listener attention to the ratings sweeps. It advised diary holders that the survey is extremely important to advertisers and programmers and urge conscientiousness in filling out forms. It does not mention the station itself.

The station's manager, Bill Prettyman, defends the spots, saying, "We're trying to get the public to fill out more accurate diaries and to boost the number of diaries re-

turned. We don't think people think they're as important as they are."

But Ted Dorf, general manager of WGAY-AM-FM and president of the Washington Area Broadcasters Assn., says the spots usually are followed by the playing of the WPGC jingle, and are designed to play on listener loyalty by fomenting increased awareness.

"A faithful WPGC listener is likely to stop and say, 'How can I help out my station?' and they could tend to put down longer listening," Dorf says.

Other station officials were more caustic, and NBC affiliates WRC-AM and WKYS-AM lodged a complaint against WPGC with Arbitron.

"It may not be illegal, but it's not the professional or sportsmanlike thing to do," says one station official. An official of another station, program director Bob Hughes of WASH-FM, says the spots constitute a breach of WPGC's contract with Arbitron.

Typically, the quarterly sweeps brought a vast outpouring of promotional activity to the Washington area radio market, including a rash of giveaways and heavy advertising by local radio stations on local tv stations.

## CLASSICAL WAR L.A. Non-Commercial KUSC And KFAC Testing Formats

By RAY HERBECK JR.

LOS ANGELES—A clue as to whether or not classical music works as a format for commercial radio stations may be found here in the stiff but symbiotic fight between KFAC-AM-FM and non-commercial KUSC-FM.

Of the 72 signals in this market, only KFAC delivers classical music interrupted by commercials. KUSC delivers the same music to the same audience, but minus the commercials. And classical fans can be as finicky about interruptions as they are about their music.

"We don't apologize about the commercials," says George Fritzing, president of KFAC, adding that both of his outlets program a maximum of 12 minutes per hour, exclusive of news and public service announcements.

On the other side is Dr. Wally Smith of the Univ. of Southern California, where he heads KUSC-FM. "I have great regard for commercial broadcasting," says Smith, "but I suspect that classical music may not be the most compatible format for it. It is hard to include a commercial load and still maintain respect for the length of classical works."

Neither is garnering numbers which prove conclusively one approach better than the other. But a trend is emerging. While KFAC-AM-FM's Arbitron ratings have held fairly constant over the past two years, fluctuating from book to book in the 12+ age group for overall

market share between barely 1.0 and 1.4. KUSC-FM has been growing steadily.

The outlet switched to an all-classical format in 1976. According to Arbitron's ratings, bought by the outlet but not published generally because it is non-commercial, the station grabbed 35,000 12+ cumulative persons in April/May that year. By the same book in 1977, the average, overall come persons had grown to 112,000 or a .5 share. In this year's April/May sweep, KUSC rated a .6 with 180,500 persons.

"Since KFAC has remained about the same," observes Smith, "I can only assume that we've attracted about 150,000 listeners back into the classical format." Curiously, Fritzing sees this as a positive factor as well.

"I don't think of KUSC as a competitor, because it is not after the advertising dollars," he says. "But say you do something which bothers a listener enough to tune you out. In this market, without KUSC, he'd have to go into another form of music entirely. Since familiarity is the key to any music listenership, at least now anyone tuning out can remain in the format."

Smith concurs. "I suspect that Fritzing's analysis is true. And, conversely, any of our listeners who don't want to hear the NPR 'All Things Considered' talk show can tune in KFAC."

Apparently, more listeners are

tuning in KUSC-FM steadily, with KFAC-AM-FM as the alternate, than the other way around. Devout classical lovers are probably rankled with Fritzing's Top 40 approach on the AM band, which he programs more for transient, drive-time listeners.

"We play excerpts from movements," he explains, "and more movie themes and shorter pieces in general. On the FM, we try to appeal to more sophisticated tastes with open, full movements." But even these must be interrupted with commercials.

As Smith of KUSC observes, "They've responded to us I think in programming more uninterrupted selections. But they're forced to interrupt in the middle of works, while we can do it in between. And we can play an entire symphony uninterrupted . . . and do it all day long."

## News, Talk For WPLP

TAMPA—Michael Spears, one of the industry's leaders in contemporary music AM radio for years, has decided that the future of the AM dial is in news and talk.

Spears, who resigned as operations manager of RKO's KFRC-AM San Francisco early this year to shop for his own radio station, will put the station he and his partners have acquired here into a talk and information format early in December.

Spears reasons the AM dial has lost the young listeners. "16-year-olds don't know about AM. They're into FM," he reasons. Consequently Spears will be going after an older demographic with talk.

The new station, WPLP, had been known as WFSO and until recently had been a progressive rock day-timer. The previous owners obtained FCC approval to go full-time just before the sale. Spears and two partners paid \$700,000 for the 500-watt station located at 570 khz.

## New KKGO (Old KBCA) In L.A. Shifts Time Slots

By CARY DARLING

LOS ANGELES—KBCA-FM, the leading jazz station here, is shifting time slots of its air talent simultaneously with the change to new call letters, KKGO, which goes into effect Monday (13). However, co-owner Saul Levine claims one has nothing to do with the other.

"The change in time slots is just part of the desire to shift people around to explore their potential," he says. "I think it gives a bit of a fresh sound to the station. It's just a coincidence that it's taking place with the change in calls."

Disk jockey Chuck Niles, who previously occupied the drive time slot of 2 to 6 p.m., is not upset about his being moved to a late 9 to midnight slot. "It doesn't make that much difference to me," Niles states. "The audience is smaller but, on a purely personal level, I have

more time during the day now."

Levine does not believe the changeover will disrupt the station's broad sounding style or listener loyalty. "There's a certain cohesiveness between the air talent so that the style stays constant."

Niles, a 12-year veteran of the station, adds: "The station has a playlist so there's not that much variation whether you tune in at night or during the day. The music remains about the same."

Levine notes that although the station is launching a new promotional campaign to advertise the change in call letters, the format will remain the same as will the staff.

As for Niles, he's not overly concerned about any changes the station is making. "As long as the opportunity exists for me to play jazz then I'm satisfied," he says.

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	14 — St. Louis, MO	25 — Norfolk, VA	6 — Hemstead, LI
	16 — Detroit, MICH	29 — York, PA	7 — New Haven, CT
	17 — Ann Arbor, MICH	December 1 — New York, NY	8 — Philadelphia, PA
	18 — Kalamazoo, MICH	2 — Washington, DC	9 — Boston, MASS
	22 — Cleveland, OH	3 — Clinton, NY	10 — Springfield, MASS

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## Vox Jox

By DOUG HALL

NEW YORK—KPOL-AM Los Angeles has revamped the lineup of its air personalities and added a husband and wife team. **Scott and Crunch** to morning drive.

**Scott and Crunch** last worked at WCAR-AM Detroit and before that at WMEX-AM Boston. Moving from the mid-day slot is **Paul Johnson**, who has been with KPOL four years handling a variety of assignments.

In afternoon drive is **Neil Ross**, who comes from KYA-AM-FM San Francisco where he was known as Natural Neil. **Dave Steele** moves to evening hours.

Operations manager **Al Herskovitz** reports he is pleased with the new lineup. "This is the strongest we've ever had. Everybody is in the right spot to do the most good."

KDKB-FM Mesa, Ariz., also has a new morning team: **John Giese** and **Bill Andres**. They come from Lansing, Mich. ... **Blackstone** the Magician in a promotion stunt made **WGAR-AM** morning man **John Lanigan** disappear. When **Blackstone** appeared to have difficulty making Lanigan reappear he took over the show for an hour and was followed by stints by trumpeter **Doc Severinsen** and stars from the tv show "WKRP In Cincinnati."

More than 15,000 persons attended the KLAC-AM Los Angeles Ranch Party Oct. 29, held at Monte Montana Rodeo Ranch in Agua Dulce. Entertainment was provided by **Roy Rogers**, **Rex Allen**, **Eddie Dean** and **Cliffie Stone**. The event also served to raise funds for the **John Edwards Memorial Foundation**, an archive and research center

furthering serious study and public recognition of country and western music. KLAC also held KLAC Day on the Queen Mary in Long Beach Saturday (11). Festivities included an appearance on the beached ship by KLAC morning personality **Dick "Haynes At The Reins."**

**Tom Kelly Pagnotti** has left WSPR-AM Springfield, Mass., to join WDRC-AM Hartford, Conn., in afternoon drive. The 21-year-old DJ started his career at 14 with WESX-AM Salem, Mass., on a special high school program. ... **Ed Fennessey** has moved from WETT-AM Ocean City, Md., to become p.d. at WHAG-AM Hagerstown, Md. **Steve Williams**, music director at WQCM-FM, sister station of WHAG, moves over to the AM with the same title. **Jim Williams** takes over **Steve Williams'** old job. He comes from WTBO-AM Cumberland, Md. **Norman Miller**, WHAG personality, moves to WQCM as mid-day DJ.

**Charlie Van Dyke**, former personality at KHJ-AM Los Angeles, WLS-AM Chicago and CKLW-AM Windsor, Ont., is offering a custom promo package through Dick Starr's Starr studios in Dallas.

**Dean Sherwood** has taken WIBU-AM Poyette, Wis., from MOR to country since "we found that the format was half country crossover." ... **KLIB-AM** Liberal, Kan., is marking its first year in a country format in a week-long celebration Monday through Saturday (13-18). The station's lineup is **Bob Carrol**, from 6 to

10 a.m.; **Bill Ray**, p.d., from 10 a.m. to 2 p.m.; **Terry Mosena** from 2 to 5:30 p.m. with **Garry Brack** in the swing shifts.

WNAM-AM Neenah, Wis., morning man and music director **Jason Page** is giving up his music director's post to specialize in writing and producing spots for the sales department. Afternoon DJ **Steve Otis** becomes music director. ... **KAKE-AM** Wichita, Kan., held its annual KAKE-walk for Halloween to benefit hospitalized children. The station also tied in with a local gas station by having morning team **Gene Rump** and **Jim O'Donnell** pump gas at 31 cents a gallon. The price notes the station's 31st anniversary on the air.

WCKY-AM Cincinnati and the Women's Committee of the Cincinnati Symphony Orchestra co-sponsored a "WCKY Radio Salutes The Pops" recently at the Cincinnati Music Hall Ballroom. Afternoon personality **Bob Jones** served as MC. ... **WNBC-AM** New York offered a **John Travolta** "Grease" jacket and wound up awarding it to a third-grade class in Queens. The letter written by the entire class as a school project was judged to be the best for having reasons for wanting the jacket by morning team **Scotty Brink** and **Richard Belzer**.

**Tom Davis**, p.d. at WKWI-FM Kilmarnock, Va., is in need of "good clean-cut American songs of MOR service. Instrumentals are the main need," he says. Davis handles the 8 a.m. to 12:30 p.m. shift. **Dean Loudy** is on from 6 to 8 a.m. **Bob Healy** does the 12:30 to 5 p.m. shift and **Bruce Lawyer** is on from 5 to 10 p.m.

WXLO-FM (99-X) New York dropped its music format Halloween night to air a science fiction thriller, "Alien Worlds." **KHOW-AM** Denver observed Halloween by having morning drive team **Hal** and **Charley** host **KHOW's** "Scariest Halloween Party" at a local "haunted" mansion. The party included disco dancing and a costume contest. ... **KIIS-AM-FM** Los Angeles personality **Bruce Phillip Miller** was among those participating in a leukemia telethon on **KTTV** Los Angeles last month.

## GOLDEN WEST EVALUATING DISCO SHIFT

LOS ANGELES—Golden West Broadcasters is considering moving some of its stations into a disco format.

The company's market research department is studying the performance of stations now running that format to evaluate size and demographics if they made such a switch.

Golden West has championed the MOR personality format for years and have for some time used a sales presentation which shows that format develops greater listener involvement and better response for advertisers. However, all of their stations are not in the MOR format.

The company operates five AMs and two FM's. They are WCAR-AM-FM Detroit; **KMPC-AM** Los Angeles; **KEX-AM** Portland, Ore.; **KSFO-AM** San Francisco, and **KVI-AM-FM** Seattle.

## 14 YEARS AT STATION WGN's Phillips Top A.M. AM Man

CHICAGO—Wally Phillips is the number one DJ in morning drive here, having the largest share of audience among markets measured in the July/August Arbitron ratings.

Phillips, who has been doing morning drive on WGN-AM Chicago for 15 years come January, has a 20.7 share or percentage of the Chicago audience 12-years-old and older between 6 and 10 a.m.

"I have no magic formula," Phillips says, "but I don't allow the program to become a routine. There's nothing predictable about it. I personalize each day."

Phillips adds, "I keep the show on a livable scale of where people are. With television, you sit in front of it and are edified. With radio, you stuff it in your pocket. I keep that in mind."

Phillips says one of the most important things about his success is knowing Chicago. "I could not pick up this program and move it to another market."

He also says he does not keep to a set schedule. "I'll run the news 20 minutes late if something is more important at that time," he says. He also notes that he avoids madcapery. "It has no longevity," he says. His most pointed advice: "You have to be good everyday."

The music Phillips plays is heavily MOR-oriented but he really doesn't

play that much music—about four records an hour.

What Phillips does do is work hard at being heavily involved in the community and serving it.

He spends about three to four hours a day preparing for his 4½-hour stint (he actually goes on at 5:30 following a half-hour farm show.) Despite the fact that WGN is in the second largest market in the country, farm news is given considerable attention on Phillips' show.

Telephone talk is an important part of Phillips' show too. He might put a local resident on the air or he might call overseas to interview a newsmaker. Trivia contests are another ingredient.

Of course Phillips keeps his listeners posted on such basic information as traffic and the weather. And he keeps them involved in worthwhile projects.

WGN program director **Dick Jones** says Phillips has total autonomy. He has his own record library and "does what he wants to do."

He works closely with his producer **Marilyn Miller** who handles as many as 1,000 phone calls during the program. He gets that many calls despite the fact that he never gives the phone number out over the air.

Although he has been on the morning show for almost 15 years he has been on the station even longer. He began in 1956.

## BILLBOARD ARBITRON DJ RATING PERFORMANCE

Following are the top 10 DJs in the top six markets in terms of share of market as determined by Arbitron July/August audience measurements. Audience shares or percentages are for all listeners over the age of 12. These DJ's performance in the four previous Arbitron measurement periods are also shown beginning with July/August 1977. This is followed by October/November 1977, January/February 1978, April/May 1978 and, finally, July/August 1978.

### TOP 10 DJs:

Monday-Friday 6 a.m.-10 a.m.						
STATION CALL LETTERS	July-Aug. 77	Oct.-Nov. 77	Jan.-Feb. 78	April-May 78	July-Aug. 78	STATION CALL LETTERS
WGN-AM	23.8	21.2	22.0	23.9	20.7	Chicago
Wally Phillips Format: MOR						
WJR-AM	22.0	21.7	28.2	23.7	18.6	Detroit
J.P. McCarthy Format: MOR						
WIP-AM	13.8	13.5	12.8	12.6	12.8	Phila.
Ken Garland Format: MOR						
WXYZ-AM	9.9	12.3	10.3	11.5	9.9	N.Y.
John Gambling Format: talk						
WXYZ-AM	7.9	5.4	8.6	6.9	8.6	Detroit
Dick Purtan* Format: contemporary						
WABC-AM	8.3	9.0	7.7	8.7	7.6	N.Y.
Harry Harrison Format: contemporary						
WLS-AM	5.9	9.0	9.0	7.1	7.5	Chicago
Larry Lujeck Format: contemporary						
KSPO-AM	8.2	7.0	6.1	7.6	7.2	S.F.
Jim Lange** Format: MOR						
KFRC-AM	6.9	7.9	8.5	10.1	7.1	S.F.
Dr. Don Rose Format: contemporary						
KFI-AM	5.0	5.3	4.7	5.1	6.6	L.A.
Al Lohman & Roger Barkley Format: contemporary						

\*Purtan switches to CKLW-AM Windsor, Ont. Nov. 1.  
\*\*Lange has since been succeeded by Gene Nelson.

NOVEMBER 18, 1978, BILLBOARD

## 11 BIG ONES AT KSHE-FM

ST. LOUIS—KSHE-FM, a progressive rock station here, is celebrating its 11th anniversary by presenting a concert featuring the Marshall Tucker Band, Sea Level and Trooper.

The concert takes place Wednesday (15) at the 16,000-seat Checkerdome Arena.

This marks the sixth year that KSHE-FM has celebrated its anniversary in this fashion. Past performers have included Robin Trower, Kiss, the Ozark Mountain Daredevils and Germany's Lake. All the previous shows, held at the Checkerdome, have been sellouts.

KSHE-FM is owned and operated by Century Broadcasting Corp.

## Bubbling Under The HOT 100

- 101—LET'S START THE DANCE, Hamilton Bohannon, Mercury 79015
- 102—I DON'T KNOW IF IT'S RIGHT, Evelyn "Champagne" King, RCA 11386
- 103—SLEEPING SINGLE IN A DOUBLE BED, Barbara Mandrell, ABC 12403
- 104—CHILDREN OF SANCHEZ, Chuck Mangione, A&M 2088
- 105—GET DOWN, Gene Chandler, 20th Century 2386
- 106—TAKE IT ON UP, Pockets, Columbia 3-10755
- 107—YOU REALLY GOT A HOLD ON ME, Eddie Money, Columbia 3-10842
- 108—DOWN SOUTH JUKIN', Lynyrd Skynyrd, MCA 40957
- 109—REMEMBER, Greg Kihn, Janus 5794
- 110—HAVEN'T STOPPED DANCING YET, Gonzalez, Capitol 4647

## Bubbling Under The Top LPs

- 201—POINTER SISTERS, Energy, Planet P1 (Elektra)
- 202—JARGE SANTANA, Tomato, TOM 7020
- 203—JAMES WALSH BAND, James Walsh Gypsy Band, RCA AFL1-2914
- 204—DEEP PURPLE, When We Rock We Rock & When We Roll We Roll, Deep Purple PRK-3223 (Warner Bros.)
- 205—DAVE EDMUNDS, Trax On Wax, 4, Swan Song SS8505 (Atlantic)
- 206—CRACK THE SKY, Safety In Numbers, Life-song JZ-35041 (Epic)
- 207—ISLEY BROTHERS, Timeless, T-Neck KZ2-35650 (Epic)
- 208—GOLDEN EARRING, Grab It For A Second, MCA 3057
- 209—LOLEATTA HOLLOWAY, Queen Of The Night, Gold Mine 9501 (RCA)
- 210—KOOL & THE GANG, Everybody's Dancing, Delite DSR-9509 (Mercury)

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**MIKE FREEDMAN, KUID:** "the BEST I've ever seen in 8 years in the biz."  
**JAY CHILDS, WCRY FM:** "Thought you might like to know (your sheet didn't do it all) but my morning show in the Spring ratings moved from #8 to #2. Thanks again."  
**DON SINCLAIR, KACY:** "Send me some funny stuff. I got a book coming up and I can't let down now . . ."

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# JIMMY BUFFETT

*"You had to  
be there"*

R E C O R D E D L I V E

2 Record Set AK1008/2

**T**HERE'S NOTHING so this show business gig.  
After twelve years and ten albums I enjoy  
remembering some of the moments in the history of  
Coral Reefer madness that still makes it fun.  
I could go on for hours telling stories but  
I guess...you had to be there.

Jimmy Buffett  
Wasting away in London  
August 30, 1978

Direction: IRVING AZOFF, Front Line Management

Produced by: NOBERT PUTNAM



RECORDS  
ABC-DEFERS

# Soul Sauce

## Cornelius Urges Acts To Use TV

By JEAN WILLIAMS

LOS ANGELES—"Black artists need to utilize television now more than ever before in order to bridge what seems to be a gap between themselves and their pop counterparts in record sales, concert attendance and popularity in general," according to "Soul Train's" Don Cornelius.

Conversely, says Cornelius, "The successful black artist should not confuse his approach to tv exposure with the approach of the successful pop artist who, supposedly, doesn't do tv. I can promise you that the people who run tv will never confuse the two.

"A black artist must use every means possible to reach his audience, including tv to the extent that it is available.

"It is my concern," he continues, "that the black artist resist the temptation to take his foot off of his 'base,' which represents black following in pursuit of the next base, which represents crossover."

Cornelius feels some industry persons are talking out of both sides of their mouths. "As for complaints against pop stations for not playing enough black records, I'm amused to note that most of the same people complain that black stations play too many pop records. I don't think we can have both.

"Pop stations will probably continue to play those black records that fit into the 'must play' category.

"While this group should include black artists who have previously had successful pop records, it often doesn't. New product by such an artist is usually not added to pop playlists until it reaches top 10 r&b, which has the effect of treating an established artist as though he were unestablished.

"On the other hand," he says, "we've seen evidence of black programmers adding pop records that don't fit into a 'must play' category. Eventually we'll have to decide whether the problem is pop stations being too white or black stations not being black enough."

\*\*\*

Johnny Guitar Watson left for Europe Friday (10) to begin two weeks of record promotion for his new album, "Giant." While in London, Watson will appear on the tv shows "Top Of The Pops" and "The Old Grey Whistle Stop." Plans are also being made for tv appearances in Germany, Holland and France.

\*\*\*

Etta James will be among the first to receive the Sam Cooke Award for her major musical contributions during the Sam Cooke Era. Presented by the newly formed Sam Cooke Foundation, the awards are slated for the Aladdin Hotel in Las Vegas Dec. 17. Etta will perform the song for which she is being honored, "At Last." Meanwhile, producer Allan Toussaint is in L.A. to meet with Warner Bros. Records and discuss the finishing touches on the new Etta James LP, "Mean."

\*\*\*

Lenny Williams, on tour to support his ABC LP "A Spark Of Love," performed on Don Cornelius' "Soul Train." The show will air Nov. 25.

Remember ... we're in communications, so let's communicate.

# Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee)	
★	1	7	I'M EVERY WOMAN—Chaka Kahn (Ashford & Simpson), Warner Bros. 8683 (Nick-O-Val, ASCAP)	34	28	12	YOU SHOULD DO IT—Peter Brown (T. Brown, R. Rans), Drive 6272 (TK.) (Sherlyn/Decibel, BMI)	69	47	11	SAY A PRAYER FOR TWO—Crown Heights Affair (P. Thomas, B. Reid, H. Young, W. Anderson), DeLite 908 (Phonogram) (Delightful/Cabrini, BMI)	
	2	13	IT SEEMS TO HANG ON—Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 8651 (Nick-O-Val, ASCAP)	35	26	17	SOFT AND WET—Prince (Prince & Moon), Warner Bros. 8619 (Prince, BMI)	70	61	6	HELP YOURSELF—Brass Construction (R. Muller), United Artists 1242 (Big Boro, ASCAP)	
★	3	10	YOUR SWEETNESS IS MY WEAKNESS—Barry White (B. White), 20th Century 2380 (Sa-Vette/January, BMI)	36	32	13	TAKE IT ON TOP—Pockets (K. Barnes, V. White, R. White, L. Satterfield), Columbia 3-10755 (Pockets/Verdangel, BMI)	★	81	4	SHAKE YOUR GROOVE THING—Peaches and Herb (D. Fekaris, F. Perren), Polydor 14514 (Perren-Vibes, ASCAP)	
	4	14	ONE NATION UNDER A GROOVE—Funkadelic (G. Clinton, G. Shider, W. Morrison), Warner Bros. 8618 (Malbiz, BMI)	37	34	15	STANDUP—Atlantic Starr (W.I. Lewis), A&M 2065 (Almo/Newban/Audio, ASCAP)	★	82	2	HOW DO YOU DO—Al Hudson & The Soul Partners (Soul Partners), ABC 12424 (Perk's, BMI)	
★	5	8	MARY JANE—Rick James (R. James), Gordy 7162 (Motown) (Stone Diamond, BMI)	38	29	15	YOU WERE MEANT FOR ME—Donny Hathaway (W. Peterkin), Atco 7092 (Atlantic) (Kuumba, ASCAP)	★	83	4	WORKING OVERTIME—Denise LaSalle (D. LaSalle), ABC 12419 (Warner Tamerlane/Ordena, BMI)	
	6	17	THERE'LL NEVER BE—Switch (B. Debarge), Gordy 7159 (Motown) (Jobete, ASCAP)	★	49	6	WHAT YOU WON'T DO FOR LOVE—Bobby Caldwell (Caldwell, Kettner), Clouds 11 (TK.) (Sherlyn/Lundseyanne, BMI)	★	84	2	JUST FREAK—Slave (D. Webster, S. Washington, M. Adams, H. Hicks), Cotillion 44242 (Atlantic), (Spur Tree/Cotillion, BMI)	
★	7	5	LE FREAK—Chic (N. Rogers, B. Edwards), Atlantic 3519 (Chic, BMI)	40	33	18	WHAT YOU WAITIN' FOR—Stargard (N. Whitfield), MCA 40932 (Warner-Tamerlane/May 12th, BMI)	★	85	2	TIME SLIPS AWAY—Ohio Players (W. Beck, J. Williams, J. Jones, M. Pierce, R. Middlebrooks, C. Satchell, L. Bonner), Mercury 74031 (Play One, BMI)	
★	8	9	MAC ARTHUR PARK—Donna Summer (J. Webb), Casablanca 939 (Canopy, ASCAP)	41	37	13	SPECIAL OCCASION—Dorothy Moore (S. Dees), Malaco 1052 (TK) (Unichappell, BMI)	★	86	2	SHOE SOUL—Smokey Robinson (S. Robinson, B. Sutton, M. Sutton), Tami 54296 (Motown), (Jobete/Befram, ASCAP)	
★	9	8	DISCO TO GO—Brides of Funkenstein (G. Clinton, W. Collins), Atlantic 3498 (Rubber Band, BMI)	★	52	7	IN THE BUSH—Musique (P. Adams, S. Cooper), Prelude 71110 (Pat/Leeds/Phylmar, ASCAP)	★	87	2	INSTANT REPLAY—Dan Hartman (D. Hartman), Blue Sky 2772 (Epic), (Silver Steed, BMI)	
	10	12	BLAME IT ON THE BOOGIE—Jacksons (M. Jackson, D. Jackson, E. Krohn), Epic 850595 (CBS), (Global, ASCAP)	★	53	5	TAKE THAT TO THE BANK—Shalamar (L. Sylvers, K. Spencer), Solar 11379 (RCA) (Rosy, ASCAP)	★	88	2	WELCOME TO HARLEM—Gary Toms Empire (M. Zaeger, A. Fields), Mercury 74023 (Sumac, BMI)	
★	11	10	FUNK AND ROLL—Quazar (G. Goins, J. Brailey), Arista 349 (Jumpshoot, BMI)	44	46	6	WHOLE LOT OF SHAKIN'—Emotions (M. White, A. McKay), Columbia 3-10828 (Sagfire, BMI/Steelchest, ASCAP)	★	89	5	CAN'T NOBODY LOVE ME LIKE YOU DO—General Johnson (G. Johnson) Arista 0359 (Modest, BMI)	
★	12	11	GOT TO BE REAL—Cheryl Lynn (C. Lynn, D. Paich, D. Foster), Columbia 3-10808 (Butterfly/Gong, BMI/Hudmar/Colaba, ASCAP)	★	55	4	IN THE NIGHT TIME—Michael Henderson (M. Henderson, S. Rivers), Buddha 600 (Arista) (Electrocord, ASCAP/Intense, BMI)	★	90	NEW ENTRY	SEPTEMBER—Earth, Wind & Fire (M. White, A. McKay, A. Willis), Columbia 3-10854 (Sagfire, BMI/Steelchest, ASCAP/Irving/Charville, BMI)	
★	13	9	DON'T HOLD BACK—Chanson (D. Williams, J. Jamerson, Jr.), Ariola 7717 (Kichelle/Jamersonian/Cos-K, ASCAP)	★	56	5	SO EASY—Con Funk Shun (M. Cooper), Mercury 74024 (Val-Le-Joe, BMI)	★	91	2	NOW THAT WE FOUND LOVE—Third World (K. Gamble, L. Huff), Island 8663 (Warner Bros.), (Mighty Three, BMI)	
	14	12	LOST AND TURNED OUT—Whispers (M. Anthony), Solar 11353 (RCA) (Spectrum VII, ASCAP)	47	48	9	LOVE TO BURN—O.C. Smith (P. Harrison, C. Kelly), Shadybrook 1045 (Screen Gems/EMI, BMI/Bobby Goldsboro, ASCAP)	★	92	NEW ENTRY	IT'S ALL THE WAY LIVE—Lakeside (F. Lewis), Solar 11380 (RCA) (Spectrum VII, ASCAP)	
	15	12	TONIGHT'S THE NIGHT—Betty Wright (B. Wright, W. Clarke), Alston 3740 (T.K.) (Sherlyn, BMI)	48	42	7	BARE BACK—Temptations (B. Holland, H. Beatty, E. Holland), Atlantic 3517 (Good Life, BMI)	★	93	NEW ENTRY	MY LOVE AIN'T NEVER BEEN THIS GOOD—7th Wonder (J. Weaver), Parachute 519 (Casablanca) (Muscle Shoals, BMI)	
★	16	7	DANCE—Sylvester (Robinson & Orsborn), Fantasy 827 (Jobete, ASCAP)	49	44	15	HOT SHOT—Karen Young (K. Borusiewicz, A. Kahn), West End 1211 (Scully, ASCAP)	★	94	NEW ENTRY	PARADISE—Willie Hutch (R. Daniels), Whitfield 8689 (Warner Bros.) (May Twelfth/Warner Tamerlane, BMI)	
★	17	9	UNLOCK YOUR MIND—Staples (G. Jackson, L. Chambers), Warner Bros. 8669 (Muscle Shoals, BMI)	★	60	5	ANGEL DUST—Gil Scott-Heron (G. Scott-Heron), Arista 0366 (Brouhahn, ASCAP)	★	95	NEW ENTRY	AIN'T WE FUNKIN' NOW—Brothers Johnson (L. Johnson, Q. Jones, T. Bahler, A. Weir, U. Johnson), A&M 2098 (Yellow Brick Road/Kodi, ASCAP/Kidada, BMI)	
	18	16	I'M IN LOVE—Rose Royce (N. Whitfield), Whitfield 8629 (Warner Bros.) (May Twelfth/Warner Tamerlane, BMI)	51	45	8	RIDE O ROCKET—Brothers Johnson (N. Ashford, V. Simpson), A&M 2086 (Nick-O-Val, ASCAP)	★	96	NEW ENTRY	HAVING A PARTY—Norma Jean (S. Cooke), Bearsville 0331 (Warner Bros.) (Kags, BMI)	
	19	14	ONLY YOU—Loleatta Holloway & Bunny Sigler (B. Sigler), Gold Mind 74012 (Lucky Three/Henery Suemay/Six Strings, BMI)	★	62	5	YOU STEPPED INTO MY LIFE—Melba Moore (B. Gibb, R. Gibb, M. Gibb), Epic 8-50600 (Stigwood/Unichappell, BMI)	★	97	2	THINKIN' ABOUT IT TOO—Al Jarreau (A. Jarreau, T. Cannings), Warner Bros. 8677 (Al Jarreau/Desperate, BMI)	
	20	10	EASE ON DOWN THE ROAD—Diana Ross & Michael Jackson (C. Small), MCA 40947 (Fox Fantare, BMI)	53	51	14	I LOVE THE NIGHT LIFE—Alicia Bridges (A. Bridges, S. Hulchegeon), Polydor 14483 (Lowery, BMI)	★	98	NEW ENTRY	MR. D.J. YOU KNOW HOW TO MAKE ME DANCE—The Glass Family (Callon, Arring), JDC 428 (Callon-Love, BMI)	
	21	8	FLYING HIGH—Commodores (T. McClary, L. Richie), Motown 1452 (Jobete/Commodores, ASCAP)	54	35	12	DANCING IN PARADISE—El Coco (W. Lewis, L. Rinder, M. Ross), AVI 203 (Equinox, BMI)	★	99	2	EVERY 1'S A WINNER—Hot Chocolate (E. Brown), Infinity 50002 (Not Listed)	
	22	12	DON'T STOP, GET OFF—Sylvers (L. Sylvester, J. Sylvester, E. Sylvester, F. Sylvester), Casablanca 938 (Rosy, ASCAP)	★	66	4	MIDNIGHT GIRL—Lenny Williams (T. McFadden, J. Footman, F. Wilson), ABC 12423 (Spec-O-Lite/Traco/Jobete, BMI)	★	100	75	8	I JUST CAN'T LEAVE YOUR LOVE—B.B. King (J. Sample, W. Jennings), ABC 12412 (Living/Four Knights, BMI)
	23	16	LET'S START THE DANCE—Hamilton Bohannon (H. Bohannon), Mercury 74105 (Phonodisc) (Bohannon Phase II, ASCAP)	56	58	5	GET ON UP, GET ON DOWN—Roy Ayers (R. Ayers, B. Fisher, S. Richardson), Polydor 14509 (Roy Ayers Ubiquity/Rich Fish/Adena, ASCAP)	★			ALMOST LIKE BEING IN LOVE—Michael Johnson (A.J. Lerner, F. Loewe), EMI America 8004 (United Artists, ASCAP)	
★	24	5	LONG STROKE—ADC Band (M. Judkins, A. Matthew, J. Maddox, A. Matthew, Jr., C. Hopkins, M. Patterson), Cotillion 44243 (Atlantic) (WoodSongs/Bus, BMI)	57	57	9	DON'T WANNA' COME BACK—Mother's Finest (J. Seay, J. Kennedy), Epic 8-50596 (Salsong, ASCAP)	★			DANCE TO THE DRUMMERS BEAT—Herman Kelly & Life (H. Kelly), Alston 3742 (TK) (Thomas Fund, BMI)	
	25	7	ONLY YOU—Teddy Pendergrass (K. Gamble, L. Huff), Philadelphia International 460 (Mighty Three, BMI)	★	68	4	DON'T WEAR YOURSELF OUT—McCrory's (L. McCrory, C. McCrory), Portrait 6-70022 (CBS) (Island, BMI)	★			MR. FIX IT—Jeffree (Jeffree), MCA 40955 (Doctor Rock, BMI)	
	26	22	GET OFF—Foxy (C. Driggs, I. Ledesma), Dash 5046 (TK) (Sherlyn/Lindsay Anne, BMI)	★	69	4	CHANGE—Zulema (J. Cusseaux), Lejant 34001 (London) (Double Joint/Zu-Grace, BMI)	★			LIVING IT UP—Bell & James (L. Bell, C. James), A&M 2069 (Mighty Three, BMI)	
	27	11	YOU FOOLED ME—Grey & Hanks (L. Hanks, Z. Grey), RCA 11346 (Irving/Medad, BMI)	★	70	3	GANGSTER OF LOVE—Johnny "Guitar" Watson (J. Watson), DJM 1101 (Mercury) (Lynnal, BMI)	★			WITCHDOCTOR—Paul Horne (L. Schilfrin), Mushroom 7037 (Scherro, BMI)	
	28	10	I JUST WANNA STOP—Gino Vannelli (G. Vannelli, J. Vannelli, R. Vannelli), A&M 2072 (Ross Vannelli, ASCAP)	★	71	3	FREE FROM MY FREEDOM—Bonnie Pointer (A. Bond, T. Thomas, B. Pointer), Motown 911 (Jobete, ASCAP/Stone Diamond, BMI)	★			LOVE IS—Vernon Burch (V. Burch, H. Redmon, Jr.), Chocolate City 015 (Casablanca), (Sand B/Ricks, BMI)	
	29	12	PARTY—Leon Haywood (L. Haywood), MCA 40941 (Jim-Edd, BMI)	★	72	4	GET DOWN—Gene Chandler (J. Thompson), 20th Century 2386 (Gaelana/Cachard/Cissi, BMI)	★			BEYOND THE CLOUDS—Quartz (C. Quartz, M. Gazzola), Marlin 3328 (TK) (Additions Heloise, SACEM)	
★	30	4	LOVE DON'T LIVE HERE ANYMORE—Rose Royce (M. Gregory), Whitfield 8712 (Warner Bros.) (May Twelfth/Warner Tamerlane, BMI)	★	73	3	WE BOTH DESERVE EACH OTHER'S—LTD (J. Osborne, J. Davis), A&M 2095 (Almo/McRouscod, ASCAP/Irving/McDorsbou, BMI)	★			OVERDOSE OF LOVE—Lowrell (L. Simon, J. Simon), AVI 235 (Simon-Redmond/Aitben, BMI)	
	31	5	I DON'T KNOW IF IT'S RIGHT—Evelyn "Champagne" King (T. Life, J.H. Fitch), RCA 11386 (Six Continents/Mills And Mills, BMI)	64	64	6	LET ME—Jimmy "Be" Horne (H.W. Casey, R. Finch), Sunshine Sound 1005 (TK) (Sherlyn/Harrick, BMI)	★			LOVE, I NEVER HAD IT SO GOOD—Quincy Jones (Q. Jones, T. Bahler, P. Austin, R. Tee), A&M 2082 (Yellow Brick/Bloody, ASCAP)	
★	32	10	I WANNA MAKE LOVE TO YOU—Randy Brown (H. Banks, C. Hampton), Parachute 517 (Casablanca) (Irving, BMI)	65	65	5	IS IT LOVE—Larry Graham & Graham Central Station (L. Graham Jr.), Warner Bros. 8665 (Nineteen Eighty, BMI)	★			I WISH YOU WELL—Maze (F. Beverly), Capitol 4629 (Pecte, BMI)	
★	33	6	COOLING OUT—Jerry Butler (K. Gamble, L. Huff, J. Butler), Philadelphia International 3656 (Mighty Three, BMI/Fountain, ASCAP)	66	76	3	Y.M.C.A.—Village People (J. Morali, H. Belolo, V. Willis), Casablanca 945 (Green Light, ASCAP)					
				67	63	6	DO WHAT YOU FEEL—Creme De Coco (T. Barge), Venture 102 (Barcam, BMI)					
				68	59	7	COME FLY WITH ME—Bobby Bland (L. Purifoy, P. Smith, A. Varnado), ABC 12405 (Capitol Dome, ASCAP)					

# Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★1	1	7	★STAR Performer—LP's registering greatest proportionate upward progress this week <b>DNE NATION UNDER A GRDDVE</b> Funkadelic, Warner Bros. BSK 3209	★31	41	2	<b>CHANSON</b> Chanson, Ariola SW 50039
★2	3	5	<b>THE MAN</b> Barry White, 20th Century T-571	★32	42	2	<b>CHERYL LYNN</b> Cheryl Lynn, Columbia JC 35486
3	2	11	<b>IS IT STILL GOOD FDR YA</b> Ashford & Simpson, Warner Bros. BSK 3219	33	34	7	<b>BEFDRE THE RAIN</b> Lee Oskar, Elektra 6E-150
4	4	26	<b>COME GET IT</b> Rick James & the Stone City Band, Gordy G7-981	34	32	5	<b>ROSS</b> Diana Ross, Motown M7-907
★5	6	9	<b>LIVE AND MORE</b> Donna Summer, Casablanca NBLP 7119	35	26	14	<b>SUNBEAM</b> Emotions, Columbia JC 53385
★6	18	2	<b>CHAKA</b> Chaka Khan, Warner Bros. K3245	★36	46	2	<b>INNER SECRETS</b> Santana, Columbia FC 35600
7	5	11	<b>STRIKES AGAIN</b> Rose Royce, Whitfield WHK 3227 (Warner Bros.)	37	35	5	<b>THE WIZ</b> Various Artists, MCA MCA-2-1400
8	8	12	<b>SWITCH</b> Switch, Gordy G-7980 (Motown)	★38	50	2	<b>FOR THE SAKE OF LOVE</b> Isaac Hayes, Polydor PD 16164
★9	15	5	<b>REED SEED</b> Grover Washington Jr., Motown M7-910	★39	49	2	<b>BROTHER TO BROTHER</b> Gino Vannelli, A&M 4722
10	7	23	<b>BETTY WRIGHT LIVE</b> Betty Wright, Alston ALST 4408 (T.K.)	40	40	3	<b>GOOD THANG</b> Faze-O, SHE SH 741 (Atlantic)
11	9	15	<b>BLAM</b> Brothers Johnson, A&M SP 4714	41	43	6	<b>UNLOCK YOUR MIND</b> Staples, Warner Bros. BSK 3192
12	12	18	<b>STEP II</b> Sylveste, Fantasy F9556	★42	NEW ENTRY		<b>GREATEST HITS</b> Commodores, Motown M7912
13	10	22	<b>LIFE IS A SONG WORTH SINGING</b> Teddy Pendergrass, P.I.R. JZ 35095 (CBS)	★43	53	6	<b>ALICIA BRIDGES</b> Alicia Bridges, Polydor PD-1-6158
★14	24	4	<b>CRUISIN'</b> Village People, Casablanca NBLP 7118	44	37	4	<b>CHILDREN OF SANCHEZ</b> Chuck Mangione, A&M SP-6700
15	11	23	<b>TOGETHERNESS</b> L.T.D., A&M SP 4705	45	48	3	<b>MELBA</b> Melba Moore, Epic JE 35507
★16	20	5	<b>UGLY EGO</b> Cameo, Chocolate City CCLP-2006 (Casablanca)	46	31	14	<b>ATLANTIC STARR</b> Atlantic Starr, A&M SP-4711
17	14	18	<b>GET OFF</b> Foxy, Dash 30005 (TK)	★47	NEW ENTRY		<b>QUAZAR</b> Quazar, Arista AB 4187
18	13	19	<b>IN THE NIGHT TIME</b> Michael Henderson, Buddah BOS 5712 (Arista)	★48	NEW ENTRY		<b>MONEY TALKS</b> Bar-Kays, Stax STX 4106 (Fantasy)
19	17	11	<b>SECRETS</b> Gil Scott-Heron & Brian Jackson, Arista AB 4189	49	51	2	<b>THE GOLDEN TOUCH</b> Cerrone, Cotillion SO 5208 (Atlantic)
20	21	5	<b>GIANT</b> Johnny Guitar Watson, DJM DJM-19	★50	NEW ENTRY		<b>WHAT YOU WAITIN' FOR</b> Stargard, MCA 3064
21	16	23	<b>A TASTE OF HONEY</b> A Taste Of Honey, Capitol ST 11754	51	30	18	<b>FOR YOU</b> Prince, Warner Bros. BSK 3150
22	25	4	<b>FUNK OR WALK</b> Brides Of Funkenstein, Atlantic SD-19201	52	52	17	<b>HOUSE OF LOVE</b> Candi Staton, Warner Bros. BSK 3207
23	23	25	<b>HEADLIGHTS</b> Whispers, Solar BXL1-2774 (RCA)	53	36	23	<b>LOVE SHINE</b> Con Funk Shun, Mercury SRM-1-3725 (Phonodisc)
24	19	22	<b>SUMMERTIME GROOVE</b> Hamilton Bohannon, Mercury SRM-1-3728 (Phonodisc)	54	33	6	<b>TAKE IT ON UP</b> Pockets, Columbia JC-35384
25	22	25	<b>NATURAL HIGH</b> Commodores, Motown M 790	55	39	8	<b>MOTHER FACTOR</b> Mother's Finest, Epic JE 35546 (CBS)
★26	44	2	<b>FLAME</b> Ronnie Laws, United Artists UA LA 881	★56	NEW ENTRY		<b>DISCO GARDENS</b> Shalamar, Solar BXL1 2845 (RCA)
★27	38	3	<b>ALL FLY HOME</b> Al Jarreau, Warner Bros. BSK 3229	57	45	8	<b>ROBERTA FLACK</b> Roberta Flack, Atlantic SD-19186
28	28	14	<b>YOU SEND ME</b> Roy Ayers, Polydor PD1-6159 (Phonodisc)	58	54	17	<b>IMAGES</b> Crusaders, Blue Thumb BA 6030 (ABC)
29	29	18	<b>SPARK OF LOVE</b> Lenny Williams, ABC AA1073	59	55	18	<b>GET IT OUT'CHA SYSTEM</b> Millie Jackson, Spring SP 16719 (Polydor)
30	27	26	<b>SMOOTH TALK</b> Evelyn "Champagne" King, RCA APL1-2466	60	57	22	<b>SOUNDS</b> Quincy Jones, A&M SP 4685

## General News

# All Stops Pulled For Chaka Khan

## Warner Bros. Campaign Includes T-Shirts With Lights

By JEAN WILLIAMS

LOS ANGELES—Warner Bros. Records is involved in possibly the most extensive marketing/merchandising campaign ever given to an artist, with its "pull out all the stops" program for Chaka Khan, according to Bob Krasnow, Warner's vice president of talent acquisition. Krasnow is also responsible for bringing Khan to the label.

One of the most unique merchandising tools used, says Adam Summers, the label's merchandising director, is a T-shirt with lights. The T-shirts, in limited quantity costing the label more than \$20 each, has a series of six pinpoint lights, used to highlight Chaka's name. The lights are battery operated and there's no danger of electrical shock, says Summers.

Krasnow notes that this particular item will probably be given away when Chaka embarks on a worldwide tour in January. The tour will start in London.

Also included in the campaign are lifetime standups of the artist for retailers, along with four by four boards; four walled, square boxes with Chaka's picture on each side; satin pillows and other merchandising aids.

The singer will support her solo debut self-titled LP initially with a month-long tour of the U.S. to begin this month.

Now that she's on her own with a new label, Chaka is looking to hold

onto her teen audience, yet grab a chunk of the adult market.

He explains her new LP, produced by Arif Mardin who has worked with such acts as the Bee Gees, Aretha Franklin, Carly Simon and others, is appreciably different from what she recorded as the featured singer with Rufus.

Her music has gone softer. But she maintains the energy for which she has become known.

Another first for Khan is that she selected all the material on the LP. "The fact is that I must now take on the responsibility of my own career," she says. "Previously, it was the group which did the selecting." This not only deals with material selection but also with her live performances, she adds.

The energetic singer is also trying her hand at writing, having con-

ceived two songs on her current LP, "Some Love," written with Mark Stevens, her brother and backup bassist, and "Message In The Middle Of The Bottom."

Chaka is also getting heavily into drums, noting that she is working hard at perfecting her technique and may eventually include that skill in her show.

The singer, backed by a 12-piece band, will be headlining all dates and has elected to make her debut solo performances in small halls—3,000 seaters and less. This in contrast to the major auditoriums where she appeared with Rufus.

"I need the smaller halls initially," she says. "Not only is it good for me because I will become accustomed to working as a solo artist, but I can be close the the people."

"In these smaller rooms the audience will get to really know me and we can get a positive rapport going."

She also believes this move will strengthen her position with the more mature audiences. "People who will not come to see me perform in a large auditorium because of some of the hassles they associate with these facilities. I believe they will come to a place like the Santa Monica Civic."

"In conjunction with my European tour I will do a lot of tv there. We're going to concentrate on Europe to firmly establish me in that market."

## 2 Publishing Firms Hitting 'Low Bridge'

NEW YORK—Litigation involving two well-known publishers has begun over the alleged infringement of a 66-year-old musical composition.

Jerry Vogel Music, in papers filed in U.S. District Court, alleges that since 1967, Robbins Music Corp. has been publishing without permission the song, "Low Bridge!—Everybody Down (Or Fifteen Years on The Erie Canal)," written by Thomas Allen in 1912.

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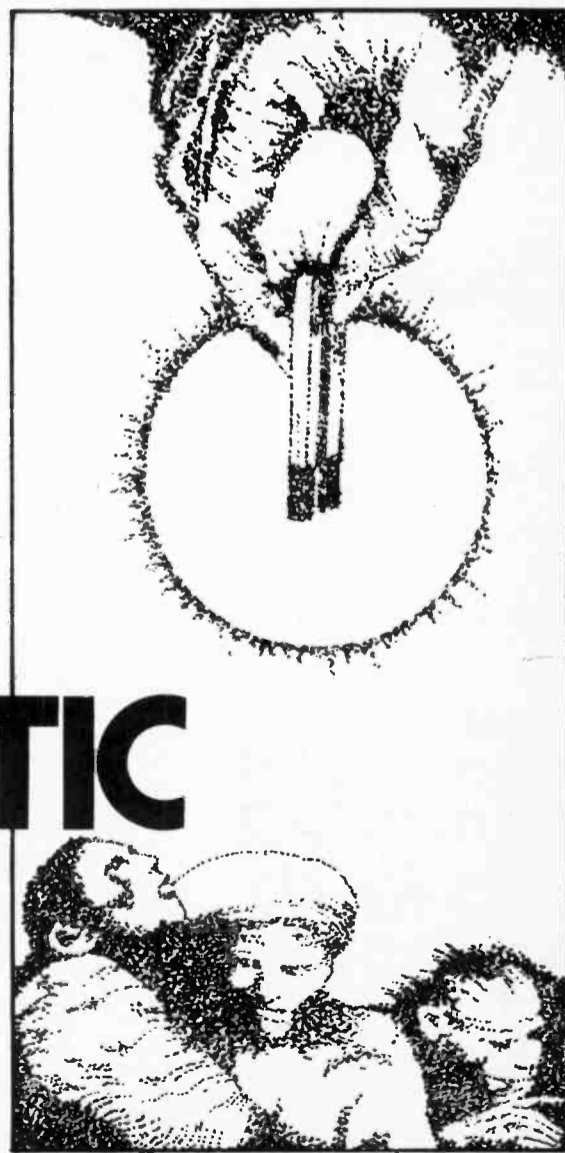
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## JAZZ SOCIETY NEEDS ACTS

## Vegas Desert Inn: An Open Door

By ELIOT TIEGEL

LOS ANGELES—The Las Vegas Jazz Society has been given the opportunity to book acts in the Desert Inn's main showroom from Dec. 6-16.

The offer to Monk Montgomery, society president, from the hotel's president, Bert Cohn, gives the local group the room from midnight on to present whomever it wishes.

However, there's a problem, according to Montgomery. The offer came up suddenly and Montgomery has been facing the reality that a number of artists he's been contacting already have engagements.

Even though the mid-December period is one of the slowest times for the city, Montgomery likes the challenge of showing that jazz can draw in a main room. He says he's spoken to Willard Alexander, Herbie Hancock, George Benson, Sarah Vaughan, Nancy Wilson and Stanley Turrentine anent working the

room. Several of these acts have indicated they will try to rearrange their schedules to help Montgomery out, he says.

The showroom seats 750-800 and the hotel will be presenting its own 8 p.m. show. The Jazz Society would set up a door charge depending on the artist's name value (\$6 for members, \$7 for non-members, for example) with the Society keeping 10% and the artist taking the remainder. The hotel would keep the bar profits.

Montgomery says he's spoken with Dizzy Gillespie in Europe, but the veteran trumpeter already has a gig.

Montgomery would like to offer each artist two or three days (or more), depending on their schedules. He envisions a jazz spectacular with new names on the marquee on a rotating basis.

If, however, he cannot get strong

marquee names, Montgomery says he'll pass on the opportunity, but admits it would be a real loss for jazz if the room could not be utilized.

Artists or managers interested in talking with Montgomery about the Desert Inn booking can contact him at 702 732-3511 or 702 734-8556.

Thus far there have been no exclusive jazz bookings in any Strip hotel's main showrooms. Jazz artists have played lounges, although Herbie Hancock did play on the same main room bill with Sammy Davis Jr. recently.

The Las Vegas Jazz Society, with around 500 members, has been sponsoring monthly Sunday afternoon jazz concerts at various locations around town, including Strip hotels. Ironically, its next concert is scheduled for Dec. 8 at in the Desert Inn's convention center. Naturally Montgomery would cancel that event in favor of the showroom exposure.

## ALBUM SERIES REVIEW

## Pacific Jazz Coming Out On 7 LPs

LOS ANGELES—Another series of jazz reissues is being shipped to retailers from United Artists. Originally produced by Dick Bock for his Pacific Jazz label, artists involved cover virtually every West Coast jazz-

man from the 1950s through the '60s.

All are single LPs, but each offers more tracks than do many competitive labels.

"Jazz: The '50s Volume One," for

example, is comprised of 12 cuts starting with a 1953 "Five Brothers" by Gerry Mulligan (with Chet Baker) and concluding with Jack Sheldon's "Contour" taped by Bock in 1955. Others to be heard in the compilation are Bud Shank, Clifford Brown, Laurindo Almeida, Shorty Rogers, Bobby Brookmeyer, Cy Touff, Bill Perkins and Joe Maini.

"Jazz: The '50s Volume Two" offers nine masters made from 1957 through 1959 with Art Pepper's Nine, Chico Hamilton, Chet Baker, Jim Hall, Bobby Brookmeyer, Wes Montgomery, Gerry Mulligan, Gil Evans and the late Cannonball Adderley represented.

The third LP, "Jazz: The '60s Volume One," contains cool music of that period by Les McCann, Wes Montgomery, Groove Holmes, the Jazz Crusaders, Gerald Wilson's orchestra, Bud Shank and Dizzy Gillespie with Gil Fuller's band, all taped over the five-year period which saw the Beatles taking over the nation's—and most of the world's—charts. "Jazz: The '60s Volume Two" showcases several of the same musicians and Joe Pass, Buddy Rich, Roger Kellaway and Jean-Luc Ponty as well.

The three remaining packages all offer a single artist in each, the most satisfying of which probably is Gerald Wilson's orchestra and 10 tracks with Bobby Hutcherson, Harold Land, Carmell Jones, Hadley Caliman and Jimmy Woods, among others, contributing sterling solos along with Wilson's own horn. George Duke's 1969 output comprises the sixth LP of the series. And concluding the batch of impressive vinyl is one by Art Pepper, nine tunes in all, four with the gifted alto saxophonist appearing with the Chet Baker Sextet back in the 1950s.

Appealing graphics and sketchy, hit-and-miss annotation by Bock round out United Artists' presentation, timed to make the browser boxes as Christmas season buying gets underway.

One ponders the question: Have there ever been so many newly reissued jazz packages released within a 20-day period as in the autumn of 1978? We suspect not.

DAVE DEXTER JR.



FILM SOLO—Composer Bill Conti and trumpeter Maynard Ferguson prepare to record Conti's main theme for the UA film "Uncle Joe Shannon." UA releases the soundtrack LP in December containing Ferguson's performance for actor Burt Young who plays a trumpeter.

NOVEMBER 18, 1978, BILLBOARD



TOWERING EVENT—The Milestone Jazzstars, Sonny Rollins, McCoy Tyner and Ron Carter, do the autograph bit at San Francisco's Tower Records outlet.

## Jazz Beat

LOS ANGELES—Concord's first two direct-to-disk LPs feature the L.A. Four and guitarists Charlie Byrd, Herb Ellis, Barney Kessel, Joe Byrd and Wayne Phillips. Price: \$14.98. . . . Century

Records' new Woody Herman entry titled "Chick, Donald, Walter And Woodrow" is gaining airplay on jazz as well as non-jazz stations, reports coproducer Dick LaPalm, because of the addition of material by Steely Dan.

The National Assn. of jazz Educators has received a \$15,000 matching grant from the National Endowment for the Arts. The overall funds will be used to conduct jazz clinics and sponsor concerts. . . . Victor Feldman, Monte Budwig, Larry Bunker, Bill Berry, Benny Powell and Red Holloway played the Jazz At Eagle Rock High School concert series Sunday (12). . . . Ella Fitzgerald tours Australia Nov. 26 for 2½ weeks. . . . Trumpeter Malachi Thompson plays the Ladies Fort Performing Arts Center in Manhattan Dec. 1.

Alto saxophonist Phil Woods and drummer Joe Morello join forces with their respective quarters Nov. 27 at the Springfield Civic Center in Springfield, Mass. . . . Six Detroit-based arts organizations, Allied Arts Assn., Detroit Jazz Center, Inc., Jazz Development Workshop, Inc., Jazz Research Institute, Motor City Cultural Association, Inc., and Rebirth, Inc., have filed grant applications for a Detroit Jazz Renaissance project.

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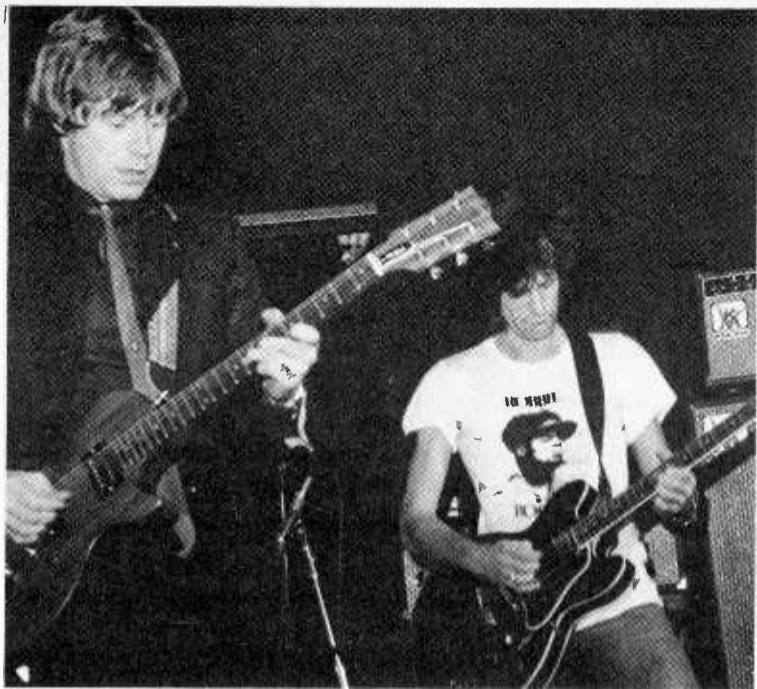
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Billboard SPECIAL SURVEY For Week Ending 11/18/78

## Billboard Best Selling Jazz LPs®

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	7	REED SEED Grover Washington Jr., Motown M7-910	26	NEW ENTRY		INTIMATE STRANGER Tom Scott, Columbia JC-35557
2	3	5	MR. GONE Weather Report, Columbia JC-35358	27	25	17	TROPICO Gato Barbieri, A&M SP 4710
3	2	5	ALL FLY HOME Al Jarreau, Warner Bros. BSK 3229	28	23	13	LARRY CARLTON Larry Carlton, Warner Bros. BSK 3221
4	5	5	FLAME Ronnie Laws, United Artists UALA 881	29	29	4	HOW LONG HAS THIS BEEN GOING ON Sarah Vaughan, Pablo 2310-821
5	4	8	CHILDREN OF SANCHEZ Chuck Mangione, A&M SP-6700	30	19	7	THE GREETING McCoy Tyner, Milestone M 9085 (Fantasy)
6	6	12	SECRETS Gil Scott-Heron & Brian Jackson, Arista AB-4189	31	NEW ENTRY		THANK YOU . . . FOR F.U.M.L. Donald Byrd, Elektra 6E-144
7	7	18	IMAGES Crusaders, Blue Thumb BA 6030 (ABC)	32	44	3	BEST OF KEITH JARRETT Keith Jarrett, ABC IA-9348
8	8	16	PAT METHENY Pate Metheny, ECM 1-1114 (Warner Bros.)	33	39	5	OUT OF THE WOODS Oregon, Elektra GE-154
9	9	12	COSMIC MESSENGER Jean-Luc Ponty, Atlantic SD 19189	34	31	14	FRIENDS Chick Corea, Polydor PD 1-6160 (Phonodisc)
10	13	7	CARNIVAL Maynard Ferguson, Columbia JC-35480	35	47	2	MASQUES-BRAND X Passport, PB-9829 (Arista)
11	10	6	LEGACY Ramsey Lewis, Columbia JC-35483	36	34	3	HIGHWAY ONE Bobby Hutcherson, Columbia JC-35550
12	12	13	YOU SEND ME Roy Ayers, Polydor PD 16159 (Phonodisc)	37	NEW ENTRY		WE ALL HAVE A STAR Wilton Felder, ABC AA-1109
13	11	8	BEFORE THE RAIN Lee Oskar, Elektra 6E-150	38	45	2	ALL THINGS BEAUTIFUL Jimmy Ponder, L.R.C. LRC-9322 (T.K.)
14	16	9	WHAT ABOUT YOU Stanley Turrentine, Fantasy F-9563	39	28	6	MAHAL Eddie Henderson, Capitol FW-11846
15	15	22	SOUNDS Quincy Jones, A&M SP 4685	40	38	41	RAINBOW SEEKER Joe Sample, ABC AA 1050
16	27	4	SOFT SPACE Jeff Lorber, Fusion Inner City IC-1056	41	33	3	LOVE SATELLITE Ronnie Foster, Columbia JC-35373
17	26	3	MANHATTAN SYMPHONIE Dexter Gordon, Quartet, Columbia JC-35608	42	35	5	SUNBELT Herbie Mann, Atlantic SD-19204
18	14	5	HEAVY METAL BE-BOP Breckler Bros., Arista AB 4185	43	43	5	HELL OF AN ACT TO FOLLOW Willie Bobo, Columbia JC-35374
19	17	57	FEELS SO GOOD Chuck Mangione, A&M SP 4658	44	36	7	DON'T STOP THE CARNIVAL Sonny Rollins, Milestone M 55005 (Fantasy)
20	21	16	IN THE NIGHT TIME Michael Henderson, Buddah BDS 5712 (Arista)	45	40	41	WEEKEND IN LA George Benson, Warner Bros. 2Wb-3139
21	18	7	A SONG FOR YOU Ron Carter, Milestone M-9086 (Fantasy)	46	46	4	TIMES SQUARE Gary Burton, ECM-1-1111 (Warner Bros.)
22	24	2	STEPPING STONES-LIVE AT THE VILLAGE VANGUARD Woody Shaw, Columbia JC-35560	47	42	4	BATIK Ralph Towner, ECM-1-1121 (Warner Bros.)
23	20	9	GONNA GET THROUGH Cleo Laine, RCA AFL1-2926	48	32	7	SIMPLICITY OF EXPRESSION DEPTH OF THOUGHT Billy Cobham, Columbia JC-35457
24	22	20	SUNLIGHT Herbie Hancock, Columbia JC 34907	49	49	2	FANTASY Aquarian Dream, Elektra 6E-152
25	30	24	MAGIC IN YOUR EYES Earl Klugh, United Artists UA LA 877	50	50	6	THE MAN Les McCann, A&M SP 4718

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**SURPRISE VISIT**—Rolling Stones member Keith Richard joins Dave Edmonds on stage at the Bottom Line, during a surprise appearance in New York one day after receiving a suspended sentence from a Toronto court on charges of heroin possession.

## Aladdin Theatres In Vegas Flourish

By HANFORD SEARL

LAS VEGAS—Discovering seasonal-geographical booking trends and solidifying a local talent formula has re-established the Aladdin Hotel's two theatres as rock concert and contemporary pop outlets.

Under the leadership of show director Nancy Engler, associate producer Gerald Graham and technical director Dick Francisco, major headliners are now drawing SRO audiences.

"We're expecting the same slump again next summer with more groups hitting the Northeast during good weather months," says Graham. "We anticipate the next few months to be busy for us."

After a relatively slow concert schedule in the busy Vegas summer tourist season, the \$12-million, 7,500-seat Theatre for the Performing Arts is again the site of recent concerts.

Such groups as Atlanta Rhythm Section, Tower of Power, Kenny Loggins, the Commodores and Heart have been signed, adds Engler. The Bagdad Theatre, with 800 capacity, has showcased Frankie Valli, Aretha Franklin, Anne Murray, Paul Williams and Roberta Flack.

The three dismiss the departure of controversial rock promoter Gary Naseef last February from the hotel as reason for the concert slowdown and openly credit James Tamer, one-time executive show director, for the contemporary pop directions of the hotel.

Presently, Tamer has a leave of absence from the Aladdin while he battles with officials of the Nevada Gaming Control Board over his licensing and alleged ties with the underworld.

Tamer was awarded Billboard's talent buyer of the year award in 1977 while Naseef, who's now booking independent concerts in major Southwest cities, won trendsetter honors.

Engler, whose father Art is the vice president of Associated Booking Corp. here, signs the contracts for both theatres while Graham,

some 2½ years at the Aladdin, is in charge of the larger theatre.

Francisco has been affiliated with the hotel for nine years, working through the ranks as a stagehand and head carpenter to coordinating technical efforts of such shows as that of Electric Light Orchestra.

While the rock concerts generate traffic of 13-21 year-olds, the three see the hotel as aiming for the young-adult gambling crowd, the 25-35-year olds for the future.

"We're a part of this community and it's our responsibility to cater to the young kids, the university and charitable organizations," says Engler.

Early sound difficulties have been ironed out with a \$185,000 customized Fantastik Sound system reworked by Tyco-Brae JBL components, a 32-channel board and Yamaha center cluster enlarged.

Although most groups coming into the Performing Arts Theatre carry their own sound equipment, Francisco says more acts will rely on the upgraded sound house system.

"We've completely redone it so that performers like Frank Sinatra, Paul Anka and Wayne Newton can feel comfortable now," says Francisco. "Our lighting is an MNS Strand Century computerized outfit."

Graham, formerly with Motown Records and a concert promoter in the Midwest and South, says Engler makes the final decision for booking acts at the hotel after consultation with him and Francisco.

Engler gained valuable experience at both Caesars Palace and the Hilton as executive secretary to entertainment chief Dave Victorson and Dick Lane.

"We can't go backwards, the competition is so keen, we have other hotel entertainment directors from here as well as Northern Nevada coming to see our acts," says Engler.

The three reveal that 95% of their business is local while the rest is remote sales to places such as Salt Lake City, Phoenix and Los Angeles, although the hotel isn't as concerned as it was when groups would first play L.A.

# Talent Promoters' Role Becomes Larger With Acts, Labels

By PAUL GREIN

LOS ANGELES—More and more promoters are serving as liaison between artists and record companies while an act is on the road, a role that has traditionally been handled by the artist's manager, according to Chet Hanson, president of Athena Artists here.

"Some promoters have gotten so involved with acts," he says, "that the manager almost doesn't exist on the touring plane. Promoters are really like surrogate managers in those cases, because they look after every detail on the road."

Promoters which Hanson cites as going this extra mile in working with acts include Barry Fey, touring Willie Nelson in many cities; Don Fox (the Marshall Tucker Band) and Avalon Attractions (Rod Stewart). Avalon also takes care of the entire West Coast on comedian George Carlin. Hanson notes, while Jerry Hansa handles the East Coast.

Says Hanson, "It's not that they're taking the manager's place, there are a few promoters who really get in there and make things happen; those who are not afraid to pick up the phone and ask the record company what they can do to make the

show better. They'll get the labels to set up extra instore promotions or radio interviews.

"And a good promoter will also do some of the agent's work," Hanson continues. "If the agent doesn't want to sell the act right off the bat he'll get in there and hustle and make him sell the act."

Hanson sees several advantages and disadvantages to this trend. On the plus side, he notes: "You have continuity in your dates. The same quality will be there from day to day. The promoter really knows the artist: he can get into the market and do more.

"But on the other hand, any time you have the same person who is responsible for paying you attempting to give you an honest evaluation, you run into a conflict of interests.

"Also when anyone has one thing totally tied up he sometimes gets a little bit lazy.

"We don't want to be blowing managers out of the box," Hanson cautions, "we want to encourage managers to learn what they're doing. There are too many who don't know what they're doing; they're really record company exec-

utives or promoters or lawyers. And a manager must really be a manager because it is the most critical job in the whole spectrum."

Hanson explains this trend toward promoters working with record companies while an act is on the road by saying: "It's really a matter of utilizing all the manpower to its fullest extent. If the manager can get the promoter to help him do his job and he can do it as good or better because of his vantage point or his connections, he should use it.

"It can slide back and forth," Hanson notes. "I don't think there are clear, set areas of responsibility. Basically it's a team effort. I don't think anybody is going to take anybody's place."

As for the timing of this trend, Hanson states: "It's a cycle. At one time promoters were called impresarios and they actually handled all the details of an artist's career; then it became departmentalized and now it's coming back around again. It's always going on: it just swells up and down."

When promoters do handle an act's tour on a national basis, Hanson sees a trend toward splitting with local promoters in each individual market. "The local people want to shine when someone comes to their area," Hanson says. "They don't want to be stepped on. You can cause a lot of bad feelings and the political aspects of this business are getting more and more important.

"I think the smaller promoters are getting stronger and better and when the big promoters come into their area, they're going to have to split it; share in some way. When someone just wants to take a big act and run around the country, they're going to run into more Barry Frey attitudes.

"When Concerts West took Paul McCartney around the country (in 1976), they soldout every city except for one—Denver. And that was because Barry Fey was not going to let them sellout in Denver. He surrounded it with seven shows and the day before their tickets went onsale, seven of Barry's shows went onsale.

"He took so much money out of the marketplace that there was no way to get in there. So the next time Concerts West came into that market, they split with Barry Fey."

## Early Rock Themed At Phoenix Lounge

By AL SENIA

PHOENIX—The golden age of rock has made a comeback here with the opening of the city's first live '50s music show lounge.

The Golden Rock opened its doors in the northern section of Phoenix in early September, and has been drawing SRO weekend crowds and somewhat smaller, but no less enthusiastic, customers to its week-night shows featuring live '50s rock bands.

"Weekday business has been picking up and on weekends, we're at capacity about an hour after we open the doors," claims club manager Barbara Satterly. The lounge seats 450.

There is a \$1.50 nightly cover charge during the week and a \$2 charge on weekends.

The Golden Rock is operated by Tower Enterprises, Inc., an Orlando, Fla., firm owned by Jerry and Carol Uranick.

The owners selected the site, at 9035 N. 8th St., "sensing a good market in the Phoenix area," explains Satterly.

The club features a '50s decor, with lighted posters of Elvis Presley, James Dean and other notables decorating the walls. Chairs and tables are arranged cabaret-style, surrounding a well lighted performing stage and a 40-foot long runway.

A jukebox, organ, pinball games and a cased display of Elvis mementos and other assorted memorabilia from the early days of rock complete the furnishings. Waitresses are dressed as high school cheerleaders.

Bob Costello has been hired as the club's DJ. He spins golden oldies in between live sets, keeps the crowd active and moving and sponsors twist and trivia contests to keep the patrons entertained.

The stereo system features a Technic 1800 manual turntable, JBL speakers with Altec horns and Electrovoice tweeters and two BGW 750 amps.

Strobe lights, mirror balls and an ambulance light add a bit of excitement to the live acts.

Typical of the groups appearing at The Golden Rock is Clutch, an eight-man '50s band from Gainesville, Ga., that mixes nostalgic rock tunes with colorful '50s characters and some innocent (and occasionally off-color) clowning.

The group performs a variety of vintage hits, including medleys of artists that include Chuck Berry, Danny & the Juniors, Dion & the Belmonts, Bill Haley & the Comets, the Coasters, the Platters, Roy Orbison and Little Anthony & the Imperials.

Other acts that have appeared at the club are Tom Slick, a Sha-Na-Na-type act; Elvis Presley imitator Terry Turner; and Teen Angel, a leather-jacketed, street-smart group that was billed as the original punk rockers.

Club manager Satterly says weekday business has steadily increased since the lounge opened two months ago. But a vigorous promotional campaign involving the daily newspapers, radio and television is likely to continue, she says.

## Opryland Up 2.8%

NASHVILLE—Opryland, U.S.A. has closed out another successful season with a total attendance figure of 2,145,659.

This marks a 2.8% increase over 1977 closing figures, or 59,287 more persons visiting the popular entertainment complex during the 1978 season.

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# U.S. Doowop By Darts Brings Quick Success On British Chart

By ADAM WHITE

NEW YORK—With music and repertoire that is distinctly American in origin, not to mention the services of an American producer, the Darts have become one of the most successful new bands in Britain.

There, they've enjoyed four consecutive top 10 singles and a pair of top charted albums, all within the space of a year.

Now, the act is again looking to the land of its inspiration, not only to export its disk achievements, but also to recruit a new bass singer.

For the Darts have built a popularity base upon that very American style, doowop. And, unable to locate an appropriate bass practitioner in its homeland, the group has journeyed to New York.

"There's no tradition of doowop in Britain," explains manager, Bob England. "We auditioned there for about five weeks through August and September, listening to some 300-400 out of 2,000 applicants, but there was no one suitable. So we came here."

The American auditions have yielded several contenders for the job, and one that looks almost certain. "Singers here are familiar with the doowop heritage," says England. "They knew what we were looking for." A decision on the new Dart will be made in a matter of weeks.

The other objective of the Darts' trip has been to discuss its disk plans. Domestic label for the act is Magnet Records, which has a U.S. outlet in UA.

But England asserts that the group will in future appear through Polydor U.S., with the first release under the deal, "It's Raining," due later this month.

He understands the difficulties of launching the Darts here, and is fully aware that similar such acts—Sha Na Na is the most obvious example—fail to generate any significant American disk sales.

Yet England emphasizes that the band's music is now developing a more contemporary flavor. After employing vintage tunes for its first three singles, including the Rays' "Daddy Cool" and the Ad Libs' "Boy From New York City," the Darts have penned an original for its fourth, "It's Raining." The record has been its biggest U.K. hit to date, going gold with reported sales of more than 500,000 copies.

This musical evolution also precipitated the exit of the nine-piece group's previous bassman, who was, according to England, reluctant to desert the doowop stylings which first brought it acclaim.

For the Darts' debut album on Polydor, England says that most of the tunes will be originals, drawing from its first two British-released LPs on Magnet.

And this element will prevail on-stage, he adds, when the group comes to the U.S. for dates next year. "We'll promote it as a contemporary act, going into rock showcase venues like the Bottom Line."

The appearances are provisionally set for February.

The American producer whose work with the Darts has helped propel them to fame is Tommy Boyce, former Aldon Music songwriter, recording artist and one-time member of the Monkees, during that group's brief '70s reunion. He and co-producer Richard Hartley have helmed all the British group's hits.



**GOOD SHOW**—Aerosmith's Steven Tyler, left, congratulates Dirty Dan Buck, lead singer of the Boyz, after its benefit show at the Rivera Theatre in Chicago for the Little City Foundation, a home for the mentally retarded in Palatine, Ill. The Boyz's label, Cleveland International, coordinated the benefit with A&M (which had 1994 on the bill) and radio station WLUP-FM.

## Highest Marks For Halsey Tulsa Event

By GERRY WOOD

TULSA—The Tulsa '78 International Music Festival reached new heights in attendance, shows, social functions, money spent and money gained.

Jim Halsey's annual event brandishes a history of growing each year, but the 1978 function took a quantum leap in financial aspects and showmanship.

The statistics were impressive: some 700 invited guests, including 400 talent buyers, scores of artists, record label executives, plus 142 media representatives from across the world.

They were treated to three days of activities, ranging from a festival eve cocktail party 50 stories atop a new skyscraper to the three shows that were open to the public.

The price tag of the weekend for Halsey goes beyond \$300,000. If true values were placed on expenses and entertainment acts, Halsey could claim a \$1 million weekend.

His tribute to the talent buyers, media and other guests will be repaid handsomely. It's estimated that up to \$4 million in bookings of Halsey Co. acts will be generated from this talent-rich weekend.

Among those attending were 37 from the television industry, including a three-man team from the BBC, and various production firms in Nashville, Los Angeles and New York. Also attending were Nevada's entertainment buyers, convention producers, promoters, personal managers and representatives from fairs, rodeos, theme parks and clubs.

Presented by KTOW-AM and Frontier Jeans, the festival, which grew from an informal ranch party,

has matured into an event that's becoming international in reality as well as in name.

The international flavor was spiced by a Nov. 4 International show featuring El Condor Pasa from Mexico, Raymond Froggatt, Great Britain; Bisser Kirov, Bulgaria; Matthew & the Mandarins, Singapore; Airtio Moreira, Brazil; Colleen Peterson, Canada; Poacher, Great Britain; Mats Radberg & Rankarna, Sweden, and Trampies, Scotland.

The shows drew some 4,000 persons to the Tulsa Assembly Center, which later that night was packed 8,500 strong for a show starring Jody Miller, George Lindsey, the Oak Ridge Boys, Ray Price, Roy Head, Tammy Wynette and Roy Clark.

The final show Nov. 5 drew some

(Continued on page 54)

### New Jersey Venue Film Clips Showing

NEW YORK—The 1,300-seat suburban Morris (N.J.) Stage, one of the area's newer concert venues, is now showing 35mm film clips during the changeover between acts, which the owners feel reduces congestion in the lobby and facilitates concession sales.

Movies, particularly those with a contemporary musical content, have been used at Morris Stage to fill the hall when concerts aren't booked, and the owners have simply moved the projector and screen so it doesn't interfere with the stagehands' work. The screen now hangs six feet above the stage.

# Billboard Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates *DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
<b>Arenas (6,000 To 20,000)</b>				
1	JETHRO TULL/URIAH HEEP—Cross Country Concerts, Col., New Haven, Conn., Oct. 30&31 (2)	21,012	\$6.50-\$8.50	\$167,874*
2	COMMODORES/BROTHERS JOHNSON—Feyline Presents/Bill Graham Presents/R'n'B Productions, Sports Arena, Denver, Colo., Nov. 5	18,360	\$7-\$9	\$155,718*
3	NATALIE COLE/ASHFORD & SIMPSON/MICHAEL HENDERSON—Pace Concerts, Summit, Houston, Tx., Nov. 3	16,478	\$7-\$8	\$126,949
4	BILLY JOEL—Wolf & Rissmiller Concerts, Forum, L.A., Calif., Oct. 30	12,541	\$7.75-\$9.75	\$116,735*
5	BOB SEGER/PAT TRAVERS—Cellar Door Concerts, Capital Centre, Washington, D.C., Nov. 3	13,789	\$7.70-\$8.80	\$115,324
6	BILLY JOEL—Wolf & Rissmiller Concerts, St. Univ., Tempe, Arizona, Nov. 2	12,110	\$7.50-\$8.50	\$98,656*
7	STYX—Toga Productions, Convention Center, Ft. Worth, Tx., Nov. 4	13,000	\$7.50	\$97,500*
8	STYX/AMBROSIA—Pace Concerts, Summit, Houston, Tx., Nov. 2	12,197	\$7-\$8	\$95,644*
9	BLACK SABBATH/VAN HALEN—Gulf Artists, Sportatorium, Hollywood, Fla., Nov. 5	12,631	\$6.50-\$7.50	\$90,733
10	NATALIE COLE/ASHFORD & SIMPSON/MICHAEL HENDERSON—Lewis Grey Productions, Conventions Center, Dallas, Tx., Nov. 5	9,457	\$7.75-\$8.75	\$80,792*
11	NATALIE COLE/ASHFORD & SIMPSON/MICHAEL HENDERSON—Lewis Grey Productions, Mid-South Col., Memphis, Tenn., Nov. 1	9,019	\$7.50-\$8.50	\$76,147
12	AEROSMITH/GOLDEN EARRING—JAM Productions, Univ. of Dayton Arena, Dayton, Ohio, Nov. 3	10,159	\$6.50-\$7.50	\$70,784
13	QUEEN—Beaver Productions, Municipal Aud., New Orleans, La., Oct. 31	8,000	\$8.50	\$68,000*
14	STYX—Beaver Productions, Fairgrounds Arena, Tulsa, Okla., Nov. 5	8,900	\$7.50	\$66,750*
15	CHICAGO—Concerts West Productions, Civic Center, Springfield, Mass., Nov. 1	7,100	\$7.50-\$8.50	\$59,726*

### Auditoriums (Under 6,000)

1	DAVID GATES & BREAD—JAM Productions, Aud. Theat., Chicago, Ill., Nov. 4	3,740	\$7.50-\$9.50	\$34,288
2	EXILE/PLAYER—Sunshine Promotions, West Ky. Univ., Bowling Green, Ky., Nov. 3	4,476	\$6-\$7	\$26,979
3	ROCKY HORROR SHOW—Pace Concerts/Concerts West, Summit, Houston, Tx., Oct. 31	3,454		\$26,391
4	GIL SCOTT-HERON/STUFF/TERRY CALLIER—Crest Productions, Avery Fisher Hall, N.Y.C., N.Y., Oct. 30	2,750	\$7.50-\$10.50	\$26,000*
5	GIL SCOTT-HERON/LONNIE LISTON SMITH—JAM Production, Park West, Chicago, Ill., Nov. 3&4 (4)	2,528	\$9.50	\$24,016
6	HALL & OATES/CITY BOY—Bill Graham Presents, Comm. Theat., Berkeley, Calif., Nov. 3	3,465	\$5.50-\$7.50	\$23,884*
7	10 CC/REGGIE KNIGHTON BAND—Wolf & Rissmiller Concerts, Civic Auditorium, Santa Monica, Calif., Nov. 1	2,680	\$8.50	\$22,870
8	WALTER HAWKINS FAMILY/MYRNA SUMMERS—DiCesare-Engler Productions, Stanley Theat., Pittsburgh, Pa., Nov. 5	2,876	\$5.75-\$7.75	\$20,196
9	CHUCK MANGIONE & QUARTET—Cross Country Concerts, Woolsey Hall, Yale Univ., New Haven, Conn., Nov. 2	2,500	\$7.50	\$18,750*
10	JEAN-LUC PONTY/MARK-ALMOND BAND—Belkin Productions, Music Hall, Cleveland, Ohio, Nov. 4	2,563	\$7.50-\$8	\$18,160
11	TALKING HEADS—Don Law Co., Berklee Performance Center, Boston, Mass., Nov. 4 (2)	2,400	\$7.50	\$18,000
12	HALL & OATES/CITY BOY—U.C.D. Entertainment Board, Rec. Hall, U.C., Davis, Calif., Nov. 1	2,050	\$6.50-\$7.50	\$14,596
13	PHOEBE SNOW/DAN HILL—Pace Concerts/Univ. of Houston Program Council, Cullen Aud., Houston, Tx., Nov. 4	1,580	\$6.50-\$7.50	\$11,652*
14	JIMMY CLIFF/GEISHA—Avalon Attractions, Civic Aud., Santa Cruz, Calif., Oct. 30	1,451	\$7.50-\$8.50	\$11,034
15	TODD RUNDGREN/UTOPIA—Albert Promotions, Great Southern Music Hall, Gainesville, Fla., Nov. 4 (2)	1,624	\$6.50	\$10,556*
16	AL STEWART—Frank J. Russo, Inc., Leroy Hall, Providence, R.I., Nov. 4	1,421	\$7-\$7.50	\$10,258
17	TOM WAITS/LEON REDBONE—Mid-South Concerts, Orpheum Theat., Memphis, Tenn., Nov. 3	1,387	\$7	\$9,775
18	TALKING HEADS/AMAZING LARRY VEE—Apple/Chipetz/First Nighter Concerts, Walnut St. Theat., Philadelphia, Pa., Oct. 30	1,052	\$7.50	\$7,875*
19	MOLLY HATCHET—Wolf & Rissmiller Concerts, Civic Aud., Santa Monica, Calif., Oct. 31	1,891	\$3	\$5,673
20	DEVO—JAM Productions, B'Ginnings, Schaumburg, Ill., Nov. 1	1,200	\$2.50	\$3,000*
21	1994—Mid-South Concerts/A&M Productions, Robinson Hall, Little Rock, Ark., Oct. 30	1,382	\$1.94	\$2,681

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WCCO — Denny Long  
KBMW — Kris Delaney  
KWNO — Al Thurley  
WQXB — Sid Leverette  
WKOZ — Lee Herman  
KTTN — John Anthony  
KMPL — Mike Williams  
KFRU — Larry Caringer  
KRMO — Jim Rush  
WCNL — Ken Silva  
KRSN — Kay Richardson  
WGHQ — Thom Williams  
WTBQ — Dick Wells  
WALY — Stan Joseph  
WAER-FM — Bob Sheperdson  
WKBC — Jim Zimmerman  
WKKE — Don McIntire  
KKBC-FM — Greg Pellant  
KPTL — Greg Pellant  
WRMZ — Bill McCulley  
WTVN — John Potter  
WCKY — Jim Silver  
WDMT — Lee Andrews  
WHTH — Mike Reid  
WNCO — Gary Gott  
WELW — Frank Vote  
WNRE — Jim Willison  
WHOK — Greg Shepard  
WHZ — David Crist  
WLEC — Bill Zimmerman  
WTFE — Ed Wright  
WTIG — Jerome Hudson  
WMAN — Bill Friend  
WHIO — Ms. Chris Rankin  
WWST — Ken Nemeth  
WIMA — Bob Nelson  
WHBC — Rick Jacobs  
WSPD — Leah Myer  
WEOL — Mike Nakel  
WMOA — Marry Shuman  
WIRO — Rick Mayme  
WDH — Mike Green  
WPVL — Rich Protiva

WHHH — Bob Cope  
WATH — Howard Galvin  
WING — Ken Warren  
KSPI — Gene Ragsdale  
KNOR — Craig Caldwell  
KMCM — Ron Romain  
KAST — Doug McDowell  
KZEL — Stan Garrett  
KUGN — Jack Barry  
KLOO — Weldon Craig  
KAGI — Phil Watkins  
WYZZ — Bud Calin  
WNCE — Rick Lewis  
WISL — Dave Leonard  
WCBG — John Pellegremie  
WLSW-FM — Joe Brian  
WKOK — Frank Rhodes  
WICE — Authur Night  
WYMB — Paul Escue  
KCCR — Duane Boesch  
KPLT — Tom Allen  
KTFS — Dave Hall  
KAND — Sarah Smith  
WJMA — Phil Goodwin  
WINA — Kemp Miller  
KREW — Larry Southern  
KXRO — Allen Walters  
KFLA — Jim Knutson  
KIT — Dave Hansen  
KIN — Joe Fiala  
KEDO — Greg Allen  
KASY — Karl Sawyer  
KPQ — Jill Turner  
WADC — Bob Jones  
WPAR — Greg McCulla  
WAUK — Ed Walters  
KBBS — Steve Lawrence  
WBCM — Ken Raldant  
WXIU — Ron O'Brian  
KVOY — Rob Craig  
WNLC — John Gary

\*AM or PM plus only



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## Talent In Action

## SPINNERS

Memorial Coliseum,

Arizona State Fairgrounds, Phoenix

Faced with the task of appealing to a diverse and exhilarated audience, the Spinners responded triumphantly at their Oct. 30 concert, drawing a standing ovation for their one-hour effort.

Skillfully blending a myriad of songs that ranged in mood from high-driving disco to soul-shattering blues, the Spinners overcame a muddy sound system and poor acoustics which generally plague concerts at the cavernous Coliseum.

The group moved through its opening numbers with the precision that has become its trademark. It then presented a medley of songs from its latest album, bringing the crowd to its feet.

In a change of pace that delighted the audience, the group, backed by its large orchestra and rhythm section under the direction of Maurice King, presented a 15-minute medley of popular gold tunes—while mimicking the artists who popularized the songs. Included were "It's Not Unusual" (Tom Jones), "Hello, Dolly" (Louis Armstrong), "Hound Dog" (Elvis Presley) and songs by the Supremes, Mary Wells and the Ink Spots.

The Spinners seemed to be stretching the point when they donned wigs to sing the Supremes' "Stop In The Name Of Love" but the audience, ranging in age from young children to the middle-aged, seemed delighted with the clowning.

After slowing the pace with several songs that were well received (including a rendition of "You Light Up My Life" performed by John Edwards), the Spinners closed out the show with a rousing, well-synchronized version of the hit "Rubber Band Man."

Members of the group moved through the audience inviting concertgoers to sing, while surprised security personnel scurried to keep the crowd from storming the performers and the stage.

The show closed on a high note with about a dozen members of the audience returning to the stage with the group to boogie to the last chords of "Rubber Band Man." **AL SENIA**

## JANIS IAN

Avery Fisher Hall, New York

The hall swelled early on in the show with resounding applause and sporadic shouts of "We love you, Janis." "I'm gonna start grinning," she said almost sheepishly, "and I'm supposed to be depressed!"

Depressed or not on this Nov. 3 date, Ian served up a good two-hour argument for constructive moodiness. With her impressive song-writing talent, her mature vocal style and her sensitive musicianship on piano and guitar, Ian treated the near-capacity crowd to a harvest of beautifully expressed music.

The two-part program featured 24 songs from her repertoire on Columbia, including a healthy selection from her latest album.

The cabaret flavor of "Party Lights" started the evening on solid footing, and allowed Ian to show off her music hall ability.

She was joined on the next song by vocalist Claire Bay, whose deeper and courser tones provided effective harmonic contrast.

Bay has accompanied Ian for several years and the pair display a rapport that is magical. Their duet this evening on "A Lover's Lullabye" was spellbinding.

One also sensed a special communication between Ian and her backup band, whether it was the tight crispness to the mid and uptempo material, or the gentle underpinning to the ballads.

As soloists, Ron Getman on guitar and Ken Bishel on electric and acoustic keyboards offered compact but no less compelling statements, while drummer Richard Crooks was a vigorous contributor.

The evening was truly memorable with every song distinctive. But "Jesse," a song which will always belong to Ian, and "Stars," the final tune of the double encore program, had particular impact. **BOB RIEDINGER**

FUNKADELIC  
BRIDES OF FUNKENSTEIN

Palladium, New York

When this band played here six months ago as Parliament/Funkadelic it filled Madison Square Garden with a show dominated by gimmicks and theatrics that appealed to a young, almost completely black crowd.

But its Nov. 5 date, billed as just the Funk-

adelic, attracted an older, more ethnically mixed crowd that was treated to a show that had almost no gimmicks and ran twice as long.

And while the two-hour and 55-minute set featured music recorded under the Funkadelic monicker, such as "Cosmic Slop" and "Standing On The Verge Of Getting It On," it also featured such Parliament hits as "Tear The Roof Off The Sucker" and "Flashlight."

With no elaborate staging to get in the way, the accent was on the band's musicianship with impressive performances handed in by guitarist Gary Shider (who performed wearing a diaper) and keyboardist Bernie Worrell.

Musically, this was the strongest set the band has ever given in this area. But two hours and 55 minutes is a long time for anyone to expect to hold the attention of a large crowd.

By the time the 11-song set was over, half of the audience had gone. But the half that was still around was on its feet and dancing with the zeal it had shown earlier in the evening. It would seem that Parliament is a band for the masses and Funkadelic is a band for the diehard funk-teers.

Opening the show as the Brides Of Funkenstein, two seductive ladies who also served as backup singers for the Funkadelic. The ladies are great to look at and their songs, such as "Ride On" and "Disco To Go," are interesting.

But neither woman showed a particularly distinctive voice in the seven-song, 45-minute set and their success will depend on the production and material they receive from P-Funk mentor George Clinton. **ROBERT FORD JR.**

HALL & OATES  
CITY BOYCivic Auditorium,  
Santa Monica, Calif.

Hall & Oates have their live act down to the point that it is as seamless and technically precise as their records. Now they need to inject it with some humor and personality, elements which were in short supply during their first of two nights here Nov. 5.

With the duo's no-nonsense approach, there was virtually no attempt made at establishing rapport with the audience, at sparking a personal contact.

Musically the 90-minute, 18-song set ran the gamut from a couple of frenetic new wave-slanted rockers to a jazzy spot on which Daryl Hall soloed on keyboards.

Hall dominated the show, handling lead vocals on most of the songs and showing the most stage presence and dramatic flair. He would frequently work the stage with a hand mike while John Oates remained in the background. The net effect was that Oates appeared almost like a backup singer, except on "Emptiness Inside," his ballad showcase.

Supported by a five-man band, the duo performed all of its hit singles, the best of which is still "She's Gone," an intense, brooding piece which builds to an orgasmic finish.

The song epitomizes the duo's music: tight, crafty and filled with catchy hooks; calculated to an extent but so finely honed you tend not to mind. The blue-eyed soul aspect of the duo's music was also well-represented with a cover version of the Motown classic "My Girl."

The staging and set decoration were simpler than at the duo's show at Pauley Pavilion (UCLA) last year. In the first of two encores Hall tore a strip off a canvas backdrop to make it resemble the album cover of the duo's latest RCA release "Along The Red Ledge."

The show was opened by Mercury's City Boy, a six-man British group which scored a top 30 U.S. hit recently with "5-7-0-5." In its 45-minute, nine-song set, it specialized in melodic hard rock with lots of frills and flourishes. It also integrated riffs of such disparate songs as "Over The Rainbow" and "Day Tripper" into its numbers.

The group showed a fondness for production gimmicks like strobe lights, smoke bombs and other visual effects. **PAUL GREIN**

## NEIL SEDAKA

Riviera Hotel, Las Vegas

Sedaka returned to the intimate Versailles Room to notch yet another one-man display of musicianship with his 14-song, near-hour show Nov. 1.

The outgoing Sedaka opened his upbeat show with "Tin Pan Alley," a new single "Ya' Never Done It Like That" and "Laughter In The Rain."

Continuing his laidback, easy-listening style, Sedaka then turned to the message song "The  
(Continued on page 44)

## Rock Singles Best Sellers

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As Of 11/06/78

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

- |    |   |    |  |
|----|---|----|--|
| 1  | HOT CHILD IN THE CITY—Nick Gilder—Chrysalis 2226                            | 21 | ON THE SHELF—Donny & Marie Osmond—Polydor 14510                    |
| 2  | KISS YOU ALL OVER—Exile—Warner/Curb 8589 (Warner Bros.)                     | 22 | OUR LOVE, DON'T THROW IT ALL AWAY—Andy Gibb—RSO 911                |
| 3  | YOU NEEDED ME—Anne Murray—Capitol 4574                                      | 23 | STRANGE WAY—Firefall—Atlantic 3518                                 |
| 4  | BOOGIE OOGIE OOGIE—A Taste Of Honey—Capitol 4565                            | 24 | EVERYBODY NEEDS LOVE—Stephen Bishop—ABC 12406                      |
| 5  | DOUBLE VISION—Foreigner—Atlantic 3514                                       | 25 | CUZ IT'S YOU GIRL—James Walsh Gypsy Band—RCA 11403                 |
| 6  | READY TO TAKE A CHANCE AGAIN—Barry Manilow—Arista 0357                      | 26 | GET OFF—Foxy—Dash 5046 (TK)  |
| 7  | MAC ARTHUR PARK—Donna Summer—Casablanca 939                                 | 27 | WHENEVER I CALL YOU "FRIEND"—Kenny Loggins—Columbia 310794         |
| 8  | GREASED LIGHTNIN'—John Travolta—RSO 909                                     | 28 | PROMISES—Eric Clapton, RSO 910                                     |
| 9  | HOW MUCH I FEEL—Ambrosia—Warner Bros. 8640                                  | 29 | SHE'S ALWAYS A WOMAN—Billy Joel—Columbia 310788                    |
| 10 | YOU NEVER DONE IT LIKE THAT—Captain & Tennille—A&M 2063                     | 30 | HOW YOU GONNA SEE ME NOW—Alice Cooper, Warner Bros. 8695           |
| 11 | SHARING THE NIGHT TOGETHER—Dr. Hook—Capitol 4621                            | 31 | SLEEPING SINGLE IN A DOUBLE BED—Barbara Mandrell—ABC 12403         |
| 12 | BEAST OF BURDEN—Rolling Stones—Rolling Stones 19309 (Atlantic)              | 32 | I LOVE THE NIGHT LIFE—Alicia Bridges—Polydor 14483                 |
| 13 | TALKING IN YOUR SLEEP—Crystal Gayle—United Artists 1214                     | 33 | LIKE A SUNDAY IN SALEM—Gene Cotton, Ariola 7723                    |
| 14 | I JUST WANNA STOP—Gino Vannelli—A&M 2072                                    | 34 | THE GAMBLER—Kenny Rogers—United Artists 1250                       |
| 15 | TIME PASSAGES—Al Stewart—Arista 0362  | 35 | ONE NATION UNDER A GROOVE—Funkadelic—Warner Bros. 8618             |
| 16 | CHANGE OF HEART—Eric Carmen—Arista 0354                                     | 36 | REMINISCING—Little River Band—Harvest 4605 (Capitol)               |
| 17 | ALIVE AGAIN—Chicago—Columbia 310845   | 37 | RIGHT DOWN THE LINE—Gerry Rafferty—United Artists 1233             |
| 18 | YOU DON'T BRING ME FLOWERS—Barbra Streisand & Neil Diamond, Columbia 310840 | 38 | POWER OF GOLD—Dan Fogelberg & Tim Weisberg—Full Moon 850606 (Epic) |
| 19 | BLUE COLLAR MAN—Styx—A&M 2087   | 39 | MACHO MAN—Village People—Casablanca 922                            |
| 20 | DON'T WANT TO LIVE WITHOUT IT—Pablo Cruise—A&M 2076                         | 40 | LOVE IS IN THE AIR—John Paul Young—Scotti Brothers 402 (Atlantic)  |

## Rock LP Best Sellers

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As Of 11/06/78

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

- |    |  |    |   |
|----|--|----|---|
| 1  | GREASE—Soundtrack—RSO RS-2-4002                                      | 21 | CITY TO CITY—Gerry Rafferty—United Artists UALA 840                                       |
| 2  | DOUBLE VISION—Foreigner, Atlantic SD 19999                           | 22 | WHO ARE YOU—The Who—MCA MCA 3050  |
| 3  | THE STRANGER—Billy Joel—Columbia JC 34987                            | 23 | GREATEST HITS—Marshall Tucker Band—Capricorn CPN 0214                                     |
| 4  | LIVING IN THE U.S.A.—Linda Ronstadt—Asylum 6E-155                    | 24 | PETER CRISS—Casablanca NBLP 7122  |
| 5  | 52ND STREET—Billy Joel, Columbia FC 35609                            | 25 | EVEN NOW—Barry Manilow—Arista AB 4164   |
| 6  | A WILD AND CRAZY GUY—Steve Martin, Warner Bros. HS 3238              | 26 | DOG AND BUTTERFLY—Heart—Portrait FR 35555 (CBS)   |
| 7  | DON'T LOOK BACK—Boston—Epic FE 35050                                 | 27 | RUNNING ON EMPTY—Jackson Browne—Asylum 6E 113   |
| 8  | SATURDAY NIGHT FEVER—Soundtrack—RSO RS-2-4001                        | 28 | PAUL STANLEY—Casablanca NBLP 7123   |
| 9  | PIECES OF EIGHT—Styx—A&M SP 4724                                     | 29 | MACHO MAN—Village People—Casablanca NBLP 7096   |
| 10 | BAT OUT OF HELL—Meat Loaf, Epic/Cleveland International PE 34974     | 30 | STARDUST—Willie Nelson—Columbia JC 35305  |
| 11 | SOME GIRLS—Rolling Stones—Rolling Stones COC 39108 (Atlantic)        | 31 | LET'S KEEP IT THAT WAY—Anne Murray, Capitol SW 11743                                      |
| 12 | LIVE AND MORE—Donna Summer—Casablanca NBLP 7119                      | 32 | TIME PASSAGES—Al Stewart, Arista AB 4190  |
| 13 | HOT STREETS—Chicago—Columbia PC 35512                                | 33 | UNDER WRAPS—Shaun Cassidy—Warner/Curb BSK 3222  |
| 14 | GENE SIMMONS—Casablanca NBLP 7120                                    | 34 | CRUSIN'—Village People—Casablanca NBLP 7118   |
| 15 | SHADOW DANCING—Andy Gibb, RSO RS-1-3034                              | 35 | TWIN SONS OF DIFFERENT MOTHERS—Dan Fogelberg & Tim Weisberg—Full Moon/Epic JE 35339 (CBS) |
| 16 | ACE FREHLEY—Casablanca NBLP 7121                                     | 36 | SONGBIRD—Barbra Streisand—Columbia JC 35375   |
| 17 | SGT. PEPPER'S LONELY HEARTS CLUB BAND—Soundtrack—RSO-2-4100          | 37 | ELAN—Firefall—Atlantic SD 19183   |
| 18 | STRANGER IN TOWN—Bob Seger & The Silver Bullet Band—Capitol SW 11698 | 38 | A SINGLE MAN—Eiton John—MCA 3065  |
| 19 | WEEKEND WARRIORS—Ted Nugent—Epic FE 35551                            | 39 | TORMATO—Yes—Atlantic SD 19202   |
| 20 | WORLDS AWAY—Pablo Cruise, A&M SP 4697                                | 40 | MIXED EMOTIONS—Exile—Warner/Curb BSK 3205   |

## Nautilus Direct-To-Disk On Concord Jazz

LOS ANGELES — Nautilus Recordings is releasing two new direct-to-disk LPs on the Concord Jazz label.

According to Steve Krause of the Pismo Beach, Calif., marketing company, the two releases are "The Great Guitar" by Charlie Byrd and

"Just Friends" by the New L.A. Four.

Nautilus will handle the bulk of national distribution through its rep network which covers audio retail outlets as well as some record stores.

California Record Distributors will also handle some distribution to record stores, adds Krause.



Benefit Showcase: JMI recording artist Stoney Edwards performs his "If I Had To Do It All Over Again" single release during the JMI Revue at Nashville's Exit-In.

## Signings

Lee Hazelwood to MCA Records, Nashville, under the direction of producer, vice president and general manager of MCA Nashville operations Jimmy Bowen. He was formerly on Reprise. . . . Warner Bros. artist John Anderson to management contract with Gene Ferguson. . . . The Tennesseans, who appear with the Billy "Crash" Craddock Show, to Capitol Records. First single release is "Nineteen Sixty Something Songwriter Of The Year," produced by Dale Morris. . . . Jerry Jeff Walker to a renewed writer agreement with BMI.

Disco composer/arranger/producer Arthur Russell to Sire Records, with a 12-inch disco single, "Kiss Me Again" to be released Wednesday (15). It is Sire's first disco signing. . . . Rod Argent, former leader of the Zombies, and synthesizer specialist Larry Past to Hit & Run Music Publishing. . . . Comedienne Nancy Parker to Connie DeNave Management Inc. . . . The Final Act to Red Greg Records. . . . M.A.N., a new group, to Rapp-Metz Management.

Lindisfarne, the recently re-formed British band, to Atco Records. The debut Lindisfarne LP is "Back and Fourth." . . . The Runaways to Phonogram International. The agreement covers only the continent of Europe.

## Talent Talk

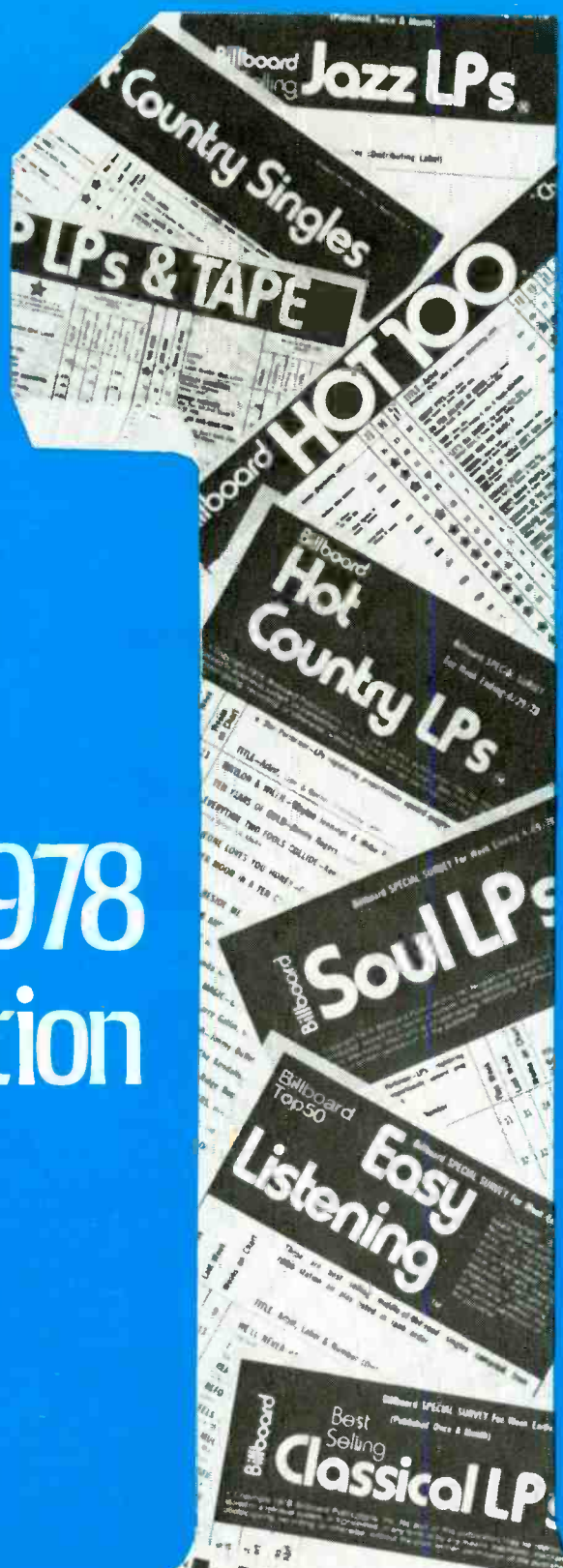
Atlantic Records chairman Ahmet Ertegun recently presented the T.J. Martell Memorial Foundation for Leukemia Research with checks totaling \$300,000. The money was raised at a formal dinner in honor of Ertegun which was sponsored by the foundation earlier this year. The event reportedly raised the largest single amount in the history of the organization.

Bruce Springsteen is back on the road in support of his "Darkness At The Edge Of Town" LP. The tour opened Nov. 1 at Princeton Univ. and ends on New Year's Eve at the Richfield Coliseum in Cleveland. Springsteen recently completed an 18-week American tour which began May 23 in Buffalo and concluded Oct. 1 in Atlanta. On that tour, reportedly more than 500,000 attended his 86 shows.

While Van Morrison completed his segment on a recent "Saturday Night Live" without any major hitches, the East Coast swing of his current tour has been rough going for the performer. He walked off the stage at the second show of two at the Palladium two days earlier. Then he cancelled a performance at the Capitol Theatre in Passaic, N.J., the night after the tv show, and a date in Washington the day after that. Official reason for the no-shows: physical exhaustion.

For those who have their Johnsons mixed up: Michael Johnson is a young singer/songwriter on EMI America Records, Peter Johnson is a young singer/songwriter on A&M Records and Robert Johnson is a young singer/songwriter on Infinity Records. None is related to the Brothers Johnson. . . . The Grateful Dead kicks off its fall tour with an appearance on "Saturday Night Live" (11). The band soldout two dates at Madison Square Garden in one day. . . . Atlantic's Fotomaker is on a promotional tour of WEA branches around the country where members of the band are taking part in the weekly sales meetings. More traditional stops at retail stores and radio stations also are planned.

# Billboard's 1978 Talent In Action



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# TALENT IN ACTION

# Campus

UPS LISTENERS, SALES

## A&M Linking With Collegiate Airwaves

CHICAGO—A&M Records will work with campus radio stations in promotions geared to boosting listenership and retail sales, said Bob Frymire, A&M's director of college promotions, before a group of 200 at the recent Loyola College Radio Conference here.

College stations, Frymire says, are a vital outlet for new music, and hence warrant the full cooperation of the record industry. Citing Atlanta's WRAS-FM, UCLA's KLA-FM and the Univ. of Ohio's ACRN-FM as stations that "sell records," Frymire said concert sponsorships and album giveaways are two of many activities that promote a station's listenership as well as aiding the record company's retail foundation.

Touring artists have been made available for station and store appearances, he said. A&M artist Peter C. Johnson, a discussion panelist, made a plea on behalf of new artists for campus stations to "use us." Johnson cited college radio's "open element" as a key advantage in breaking new acts. New artists are apt to provide fresh dialog, he said, "and besides, we're much more liable to put our foot in our mouth."

Ohio's ACRN-FM, represented by music director Rich Schmidt, presented a tape of highlights from a recent promotion for Johnson. The interview, conducted over the telephone, was supplemented by an in-store appearance, a close rapport with Ohio's concert committee and a review in the Tracks music section of the campus daily newspaper.

Increased retail sales resulted from a similar promotion, consisting of an interview and album giveaway for Garland Jeffries at the time his "One-Eyed Jack" album was released. ACRN-FM, according to Frymire, was instrumental in the breaking of Styx, now a platinum A&M act.

Other A&M artists who, according to Frymire, have benefited from campus radio promotions include 1994, Joan Armatrading and Supertramp.

Flyers containing a coupon good for \$1 off the retail price of Tim Curry's newly released A&M album have been distributed at campus showings of "The Rocky Horror Picture Show" in which Curry plays a lead role, reported Frymire.

CARY BAKER

## HOFSTRA UNIV. STATION

### WVHC-FM Digging Deep Into Country Music Disks

Continued from page 24

will go over. "We have more to gain than lose," he says. "We'll keep our progressive audience at night and create a big hoopla on weekends for country."

"We want to make Saturday something special for people who enjoy this type of music."

WVHC has programmed country before but only for one hour on Saturday from 11 a.m.-1 p.m. along with an hour of bluegrass.

WVHC just had a power increase from 320 watts to 470 making it the most powerful non-commercial station in Nassau County as well as the

oldest non-commercial station on Long Island, signing on as an FM, 19 years ago.

The station also programs public affairs, original drama, ethnic music, jazz and news. It's on the air from 2 p.m.-2 a.m. every Monday through Friday and from 10 a.m.-2 a.m. on weekends.

Graziano is proud of the station's tradition of placing its staff members into professional jobs with one of its graduates being Dan Ingram of New York's WABC-AM.

Graziano is asking all labels to supply the station with country product.

### FM Spectrum Shift Problem

Continued from page 24

guidelines the FCC would use in renewing the licenses of five stations located at 88.1 MHz. within 15 miles of Chicago city limits.

Another concern focused on the yet unratified Canadian broadcast treaty, which has so far prevented the FCC from opening the 87.9 dial position within 250 miles of the Canadian border.

"In the past, 10-watt stations have always been required to move on a demand basis," Myers says. "We found this unsettling for these stations. We feel that this restructuring is a better solution."

Stations will be encouraged to move from their present dial position and boost to 100 watts, and be treated as Class A broadcast facilities.

"If all stations were to increase their power in the noncommercial band, we'd have a glut of 100-watt stations, which wouldn't solve the problem of overcrowding," he says.

The move will affect 55% of the more than 900 educational FM stations, Myers says. Under FCC

Docket 20375, the FCC will no longer accept applications for 10-watt stations, except those proposing to operate on a time-share basis or with directional transmission.

CARY BAUER

### San Diego To Host Broadcasting Meet

LOS ANGELES—The second annual West Coast Intercollegiate Broadcasting System Convention will be hosted by KCR-FM of San Diego State Univ. Nov. 17-19.

As of now, 30 workshops are planned dealing with all aspects of college radio. Manufacturers will be exhibiting products and record companies will provide hospitality suites.

Guests planning on attending include Mike Harrison, KMET-FM Los Angeles air personality; Rick Liebert, KGB-FM, San Diego program director; and Rachael Donahue, KWST-FM Los Angeles air personality. More guests will be added as the convention draws closer.

# Talent

## Talent In Action

Continued from page 42

Immigrant" enhanced nicely by the Dick Lombi orchestra.

Melancholy ballad "The Hungry Years" provided Sedaka with emotional fodder separating the piano and vocal segments. "Love Keeps Getting Stronger," a new tune from Farrah Faucett-Majors' first film, was followed by a hits medley containing "Oh Carol," "Happy Birthday Sweet Sixteen" and "Calendar Girl."

New disco single "All You Need Is The Music" was next followed by the rocker "That's When The Music Takes Me" and the ballad "Breaking Up Is Hard To Do."

Complimenting Sedaka were guitarist Mark Warner, drummer Jim Varley, bassist Jim Fielder and Steve Leshner along with singers Diane Bellis and Jackie Berry, all guided by musical conductor-arranger Artie Butler.

HANFORD SEARL

### JOE COCKER JAY BOY ADAMS

Royce Hall, UCLA,  
Los Angeles

Cockert can still rock.

Despite a bumpy career the last several years and a hiatus from performances and recording, he still retains perhaps the best blue-eyed soul approach in the business, his voice out-gravelling Rod Stewart and Bob Seger combined.

Playing before a full house Oct. 25, Cocker played for almost two hours covering 23 songs—many of them his well known tunes. And the predominantly college-oriented crowd loved it. He was as good that night as he's ever been.

Covered were the likes of "The Letter," "You Are So Beautiful," "With A Little Help From My Friends," "Watching The River Flow," "Delta Lady" and "Cry Me A River."

Vocalist also used the opportunity to showcase several tunes from his recently released debut Elektra album called "Luxury You Can Afford" including the single "Fun Time."

Part of Cocker's great strength has always been an extraordinary ability—with that deep raspy voice—to interpret the material of others and inject a dynamism and unique stamp all his own.

That voice finds shadings no other artist would attempt and that was particularly true on a version of Procol Harum's "Whiter Shade Of Pale."

Joining Cocker onstage was a tight standout band which included two guitarists, two keyboard players, a drummer and a three-piece brass section.

A plus were three female background vocalists whom Cocker introduced as the Oreos which included studio session singer Clydie King.

The show was extremely well-paced as Cocker alternated hard rockers and ballads well with little dialog with the audience.

UCLA also presented the show as professionally as any major venue as the sound was topnotch and overhead multi-colored spotlighting accented each song's mood.

Opening was Atlantic's Jay Boy Adams, a guitarist/songwriter who plays a toe-tapping brand of Texas country rock. Joined by two other guitarists and a drummer, he offered 10 songs, some of which are from his "Fork In The Road" LP. Although competent, Adams and Co. let a repetitive guitar sound creep into its material which made the 30-minute set about four songs too long.

JIM McCULLAUGH

### TOWER OF POWER Aladdin Hotel, Las Vegas

Tower Of Power, a favorite here, again notched an impressive array of eight songs in its cohesive, too short 45-minute set. The 10-man Oakland band opened with its last single "Lovin' You Is Gonna See Me Through."

"Down To The Nightclub" contained its well-known rhythms, spotlighting its brass section and vocal harmonies.

"And You Know It," from its latest LP preceded a three-tune medley composed of "Stroke 75," "You Ought To Be Havin' Fun" and "What Is Hip?"

Lead vocalist Michael Jeffries imparted his soulful style with a hit ballad "So Very Hard To Go" and "You're Still A Young Man." Trombonist Mic Gillette, trumpeter Greg Adams, Steve

(Continued on page 45)

Billboard SPECIAL SURVEY For Week Ending 11/18/78

# Easy Listening

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This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	6	TIME PASSAGES Al Stewart, Arista 0362 (DJM/Frabort, ASCAP)
2	3	5	OUR LOVE, DON'T THROW IT AWAY Andy Gibb, RSO 911 (Stigwood/Unichappell, BMI)
3	4	4	YOU DON'T BRING ME FLOWERS Barbra & Neil, Columbia 310840 (Stonebridge/Threesome, ASCAP)
4	2	13	RIGHT DOWN THE LINE Gerry Rafferty, United Artists 1233 (The Hudson Bay, BMI)
5	8	8	EVERYBODY NEEDS LOVE Stephen Bishop, ABC 12406 (Stephen Bishop, BMI)
6	5	12	READY TO TAKE A CHANCE AGAIN Barry Manilow, Arista 0357, (Ensign, BMI)
7	6	8	CHANGE OF HEART Eric Carmen, Arista 0354 (Caramex, BMI)
8	7	10	SWEET LIFE Paul Davis, Bang 738 (Web IV, BMI/Tanta/Chappell, ASCAP)
9	13	9	I JUST WANNA STOP Gino Vannelli, A&M 2072 (Ross Vannelli, ASCAP)
10	17	6	THIS IS LOVE Paul Anka, RCA 11395 (Camerica, ASCAP)
11	16	9	HOW MUCH I FEEL Ambrosia, Warner Bros. 8640 (Rubicon, BMI)
12	12	28	YOU NEEDED ME Anne Murray, Capitol 4574 (Chappell/Ironside, ASCAP)
13	9	7	RAININ' IN MY HEART Leo Sayer, Warner Bros. 8682 (House Of Byrant, BMI)
14	11	17	LOVE IS IN THE AIR John Paul Young, Scotti Brothers 402 (Atlantic) (Edward B. Marks, BMI)
15	18	14	WHENEVER I CALL YOU "FRIEND" Kenny Loggins, Columbia 3-10794 (Milk Money, ASCAP/Rumanian Pickelworks, BMI)
16	27	2	MY LIFE Billy Joel, Columbia 3-10853 (Impulsive/April, ASCAP)
17	10	15	SHE'S ALWAYS A WOMAN Billy Joel, Columbia 3-10788 (Impulsive/April, ASCAP)
18	19	8	SHARING THE NIGHT TOGETHER Dr. Hook, Capitol 4621 (Music Mill, ASCAP/Alan Cartee, BMI)
19	14	16	TOOK THE LAST TRAIN David Gates, Elektra 45550 (Kipahulu, ASCAP)
20	23	6	FOREVER AUTUMN Justin Hayward, Columbia 3-10799 (Bright, ASCAP)
21	22	5	LOVE ME AGAIN Rita Coolidge, A&M 2090 (Almo, ASCAP/Irving, BMI)
22	25	4	CAN YOU FOOL Glen Campbell, Capitol 4638 (Royal Oak/Windstar, ASCAP)
23	31	5	PROMISES Eric Clapton, RSO 910 (Narwhal, BMI)
24	35	4	THE GAMBLER Kenny Rodgers, United Artists 1250 (Writers Night, ASCAP)
25	20	16	REMINISCING Little River Band, Harvest 4605 (Capitol) (Screen Gems-EMI, BMI)
26	21	14	ALMOST LIKE BEING IN LOVE Michael Johnson, EMI-America 8004 (United Artists, ASCAP)
27	28	5	ON THE SHELF Donny & Marie Osmond, Polydor 14510 (ATV, BMI)
28	15	14	DEVOTED TO YOU Carly Simon & James Taylor, Elektra 45506 (House Of Bryant, BMI)
29	24	9	MAC ARTHUR PARK Donna Summer, Casablanca 939 (Canopy, ASCAP)
30	NEW ENTRY		I BELIEVE YOU Carpenters, A&M 2097 (Music Ways/Flying Addressi, BMI)
31	32	5	STRANGE WAY Firefall, Atlantic 3518 (Steven Stills, BMI)
32	NEW ENTRY		OOH BABY BABY Linda Ronstadt, Asylum 45546 (Jobete, ASCAP)
33	42	3	I WILL BE IN LOVE WITH YOU Livingston Taylor, Epic 850604 (Morgan Creek/Songs Of Bandies-Koppelman, ASCAP)
34	41	3	HOW YOU GONNA SEE ME NOW Alice Cooper, Warner Bros. 8695 (EZRA/Mountain, BMI/Jodrell, ASCAP)
35	36	5	LIKE A SUNDAY IN SALEM Gene Cotton, Ariola 7723 (United Artists, ASCAP)
36	38	2	WESTWARD WIND England Dan & John Ford Coley, Big Tree 16130 (Atlantic) (Cold Zinc/Dawnbreaker, BMI)
37	26	18	FOOL (If You Think It's Over) Chris Rea, United Artists 1198 (Magnet/Sole Selling Agent/Interworld, ASCAP)
38	30	22	TALKING IN YOUR SLEEP Crystal Gayle, United Artists 1214 (Roger Cook/Chriswood, BMI)
39	33	13	HEARTBREAKER Dolly Parton, RCA 11296 (Songs Of Manhattan, Unichappell, Begonia Melodies, BMI)
40	29	6	LOVE TO BURN O.C. Smith, Shadybrook 1045 (Screen Gems/EMI, BMI/Bobby Goldsboro, ASCAP)
41	49	2	THE DREAM NEVER DIES Cooper Brothers, Capricorn 0308 (Welbeck/Oboe Maestro/Tamlami, BMI)
42	NEW ENTRY		DON'T CRY OUT LOUD Melissa Manchester, Arista 0373 (Irving/Woolnough/Jemava/Unichappell/Begonia, BMI)
43	46	3	DRIFTWOOD Moody Blues, London 708 (Bright Music, ASCAP)
44	NEW ENTRY		ALIVE AGAIN Chicago, Columbia 310845 (Make Me Smile, ASCAP)
45	48	2	THIS MOMENT IN TIME Engelbert Humperdinck, Epic 8-50632 (Silver Blue, ASCAP)
46	47	3	RUN FOR HOME Lindisfarne, Atco 7093 (Atlantic) (Crazy/Chappell, ASCAP)
47	44	4	CHILDREN OF SANCHEZ Chuck Mangione, A&M 2088 (Gates, BMI)
48	NEW ENTRY		THE WEDDING SONG (There Is Love) Mary Mac Gregor, Ariola 7726 (Public Domain, ASCAP)
49	50	2	SAVE ME, SAVE ME Frankie Valli, Warner/Curb 3233 (Stigwood/Unichappell/Administrator, BMI)
50	NEW ENTRY		TAKE IT LIKE A WOMAN Mary Welch, 20th Century 2387 (Al Gallico/Turtle, BMI)

## Talent In Action

## • Continued from page 44

Kupka on sax and leader Emilio Castillo on vocals and tenor sax comprised the backup.

Dancer-saxophonist Lenny Pickett, drummer David Garibaldi, guitarist Danny Hofer and bassist Vito San Filippo rounded out the band which will release its new album early next year.

HANFORD SEARL

### FLORA PURIM EGBERTO GISMONTI

*Roxy, Los Angeles*

As one could expect, Purim's opening night Nov. 3 was full of warmth and exuberance.

Purim, who is probably one of the most melodic female vocalists on the scene today, let loose a well-blended, seven-song set of Brazilian jazz, aided by tints of rock and pop to achieve the musical direction for which she is known.

Supported by perhaps the best band since Return to Forever, Flora and friends unleashed a rhythmic Latin number featuring reedman extraordinaire Joe Farrell for a smoking soprano solo.

The group floated into a new arrangement of the lovely ballad, "Light As A Feather," allowing the musicians to stretch out with some excellent solos.

A standout performance by ex-Weather Report drummer Alex Acuna created the steady rhythmic pulse that added to the entire concept. Rounding out the band were keyboardist Hugo Fattarusso; percussion, Manolo Brandana; bass, Keith Jones; guitar, George Sopuch; and appearing on background vocals, Marita Fattarusso.

Flora's hour-long set contained old and new titles including "Broken Keys," "Open Space," "Everything You Could Be" and ended with a strong performance of "Open Your Eyes."

Opening the show was ECM artist Egberto Gismonti, a musician who is equally proficient on both guitar and piano.

Gismonti, accompanied by percussionist Na Na Vasconcelos, created a beautiful segment, blending dissonant jazz lines and spontaneous rhythmic chord changes. In just two 15-minute selections titled "Danca Das Cabeças" and "Baia Malandra," these two artists offered themselves completely to a reasonably receptive crowd.

ED AGUIRRE

### WEATHER REPORT

*Beacon Theatre, New York*

If the rest of the shows on this current tour are only half as strong as this Nov. 5 date the band should have no problems justifying its claim as the state-of-the-art in electronic music.

The two hour and 20-minute, 15-song set was a masterful display of musicianship, technical expertise and innovation from four of the musically most inventive men on our planet.

Bassist Jaco Pastorius has become a more dominant figure in the band these days with his nimble fingering and strange stage antics. Keyboardist Joe Zawinul continues as the band's creative leader with his command of virtually every keyboard instrument one can think of.

The band now features the drumming of Peter Erskine, an impressive young talent who was spirited away from the Maynard Ferguson organization. Erskine finally gives the band a drummer with the type of skill needed to complement the talents of the rest of the group.

If the band has a weakness it is that saxophonist Wayne Shorter's talents are not given an ample showcase. Shorter is one of the reed innovators of his generation but in this group he is often relegated to nothing more than a sideman.

Each man was featured in a solo spot in a set that was highlighted by new material such as "The Pursuit Of The Woman With The Feathered Hat," "Mr. Gone" and "River People." The full house, which was appreciative throughout, went completely bananas when the band went into its masterful fusion anthem "Birdman."

ROBERT FORD JR.

### CAMILO SESTO

*Los Candiles, Mexico City*

In one of the most exciting debuts so far this lean year of visiting attractions, Sesto made a lot of people stand up and take notice of his drawing power in this swank 1,000-plus seater of the Del Prado Hotel. It was packed to the rafters for the Nov. 1 date. Management reported 100% reservations for every night through Nov. 11, a record for the inner-city nightspot.

Sesto, with the driving vocals, let go at full

throttle for a 105-minute set which had the crowd howling "otra" when it thought he was going to quit.

He is a tireless performer with plenty of bounce and soul. Especially when he segued

into a medley backed exceptionally well by the Mariachi Vargas toward the end of the show.

Early highlights of the production, which had him vocally supported by a swinging female trio and soloist Angela Carrasco, included the likes

of "Jamás," "Mi Vida Si Es Morir De Amor," "Hablame," "Muy Buen Amor," among the more than 20 selections. Range was especially good, projection—spirited and sparkling—at all times on an excellent level.

Loudest reception was during his interpretation with Carrasco of a "Jesus Christ Superstar" medley. Sesto was backed by the intense Alcatraz septet from Madrid.

MARV FISHER

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Billboard®

# Classical

## Classic L.A. Store For Tower 1,700 Square Feet Facility Isolates Pop-Rock Buyers

By CARY DARLING

LOS ANGELES—"It's a relief not to have to hear that hard rock. I wish there was some way I could get my girlfriend in here," jokes one customer to Tower Records' operations manager Wendy Kenney in Tower's new, 1,700 square feet, all-classical outlet.

Apparently this customer echoes the feelings of many others as business in the store's classical department has doubled since being given its own isolated annex.

Until last May, the large Tower record supermarket on Sunset Blvd. offered a classical section under the same roof as with its rock, jazz, country, soul and disco stock.

Beyond posted signs, there was no separation between the classical and popular stock. Because the Tower store is a musical supermarket catering to a pop market, records are stacked in the center of the floor near the door and along the aisles as a matter of policy, crowds are often thick and loud rock usually played over the sound system.

One or more of these characteristics can annoy and alienate the classical consumer.

"Actually, this store came about as a result of both demand from the shoppers and from the Tower store itself," says Kenney. "In most other Tower stores, the classical section is separated or isolated in some way from the general merchandise.

"Here, there was no division so something needed to be done." Tower's other Los Angeles store, in Westwood, has its classics section on an upper floor while the San Francisco Tower is in the process of isolating its classics.

However, Tower L.A. is the first in the chain to move its entire classical stock to a separate building. The new Tower is directly across the street from the main store.

"This allows us to seek out and carry some of the small labels, expand our import section as well and have more merchandise on sale," says Kenney. The annex carries mainline Columbia, RCA and other major label material including opera and electronic music. RCA has become the first label to mount an indoor display while Columbia and Nonesuch may soon do so.

As with the main Tower which sells rock magazines, this outlet carries such classical publications as Gramophone, Records & Recording and Fanfare.

Unlike the store across the street, the annex's floors are noticeably absent of stacks of records and classical music emanates from the speakers. "In pop, people like the records on the floor but over here, we keep everything in the display racks," explains Kenney.

The customers range in age from those in their high school years to older, hard-core opera collectors. The typical Tower classics buyer is somewhere between the late 20s and

early 40s. The annex stocks according to buying patterns and requests of shoppers, not necessarily by what is selling on the charts.

"The most popular disks now are works by Favarrotti, Jean-Pierre Rampal and Carlo Giulini," says Kenney. Giulini is the new conductor for the Los Angeles Philharmonic, replacing Zubin Mehta.



Billboard photo by Bonnie Tiegler  
**Inventory Check: Wendy Kenney, operations manager at Tower's classical annex in Los Angeles, checks her stock during the quiet morning hours.**

Though business has been good from the start with the busiest day being Saturday, there are sales spurts attributable to an outside event. A recent airing of CBS-TV's "60 Minutes" that featured Rampal pulled in more than the usual amount of customers.

Jazz is also helping draw custom-

ers because of such events as the recent Hubert Laws/Rampal concert pairing and the re-release of Miles Davis' "Sketches In Spain."

Pricing has not been affected by the move with \$7.98 list albums still selling for \$5.99. Tapes account for only 30% of all sales.

The store tries to keep its stock of pop classics, such as the "Star Wars" soundtrack at a minimum. "But there are a lot of fine lines to be drawn," adds Kenney. "Do you carry John Williams' classics and not his soundtracks?" So, the outlet does make compromises by having on hand some material which is also available across the street.

Promotion for the store is being handled by advertising on Los Angeles classical station KFAC and in local newspapers. "Although I can't see advertising on a mainstream rock station, I could see advertising on an easy listening station," says Kenney of any possible plans to expand the scope of the promotion.

While an all-classical store is comparatively rare, Tower's new annex is hardly the first. Cactus Records opened its Classic Cactus in Houston over a year ago while Odyssey Records in Berkeley created a classical annex almost simultaneously with the Tower move.

Plus, there are many independent, smaller classical dealers with several of these situated in the Los Angeles area.

"I don't think we've hurt their business," Kenney says of the independents. "Los Angeles is a huge market and each store has its strong points." People from outside the Los Angeles area often come in to the annex or order by phone which costs \$1 extra for the first record and 10 cents extra for each additional recording.

### FROM NEW YORK MUSEUM

## 2 Albums Stress Antique Instruments

NEW YORK—The Metropolitan Museum of Art has released the first two albums in a projected series featuring antique instruments in its collection.

One presents Misczylaw Horszowski playing 12 sonatas by the Italian baroque composer Lodovico Giustini, performed on a pianoforte built by Cristofori in 1720. The other is a sampler of wind instrument performances, also on vintage items in the collection.

A live concert presenting yet another group of instruments will be taped in two weeks, says Laurence Libin, associate curator who also functions as producer of the records. Engineering is by Mark Dichter here.

Albums are to be sold in the museum's bookstore and by mail, with

wider distribution being studied. They list at \$7.95.

Several recordings using instruments in the collection were made previously by commercial labels. The new recordings, however, are the first under Metropolitan Museum auspices.

## LaMarchina Quits Honolulu Position

HONOLULU—Robert LaMarchina, music director and conductor of the Honolulu Symphony and artistic director of the Hawaii Opera Theatre, has resigned.

The resignation represents a change in plans, as the maestro earlier had hoped to complete his season duties with the symphony, which runs through April 1979.

Associate conductor Sidney Rothstein will serve temporarily as music director.

LaMarchina plans to pursue more aggressively guest conductorships on the Mainland and elsewhere.

Three guest conductors for the Honolulu Symphony this season—James Paul, Lawrence Smith and Theo Alcantara—are being considered for the music director post.

LaMarchina is presently in Seattle, where he's serving as music conductor for the Seattle Opera in a production of "Carmen" beginning Nov. 2.

## Paris Gets Chamber Music Group

PARIS—Paris now has its own chamber music ensemble, set up by Marcel Landowski, who is responsible for cultural activities on behalf of the French capital.

Reason for the formation was the previous reliance on foreign chamber groups whenever the City of Paris looked to stage concerts of this kind of music. The Ensemble Orchestral de Paris is to record for IPG Records (Decca) and first product

will include Handel's "Water Music" and the Bach "Brandenburg Concertos."

The group comprises 32 musicians and is directed by noted violinist Jean-Pierre Wallez, artistic director of the Albi Festival. It is one of the few such musical groups fully sponsored by an official administrative body such as a municipal council or government.

Billboard SPECIAL SURVEY For Week Ending 11/18/78  
(Published Once A Month)

Billboard

## Best Selling Classical LPs

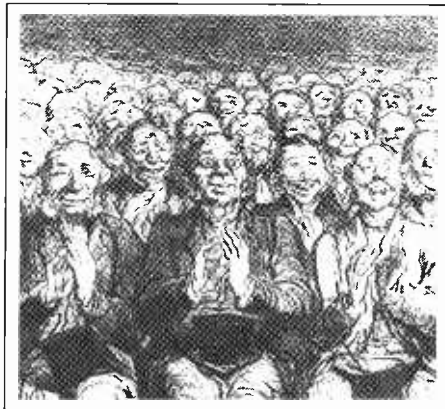
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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	10	<b>BRAVO PAVAROTTI:</b> Pavarotti London-PAV 2001
2	6	5	<b>HITS FROM LINCOLN CENTER:</b> Pavarotti London OS 26577
3	2	19	<b>RAMPAL:</b> Japanese Melodies for Flute & Harp Rampal & Laskine, Columbia M-34568
4	4	36	<b>RACHMANINOFF: Concerto #3</b> Horowitz, N.Y. Philharmonic (Ormandy) RCA CRL1-2633
5	3	91	<b>PACHELBEL KANON: Two Suites; FASCH: Two Symphonies</b> Paillard Chamber Orchestra (Andre), RCA FRL1-5468
6	27	5	<b>NYIREGYHAZI PLAYS LISZT</b> Columbia M1 34598
7	7	159	<b>LUCIANO PAVAROTTI: The World's Favorite Tenor Arias</b> London OS 26384
8	5	53	<b>GREATEST HITS OF 1720</b> (Kapp) Columbia 34544
9	8	40	<b>HOROWITZ: Golden Jubilee Recital 1977/1978</b> RCA ARL 1-2548
10	9	15	<b>HOLST: The Planets</b> Concertgebouw Orchestra (Marriner), Philips 9500 425
11	10	19	<b>LEHAR: The Merry Widow</b> N.Y. City Opera (Rudel), Angel S-37500
12	16	40	<b>BEETHOVEN: Complete Symphonies</b> Berlin Philharmonic (Von Karajan), DG 2740172
13	13	49	<b>SUTHERLAND &amp; PAVAROTTI, Operatic Duets,</b> London OS 26449
14	14	145	<b>JEAN-PIERRE RAMPAL &amp; CLAUDE BOLLING: Suite for Flute &amp; Jazz Piano</b> Columbia M 33233
15	15	87	<b>THE GREAT PAVAROTTI</b> London OS 26510
16			<b>NEW ENTRY</b> → <b>THE LEGEND: Maria Callas</b> Angel 5-37557
17	12	5	<b>MOSTLY MOZART VOL. III</b> De Larrocha, London CS 7085
18			<b>NEW ENTRY</b> → <b>BRAHMS: Symphony #2</b> Chicago Symphony Orchestra (Levine) RCA ARL 1-2864
19	30	36	<b>PUCCINI: La Boheme</b> Pavarotti, Berlin Philharmonic Orchestra (Karajan), London OSA 1299
20	28	23	<b>LEONTYNE PRICE: Prima Donna Volume 4</b> New Philharmonic Orchestra (Santi), RCA ARL1-2529
21	21	36	<b>LA DIVINA: Maria Callas</b> Angel SB3841
22	11	15	<b>SOLTI/CHICAGO/WAGNER</b> Chicago Symphony Orchestra, London OS 7078
23	18	78	<b>MAHLER: Symphony #9</b> Chicago Symphony Orchestra (Giulini), DDG 2707.097 (Polydor)
24	25	74	<b>GERSHWIN: Porgy &amp; Bess</b> Houston Opera Company, RCA Red Seal ARL3-2109
25	24	19	<b>BIZET: Pearl Fishers</b> Paris Opera National Theatre Orchestra & Chorus (Pretre), Angel SBLX-3856
26	19	5	<b>VIVALDI: Four Seasons</b> Koto Ensemble, Angel 37450
27	17	40	<b>WILLIAMS: Star Wars &amp; Close Encounters</b> Los Angeles Philharmonic Orchestra (Mehta) London ZM1001
28	36	32	<b>DONIZETTI: La Favorita</b> London OSA 13113
29	33	5	<b>PUCCINI: La Fanciulla Del West</b> Neblett, Domingo, Milnes, Chorus & Orch. of Royal Opera House (Mehta), DG 2709 078
30	22	15	<b>CHOPIN: Waltzes</b> Rubinstein, RCA LSC-2726
31	31	53	<b>VERDI: II Trovatore</b> (Sutherland, Pavarotti, Horne) Natl. Phil. Orchestra. (Bonyng) London 13124
32	32	70	<b>GRANADOS: GOYESCAS</b> De Larrocha, London CS 7009
33	26	5	<b>HAYDN: String Quartets Op. 77</b> Guarneri Quartet, RCA ARL1-2791
34	34	40	<b>TOMITA: Kosmos</b> RCA ARL-1-2616
35	35	19	<b>VIVALDI: Four Seasons</b> Michelucci-Violin, Philips 6500.03
36	23	23	<b>DVORAK: Symphony No. 9</b> Chicago Symphony Orchestra (Giulini), DG 2530 881
37	39	10	<b>ALBINONI: Adagio (Marriner)</b> Angel 37044
38	38	44	<b>BACH: Brandenburg Concertos</b> (Leonhardt), ABC AB67020/2
39	29	32	<b>VERDI: La Traviata</b> Cotrubas, Domingo, Milnes, Kleiber DG 2707-103
40	40	27	<b>LIONA BOYD: Guitar Artistry Of</b> London CS 7068



# JACKSONS TENTH ANNIVERSARY SPECIAL

# Applause, Applause.



## **The Jacksons:**

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"Diana Ross Presents the Jackson 5" was the title of their first Motown album. Jermaine, no longer with the group, is on the far right.



Randy joined the group at age nine. Here he drums his way into the hearts of Britishers at a concert in Birmingham, England.



The Jacksons were amazed to find they had a strong following among the Aborigines in Australia. Below, a very early shot of the group, wearing suits that their mother made for them.



"The past has been producers producing the Jacksons, writing songs for the Jacksons, which we sang, we did the best we could, and at which we were very successful. But this is the Jacksons' music, this is the way we hear music."  
**Marlon Jackson**

# COMING OF AGE

By SUSAN PETERSON

**W**ith the recent release of their first self-produced, all original material album, "Destiny," the Jacksons have reached a point of maturity not only as individuals (Michael is now 20, believe it or not, and Randy is 17, Marlon 21, Tito, 25 and Jackie, 27) but more importantly, as artists.

Ten years and nearly 90 million record sales worldwide have gone by for the Jacksons since the release of their first single "I Want You Back" started a chain of four No. 1's in a row, a chart record for a debuting artist which has yet to be matched in the industry.

Maturity may be a somewhat ironic term, since at ages 17 through 27, "They aren't exactly ready to retire at the moment," quips Ron Weisner, who handles the group's personal management along with partner Freddie DeMann and the Jacksons' father, Joe. But writing and producing has definitely opened up new and exciting career opportunities for the group, and they are going after those opportunities with a vengeance. All five are involved in writing and producing, and they all express enthusiasm not only in continuing to do so for their own projects, but becoming involved with other artists as well.

"We've been writing all along," Tito points out, "songs that we kept in our own personal bank. The first time we introduced our material to the public was when we went to CBS and did our first album. Then there were two on the second one, and now it's all of them."

Marlon adds, "We had a lot of material, more than we could use on this album. We'll use that on the next one." And Jackie breaks in confidently, "But we might do something to top that. We did on this album, just kept writing, topping ourselves."

With five contributors to each song, the process could be a confusing one. Not so, claims Michael, "It's much easier to write that way. Everybody has a different point of view, and something different to add."

"Also, you have to have a certain mood," adds Tito. "You can't just say 'I'm going to write a song,' and sit down and write it. So, say maybe Jackie and Marlon don't have their heads into what we're trying to get, so Michael and I, or Randy will work on it at first."

The same sense of five-way cooperation carries over to their production style. Marlon explains: "When we were mixing the album, a lot of people thought each one of us would have a knob on the board. But we outlicked all of them. We'd send maybe Tito and Michael in to mix it down, and the rest of us would sit out and wait until they'd get the mix. Then fresh ears would come in and listen to it, because once you keep hearing the song over and over, you lose something. The next song, somebody else will mix it down."

The results all agree, are solid. Michael is most assured in his assessment: "I like it, and if I like it, I know they (the public) will. I keep up with the songs and the times. I feel we know what's happening."

(Continued on page 7-12)



Michael makes his film debut as the scarecrow in "The Wiz."



Michael "then and now."



Ten thousand people showed up at the Woolco Department store in Memphis recently for an autographing party with the Jacksons. Here Michael makes the only escape possible—from the roof.



**RANDY**

"I was nine years old when I joined the group in 1971, and that's basically what I always wanted to do. It was always my brothers, working with them, doing everything together.

"Writing, more than anything is my favorite aspect. I'm very excited about this album, since it's our first time doing everything, and it turned out pretty good.

"I grew up around older people, so I didn't get much of a chance to hang around with people my age. Now I go to a private school where there are kids my age, and a lot are professionals. I've got a lot of time ahead of me to improve, so starting so young has given me a head start.

"When I first joined the group I was just into one thing, and that was playing my drums. Now I'm trying to get into all parts of it, production, writing—everything. Earlier I was just performing, and that's all I wanted to do. I knew my father was taking care of it, so I just got onstage and performed.

"I always loved performing. I become a different character, much more crazy, a lot more open. It's funny, because I'm a lot more open onstage than I am in my regular life. In front of a few people, I'm shy, I wouldn't want to sing.

"I'm going to keep writing more and more, and never stop. I've recorded a few songs and am starting work on my own album. In 10 years, I guess I'll still be singing, producing, getting into producing other acts . . . and relaxing more."

**MICHAEL**

"Doing 'the Wiz' was an incredible experience. It was always something I wanted to do, because I had always loved the movie, and always fell in love with the scarecrow. I saw the play six times.

I'll do other parts if I like the script as I did with this. "We worked outside on the movie a lot, and it was cold, the coldest ever in New York. There were 600 dancers at the World Trade Center, all wearing costumes like swim outfits, and it was so cold a lot of them quit. It took me three hours a day to get the makeup on, and then after I took it off, I'd look like a drug addict, with my eyes all watery and red."

"I sing up front and more people know my name because I'm up front and they want to know who that person is. Motown decided to take a chance on me, with the solo albums. It's up to the public, it's like a vote, they decide to pick you. We've travelled the world, and if we don't sing 'Ben' they all go crazy. I could never believe how big that song was. I haven't done a solo album in a long time, but I will be doing some more.

"I'd like the group to get into films, maybe direct a movie someday, because I always have a lot of ideas. I would love to write a lot of songs for other people as well."

**MARLON**

"I've learned a lot in this business about how to make people happy. As I've gotten older I've learned about the music business, and I now contribute to the different aspects of the business. Learning that there are other things you have to do, and do right, besides singing, has helped me a lot. It put my head in a totally different direction. I enjoy it because it's a new challenge for me. I love the producing, writing, and setting up the publishing company, making sure the deals go right.

"When I was travelling when I was younger, visiting the different countries like Africa, and I talked about it in school, even the teachers didn't really know what it was like. The people in the U.S. are fortunate. There is poverty here, but not like there is in other countries. In some countries, either you are rich, or you are poor, there is no in-between. When we did shows, we'd do shows for the poor, then we had to do separate shows for the rich, because they (the rich and poor) don't communicate. These people are genuinely hungry. You can hear about it, and don't think too much about it, but once you see it, it's really different.

"In 10 years, I see myself getting more into writing scores, directing, acting, things like that. More producing. . . . Just keep going up and up and up."

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**JACKIE**

"I feel like I've come a long way with a lot of hard work in 10 years—there's been a lot of rehearsing, a lot of planning. I can remember one night years ago watching the Ed Sullivan Show, and saying 'Man, I sure wish I could be on the Ed Sullivan show.' A month later, we got a call to do it. We were so happy, and all the fans wrote in, so they called us back in another month to do it again. . . . Everything has really come out the way I expected it.

"At the time we started, I was thinking of being a professional baseball player. The Chicago White Sox were watching me as a short-stop, and I had a good batting average. I had to take the baseball career or the singing career. Sometimes I watch a baseball game and wonder 'what if,' but I'm happy where I am.

"In the future, I see myself being a writer, writing musical scores for motion pictures. That's what we all want right now. Also producing, and I would like to direct movies, too. I want to do it all."

**TITO**

"My favorite aspect of our work is planning an album. I like the sense of knowing which direction you want to go with the album, what type of songs you're going to put on it, and writing it; then, going into the studio and developing it, and hearing it for the first time as the public will hear it. I find some producers will go in and say 'play what's on the paper' and you have five or six good musicians in the studio. They have a talent, and their ears hear just as well as the producer's, so they can give you a lot that you aren't aware of. So we try to use their ears too.

"I've learned a lot in the areas of writing, knowing how the business is run, negotiating contracts, knowing that you can't always just get on the stage and sing. There are other things involved that you have to check on personally.

"I'm glad I'm at the age where I've been through the hard parts, and I'd rather have done it when I was young rather than try to do it now. I still have a lot of life in front of me, and now I have that second wind. In the future I see producing other artists, writing for other artists, having one of the biggest publishing companies in the world. I'd like to do movies, but my main concern is music. That's the roots of it all."



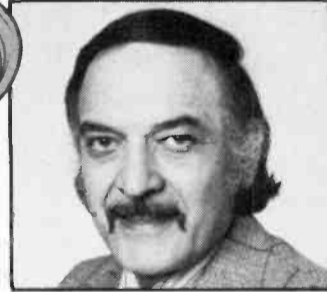
Yetnikoff



Lundvall



Asher



Dempsey



“

**Walter Yetnikoff, President  
CBS/Records Group**

"Throughout their brilliant and explosive career, the Jacksons have reigned as one of the world's premiere musical groups. Since they began recording for Epic Records, the Jacksons have continued their upward climb of satisfying even larger numbers of music listeners. Their music and superb stage presence has been overwhelmingly applauded in virtually every country in which they have performed. I would like to personally thank the Jacksons for the contributions they have made to the music industry and I look forward to seeing their continued success in the future."

**Bruce Lundvall, President  
CBS Records Division**

"The incredible artistry and talent encompassed in the five

members of the Jacksons is widely acclaimed throughout the music industry. Their sensitivity to maintaining the highest possible creative level, coupled with tremendous musical insight, has resulted in truly outstanding music. The artistic growth and innovation which mark the Jacksons' career are universally saluted. I eagerly anticipate continued creative growth and achievement from the Jacksons in their association with CBS Records."

**M. Richard Asher, President  
CBS Records International**

"It is with a great deal of pleasure that we at CBS Records International pay this special honor to the multi-talented Jacksons. The Jacksons are a family each of whom is an innovative, exciting performer but who together combine their talents to form the most exciting musical family in entertainment today. Although their talent is extraordinary and the basis of their success, they are also one of the hardest work-

ing and most cooperative groups of artists in the world today. It is an honor and a pleasure to work with them all over the world. The Jacksons have enjoyed international recognition and success; their latest hit single is currently on the British charts. We at CBS Records International look forward to a long and fruitful future with the Jacksons."

**Don Dempsey, Senior Vice President  
General Manager, EPA**

"The Jacksons have made a striking and lasting impact on all aspects of music in the United States. Their ability to cross every boundary and category of music has opened up new opportunities in reaching black and white audiences with an equal success. There is no limit to the Jacksons' burgeoning impact on every market. Since joining the Epic label two years ago, the group has enjoyed significant growth and I am certain that their level of success will only continue to prosper."

(Continued on page J-14)

*To the Jacksons  
-our best!*



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# GOIN' PLACES



Above, Michael and Randy scoop on Japanese customs during a tour of the Far East. At right, the Jacksons look right at home in front of Buckingham Palace.



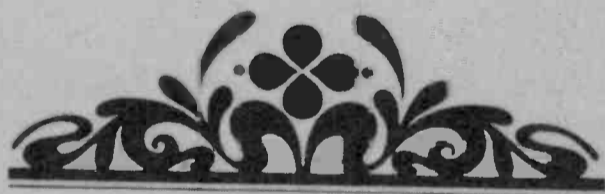
The Japanese press greets the group in Tokyo.



Manchester autograph seekers are obliged by Michael from the J5 touring bus in England.



It's a royal welcome as the Jacksons meet Queen Elizabeth. Dolly Parton peers out in the background.



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# OFF THE RECORD

## BUT ON TV, THE SILVER SCREEN AND THE VEGAS STRIP



Randy with Don Cornelius of Soul Train.

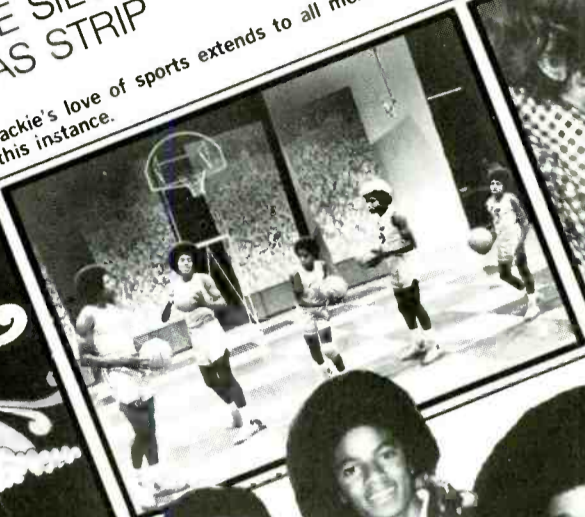
Jackie's love of sports extends to all members in this instance.



As the scarecrow in the "Wiz" Michael had to sit through a three hour makeup session every morning.



The Jacksons tv show included (above, from left) sisters Janet, LaToya and Maureen. Directly above, on the set of the summer series.



In Vegas with Sammy Davis Jr. (third from left). Seated at the piano are Janet and LaToya.



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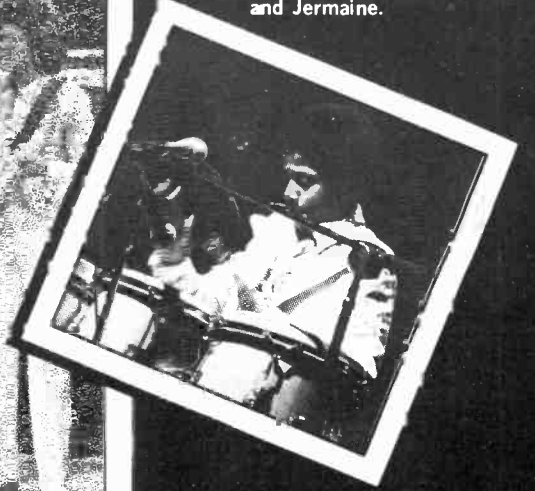
that *everyone* be a part of the celebration. **Epic and CBS Records International.**

# THE JACKSONS' TOUR

# BACKSTAGE



The Jacksons, before Jermaine's departure. From left, Randy, Tito, Marlon (behind Michael), Michael, Jackie and Jermaine.



Randy (above) pounds the skins, while below, the Jacksons' audience reaches out for contact.



Above, Michael handles lead vocals while Tito (right) works it out on the guitar.



Jackie and Michael harmonize.



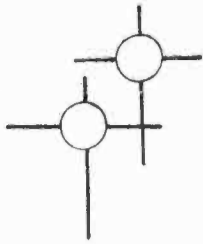
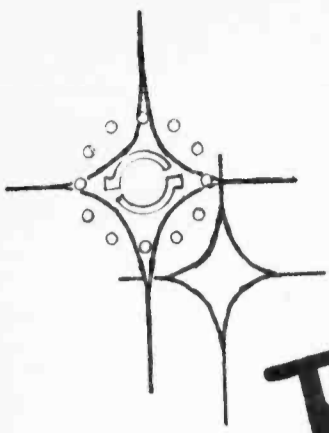
At right, Michael takes the spotlight.



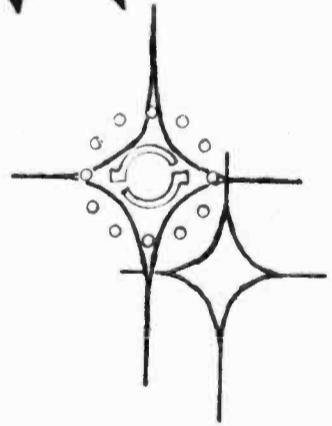
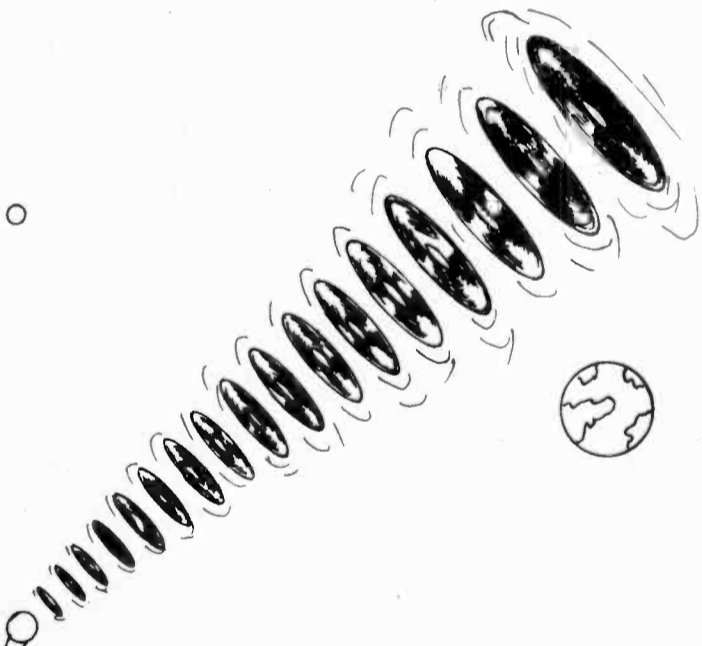
Tito, Marlon, Jackie and Michael (above) make up the front line. Randy is behind to the left on congas.







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# COMING OF AGE

• Continued from page J-3

"The album is an important one musically," offers Freddie DeMann. "They've grown immensely as songwriters. The up-tempo numbers have funk, are gritty, but at the same time are happy, good time music. There is a ballad, 'You Push Me Away,' which I think is a classic. Another great one is 'Shake Your Body Down,' an eight minute disco number that is incredibly strong from the first note straight through to the last. There are so many good ones, we haven't decided on the next single yet."

Weisner agrees: "I'm very excited about the album. It's their first opportunity to really express themselves pertaining to their ideas and their insights of the world. It took them a while before they were ready to go into the studio. They were very concerned about their material, getting the best musicians possible, and the best creative people around them. They are really more concerned with the creative aspects than the financial. They'd sooner not record if they were not confident with their material."

Another current priority for the group is their own publishing company. Father Joe takes pride in having held onto those valuable publishing rights for their original material. He explains, "One of my main concerns was always that they shouldn't sign away their publishing. I wanted to keep it so they could have their own publishing company. At the time they started, most groups would sign with the record company for publishing rights. I was able to avoid that and I'm very glad about that now."

That kind of guidance, with perhaps the concerned foresight that only a father could have, and the solidarity of the Jackson family, have undoubtedly been crucial factors in the group's longevity.

Just getting started in industrial Gary, Indiana couldn't have been easy, where dozens of groups, in the Jacksons' neighborhood alone, were constantly competing in local talent contests for a chance to escape from the steel mills and less-than-ideal living conditions. Recalls Jackie: "In our block there were a lot of groups competing. Every time there was a talent show everyone would come to try for the trophy. Denise Williams was one of them, and Kellee Patterson."

Joe adds, "In Gary, with all the steel mills, families come in and have lots of kids, and the kids don't have anything to do, except go to school and come home. So they learn how to sing or play some type of instrument. The kids want to better their condition, because they see their parents working every day in the mills."

So the young Jacksons added their hat to the crowded ring, with the determination reflected in Tito's remark: "People don't just give you the chance, you have to win it. Everybody

all around us was trying to get into some type of show business. I think the first paying gig was at a place called Mr. Lucky's. We got \$5 for all of us; we made more money from people pitching money from the floor. We knew something was happening when we started winning the talent shows. Then, you start seeing the possibilities."

From daily rehearsals, to talent shows and local gigs, and finally the Apollo theater, the Jacksons (then the Jackson Five) were already an established professional act when they signed with Motown in 1969. And contrary to popular opinion, they were not discovered by Diana Ross. When this popular myth is mentioned, Joe laughs, "Nobody discovered the Jacksons but their mother and father." Michael adds, "We were doing a theater in Chicago called the Regal, which was kind of an audition for Motown. Since Diana Ross was the hottest artist there at the time, they decided to use her name to introduce us to the public." Thus, the first LP was "Diana Ross Presents The Jackson Five" (now platinum) and they appeared with Ross in concerts.

The group, which left Motown three years ago to sign with CBS/Epic, has kind words for their years with the label. "We learned a lot about the music business at Motown," Jackie emphasizes. "They know how to build a group, how to promote a group, how to put a group on top. We sold a lot of records with them." Michael also points out, "Not only that, but they took care to develop each individual person. Like, Tito likes cars and mechanics, and Jackie likes basketball and I draw cartoons. With a lot of groups you know the group's name, but you don't know each individual. That was very important to us."

Perhaps the most advantageous development during the years at Motown, Joe adds, was that "Motown made the group international, and that's very important. There are very big groups in the United States which are not known all over the world as we are."

That aspect has continued to be of great importance to the group. Perhaps 20% of their record sales, Weisner estimates, are outside the U.S., and they have toured the world many times, with record-breaking results. In Australia, Jackie recalls arriving at five in the morning to be greeted by 5,000 fans, all screaming their welcome from the airport rooftop, where they'd spent the night waiting in sleeping bags. Among

(Continued on page J-14)



*Don't blame it on the boogie.*

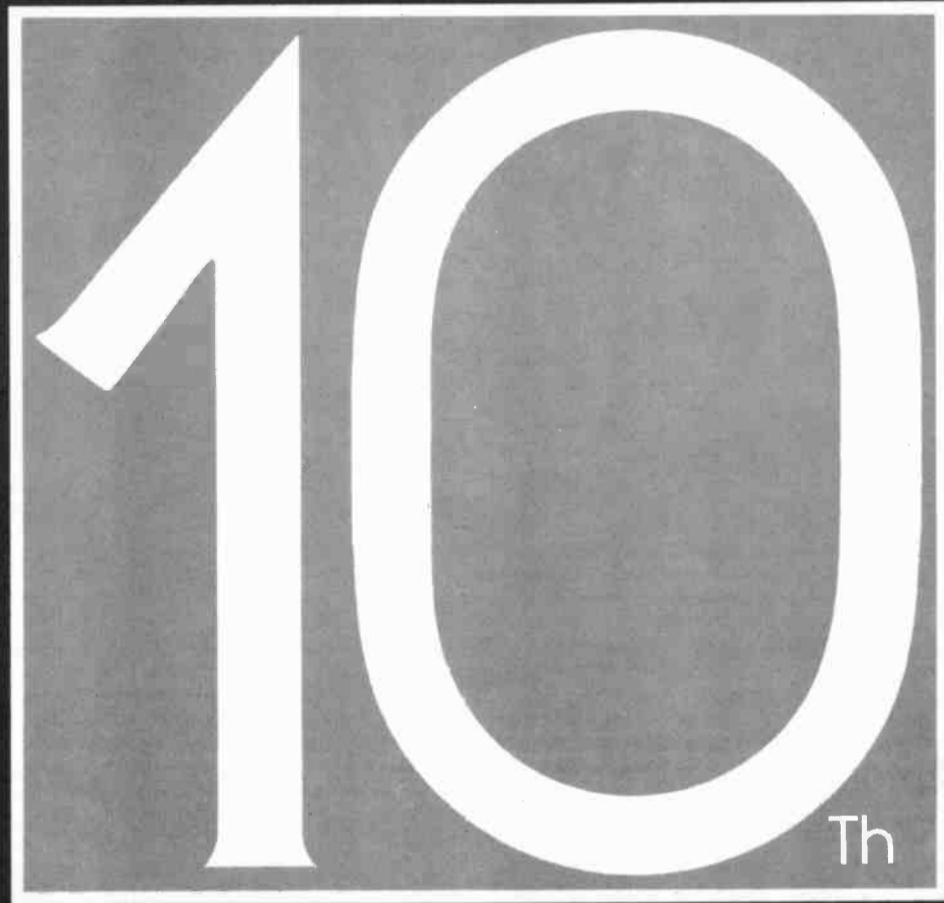
*Don't blame it on "The Wiz."*

*1979 is gonna blow your mind.*

*Love to all 30 of you,*

*Quincy Jones*

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# COMING OF AGE

• Continued from page J-12

them, the group was amazed to see many Aborigines, holding up black power signs, and shouting "right on, brothers." The Australian natives provided a highlight by inviting the group out into the bush country, where they were treated to a pig roast and boomerang lesson.

In England, The Jackson Five broke a Beatles' attendance record in Liverpool which they still hold. Likewise records were broken in faraway places that include the Philippines and Japan, where Jackie recalls, "They would be very quiet during the show, and we'd be wondering what was wrong. Then at the end, we'd get a standing ovation, and they'd be yelling 'more, more.'" In New Zealand, Jackie recalls in amazement, "There's a population of about two million people, and we got a gold record there. It was our Christmas album, with 'Mommy Kissing Santa Claus' and all that on it."

Starting in January of next year, the Jacksons will return to the road for the first time in over a year (the album and Michael's role in "The Wiz" necessitated a hiatus) for a truly worldwide tour. Explains Weisner, "They will be going to 10-12 countries in Asia alone, from there to Europe, Africa, coming back and playing a number of dates in the Caribbean, and on into a number of countries in South America. And if they are still alive after those insane three months, we'll probably start working in the states in April."

They are planning for a show that will be, in Michael's words "Really exciting, with a light show, and it's going to be all new, so look forward to something totally different."

Breaking chart and attendance records worldwide might have been enough for many supergroups, but the Jacksons did not stop there. In 1974, they broke the sellout record in Las Vegas at the MGM Grand, effectively breaking the generation barrier with a dazzling show which included their three sisters, and utilized a mix of Jacksons' hits and standards, tap dancing and props designed to win the hearts of the older crowd.

Likewise, their summer replacement television series two years ago reached out to a broad spectrum of ages and tastes by using the multi-talents of the entire family. They were delighted with both ventures and plan to return to Vegas because, in Jackie's words, "Vegas represents longevity to us. You can always go back there for the rest of your life."

The group prefers not to consider a regular tv series, due to scheduling and over-saturation problems. Says Tito, "I think that a singing act, if they're going to do television, should just do television because it involves a lot of time. You don't have too much time to do anything else." Adds Jackie, "People see you on tv all the time, and they don't go to your concerts." A

specials deal is in the works, however, according to Weisner and DeMann, which will allow the group to do two specials a year for the next two years, a situation which they consider ideal.

All of these activities should go a long way towards dispelling any lingering public image that smacks of "bubblegum," a tag the group was stuck with, according to Tito, "Mostly because of the age of the group, and because we said 'ABC' in a song." The process of proving themselves on this new level undoubtedly moved a long way with the new creative freedom they were offered when moving to CBS. They are frank about the reasons for the move. Tito explains, "When a group's contract runs out, they negotiate better deals. Our contract at Motown wasn't up to par compared with other groups of our status at the time, so we felt that it was time for us to either get a better contract or move on. The company that came up with the best deal was CBS. More freedom had a lot to do with it, our own publishing, writing, producing. That's what we were looking for, and CBS gave it to us."

So moving on became the necessity, and unhappily entailed the splitting of one brother from the group, Jermaine, who had married Barry Gordy's daughter, to pursue a solo career at Motown. Considering the tightness of the family, it could not have been an easy move. However, the group emphasizes that the decision was a business one, and Jermaine remains close to his brothers. As Weisner explains, "You are dealing with family. Anything that involves a family member such as that is a touchy situation. Everybody made their own personal choices, trying not to intermingle their personal lives with the business aspects."

As for the present period of transition, Weisner summarizes: "It's a constant situation of proving yourself to the industry and to other people that you can write, you can produce, and it goes beyond an ego standpoint. Yes, you cannot complain about the success you've had in the past where you've had other people write and produce your product. But I guess everyone matures to an age where they in turn can also do the same, and that's the transition that the group is going through right now."

In moving into their second decade as one of the world's most successful recording and performing acts, with every member still under 30, chances are the "transition" will prove to be a booster rocket to new levels of success. With the experience of veterans and the energies of youth, the Jacksons "Destiny" should be manifest.

Billboard

#### CREDITS

Editor: Earl Paige; Assistant Editor: Susan Peterson; Art Direction: Dan Chapman; Special Thanks: Joe X. Price, Ed Strait, Steve Manning, Joe Jackson, Ron Weisner, Freddie DeMann.



• Continued from page J-4



#### Quincy Jones:

"In a family situation, you're dealing with kids that come from the same mother and father. You know, it's in the genes. The way the their voices melt together has a unique quality because their voices all have a certain element in common... like in the tone and texture. It's like Aretha (Franklin). When she's

singing she sounds like her father preaching and when her son Clarence sings, it sounds a whole lot like Aretha.

"And then also you're dealing with a situation where they've been doing it together since they were babies. It's like when George and Louis (the Brothers Johnson) play together. They get a sound that compliments each other very strongly because they've been playing together all their lives. And that kind of thing goes a lot deeper than cats that have been playing together for just a few years.

"In the case of the Jacksons, there's a whole lot of hard work and a whole lot of talent. All of that is augmented by the fact that they've been performing together all their lives in all kinds of facets of the business. You know, like tv, records, Vegas..."

"It's that kind of thing that really shows up when you take a kid like Michael, give him his first film role and he performs like a 20-year vet. His performance in 'The Wiz' is just mind-boggling even for an oldtimer, let alone someone who's taking his first shot at film!"



#### Gladys Knight:

"We go back a really long ways. I'm talking about our theatre days, you know, when the Jacksons used to come up to the Regal Theatre in Chicago. I remember Michael's legs weren't long enough to reach the floor when he was sitting down. That was '65 or '66.

"Anyway, Joe used to come around and talk to me and Taylor Cox—he was our manager at the time. Well, one night they had a talent show at the theatre and I told Joe we were going to get somebody out there to see them. So they went on and everybody loved them, and next thing I know—big headlines—'Diana Ross discovers the Jackson Five!' Hey, great, that's all well and good, as long as they were discovered, you know what I mean?"

"No matter what kind of change there is voice-wise, you'll know how to apply it and go with it. As far as I'm concerned Michael still sings as beautiful as ever. He will learn as he gets older that the older you get, the more appreciated your talent is in the industry... and I can see the Jacksons doing exactly that."



#### Jermaine Jackson:

"Ten years ago, a seed was planted in the earth. And from this seed grew five young men with a sound and style of music that blossomed all over the world, and being part of that success makes me very proud to say that my brothers are the greatest. May God bless them all and their success that shines all over the world."



#### Stevie Wonder:

"It has taken some people quite a few years and millions of pop hit records to realize what I knew and felt from the very beginning. The Jacksons have been and continue to be the most talented family in the history of show business."

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Congratulations  
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on their way up  
the chart from  
"The Gold Record People"





Above, the Jacksons headlined a 1976 benefit for the Congressional Black Caucus. Pictured from left are CBS's Bruce Lundvall, Epic's Jim Tyrrell, Johnny Taylor, Reverend Jesse Jackson, Joe and Michael. Below, the Jacksons are awarded the NAACP Image Award.



- Roots Image Award—presented to the Jackson Family for Outstanding Achievements Worldwide
- The National Urban League Guild—Michael Jackson—Famous Young Men
- Billboard 1972—Michael Jackson—Top Single Artist
- Billboard 1972—Michael Jackson—Top Singles Male Vocalist
- The National Academy of Recording Arts & Sciences—Best Rhythm and Blues Vocals—Jackson 5, 1974
- Sixteen and Spec Magazine—Jackson 5 Best Group of the Year 1970
- Sixteen and Spec Magazine—Best Single of the Year ("I'll Be There") 1970
- Sixteen and Spec Magazine (11th Annual Gold Star Award) Jackson 5, Most Popular Group 1972
- Sixteen and Spec Magazine (11th Annual Gold Star Award)—Best Single of the Year ("Rockin' Robin") 1972
- Sixteen and Spec Magazine (11th Annual Gold Star Award)—Best Singer Michael Jackson, 1972
- Award of Merit—Presented to the Jackson 5 for Outstanding Achievement
- NAACP 1971—Best Male Vocal Group of the Year
- NAACP 1970—Best Singing Group of the Year
- Black Caucus 1975—Honorary Members
- NAACP Image Award 1972—Recording Industry Male Vocal Group of the Year
- The American Society of Composers, Authors & Publishers—to Michael Jackson for "Got To Be there"
- Key to City of Gary Indiana—presented to the Jackson 5 by Mayor Richard Gordon Hatcher 1971
- The Organization of African Unity—For Strengthening AfroAmericans, 1974
- Family Achievement Award—for Outstanding Family Act
- Key to City of Buffalo, New York—presented by Mayor Stanley M. Makowski 1974-1977
- Key to City of Philadelphia—presented by Mayor James H. Tate
- National Academy of Arts & Sciences—Jackson 5, Group of the Year

J-15  
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# AWARDS

## Gold Singles:

- I Want You Back
- Mama's Pearl
- Sugar Daddy
- Corner Of The Sky
- I Wanna Be Where You Are
- I'll Be There
- Never Can Say Goodbye
- Got To Be There
- Rockin' Robin
- Enjoy Yourself

## Gold Albums:

- Jackson 5 Christmas Album
- Ben
- Dancin' Machine
- Jackson 5 Greatest Hits
- ABC
- Jackson 5 Anthology
- Looking Thru The Window

- Goin' Back To Indiana
- Diana Ross Presents The Jacksons 5
- The Jacksons

## Platinum Singles:

- ABC
- Love You Save
- I Found That Girl
- Ben
- Daddy's Home
- Dancin' Machine



Randy and Jackie (above) accept a Grammy from Lou Rawls, at left. Below, gold record status for "Moving Violation" found the Jacksons receiving awards in Manila.



# The Jacksons



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# Discos

## Old N.J. IvyStone Inn Converted

PENNSAUKEN, N.J.—Emerald City, the former 2,000-seat Latin Casino in nearby Cherry Hill, has not yet completed the finishing touches for its conversion to a giant discotheque, but already heavy competition is looming on the horizon.

Last week the owners of the former IvyStone Inn which went bankrupt in 1977 and has been renamed the Regency Motor Inn announced that they are converting the hotel's 20,000 square foot ballroom into a disco to be called the Regency.

Carl Botzenhardt, night club and motel operator of Wildwood, a South Jersey summer resort, is opening the disco and a Top-of-the-Stones restaurant on another floor, under an agreement with the Federal Bankruptcy Court in Camden, N.J.

In April of this year, Botzenhardt advanced a \$100,000 non-refundable deposit and took an option, valid until April 1979 to buy the inn.

If he exercises the option to buy,

he must pay the balance of an agreed selling price of \$1.9 million. While the original deadline still stands, the bankruptcy court has granted him permission to open the restaurant and the disco without actually buying the inn.

A crew has already started work on refurbishing the huge ballroom. The new disco, complete with plexiglass dance floor, a bubble machine and special lighting and upgraded sound system, is scheduled to be ready for a Wednesday (15) opening. Michael McDonald, who was at Botzenhardt's club in Wildwood will manage the new disco.

McDonald says that the new club will maintain a moderate dress code. Its main feature will be continuous live music. "We will be bringing in disco groups with name value," states McDonald.

Bands will alternate with each other to provide the dancers with non-stop music. The club's enormous dance floor can accommodate up to 900.

Emerald City, a project of Charles and Dallas Gerson, was originally scheduled for an October opening. That date has since been changed twice. The Gersons also operated the Latin Casino theatre/restaurant. They plan on using live talent in the disco only for one-nighters on special occasions.

The feature attraction of the room will be its elaborate sound system capable of producing up to 5,000 watts of power. The system, installed by Richard Long & Associates of New York, includes amplifiers by BGW, Crown and HH Electronics, equalizers by UREI, electronic crossovers with variable gain in sub-bass and tweeters designed and manufactured by Long, and tape recorder by Technics. The entire speaker system is being custom-designed by Long using state-of-the-art components.

The sound system will be complemented by a light show designed by Robert Lobi and George Heyward of Design Circuit, New York.

Meanwhile, Botzenhardt is not entirely new to the Pennsauken area. He was a partner in the Penalty Box II, a former rock emporium catering to teenagers.



**Weekday Fever:** Creative young dancers from Cleveland's daily disco variety show, "Weekday Fever," do their version of the "Coffee Grinder," disco's latest dance craze, as the show is taped for airing on WGCY-TV.

## Cleveland: Disco TV 5 Days a Week

By ROBERT FORD JR.

NEW YORK—Cleveland is reportedly the first city in the country to have a five-day-a-week locally produced television show devoted entirely to disco.

The show is called "Weekday Fever" and airs from 4 p.m. to 5 p.m. each afternoon on channel 3, WGCY-TV, a station owned and operated by NBC.

"Weekday Fever" is hosted by Tim Byrd, a DJ from WGCL-FM and features Nanci Glass, who travels the country reporting on disco life styles. A week of shows is taped

every Saturday at Night Moves, a popular Cleveland club.

At least once a week "Weekday Fever" airs in its entirety, the syndicated "Disco Magic" show as part of its program. The show, which has been on the air since Sept. 18, also features local talent as well as major disco acts, such as Eddie Kendricks, Karen Young, Switch, Village People, Loleatta Holloway, Double Exposure and the Love Committee. Dance tips and disco gossip are also prominent parts of every "Weekday Fever" show.

## U.S. Govt. Invests \$750,000 Into Club

By BORIS WEINTRAUB

WASHINGTON—If there was any doubt remaining that discos are here to stay, they have been dispelled in about as official a fashion as can be:

There now is a disco operating in a government building here in the nation's capital, on which the government reportedly spent \$750,000 to put it and some associated operations in business.

The disco is called The Buck Stops Here, an appropriate title considering that it is located in the building in downtown Washington that houses the Federal Home Loan Bank Board. It is in operation a mere two blocks from the White House.

Government officials hasten to point out that The Buck Stops Here is not only a disco. But, in the late night hours, it definitely is.

Mike O'Harro, operator of the popular Tramps disco in Georgetown was called in by local restaurant entrepreneur Anthony Greco to formulate the plans for The Buck Stops Here.

Greco won a contract two years ago to operate an employe cafeteria with his new club being located in what had been the cafeteria in the basement.

O'Harro says the new operation will be a "total concept" place. It will

(Continued on page 53)

### DILLARD & BOYCE

## Nashville Producers Scoring In Top 10

By KIP KIRBY

NASHVILLE—The production team of Dillard and Boyce is making a mark in the disco field. The duo has five chart records to its credit, including the first top 10 single disco single from this market. There are also separate management and production companies, three publishing affiliates and an in-house rhythm section to back up its signed artists.

Since combining talents less than two years ago to form their own business organization, Moses Dillard, president of the parent company, Moses Dillard Enterprises, and Jesse Boyce, vice president and a&r director, have achieved national chart status for three of their acts.

"Come On Dance Dance" by the Saturday Night Band soared to the number two position on Billboard's Top 40 Disco Action chart, and the Constellation Orchestra's "Perfect Love Affair" reached the number nine slot on the same chart. "We Fell In Love While Dancing" by Bill Brandon hit the Hot Soul Singles chart at Number 30, while showing up on the Hot 100 list as number 80.

Additionally, the Saturday Night Band's album, "Come On Dance Dance," from which the single was taken, checked in at number 125 on the Top LPs & Tapes chart.

"Our objective," says Dillard, "is to accomplish the same thing in Nashville that Gamble-Huff did so successfully in Philadelphia, that Barry Gordy did with Motown and that Phil Walden has done in Macon."

The Saturday Night Band and the Constellation Orchestra, both concept disco projects, were created by Dillard and Boyce in conjunction

with their five-album-a-year deal with Prelude Records in New York.

The association, which Dillard and Boyce call "very close, with a free-flowing exchange of ideas," came about when Dillard took demos he had cut on various artists to New York to shop them, determined not to return to Nashville until he had at least one major recording deal.

He met with Marv Schlacter, president of Prelude Records the night before an electrical blackout, and "when the lights came back on the

(Continued on page 58)

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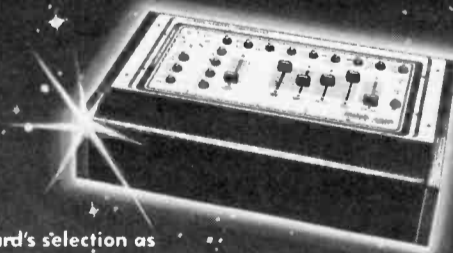
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### Hartman Switches

LOS ANGELES—Singer Dan Hartman, who wrote and sang Edgar Winter Group's "Free Ride" hit in 1973, has entered the disco field with his new single, "Instant Replay." Mixed in Philadelphia at Sigma Sound Studios with Tom Moulton, the song is indicative of the other material on his forthcoming "Instant Replay" LP.

## LIGHT YEARS AHEAD THE L-8000 MEMORY LIGHTING CONTROLLER\*



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## National Disco Action Top 40

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### ATLANTA

- This Week**
- I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
  - MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
  - INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
  - AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra—SAM (LP/12-inch)
  - DANCIN' IN MY FEET—Laura Taylor—TK (12-inch)
  - VICTIM—Candi Staton—Warner Bros. (LP/12-inch)
  - SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch)
  - LE FREAK—Chic—Atlantic (12-inch)
  - YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (LP/12-inch)
  - KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12-inch)
  - I WILL SURVIVE/SUBSTITUTE—Gloria Gaynor—Polydor (12-inch)
  - YOU STEPPED INTO MY LIFE—Melba Moore—Epic (LP/12-inch)
  - CRUISIN'—all cuts—Village People—Casablanca (LP)
  - SINNER MAN—Sarah Dash—Kirshner (LP/12-inch)
  - YOUR SWEETNESS IS MY WEAKNESS—Barry White—20th Century (LP/12-inch)

### BALT./WASHINGTON

- This Week**
- MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
  - LE FREAK—Chic—Atlantic (12-inch)
  - AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra—SAM (LP/12-inch)
  - I'M A MAN—Macho—Prelude (LP/12-inch)
  - I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
  - KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12-inch)
  - MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY—James Wells—AVI (LP)
  - WORKIN' & SLAVIN' (I NEED LOVE)—Midnight Rhythm—Atlantic (12-inch)
  - INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
  - DANCIN' IN MY FEET—Laura Taylor—TK (12-inch)
  - QUEEN OF THE NIGHT—all cuts—Loleatta Holloway—Gold Mind (LP/12-inch)
  - OUR MS. BROOKS—all cuts—Patti Brooks—Casablanca (LP)
  - BAISE MOI (KISS ME)—Pam Todd & Gold Bullion Band—Channel (12-inch)
  - DOIN' THE BEST THAT I CAN—Bettye LaVette—West End (12-inch) (Remix)
  - STAR CRUISER—all cuts—Gregg Diamond—Marlin (TK) (LP)

### BOSTON

- This Week**
- LE FREAK—Chic—Atlantic (12-inch)
  - INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
  - MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
  - VICTIM—Candi Staton—Warner Bros. (LP/12-inch)
  - YOUR SWEETNESS IS MY WEAKNESS—Barry White—20th Century (LP/12-inch)
  - I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
  - AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra—SAM (LP/12-inch)
  - ONE NATION UNDER A GROOVE—Funkadelic—Warner Bros. (LP/12-inch)
  - A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12-inch) (Import)
  - SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch)
  - JE SUIS MUSIC/LOOK FOR LOVE—Cerrone—Cotillion (LP)
  - KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12-inch)
  - DANCIN' IN MY FEET—Laura Taylor—TK (12-inch)
  - YOU STEPPED INTO MY LIFE—Melba Moore—Epic (LP/12-inch)
  - HOT BUTTERFLY—all cuts—Bionic Boogie—Polydor (LP)

### CHICAGO

- This Week**
- MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
  - I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
  - LE FREAK—Chic—Atlantic (12-inch)
  - AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra—SAM (LP/12-inch)
  - INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
  - KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12-inch)
  - DANCIN' IN MY FEET—Laura Taylor—TK (12-inch)
  - CRUISIN'—all cuts—Village People—Casablanca (LP)
  - A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12-inch) (Import)
  - SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch)
  - SUPERSTAR/GO FOR THE MONEY—Bob McGilpin—Butterfly (12-inch) (Remix)
  - YOU STEPPED INTO MY LIFE—Melba Moore—Epic (LP/12-inch)
  - JE SUIS MUSIC/LOOK FOR LOVE—Cerrone—Cotillion (LP)
  - BURNIN'—Carol Douglas—Midson (LP)
  - WORKIN' & SLAVIN' (LOOK FOR LOVE)—Midnight Rhythm—Atlantic (12-inch)

### DALLAS/HOUSTON

- This Week**
- I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
  - INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
  - LE FREAK—Chic—Atlantic (12-inch)
  - AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra—SAM (LP/12-inch)
  - MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
  - YOU STEPPED INTO MY LIFE—Melba Moore—Epic (LP/12-inch)
  - KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12-inch)
  - CRUISIN'—all cuts—Village People—Casablanca (LP)
  - JUNGLE DJ—Kikroks—Polydor (LP)
  - SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch)
  - YOUR SWEETNESS IS MY WEAKNESS—Barry White—20th Century (LP/12-inch)
  - I'M A MAN—Macho—Prelude (LP/12-inch)
  - BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
  - STANDING IN THE SHADOWS OF LOVE—Fever—Fantasy (12-inch)
  - LOVE DISCO STYLE/PLUG ME TO DEATH—Erotic Drum Band—Prism (LP)

### DETROIT

- This Week**
- MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
  - QUEEN OF THE NIGHT—all cuts—Loleatta Holloway—Gold Mind (LP/12-inch)
  - WORKIN' & SLAVIN' (I NEED LOVE)—Midnight Rhythm—Atlantic (12-inch)
  - INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
  - I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
  - MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY—James Wells—AVI (LP)
  - SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch)
  - LE FREAK—Chic—Atlantic (12-inch)
  - HOT BUTTERFLY—all cuts—Bionic Boogie—Polydor (LP)
  - OUR MS. BROOKS—all cuts—Patti Brooks—Casablanca (LP)
  - DON'T HOLD BACK/I CAN TELL—Chanson—Ariola (LP/12-inch)
  - DANCIN' IN MY FEET—Laura Taylor—TK (12-inch)
  - SINNER MAN—Sarah Dash—Kirshner (LP/12-inch)
  - YOU STEPPED INTO MY LIFE—Melba Moore—Epic (LP/12-inch)
  - NEED TO KNOW YOU BETTER—Finished Touch—Motown (LP/12-inch)

### LOS ANGELES

- This Week**
- MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
  - I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
  - AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra—SAM (LP/12-inch)
  - SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch)
  - WORKIN' & SLAVIN' (I NEED LOVE)—Midnight Rhythm—Atlantic (12-inch)
  - LE FREAK—Chic—Atlantic (12-inch)
  - INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
  - MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY—James Wells—AVI (LP)
  - SHOOT ME WITH YOUR LOVE—Tasha Thomas—Atlantic (12-inch)
  - OUR MS. BROOKS—all cuts—Patti Brooks—Casablanca (LP)
  - CONTACT—Edwin Starr—20th Century (12-inch)
  - SINNER MAN—Sarah Dash—Kirshner (12-inch)
  - CRUISIN'—all cuts—Village People—Casablanca (LP)
  - HOLD YOUR HORSES—First Choice—Salsoul (12-inch)
  - HOT BUTTERFLY—all cuts—Bionic Boogie—Polydor (LP)

### MIAMI

- This Week**
- I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
  - MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
  - LE FREAK—Chic—Atlantic (12-inch)
  - INSTANT REPLAY—Dan Hartman—Atlantic (12-inch)
  - AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra—SAM (LP/12-inch)
  - KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12-inch)
  - JE SUIS MUSIC/LOOK FOR LOVE—Cerrone—Cotillion (LP)
  - YOU STEPPED INTO MY LIFE—Melba Moore—Epic (LP/12-inch)
  - SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch)
  - I'M A MAN—Macho—Prelude (LP/12-inch)
  - WORKIN' & SLAVIN' (I NEED LOVE)—Midnight Rhythm—Atlantic (12-inch)
  - DOIN' THE BEST THAT I CAN—Bettye LaVette—West End (12-inch) (Remix)
  - CRUISIN'—all cuts—Village People—Casablanca (LP)
  - BEAUTIFUL BEND—all cuts—Boris Midney—Casablanca (LP)
  - YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (LP/12-inch)

### NEW ORLEANS

- This Week**
- CRUISIN'—all cuts—Village People—Casablanca (LP)
  - LE FREAK—Chic—Atlantic (12-inch)
  - A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12-inch) (Import)
  - MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
  - I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
  - AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra—SAM (LP/12-inch)
  - STANDING IN THE SHADOWS OF LOVE—Fever—Fantasy (12-inch)
  - JUNGLE DJ—Kikroks—Polydor (LP)
  - I'M A MAN—Macho—Prelude (LP/12-inch)
  - JE SUIS MUSIC/LOOK FOR LOVE—Cerrone—Cotillion (LP)
  - WORKIN' & SLAVIN' (I NEED LOVE)—Midnight Rhythm—Atlantic (12-inch)
  - DOIN' THE BEST THAT I CAN—Bettye LaVette—West End (12-inch)
  - MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY—James Wells—AVI (LP)
  - GIVING UP, GIVING IN/THE RUNNER—Three Degrees—Ariola (LP/12-inch)
  - SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch)

### NEW YORK

- This Week**
- MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
  - I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
  - MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY—James Wells—AVI (LP)
  - WORKIN' & SLAVIN' (I NEED LOVE)—Midnight Rhythm—Atlantic (12-inch)
  - YOU STEPPED INTO MY LIFE—Melba Moore—Epic (LP/12-inch)
  - AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra—SAM (LP/12-inch)
  - INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
  - SHOOT ME WITH YOUR LOVE—Tasha Thomas—Atlantic (12-inch)
  - A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12-inch) (Import)
  - JE SUIS MUSIC/LOOK FOR LOVE—Cerrone—Cotillion (LP)
  - BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
  - KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12-inch)
  - STAR CRUISER—all cuts—Gregg Diamond—Marlin (TK) (LP)
  - SINNER MAN—Sarah Dash—Kirshner (LP/12-inch)
  - GIVING UP, GIVING IN/THE RUNNER—Three Degrees—Ariola (LP/12-inch)

### PHILADELPHIA

- This Week**
- YOU STEPPED INTO MY LIFE—Melba Moore—Epic (LP/12-inch)
  - SHAKE YOUR GROOVE THING—Peaches & Herb—Epic (LP/12-inch)
  - LE FREAK—Chic—Atlantic (12-inch)
  - MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
  - FREE ME FROM MY FREEDOM—Bonnie Pointer—Motown (45)
  - MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY—James Wells—AVI (LP)
  - DOIN' THE BEST THAT I CAN—Bettye LaVette—West End (12-inch) (Remix)
  - AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra—SAM (LP/12-inch)
  - WORKIN' & SLAVIN' (I NEED LOVE)—Midnight Rhythm—Atlantic (12-inch)
  - I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
  - LOVE DISCO STYLE/PLUG ME TO DEATH—Erotic Drum Band—Prism (LP)
  - #1 DEE JAY/SUPER JOCK/BIO-RHYTHMS—Goody Goody—Atlantic (LP/12-inch)
  - JE SUIS MUSIC/LOOK FOR LOVE—Cerrone—Cotillion (LP)
  - BRING ON THE BOYS—Karen Young—West End (LP/12-inch)
  - NEVER LET GO—Eastbound Expressway—AVI (12-inch)

### PHOENIX

- This Week**
- MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
  - LE FREAK—Chic—Atlantic (12-inch)
  - STANDING IN THE SHADOWS OF LOVE/FIRE/THE LETTER—Deborah Washington—Ariola (LP/12-inch)
  - CRUISIN'—all cuts—Village People—Casablanca (LP)
  - MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY—James Wells—AVI (LP)
  - QUEEN OF THE NIGHT—all cuts—Loleatta Holloway—Gold Mind (LP/12-inch)
  - I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
  - GIVING UP, GIVING IN/THE RUNNER—Three Degrees—Ariola (LP/12-inch)
  - OUR MS. BROOKS—all cuts—Patti Brooks—Casablanca (LP)
  - YOU STEPPED INTO MY LIFE—Melba Moore—Epic (LP/12-inch)
  - MR. DJ, YOU KNOW HOW TO MAKE ME DANCE—The Glass Family—JDC Records (LP)
  - NEW YORK IS MY KIND OF TOWN/THE GREATEST SHOW ON EARTH—Metropolis—Salsoul (LP/12-inch)
  - A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12-inch) (Import)
  - SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch)
  - STANDING IN THE SHADOWS OF LOVE—Fever—Fantasy (12-inch)

### PITTSBURGH

- This Week**
- MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
  - I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
  - LE FREAK—Chic—Atlantic (12-inch)
  - CRUISIN'—all cuts—Village People—Casablanca (LP)
  - A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12-inch) (Import)
  - LOVE DISCO STYLE/PLUG ME TO DEATH—Erotic Drum Band—Prism (LP)
  - AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra—SAM (LP/12-inch)
  - JE SUIS MUSIC/LOOK FOR LOVE—Cerrone—Cotillion (LP)
  - DANCIN' IN MY FEET—Laura Taylor—TK (12-inch)
  - SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch)
  - INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
  - I'M A MAN—Macho—Prelude (LP/12-inch)
  - SHOOT ME WITH YOUR LOVE—Tasha Thomas—Atlantic (12-inch)
  - STAR CRUISER—all cuts—Gregg Diamond—Marlin (TK) (LP)
  - KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12-inch)

### SAN FRANCISCO

- This Week**
- AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra—SAM (LP/12-inch)
  - MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY—James Wells—AVI (LP/12-inch)
  - I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
  - STANDING IN THE SHADOWS OF LOVE—Fever—Fantasy (12-inch)
  - YOU STEPPED INTO MY LIFE—Melba Moore—Epic (LP/12-inch)
  - SINNER MAN—Sarah Dash—Kirshner (LP/12-inch)
  - JE SUIS MUSIC/LOOK FOR LOVE—Cerrone—Cotillion (LP)
  - JUNGLE DJ—Kikroks—Polydor (LP)
  - GIVING UP, GIVING IN/THE RUNNER—Three Degrees—Ariola (LP/12-inch)
  - SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch)
  - WORKIN' & SLAVIN' (I NEED LOVE)—Midnight Rhythm—Atlantic (12-inch)
  - LE FREAK—Chic—Atlantic (12-inch)
  - HOT BUTTERFLY—all cuts—Bionic Boogie—Polydor (LP)
  - DANCIN' IN MY FEET—Laura Taylor—TK (12-inch)
  - MR. DJ, YOU KNOW HOW TO MAKE ME DANCE—The Glass Family—JDC Records (LP)

### SEATTLE/WASHINGTON

- This Week**
- LOVE DISCO STYLE/PLUG ME TO DEATH—Erotic Drum Band—Prism (LP)
  - LE FREAK—Chic—Atlantic (12-inch)
  - CRUISIN'—all cuts—Village People—Casablanca (LP)
  - GIVING UP, GIVING IN/THE RUNNER—Three Degrees—Ariola (LP/12-inch)
  - MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
  - CHANGE—Zulema—Le Joint (London) (LP/12-inch)
  - DON'T HOLD BACK/I CAN TELL—Chanson—Ariola (LP/12-inch)
  - OUR MS. BROOKS—all cuts—Patti Brooks—Casablanca (LP)
  - INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
  - STANDING IN THE SHADOWS OF LOVE/FIRE/THE LETTER—Deborah Washington—Ariola (LP/12-inch)
  - YOU STEPPED INTO MY LIFE—Melba Moore—Epic (LP/12-inch)
  - DANCIN' IN MY FEET—Laura Taylor—TK (12-inch)
  - I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
  - SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch)
  - STANDING IN THE SHADOWS OF LOVE—Fever—Fantasy (12-inch)

### MONTREAL

- This Week**
- LET'S START THE DANCE—Bohannon—Polydor (LP)
  - I LOVE THE NIGHTLIFE—Alicia Bridges—Polydor (12-inch)
  - LOVE DISCO STYLE—Erotic Drum Band—Drive (LP)
  - DANCE DISCO HEAT/YOU MAKE ME FEEL—Sylvester—GRT (12-inch)
  - INSTANT REPLAY—Dan Hartman—CBS (12-inch)
  - GET OFF—Foxy—CBS (12-inch)
  - ME AND MYSELF—Ronnie Jones—London (12-inch)
  - MY CLAIM TO FAME—James Wells—Quality (LP)
  - I'M A MAN—Macho—Quality (12-inch)
  - GET READY FOR THE FUTURE—Winners—Quality (LP)
  - LOVE NOW HURT LATER—Ann Joy—Drive (12-inch)
  - LE FREAK—Chic—WEA (12-inch)
  - BURNIN'—Carol Douglas—MCA (LP)
  - DANCIN' IN MY FEET—Laura Taylor—CBS (12-inch)
  - LITTLE LIVIN'—The Raes—A&M (12-inch)

This Week	Last Week	TITLE(S), ARTIST, LABEL
★	1	MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
★	3	LE FREAK—Chic—Atlantic (12-inch)
★	2	I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
★	4	AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra—SAM (LP/12-inch)
★	8	CRUISIN'—all cuts—Village People—Casablanca (LP)
★	7	MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY—James Wells—AVI (LP)
★	27	SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch)
★	10	YOU STEPPED INTO MY LIFE—Melba Moore—Epic (LP/12-inch)
★	9	DANCIN' IN MY FEET—Laura Taylor—TK (12-inch)
★	11	QUEEN OF THE NIGHT—all cuts—Loleatta Holloway—Gold Mind (LP/12-inch)
★	18	WORKIN' & SLAVIN' (I NEED LOVE)—Midnight Rhythm—Atlantic (12-inch)
★	5	INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
★	13	STANDING IN THE SHADOWS OF LOVE/FIRE/THE LETTER—Deborah Washington—Ariola (LP/12-inch)
★	6	KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12-inch)
★	30	JE SUIS MUSIC/LOOK FOR LOVE—Cerrone—Cotillion (LP)
★	19	DON'T HOLD BACK/I CAN TELL—Chanson—Ariola (LP/12-inch)
★	20	YOUR SWEETNESS IS MY WEAKNESS—Barry White—20th Century (LP/12-inch)
★	23	A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12-inch) (Import)
★	21	STANDING IN THE SHADOWS OF LOVE—Fever—Fantasy (12-inch)
★	17	LOVE DISCO STYLE/PLUG ME TO DEATH—Erotic Drum Band—Prism (LP)
★	33	GIVING UP, GIVING IN/THE RUNNER—Three Degrees—Ariola (LP/12-inch)
★	22	OUR MS. BROOKS—all cuts—Patti Brooks—Casablanca (LP)
★	12	I'M A MAN—Macho—Prelude (LP)
★	25	NEW YORK IS MY KIND OF TOWN/THE GREATEST SHOW ON EARTH—Metropolis—Salsoul (LP/12-inch)
★	29	JUNGLE DJ.—Kikroks—Polydor (LP)
★	35	SINNER MAN—Sarah Dash—Kirshner (LP/12-inch)
★	36	DOIN' THE BEST THAT I CAN—Bettye LaVette—West End (12-inch) (Remix)
★	37	HOT BUTTERFLY—all cuts—Bionic Boogie—Polydor (LP)
★	29	BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
★	24	VICTIM—Candi Staton—Warner Bros. (LP/12-inch)
★	38	ONE NATION UNDER A GROOVE—Funkadelic—Warner Bros. (LP/12-inch)
★	39	SUBSTITUTE/I WILL SURVIVE—Gloria Gaynor—Polydor (12-inch)
★	—	CONTACT—Edwin Starr—20th Century (LP/12-inch)
★	34	SHOOT ME WITH YOUR LOVE—Tasha Thomas—Atlantic (12-inch)
★	—	HOLD YOUR HORSES—First Choice—Salsoul (LP/12-inch)
★	—	BAISE MOI (KISS ME)—Pam Todd & Gold Bullion Band—Channel (12-inch)
★	37	STAR CRUISER—all cuts—Gregg Diamond—Marlin (TK) (LP)
★	—	GET DOWN—Gene Chandler—20th Century (LP/12-inch)
★	39	MR. DJ, YOU KNOW HOW TO MAKE ME DANCE—The Glass Family—JDC Records (LP)
★	40	YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (LP/12-inch)

\*STAR PERFORMERS: Stars are awarded on the National Disco Action Top 40 chart based on the following upward movement: 1-5 Strong increase in audience response/6-15 Upward movement of 3 positions/16-25 Upward movement of 4 positions/26-40 Upward movement of 6 positions. Previous weeks starred positions are maintained without a star if a product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, product will be awarded a star without the required upward movement noted above.



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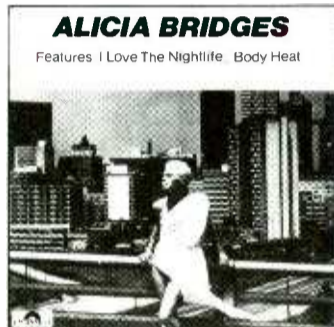
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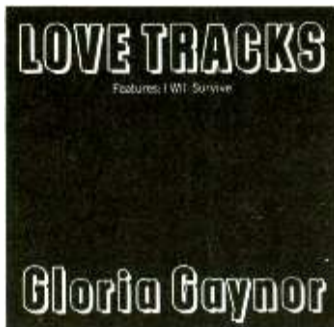
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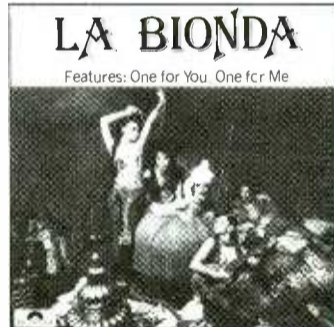
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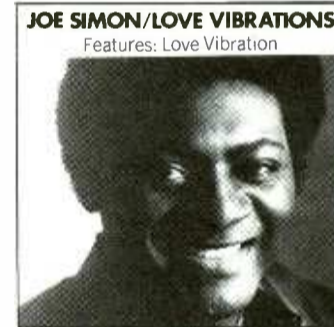
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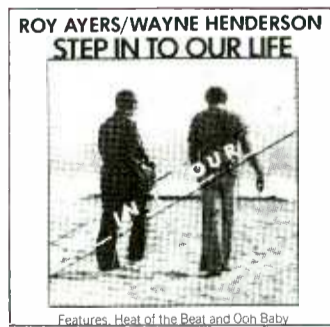


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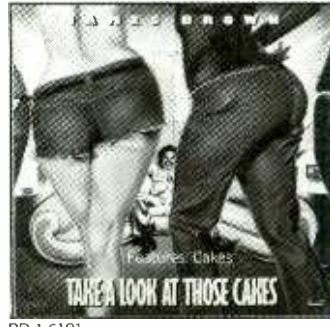
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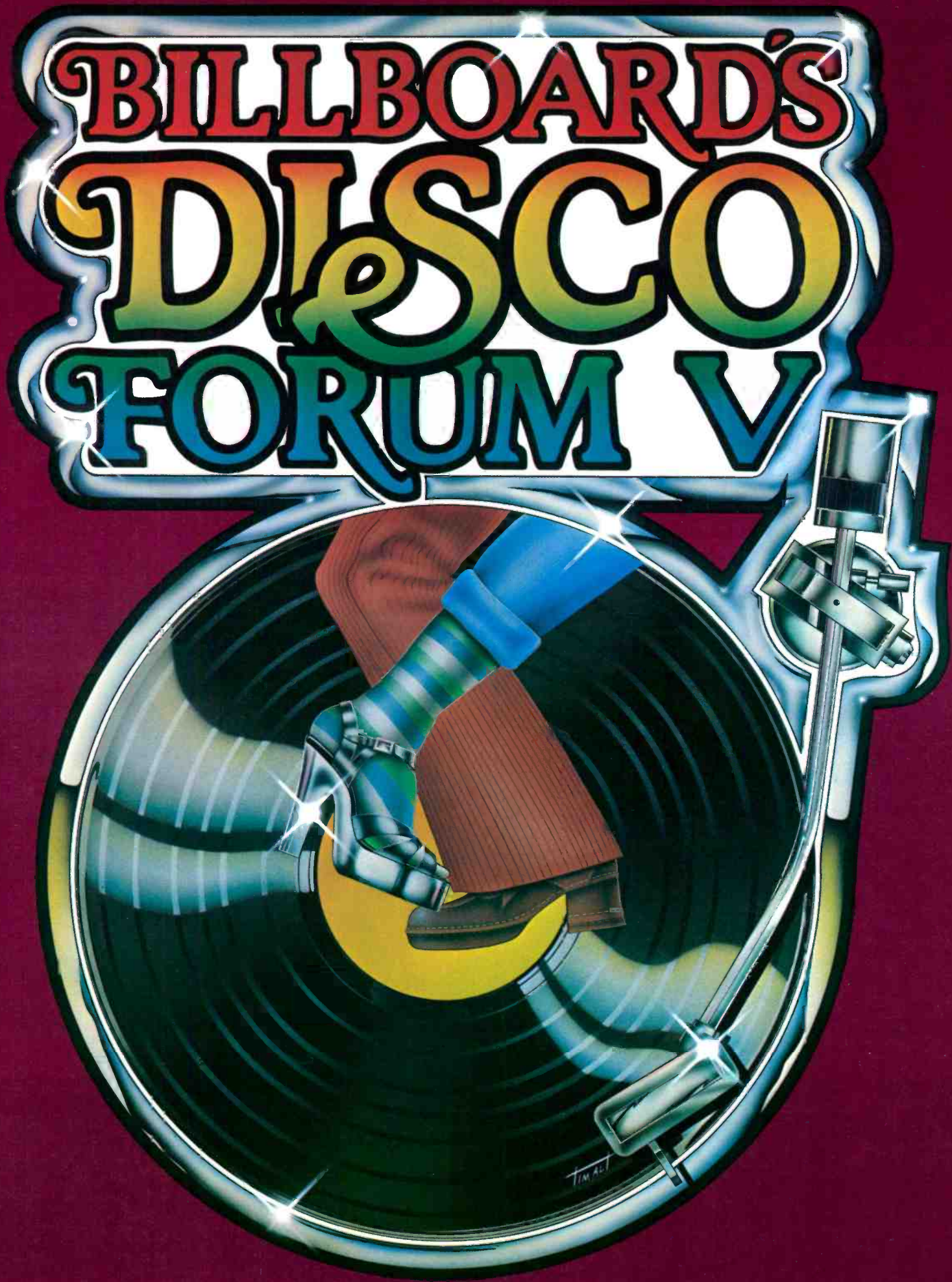
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# 12-Inch Single Speed Now Swinging To 33 $\frac{1}{3}$

• Continued from page 1

Labels using the 33 $\frac{1}{3}$  r.p.m. speed now include RCA, Atlantic, CBS, A&M, Capitol, 20th Century-Fox, De-Lite, Spring, Motown, Casablanca, West End AVI, the West Coast label that pioneered the use of the so-called "Giant 45" as a disco promotional tool.

Virtually all of the labels that press disco singles now offer them for commercial sale, although many still follow the practice of floating a new release as a promotional item before releasing it commercially.

One of the few companies that pressed promo copies exclusively was Motown, but even that label is now preparing to ship its next two releases commercially.

All of the major labels have hiked the suggested retail price of the 12-inch single to \$3.98, a further indica-

tion of the viability of the 12-inch market.

Although the higher speed disks were given a slight edge in terms of higher fidelity, particularly on the low end of the sound spectrum, the difficulties encountered stacking them with LPs and 33 $\frac{1}{3}$  singles in stores and clubs proved to be the deciding factor with most labels.

"We started out with the 45 speed," acknowledges Tony Montgomery, RCA's national single sales manager, "but we changed when we discovered that clerks in record stores were stacking them with LPs and playing them at the wrong speed."

Spokesmen for other labels that use the 33 $\frac{1}{3}$  r.p.m. speed agree, although most of them cite the confusion that results in the DJ's booth at discos when 45 and 33 $\frac{1}{3}$  disks are mixed in a stack. The prevailing darkness in the disco booth adds to the confusion, others report.

The holdouts, TK, London and Prelude, intend to stick with the 45 r.p.m. speed for the time being. All point to the need for greater fidelity

in the high decibel disco environment.

"We've always been noted for the superior sound quality of our disco product," says TK's Dan Josephs, the label's New York-based disco coordinator. "The only reason you make a 45 is to put more level on it for the clubs. We want to give the best possible sound."

Others dispute this, however.



**FOOTBALL HUSTLE**—Buxom beauties and their dancing partners hustle to the strains of "God Bless America" at a recent Univ. Of Minnesota/Toledo football game held in Minneapolis before more than 31,000 fans. The half-time diversion titled "Saturday Afternoon Fever," featured 75 dancers boogieing to the strains of disco music supplied by Disco World Disco, reportedly one of the largest mobile disco operations in the country.

## NO ROOM FOR HIS ENTIRE ACT

### Sylvester's Tour No Chore

By DICK NUSSER

NEW YORK—Fantasy Records' Sylvester has been on a whirlwind tour of the nation's discos lately plugging his new LP, "Step II," but he doesn't look upon it as a chore.

In fact, he regrets not being able to bring his stage show into the clubs.

"All the DJs know me," Sylvester says. "They announce I'm there and I go into the booth for awhile, but mostly I just dance and have a good time while I'm there."

The promotion visits are crammed into an already busy schedule that includes appearances with the O'Jays, War and the Commodores, as well as a series of headlining gigs and a European tour later this year.

"I'm dying to play in a disco," he confides, explaining that there's just one problem: his current stage show demands more room than most clubs can provide. But he and manager Harvey Fuqua hope to find a large enough club in order to grant Sylvester his wish in time for New Year's Eve.

In addition to Sylvester's own elaborate costumes, his stage show boasts a dozen fans of various sizes that open and close, and the assistance of the two Tons of Fun, as his

hefty backup singers are known.

"It's sort of punk-disco that borders on the absurd," he says. "It's mostly a lot of fun."

Sylvester's show actually involves a bit more glitter, dazzle and flash than he lets on, including an eight-piece band that churns out smooth ballads, funk and danceable tunes composed, in most cases, by Sylvester himself, who also arranges and plays piano on many of his songs.

The multi-talented Sylvester is a resident of San Francisco, where he's well-known for his onstage antics stemming from his days with the Hot Band, and prior to that, the Cockettes, an outrageous troupe of sexual vaudevillians. He recorded for the Blue Thumb label in those days.

His career took a swift turn upwards when he was "discovered" by r&b legend Fuqua, who had turned to a career in management after retiring from the Moonglows. Fuqua's partner, Nancy Pitts, spotted Sylvester in a San Francisco gay club and was impressed.

"Nancy came in raving about

this act," Fuqua recalls. "She said it was the 'it,' the top, the tough one, so I checked it out and she was right."

"We had been dealing with four or five acts for about a year before that but I was always looking for just one act to project all my energies upon," he adds. Sylvester became that act.

The next stop on Sylvester's schedule is a couple of dates in Florida, which began Friday (10) at the Miami disco convention at the Merchandise Mart. Then it's off to Daytona Beach's Mediterranean Dinner Theatre (11-12) and the Warner Theatre in Washington, D.C., Friday (24). There's also an appearance on the Merv Griffin television show (20) and in December it's off to Paris for more tv and concerts at the Palace.

Then there's a three-day stint at London's Hammersmith Odeon (no date has been firmed yet) and a special appearance at the EMI-sponsored international disco awards where Sylvester will be the sole entertainment as well as the recipient of a silver single award for his "Mighty Real" release which climbed into the top 10 in the U.K.

## Pool Chiefs In Miami For Assn Talks

NEW YORK—The heads of eight top disco record pools in the country will meet in closed door sessions at Miami's Coconut Grove Hotel Mon-

day (13) to discuss the pros and cons of the formation of a national disco pool trade association.

The meeting will mark the culmination of months of smaller meetings at the regional level, and is the outgrowth of lengthy discussions on the subject held here last June at Billboard's Disco Forum IV.

The key session will run from noon until 4 p.m. and will be moderated by Jackie McCloy of the Long Island Disco Deejays Assn. Among the pool representatives who are expected to sit in on this session are Bo Crane of the Florida Record Pool; Frank Lembo, Pocono Record Pool; A.J. Miller, Southern California Record Pool; Jim Thompson, Dogs-of-War, Chicago; Larry "Sundance" Adams, Strictly Better Productions; and Sam Meyer of the Houston Pool. There will also be a representative of the Bay Area Disco Assn.

Following the meeting there will be a cocktail party at the Scaramouche Disco, in Miami's Omni In-

(Continued on page 53)

ner diameter loss" with the 45 r.p.m. disks that can result in distortion toward the end of tunes that exceed eight minutes.

Prelude, a label now on a hot streak of disco hits, says it will press commercially available 12-inch disks in the 33 $\frac{1}{3}$  mode, but it intends to continue supplying discos with the 45 speed.

"It's a brighter sound, and it works better on the special effects that the DJs use, like the sweeping effects and the phasing effects," says Prelude's Francois Dubonett.

These 45 r.p.m. pressings will not be for sale, Dubonett adds, but will only be supplied to disco clubs and radio stations programming disco sounds.

While the industry is settling on the 33 $\frac{1}{3}$  r.p.m. speed, however, many labels are still debating the commercial value of the disco single.

The question most widely heard now is: Does the general release of a disco single cut into album sales?

"We've found that first comes the 12-inch single, and the album sales follow, much like conventional singles are timed to an album release," says London Records' Bob Paiva, national promotion director.

## SIRE LABEL PLUNGES IN

NEW YORK—Sire Records, the wave-oriented label, is taking the plunge and getting into disco with the release of a 12-inch 33 $\frac{1}{3}$  r.p.m. disco single, "Kiss Me Again" by Dinosaurs, featuring vocalist Myriam Valle.

The initial Sire disco release follows a production agreement between Sire and composer/arranger/producer Arthur Russell. Plans call for 5,000 promotional copies of the 12-incher to be released Wednesday (15) on red vinyl, coinciding with the commercial release of the record on black vinyl on the same day.

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**BUNNY HOP**—Butterfly artist Bob McGilpin leads Playboy bunnies from the Los Angeles club in a disco bunnyhop performed during a benefit party at the club to raise funds for an East Los Angeles children's community center. McGilpin co-hosted the function with Donny and Marie Osmond.

## U.S. Govt. Invests

• Continued from page 47

remain an employe cafeteria during the lunch hour, a cocktail bar beginning at 4 p.m. with music of the 1930s and 1940s and, perhaps, live singers, and a restaurant and disco in the evening.

"At about 8 or 9 p.m., it will fade into more upbeat music," O'Harrow says. "Sit-down dinner will be served. There will be a broad spectrum of music played from the last three decades. It won't be pure disco.

But there will be a disk jockey, Cliff Jackson, who used to work at the Crystal Underground in Arlington. He will do some talking and will communicate with the guests as well as announce some of the songs.

"We're looking for a more staid, more sophisticated crowd than the usual disco audience—people who have money to spend. It will be a dining place, a saloon and a disco. The lights will be minimal, but there will be a first-class sound system put in by Audio-Technical Services."

## Disco Mix

By BARRY LEDERER

NEW YORK—When a disco deejay purchases an album today, he is usually satisfied if he finds one or two cuts on it which are suitable for play in his club. However, when all cuts on the record turn out to be playable, he knows that he has latched onto something special.

Such is the case of the new THF Orchestra release on Butterfly Records.

Titled "Tender Is The Night," all four cuts represent disco energy at its best. "Weekend Two-Step" runs 13:34 minutes and has a flavor of the 1920s, backed by orchestration of the 1970s. Piano styling and synthesizer effects work well to keep this long tune moving continually with bongo breaks interspersed regularly.

"Tender Is The Night" is sweeter sounding, but also splits into an electronic bridge which makes for easy dancing. "Half As Nice" starts off side two with a snappy tune which effectively utilizes the background vocals of Phylis and Helen Duncan.

"Music Is All You Need" runs for 9:29 minutes and is the strongest cut on the LP with driving congas and percussion reminiscent of Boris Midney's work. Producers Ian Guenther and Willi Morrison work well with arranger Pete Pedersen in this well-coordinated effort.

Brenda Harris is a new disco artist about to emerge from Hot City Records. Her 12-inch, 45 r.p.m. "Freakin' Freak" is a sizzler which incorporates the sensuality of Donna Summer and the funk of Karen Young.

Harris weaves her high-spirited, crystal voice around a riveting and punchy rhythm track which boils with sassiness. "Making Love Will Keep You Fit" runs 11:41 minutes and is spiced with heady breathing. It features a more rock-oriented presentation which is refreshing. Producer Bill Moore has put together serious dancing material with this up and coming artist.

Producers Tom Moulton and Thor Baldursson have revived First Choice, a favorite group with the deejays. "Hold Your Horses" is the title of the 12-inch 33½ r.p.m. from the Gold Mind label. It is part of an upcoming album.

Intense string arrangements and sweeping orchestrations bring out the group's scintillating voices and remind older discophiles of why the group was so popular. Early test pressings of this disk were given immediate attention from

those deejays who want their dance floors alive and jumping.

Alec Costandinos and the Syncophonic Orchestra tell the story of the Hunchback Of Notre Dame on their Casablanca Records release of the same name. Costandinos and Michael Jouveaux provide original lyrics with commentary by the performers on the album.

The LP consists of 13 different segments and the flavor varies, thereby giving the deejay a choice of material to incorporate in his program.

The Eddie Horan album on HDM Records enables the artist to show his versatility to go from slow ballads to funky disco music. His LP titled "Love The Way You Love Me," is highlighted by "Turn My Back Around."

The tune runs 5:33 minutes and maintains a pulsating stride with accent on the brass section. Horan's gruff voice merges nicely into the fine arrangements by Ray Jackson and overall production by Hadler D. Murrell. "Can't Do Without You" and "The Dancer" also merit attention with their catchy melodies and lyrical content. Horan has penned most of the cuts on the album and also assisted on production.

## Miami Meeting

• Continued from page 52

ternational Hotel. It will be open to all visitors including record company and trade press representatives.

This will be followed by a "listening session" at 11 p.m. at the Criterion Studios. Record company executives are invited to play their new releases at this get-together.

The confab will continue Tuesday (14) with a 10 a.m. session which will take a close look at the existing relationship between the pools and the record labels, and will explore ways of improving this relationship. Bo Crane of the Florida Pool will moderate.

Both Tuesday meetings are open to all attendees to the caucus.

## Studio Track

LOS ANGELES—Epic's *Cheap Trick* is overdubbing at the Record Plant for a new studio LP, Tom Werman producing with Gary Ladinsky engineering and Mike Beiriger assisting.

Projects at the recently opened *Jennifudy Studios* in North Hollywood include: Steve Barri producing Maggie McNeil for Warner Bros. with Phil Kaye engineering; Barri also producing an Alan O'Day project for Atlantic as well as a Tommy Roe project for Warner Bros.; Michael Omartian producing Roger Voudouris for Warner Bros.; John Guess engineering; David Williams and James Jamerson Jr. producing Linda Evans for Ariola America, Rick Heenan engineering; and Johnny Bristol producing himself with Skip Saylor at the console.

Bruce Botnick producing Eddie Money's forthcoming studio LP at Westlake, Andy Johns the engineer. And George Duke, who wrapped up his own album there, will produce Dee Dee Bridgewater, Kerry McNabb at the console.

★ ★ ★

The Fanta mobile unit cutting Parliament Funkadelic at the Howard Theatre, Washington, D.C. Other Fanta projects include the just finished Jim Halsey "Tulsa '78 International Music Festival" featuring the Oak Ridge Boys, Don Williams, Mel Tillis, Freddy Fender, Rick Nelson, Roy Clark and Tammy Wynette, Jim Fogelson the producer for ABC, and a forthcoming date with the New York Philharmonic at New York's Avery Fisher Hall.

Current events at New York's *Secret Sound* include a new album for Vicki Sue Robinson, produced by T-Life with backup musicians including Will Lee, Steve Robbins, Steve Love, Leo Adamian, Rubens Bassini and Sam Peakes, Rick Rowe at the board.

Allen Toussaint has wrapped up a new Etta James LP for Warner Bros. at his own Sea Saint Studios in New Orleans. . . . Aerosmith producer Jack Douglas with partners Kent Dobney and Lock MacFludyn into Thunder Sound Studio, Toronto to lay basic tracks and overdubs for Winnipeg-based band Harlequin.

Tappan Zee Records' Bob James producing a Mark Colby LP at Soundmixers, New York, Joe Jorgenson engineering, James Nichols assisting. Also there, Rick Chartoff producing Breakwater for Arista, Bill Wittman engineering, Tim Bomba assisting.

Tom Moulton producing several projects at Sigma Sound, Philadelphia, including the Salsoul Orchestra and Julie Budd as well as Dan Hartman. Moulton is also slated to produce the next Edgar Winter album, Art Stoppe the engineer. Also, Michael Henderson working on a new Buddha LP there.

Steve Walsh of Kansas working on a solo LP at Axis Sound Studios, Atlanta, Danny Moore behind the board. Kansas, which recently completed mixing a live LP there, is set to begin a new studio album at Axis in January.

Activity at Alpha International Recording Studios, Philadelphia, includes: Patti La Belle doing vocals; W.M.O.T./Fantasy mixing and editing a David Simmons 12-inch single; and W.M.O.T./Fantasy completing a Breeze project. . . . Inner Circle working on an Island album at Compass Point Studios, Nassau, Bahamas.

At Sound 80 Recording Studios, Minneapolis, Seals & Croft and Lynn Anderson working on projects, Scott Rivard and Tom Jung engineering. Also, Eddie Rabbitt working on a project, Tom Jung mixing, and Tom Voegeli and Jerry Steckling recording Pat and Debbie Boone. The Sound 80 mobile unit recorded Kenny Loggins at the Guthrie Theatre for Columbia, Abrams-Burhart and radio station KQRS. Loggins and David Rivkin producing for the Abrams Superstar Series Radio.

Matthew Kauffman and Glen Kolotkin producing a Greg Kihn single at Filmways/Heider, San Francisco, Jeffrey Norman at the console.

At Electric Lady Studios, New York, Lonnie Liston Smith recording a new LP for CBS, Dave Wittman engineering, assisted by Joel Cohn. C.I. Recording Studios, New York, is converting to 24-track.

Grey & Hanks working on a debut RCA LP at A&M Studios, producing themselves with Neil Portnow as executive producer. . . . Rich Simpson mastering the soundtracks to "Boys From Brazil" for A&M and "Who Is Killing The Great Chefs Of Europe" for Epic at his own Reference Point Studio.

Brenda & Herb in at H&L Sound Studios, Englewood Cliffs, N.J., finishing an LP, Steve Jerome and Lou Hemsey at the board. Also there, Landy McNeal producing Sandy Mercer's second LP for the label. **JIM McCULLAUGH**

## Digital And Analog Hottest Topics At New York AES

By IRWIN DIEHL

NEW YORK—The Audio Engineering Society's 61st convention at the Waldorf-Astoria here lived up to every expectation of being the largest and most exciting in the group's 30 years—officially marked at the awards banquet.

A record number of more than 130 pro and semi-pro equipment exhibitors filled the ballroom, including three adjoining balcony tiers, and the entire 12th floor for sound room demonstrations. More than 80 authors presented papers ranging from such key areas as digital techniques and electronic music to magnetic recording and disk recording and reproduction.

Two firsts drew much attention and overflow attendance, with the two-part semi-pro recording workshop offering management and engineering guidance from a number of experts.

Dr. Tom Stockman's closing afternoon tutorial on applications of digital technology to audio recording was a masterpiece of lucid explanation of the potential in this new field for the music industry.

Digital is today's buzz word and the entire meeting was buzzing with applications of the new technology. 3M demonstrated its 32-track digital tape system, with the unit offering many features found in conventional multitrack analog recorders such as auto tape position search and locate function. The recorder operator controls have a similar appearance and apparently similar function to those of analog recorders.

The St. Paul engineers have put together an attractive and compact package. The system uses one-inch tape specially developed for digital recording (3M 265), supplied in 1½ or 14-inch reel packs. The 1½-inch pack will allow 32 minutes of recording time while a 45-minute program may be recorded on the 14-inch pack.

This recorder boasts a 10 Hz to 20 kHz bandwidth and is equipped with both input and output transformers to minimize studio interface problems. 3M plans to deliver four digital "packages" within the next three months. Each package will consist of a 32-track as well as a 4-track to permit both original recording

and mix-down in the digital format.

Neither tape-cut nor electronic editing will be available on these early models, though 3M demonstrated a prototype of an ITX-built electronic editing system it hopes to deliver by late next year.

This system is intended to employ two 32-track recorders and allows separate editing of each track, with time resolution of the "splice," claimed to be within 20 microseconds either side of the edit.

3M will directly service the first four installations—A&M Records, Warner Bros. Records and Record Plant in Los Angeles, and Sound 80 in Minneapolis.

Sony Corp. demonstrated a prototype 24-track digital studio recorder and auxiliary editing equipment, but announced no immediate plans for availability of production models.

Numerous analog recorders were represented, including Ampex, Studer, MCI, Telefunken and Lyrec, the latter being newly represented by Ruper Neve Inc.

MCI introduced a somewhat anticipated but daring new multitrack recorder—a 32-track on 3-inch wide tape machine. The transport design is claimed by Lutz Meyer to be essentially unchanged from earlier 2-inch designs, and the unit is provided with a microprocessor for control of transport logic functions.

The transport is equipped for three-speed operation—15, 20 and (Continued on page 64)

## New Law Facility Operative In Vegas

LAS VEGAS—Law Recording has opened here as a 24-track recording studio.

According to Lee Water, studio president, the new facility is 10 minutes from the Las Vegas hotel strip and features an MCI 24-track recorder, MCI 2-track, Tangent console and JBL monitors.

Water and partner Terry Niemeyer provide engineering services. Since opening, the facility has done work for the new Cheech & Chong movie "Up In Smoke" as well as projects for John Davidson.

## Filmways/Heider, Tamco Venture

LOS ANGELES—Filmways/Heider Recording and Tamco Co. Ltd., a Tokyo-based supplier of recording and audio facilities in the Far East, have established a joint venture partnership to exchange technology and provide recording and production facilities.

According to Laurence H. Estrin, Filmways Audio Services Group president, and Yoshizo Sohma of Tamco, the two companies will exchange technology as well as provide producers with worldwide recording and production facilities.

The basis for the formal pact came about, according to Estrin, last August when Filmways/Heider remote recording units recorded Japanese artist Hiroshi Itsuki live at the Hilton Hotel in Las Vegas.

The tapes were flown to Tokyo where they were mixed for a live album which has reportedly sold more than five million copies in Japan.

Estrin notes that the talks between the two companies were initiated at the beginning of this year in an effort to "accommodate many of the requests for Heider facilities in other countries."

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Halsey Highlights: The Trampies from Scotland, left, charge through a number during the Tulsa '78 International Music Festival. Center photo shows Donna Fargo returning to the stage with fervor following a long illness. At right, enjoying a festival performance are, left to right, Duane Allen of the Oak Ridge Boys, Jim Halsey, Tammy Wynette, Roy Clark and Ray Price.

## Halsey's Tulsa Intl Fest Racks New High Standards

• Continued from page 40

7,500 with Joe Stampley, Randy Gurley, Freddy Fender, Don Williams, Barbara Fairchild and Rick Nelson, who has joined Halsey's newly-formed Contemporary Artists Ltd. arm.

Each major show was preceded by a multi-media laser presentation produced by the Image People in association with AV-III, the first mixing of country music and laser techniques.

The fast moving laser show, utilizing a 40-foot screen, banks of slide projectors, pyrotechnics and lasers, soared from country acts Mel Tillis, the Oak Ridge Boys, Tammy Wynette and Don Williams to the Bee Gees and finally themes from "Close

Encounters Of The Third Kind" and "Star Wars."

The performances were taped by Osmond Productions for tv syndication. All shows were taped on 24-track audio by Fanta Sound of Nashville for ABC Records. Jim Foglesong, president of ABC Records' Nashville operations, confirmed the label will release a two-record set on the festival.

Emcee chores were effectively handled by George Lindsey, who bridged the gap during stage waits.

Halsey Co. acts also took part in open media conferences at the Mayo Hotel headquarters.

On Nov. 4, Country Music Magazine, a consumer publication head-

(Continued on page 58)

## CBS Tie With Virginia Park Aids Disk Sales; Acts Do Live Concerts

By SALLY HINKLE

NASHVILLE—Increased sales, airplay and stocking of country product in accounts which previously did not handle country are being reported by CBS following its multi-artist campaign earlier this fall at King's Dominion family entertainment park.

CBS teamed with the Richmond, Va., park to launch the month-long

program centered around appearances by CBS artists.

Culminating in 11 days of country concerts at the park, the endeavor utilized new and catalog Columbia and Epic product, discounted park admission coupons, national and local ad dollars with dealers' radio involvement, an artist press conference and in-store merchandising.

CBS claims the cross-merchandis-

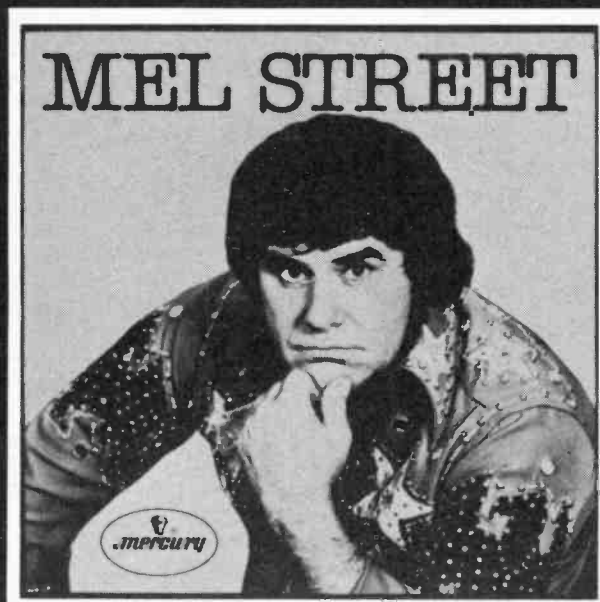
ing venture brought in some \$300,000 in billing for its Washington branch and turned into the most successful music promotion ever undertaken by King's Dominion.

Prior to the kickoff of "Country Music Month," as designated by the park, CBS Washington branch hosted a picnic at King's Dominion for

(Continued on page 60)

NOVEMBER 18, 1978, BILLBOARD

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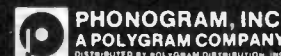
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Produced by Jim Prater and Jim Vienneau

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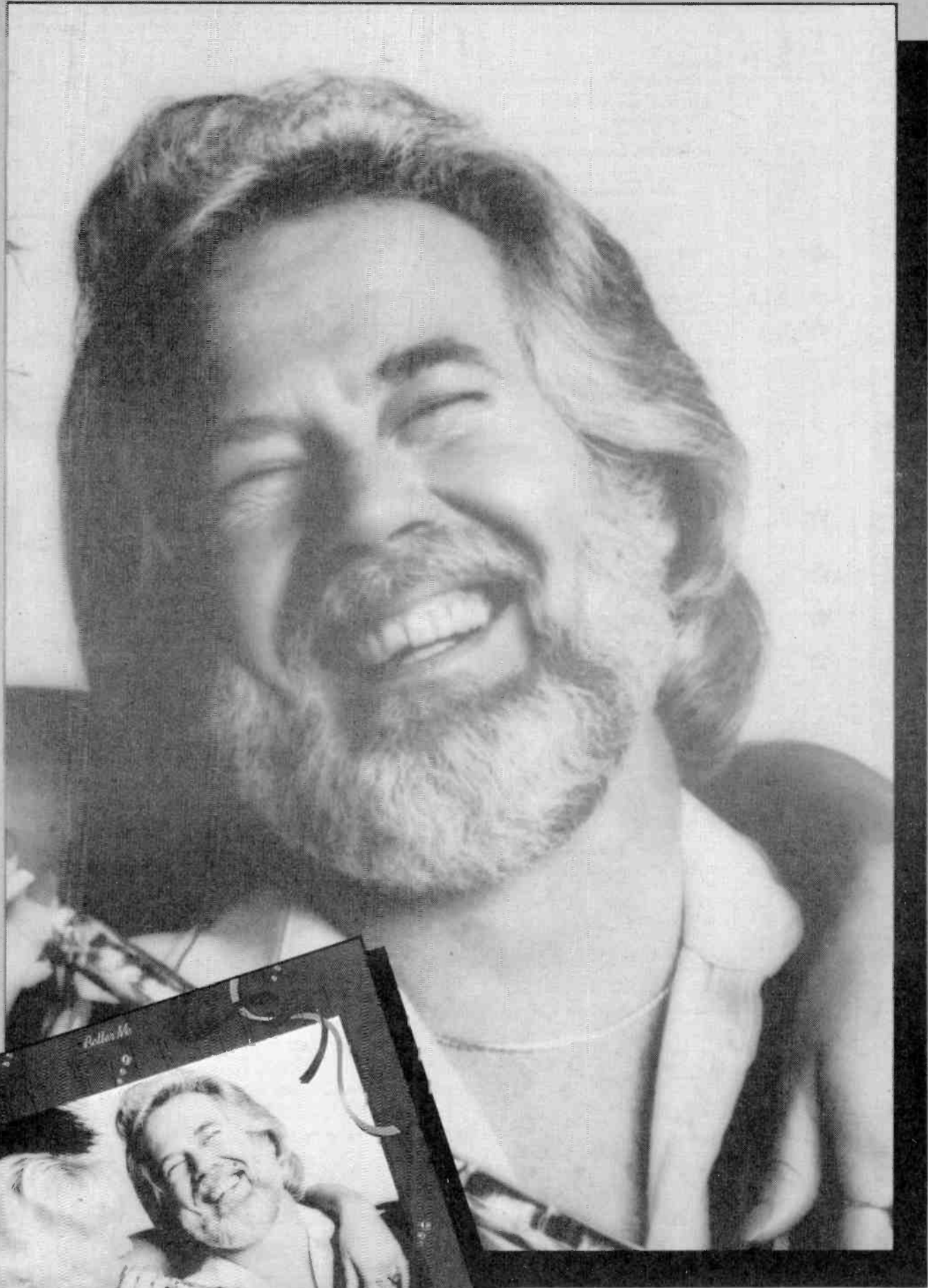
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# LORETTA'S SMASH SINGLE

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## Justin Tubb 45 Rates New Life

NASHVILLE—Due to an overwhelming response during Justin Tubb's performance of "What's Wrong With The Way We're Doing It Now" at the Grand Ole Opry Spectacular program held during CMA week activities at the Grand Ole Opry House, producer Pete Drake has been prompted to re-ship the single on his 2nd Generation Records label.

Tubb's performance was before deejays from across the country, who encouraged Tubb to perform the tune three consecutive times to standing ovations.

"We've been contemplating re-shipping the single for various reasons before this happened, but this just reinforces our other reasons," notes Drake.

"I think it has a good chance of doing it this time out," adds Drake. "In fact, I know of many fans who have bought as many as 10 copies directly from us and are promoting it to local stations just because they support what the record is saying."

## Baseball Moguls Await Anderson

NASHVILLE—Bill Anderson and his show will be the main attraction at the annual banquet of the National Assn. of Professional Baseball Leagues Dec. 5.

This event is the highlight of the winter meeting of the owners and managers of the 26 major league teams and more than 150 minor league baseball clubs.

At the banquet, Anderson, who at one time considered becoming a professional baseball player, will be made a honorary teammate of the Nashville Sounds, the team that makes its home in Nashville.

Last season, Anderson and his show performed at a Cincinnati Reds baseball game before a crowd of 37,000 fans.

Meanwhile, the same show has also been selected by the CMA for a slated appearance at Musexpo in Miami on Monday (6), with Mary Lou Turner and Anderson's Po' Folks Band.

## Halsey's Tulsa

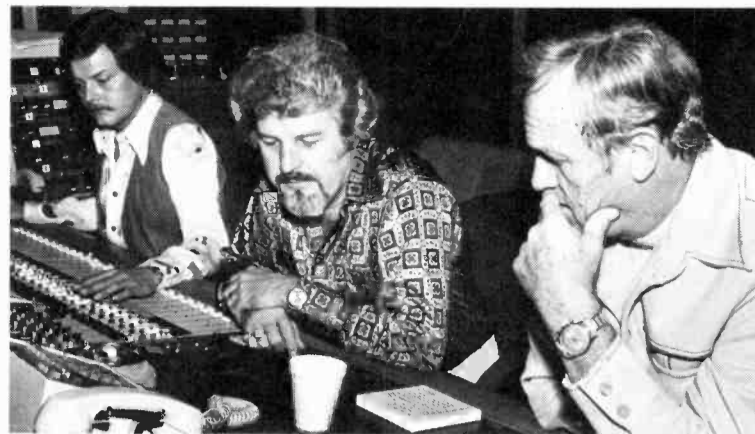
• Continued from page 54

quartered in New York, presented its annual bullet awards at the Mayo Hotel luncheon ceremony. Among the talents—most of them new acts—honored were John Conlee, "Rose Colored Glasses," single of the year; Janie Fricke, female vocalist of the year; Mel McDaniel, male vocalist of the year; the Kendalls, group of the year; Jack Clement, "All I Want To Do In Life," album of the year; Don Schlitz, "The Gambler," song of the year, and Rex Allen Jr., entertainer of the year. A special performance by Donna Fargo closed the luncheon ceremony.

Similar to previous Halsey events, the festival reflected the planning, coordination and organization that has become a trademark of these Halsey projects.

## Artic In Pact

NASHVILLE—Artic Records has retained Promotions Unlimited to handle the independent promotion of two singles for the label. Singles included in the agreement are "The Last Lie I Told He:" by Ronnie Robbins and "I've Got A Reason For Living" by Dolly Fox.



NEW PARTNERS—RCA Records artist Eddy Arnold, right, ponders the sound of his Soundshop recording session with his new producer Bob Montgomery, center. Ernie Winfrey, left, engineers the production.

## Nashville Producers Reach Disco Top 10

• Continued from page 47

next day, we signed a production contract on two of our artists."

Shortly thereafter, continues Dillard, Schlachter sent down some disco-style records for them to listen to and told them Prelude was thinking of getting into the disco market. They went to New York, visited several discotheques to absorb the idea, and returned to Nashville where they originated the concept for the Saturday Night Band.

Despite their success in disco, however, Dillard and Boyce have no intention of staying in the field exclusively. "We want to hit all markets straight across the board," states Dillard, "including pop, r&b, soul and gospel/disco, and we want to achieve this from Nashville. In fact, we are looking at our first country artist right now."

They are currently cutting an original disco/gospel album on one of their acts, the Don DeGrate Delegation, which will be aimed directly at pop and disco playlists around the country, as well as at pure gospel formats.

"We expect this kind of music to receive airplay right after groups like Earth, Wind & Fire," notes Boyce, and points to the contemporary trend inward gospel/pop and gospel/disco product (Billboard, Oct. 28, 1978) as "an indication that we're headed in the right direction."

Acts presently signed with Dillard and Boyce Productions include Lorraine Johnson, Sam Signaoff, Thomas Cain, Vicki Anderson, formerly with the James Brown show; Juice, a pop-oriented brother-sister act; Neve; Onyx; Black Widow, a self-contained r&b group; the Don DeGrate Delegation; the Saturday Night Band; and the Constellation Orchestra.

Long range goals call for four independent albums ready for label shopping by February, eventual extension into major distribution deals for their artists: increased catalog for its three publishing ventures, Dillco, Dillboy, and Tex-Town Music, which are administered by the Dillard, Boyce and Cain Publishing Group, Inc., and a company-owned gospel label.

Under the terms of its recording agreement with Prelude, Dillard and Boyce have completed their third album this year for the label, with a second Lorraine Johnson product wrapped up and production underway on followup efforts on the Saturday Night Band and the Constellation Orchestra.

Still in the drawing board stages are a third disco concept album and a disco-jazz group which would feature Dillard on guitar and Boyce on bass. Both are established studio

players and songwriters, and Boyce, a former staff musician at Fame Studios in Muscle Shoals and Criteria Studios in Miami, received a gold record for his composition, "Firefly," which appeared on the Temptations' "Song For You" album.

The decision to form their business enterprises in Nashville was made because of what Dillard terms "its untapped musical talent and untouched market in non-country areas."

"We analyzed the situation in Nashville carefully," explains Dillard, whose business acumen is reinforced with paralegal training. "We realized that no one was addressing himself specifically to the black talent in this town. We began with the premise that before black music could be a lucrative reality here, qualified black people, both administratively and creatively, had to make it happen."

Adds Boyce: "We feel we typify the new producers today who are more sophisticated in their approaches and techniques because they are writers, arrangers and musicians themselves. It's the best way to maintain control over the total creative venture."

Originally flying in-house projects to New York and Muscle Shoals recording studios for basic tracks, overdubs and mixdowns, Dillard and Boyce now prefer to cut in Nashville, and over the last year, have assembled a staff rhythm section that works on most of their demo and master sessions.

"We've captured the sound finally in Nashville that we were looking for in other areas," explains Dillard, "and we would like to keep the whole project self-contained in Nashville so that people become aware that there's a lot more happening here than country music."

"We're taking a calculated approach to make every step in our growth count. At the moment, we'd rather be the big fish in the little pond than the little fish in the big pond."

## Feature 'Rainbow'

NASHVILLE—"Rainbow," the latest LP release by Phonogram/Mercury recording artist Jacky Ward, was recently featured by radio stations across the country in a special weekend promotion sponsored by the label.

Selected to participate in the special weekend were 42 major market stations, each supplied with albums for giveaways to listeners. In addition, cuts from the LP were featured on the air throughout the weekend.



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The singer is  
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Produced by  
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# CBS' Link With Virginia Park Results In Added Record Sales

• Continued from page 54  
participating accounts, featuring a special guest appearance by Mickey Gilley.

"Country Music Month" began on Labor Day weekend with appearances by R.C. Bannon, Lynn Anderson and Charly McClain. The next weekend featured Johnny Duncan and Janie Fricke. Later, Johnny Paycheck and Moe Bandy appeared, followed by Freddy Weller and Gilley. Climaxing "Country Music Month" was a performance by Willie Nelson.

Although "Country Music Month" has been a traditional event at King's Dominion for some years, the scope of the promotion this year was broadened by enlisting the co-sponsorship of A & P Food Stores and CBS Records. The combined resources of these three different—but demographically similar—businesses provided the means of conveying the details of the promotion in a wide range of people.

Outside of paid appearances by the CBS artists, CBS provided some 22,000 sampler records featuring the music of the artists entertaining, which were given away at the performances as an incentive to attract park visitors to the concerts. Additionally, they were specially designed to serve the dual role of then routing the concertgoer into the record store to purchase the current LPs of those performing artists, as well as those of other CBS artists.

CBS also provided specially pro-

duced radio spots with Johnny Cash for the campaign. Merchandising pieces such as artist sketches and posters, among other items, were made available. A joint publicity effort between CBS and King's Dominion ensured exposure in numerous local newspapers as well as national trades.

The campaign spread out of the major trading cities of Washington, Baltimore, Richmond and Norfolk into secondary markets in a multi-state area. Some 400 record departments were involved, including outlets of such major distributors as Handleman, Pickwick and Zamoiski.

To enhance point-of-sale displays, posters, handbills and discount coupons were prominently featured. A total of six million coupons were eventually used. Contests offered to dealer personnel provided additional incentive with major accounts given three "Weekend In Nashville" packages, involving expense paid trips, and smaller accounts, three weekend packages to King's Dominion, hotel and expenses paid.

A total advertising blitz, covering the entire five week period, consisted of buys at adult contemporary radio. In the Washington/Baltimore area, heavy schedules were purchased on WMAL-AM-FM, WCAO-AM, WCBM-AM and WBAL-AM. In Richmond, WRVQ-FM and WRVA-AM. In Norfolk, WGH-AM, WNOR-FM and WQRK-FM.

Heavy emphasis on print was employed, particularly with Korvette and Zamoiski. Double page spreads ran in five local papers in Hampton, Baltimore, Washington, Richmond and Norfolk. A significant element in these ads was the King's Dominion discount coupon with all promotion details, redeemable at the concert arena in the park.

Product in both radio and print advertising numbered 35 titles, including all Nashville releases year-to-date, plus viable catalog LPs.

The benefit of the A & P tie-in was supplemental exposure of posters, discount coupons, handbills and mailers. The campaign was highly visible in some 300 A & P stores in the chain's Charlotte, Baltimore and Richmond districts.

The estimated number of shoppers reached was 12 million during the entire month. In terms of supplemental advertising, A & P devoted a full one-third of its substantial radio, newspaper and television campaigns to advertising the CBS/King's Dominion concerts. In return, King's Dominion advertising announced the availability of the discount coupon at A & P to work as a traffic builder in the food stores.

King's Dominion conducted a thorough advertising campaign on 60 radio stations, which were primarily country formatted, with a blanket on major and secondary markets throughout Virginia, Maryland and the District of Columbia, extending

(Continued on page 62)

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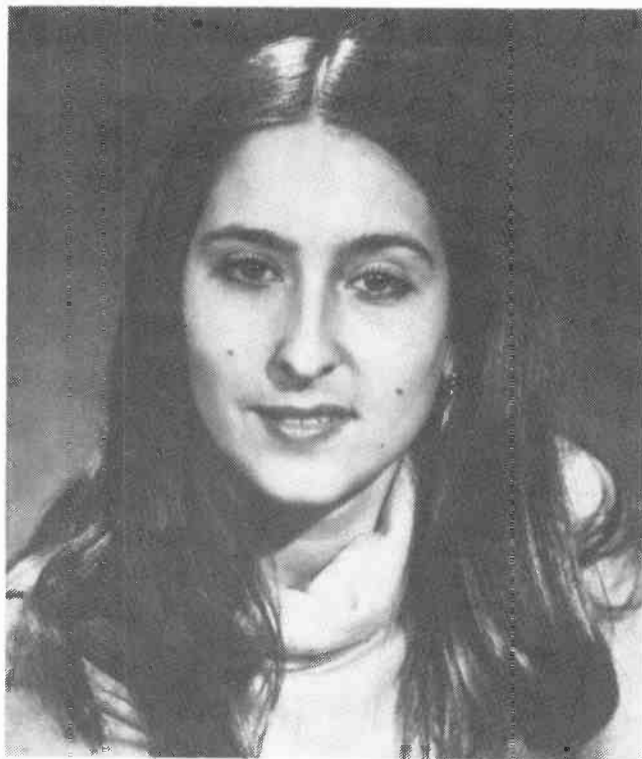
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Billboard

Hot

Country LPs

Billboard SPECIAL SURVEY  
For Week Ending 11/18/78

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	5	I'VE ALWAYS BEEN CRAZY—Waylon Jennings, RCA AFL1-2979
2	2	15	HEARTBREAKER—Dolly Parton, RCA AFL 1 2797
3	3	6	LIVING IN THE U.S.A.—Linda Ronstadt, Asylum 6E-155
4	4	9	EXPRESSIONS—Don Williams, ABC AY 1069
5	5	28	STARDUST—Willie Nelson, Columbia JC 35305
★6	7	40	LET'S KEEP IT THAT WAY—Anne Murray, Capitol ST 11743
7	8	6	ELVIS—A CANADIAN TRIBUTE—Elvis Presley, RCA KKL1-7065
★8	10	23	ONLY ONE LOVE IN MY LIFE—Ronnie Milsap, RCA AFL1 2780
9	9	9	TEAR TIME—Dave And Sugar, RCA APL 1-2861
10	6	21	WHEN I DREAM—Crystal Gayle, United Artists UALA 858 H
11	11	17	LOVE OR SOMETHING LIKE IT—Kenny Rogers, United Artists UA-LA 903 H
12	12	42	WAYLON & WILLIE—Waylon Jennings & Willie Nelson, RCA AFL 12686
★13	18	5	MOODS—Barbara Mandrell, ABC AY 1088
14	14	23	ROOM SERVICE—The Oak Ridge Boys, ABC 1065
15	15	32	EVERYTIME TWO FOOLS COLLIDE—Kenny Rogers & Dottie West, United Artists UALAB64H
16	13	30	ENTERTAINERS ... ON AND OFF THE RECORD—The Statler Brothers, Mercury SRM15007 (Phonogram)
★17	42	2	BURGERS AND FRIES/WHEN I STOP LEAVING (I'LL BE GONE)—Charley Pride, RCA APL1-2983
18	16	43	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA-LA 835 H
19	21	32	VARIATIONS—Eddie Rabbitt, Elektra 6E 127
★20	24	7	TURNING UP AND TURNING ON—Billy "Crash" Craddock, Capitol SW-11853
21	22	4	GREATEST HITS—Marshall Tucker Band, Capricorn CPN0214
★22	NEW ENTRY		CONWAY—Conway Twitty, MCA MCA 3063
23	17	17	I'M ALWAYS ON A MOUNTAIN WHEN I FALL—Merle Haggard, MCA 2375
★24	NEW ENTRY		LARRY GATLIN'S GREATEST HITS, VOL. 1, Monument MG 7628
25	20	5	DARK EYED LADY—Donna Fargo, Warner Bros BSK 3191
26	19	44	THE BEST OF THE STATLER BROTHERS, Mercury SRM 1-1037 (Phonogram)
27	25	12	WANTED! THE OUTLAWS—Waylon Jennings, RCA AFL1-1312
★28	35	31	OLD FASHIONED LOVE—The Kendalls, Ovation OV1733
29	30	30	REDHEADED STRANGER—Willie Nelson, Columbia KC 33482
★30	NEW ENTRY		PLACES I'VE DONE TIME—Tom T. Hall, RCA APL1 3018
31	32	62	HEAVEN'S JUST A SIN AWAY—The Kendalls, Ovation OV 1719
32	33	98	GREATEST HITS—Linda Ronstadt, Asylum 7E 1092
33	36	2	JOHNNY PAYCHECK'S GREATEST HITS VOLUME II, Epic KE 35623
34	34	6	THE WAY IT WAS IN '51—Merle Haggard, Capitol ST-11839
35	27	56	HERE YOU COME AGAIN—Dolly Parton, RCA APL12544
★36	NEW ENTRY		PLEASURE & PAIN—Dr. Hook, Capitol SW 11859
37	28	15	ELVIS SINGS FOR CHILDREN AND GROWNUPS TOO—Elvis Presley, RCA CPL 1-2901
38	26	23	OH! BROTHER—Larry Gatlin, Monument MG 7626
39	39	2	TAMMY WYNETTE'S GREATEST HITS VOLUME IV, Epic KE 35630
40	31	6	BEST OF DOLLY PARTON—RCA APL1-1117
41	29	16	WOMANHOOD—Tammy Wynette, Epic KE 35442
42	50	3	FALL IN LOVE WITH ME—Randy Barlow, Republic RLP6023
43	NEW ENTRY		DAVID ALLEN COE'S GREATEST HITS, Columbia KC-35627
44	45	10	DON'T BREAK THE HEART THAT LOVES YOU—Margo Smith, Warner Bros BSK 3173
45	NEW ENTRY		ROSE COLORED GLASSES—John Conlee, ABC AY-1105
46	23	20	I BELIEVE IN YOU—Mel Tillis, MCA 2364
47	48	5	LOVE IS WHAT LIFE'S ALL ABOUT—Moe Bandy, Columbia KC-35534
48	NEW ENTRY		CLASSIC RICH, VOL. II—Charlie Rich, Epic JE 35624
49	40	70	WE MUST BELIEVE IN MAGIC—Crystal Gayle, United Artists UA LA 771 G
50	43	2	VOLUNTEER JAM VOL III AND IV—The Charlie Daniels Band, Epic E235368

## Williams Grabs U.K. Platinum

NASHVILLE—Don Williams' "Images" LP has struck platinum status in Great Britain as certified by the British Phonographic Industry for sales of one million pounds, or in U.S. equivalents, \$2 million.

The "Images" LP was released by Anchor Records in association with

K-tel expressly for the U.K. market and is a compilation package of Williams' greatest hits.

One of the more popular country male vocalists in England, Williams has previously shipped gold with his "Visions" and "Harmony" LPs.

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FIFTY STATES RECORDS



Billboard photo by Rick Henson

**PBS TAPING**—Bobby Bare renders past and current tunes during the PBS network program taping of "Austin City Limits" at Austin's KLRN-TV studios. Joining Bare for the forthcoming segment, from left to right, are Ken Smith on bass, Tracy Nelson and Ronnie Montrose on lead guitar.

## Nashville Scene

By SALLY HINKLE

Waylon Jennings recently returned to Phoenix to perform before a soldout crowd at Arizona State Univ. The concert was co-promoted by KJZZ-AM. ... The largest concert crowd in the history of Lanierland, an amusement park outside of Atlanta, recently braved chilly temperatures to see the Statler Brothers. ... More than 20,000 persons were on hand for Larry Gatlin's appearance at the Texas Prison Rodeo in Huntsville. The entire show was taped for a possible special for television or movie.

Mercury artists Jacky Ward and Reba McEntire performed at the KVOC-AM appreciation show in Casper, Wyo. ... Johnny Russell's first Mercury recording, "How Deep In Love Am I?" has been released. Russell also aided Tennessee Sen. Howard Baker in his reelection bid by performing at a Baker rally previous to election time. ... KJZZ-AM in Fort Collins, Colo., has ventured outside of the automation system and is looking for record service. Additionally, the station would like to look into the purchase of record libraries in the country vein. Station's address: P.O. Box 2204. Tel: 303/484-5449. Inquiries should be directed to William Simmons, music director.

RCA artist Tom T. Hall, recently inducted into the Nashville Songwriters Hall of Fame, will be making an appearance on PBS' "Austin City Limits" Nov. 30. ... Chuck Barris of the "Gong Show" has enlisted the aid of Billy Carter for two of his upcoming "Dollar Ninety-Eight Beauty Shows." Hosted by comedian Rip Taylor, Carter will be sharing the stage with actress Susan Strasberg and San Francisco Giants' baseball superstar Willie McCovey on one segment, and J.P. Morgan and former all-pro football player Bubba Smith in another.

Monument recording artist Ray Price broke attendance records at the 21st annual Neewollah Festival in Independence, Kan., recently. Price performed at the Independence Memorial Hall and received two standing ovations for his hour-long set. Also performing at the festival were Jana Jae, the country rock group Tweed and Clarence "Gatemouth" Brown. ... Del Wood, a "Grand Ole Opry" piano favorite is celebrating her 25th anniversary as a member of the Opry. Wood cut the first gold record to come out of Nashville some 25 years ago entitled "Down

Yonder," which remains one of the largest selling instrumentals of all time.

Loretta Lynn has been set to tape a segment of "The 21 Days Of America" series, produced by Carter-Grant Productions in collaboration with the American Historical and Cultural Society. The series will be aired three times on a specific day between Flag Day and July 4. ... "Ronnie Milsap Day" was proclaimed in the state of Ohio Nov. 4 by Gov. James Rhodes. Milsap appeared in Columbus for a concert at the Memorial Auditorium on that date and presentations were made. Columbus was only one of several stops made by the RCA artist in his extensive touring schedule, which also included Dayton, Toledo and Cincinnati.

The Bill Anderson Show appeared at Muxexpo in Miami, Monday (6). Appearing with Bill Anderson were Mary Lou Turner and the Po' Folks Band. On Dec. 5, Anderson's show will be the attraction at the annual banquet of the National Assn. of Professional Baseball Leagues, to be attended by owners and managers of 26 major league teams and more than 150 minor league clubs. At the dinner, Anderson will be made an honorary ballplayer with the Nashville Sounds, an AA Nashville-based baseball team.



**WRIGHT WAY**—Bobby Wright puts the finishing touches to his latest United Artists single, "Takin' A Chance." Produced by Don Gant, the song was penned by Joe Tex who enjoyed an r&b hit with it.

Roy Clark got into some heavy sounds, and shared some different licks in the studio earlier this month when he recorded an album for ABC that also features Clarence "Gatemouth" Brown and famed Brazilian percussionist Airto Moreira. Produced in Tulsa by Steve Ripley of the Jim Halsey Co., the LP is predominantly instrumental, but will feature Clark and Brown on vocals as well. Release is slated for early '79.

Capricorn recording artist Kenny O'Dell performed at the Music Operators Of America International Exhibition Sunday (12) held at the Chicago Hilton. O'Dell also recently taped a segment of the "Arthur Smith Show" in Charlotte, N.C., which will air the first of the year, and while in Charlotte additionally tied in interviews with WAME-AM. ... The Marshall Tucker Band's "Greatest Hits" has been certified gold. Recent activities with the band find it in St. Louis Wednesday (15), appearing with Sea Level, another Capricorn act, for KSHE-FM's 11th annual birthday party.

ALMOST 600,000 VISITORS

## Hall Of Fame Draw: 21% Gain Over 1977

NASHVILLE—An increase of more than 100,000 visitors over last year has spurred a 21% gain in 1978 attendance at Nashville's Country Music Foundation's Country Music Hall of Fame and Museum.

By Jan. 1, nearly 600,000 tourists will have visited the expanded facilities in a single 12-month period.

A number of substantial changes have been made in all branches of the Foundation, which administers the Hall of Fame and Museum, a library and media center and the Country Music Foundation Press.

In the museum, three new exhibits highlight the facilities, including a completely redesigned Hall of Fame area, which houses plaques and portraits, as well as memorabilia associated with each Hall of Fame member encased in wooden cases.

In addition, a modern display of country music entertainers' artifacts, entitled "Country Collage," has been added.

In the museum's art gallery, the Beverly Briley Gallery, a new exhibition of photographs has recently been put on display featuring the work of nationally known photographers J. D. Sloan and Leonard Kamsler.

The museum's education department, which provides a wide variety of programs to Nashville area schools, also had a record year, according to Foundation officials, offering a number of programs to more than 10,000 Tennessee schoolchildren.

The library and media center has also seen additions, including the current planning of a state-of-the-art audio re-recording lab, which will allow the library to make top quality remastered tapes of its vast collection of country disks.

In addition, the Foundation has received a grant from the National Endowment for the Arts to complete a discography of all country music

through 1942. English discographer and editor Tony Russell has been brought to Nashville to complete the research on the project to be published by the Country Music Foundation Press in 1980.

The Country Music Foundation Press has had an active year with three major projects. "Truth Is Stranger Than Publicity," Alton Delmore's autobiography, was released in the spring to critical acclaim as a remarkable social and historical document.

The first issue of the Journal of Country Music, a three-time-a-year publication, made its debut last spring. With the help of the entire Foundation staff, the award winning "Country Music Hall of Fame Souvenir Book" was created.

The growth of the activities in the Foundation has been reflected in the hiring of additional staff, including Jonathan Jager as art director, Bob Oermann as reference librarian and Melody Ryan as supervisor of hourly personnel.

"This year, the total activities of the Foundation caught up with the expanded physical plant we completed in 1977," comments Bill Ivey, executive director of the Foundation. "Not only is attendance up, but activity in every area of the Foundation's operation has increased dramatically. It's almost a different organization."

## Aids Disk Sales

• Continued from page 60

as far south as North Carolina. Utilizing the customized Johnny Cash announced spots, schedules were enhanced by park ticket giveaways on these stations.

Additional exposure was gained by a talent search campaign conducted on these same stations. The "East Coast Country Music Championship" contest drew an overwhelming response with scores of bands performing during the month. The winner received a cash prize, plus a professional talent assessment and free studio time at Columbia Studios in Nashville.

A survey of customers in the marketing area involved in this promotion revealed that a great number of accounts who formerly did not stock country music in depth—and in many cases, not at all—are now actively involved in marketing Nashville music.

## Lynn On CBS-TV

NASHVILLE—Loretta Lynn's television special, "Country Christmas," has been set for Dec. 7 on CBS. The MCA artist has also taped a segment of "The Muppets" in London. Other stops for the busy singer came in Los Angeles to tape the Merv Griffin, Dinah Shore and Mike Douglas shows, in Las Vegas at the Aladdin, and Reno for two weeks at Harrah's.



**TEXAS TWOSOME**—Little Jimmy Dickens, right, gets a backstage visit from Dugg Collins following his soldout engagement at the Caravan Club in Amarillo, Tex. Collins is now music director at KZIP-AM, Amarillo.



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Billboard photos by Stephen Traiman

**DIGITAL PROGRESS**—Among digital recording highlights at the recent 61st AES in New York. At left, 3M's Bob Youngquist gets a runthrough on a digital editor for the firm's recorder from ITX's Don Davis. Above left, Saburo Takaoka of Pioneer Japan previews the first U.S. demo of the joint MCA/Pioneer audiodisk version of its videodisk system. Above right, Sony Industries president Michael Schulhof listens to a playback of the firm's 2 1/2-hour, one-sided optical audiodisk.

## Digital And Analog Share N.Y. AES Spotlight

• Continued from page 53

30 i.p.s. The unique 20 i.p.s. option will help offset what might otherwise be performance degradation due to the reduced track width. Presumably 32 tracks in 3-inch tape at 20 i.p.s. result in performance specs equal to those of 24-track, 2-inch recorders.

Other new operating features are a master gain trim for all 32 tracks and two pre-set switches for instant selection of either standard or elevated recording levels. A conventional 2-inch 24-track head assembly is available for this unit, and 3-inch tape is available from the major

suppliers such as 3M, Ampex, Agfa and BASF.

Audio Machinery's Shared Access Memory device marketed through Sound Workshop is another digital technology breakthrough. This device consists of a mainframe which houses sufficient memory chips for up to six seconds of delay. The mainframe front panel is equipped with a bandwidth readout and an available delay time readout.

Several different modules are available to plug into the mainframe and provide the functions of delay, reverberation and pitch change. With the maximum complement of

eight delay modules it is possible for example to synthesize multiple delays that a listener might experience during a live performance in the concert hall.

A most significant feature of Audio Machinery's system is that total mainframe memory is allotted and divided among the various modules at the operator's discretion. Normal bandwidth in the system is 16 kHz.

The system will permit the operator through simple front panel controls to reduce the system bandwidth to permit increasing available delay time. Front panel readouts always indicate unallotted and available delay times and current system bandwidth.

This single package offers delay, reverb and/or re-pitching effects in one compact rack mount assembly. It's supplied with memory and modules to suit the user's needs and yet can be expanded as needed by the addition of modules.

Many console manufacturers were represented at this AES. Among those supplying larger studio consoles were Rupert Neve, MCI, Trident (represented by Sound Designs), Harrison and Cadac (represented by Irv Joel Associates). Each offers an automation package of considerable flexibility in control of system functions.

Cadac of the U.K., which has gone through serious financial re-

verses recently, reportedly has been taken over by Gale Electronics and Design, and is out of receivership, according to Joel. Gale will provide full support on parts and service to existing products, with some modes in the line probably to be changed.

(Irwin Diehl is a co-founder of the Institute of Audio Research, conducted the first AES semi-pro workshop, and will be contributing the Sound Waves column to Billboard starting in next week's issue.)

### AES HIGHLIGHTS

## Semi-pro And Disco Paid More Attention

NEW YORK—Continuing cross-over of professional equipment technology to the still-expanding semi-pro recording market, and more attention to needs of the disco field were both in evidence at the biggest AES ever that wound up its four-day run Monday (6) at the Waldorf-Astoria here.

New semi-pro units and lines from such traditional hi fi firms as Technics, U.S. Pioneer, Sony, and Tandberg were joined by more new equipment from the established firms like Teac/Tascam, Otari, Crown, BGW Systems, Uni-Sync, and Community Light & Sound.

Among the more unusual units to be found at an AES were Harvey Sound's display that included a high-end car stereo setup with home crossover—the latest pairing of the Nakamichi 350 record/play cassette deck, two Analog & Digital Systems 2000 mini-speakers and the 2000PS power converter, with mounting brackets for the car, and padded carrying case, at suggested \$1,275. Harvey's Harold Zolberg also notes the growing use of the Analog & Digital Systems line in bi-amped configuration as small studio monitors.

Getting attention of another kind was Telectro's Studio 1000S compact "recording studio" for cutting 45s, with the unit incorporating line and mike inputs for mixing, at \$1,600 list according to Mario Rossi.

A number of U.K. firms were on hand to take a hard look at prospects for the sound reinforcement and disco fields. H. H. Electronics had its new 5500D power amp offering 500 watts/channel RMS in 3 1/2-inch-high rack space, handled by Audio-

marketing Ltd. in the U.S. Gramplan Reproducers, a major supplier of packaged "long-line" sound reinforcement systems, had its G-100 amplifier on view, with many used in British discos. The firm is applying for UL listing for its line, and will have a U.S. agent by early 1979, with a major study of the touring and disco marts here.

KEF demonstrated its reference series model 105 studio monitor speaker, used in an effective concert here earlier in the year, and Osawa & Co. was featuring the Chartwell line of monitors, including the new LS3/5A small studio unit with the complementary SW-135 subwoofer, and its standard PM450 large studio system in both standard (passive) and electronic crossover versions.

In tape recorders, Technics had a prototype of its advanced RS-1800 2-track, 30 i.p.s. isolated-loop open-reel deck with quartz-synthesizer pitch control and auto bias and equalization adjustment. Otari showed its latest addition—the MX-5050-B at \$1,945, with DC capstan servo, three speeds in field-selectable pairs (15/7 1/2 or 7 1/2/33/4) with auto EQ switching, and return-to-memory feature for mixdown. And Future Film Developments (U.K.) had its portable Dolby A unit for the stereo Nagra IVS deck in the U.S. at \$2,600.

Although Tandberg's metal-tape demo for its TD20A open-reel deck with new Actilinear recording heads never came off due to a mixup with 3M on availability of a Metafine reel sample, impressive reproduction was noted with Maxell's XL tape on

(Continued on page 66)

## Dupers Eye 'Metal Tape' & New Units

By STEPHEN TRAIMAN

NEW YORK—Demonstrations of a metal-particle duplicating tape with dbx and Dolby encoding, and a flurry of improved bulk duplication formulations and equipment made the just-ended 61st Audio Engineering Society show a bonanza for custom duplicators and a number of record industry attendees.

As noted earlier, the potential for 3M's Metafine formula tape as a duplicating product offering 3 to 5 dB more output playback on existing cassette and 8-track decks for prerecorded product offers exciting prospects for the music industry (Billboard, July 1, 1978).

Infonics' continuing demos at AES of its master reel and cassette decks to 4-cassette slaves using the Metafine samples with dbx and Dolby and Agfa's premium HFD with dbx noise reduction brought an old Italian music box vibrantly to life. "It's perhaps the hardest thing to record on tape," notes the film's Paul Lloyd.

It is just more evidence that the competition in the duplicating market is heating up on the growing premium portion of the mart, with the new Columbia Magnetics' Ultra 3 going after Agfa's HFD and new PEM 526 for high-speed bins, and

(Continued on page 67)

## More System Tests On Digital Recording

• Continued from page 1

Ampex, Matsushita and British Decca.

At the same time, the digital audio disk versions of major videodisk systems from Sony and MCA-Universal/Japan Pioneer were previewed at AES, with further improvements noted by Matsushita and JVC with dynamic PCM-encoded tapes used in demonstrations.

Emphasized, however, is that the digital era is just in its infancy, with a long way to go to the real breakthrough necessary for a total system—electronic editing.

Even Soundstream's Dr. Tom Stockham, who conducted what most termed a "brilliant" digital tutorial, acknowledges his Soundstream system—the most advanced to date—has room for improvement in editing.

Both the Sony and 3M digital recorders, introduced at the AES in advanced prototypes, are without true editing capability. 3M has gone to ITX, developer of the Apex aural exciter, for its electronic editor, but both 3M's Bob Youngquist and ITX's Don Davis, who previewed the prototype console, admit the first four 3M digital packages won't get the editors till late 1979.

Sony showed its PCM-1600 digital audio recorder in playback of the Cleveland Orchestra session in which it participated with CBS Records (Billboard, Oct. 28, 1978), but the 2-track mix of the CBS recording can be only "half-edited," Sony engineers acknowledge. Prototypes of an all-digital mixer, digital reverb unit, analog-digital/digital-analog converter and a 24-channel recorder were shown, but no production availability is confirmed.

Meanwhile, the PCM-1600 is used with Sony's broadcast-model U-Ma-

tic 3/4-inch VTR and editing equipment, in what is hoped will be a commercially acceptable version of the Cleveland session. Interest is reported by Zubin Mehta for the New York Philharmonic here, and Herbie Hancock producer Dave Rubinson for sessions with the Sony system, according to Michael Schulhof, Sony Industries president.

Sony also previewed the third version of its digital audio disk system compatible with its optical videodisk player and technically that of Philips/MCA. A 2 1/2-hour, one-sided reflective disk revolving at 450 r.p.m. (900 r.p.m. for the videodisk) is the longest shown by any system to date, allowing up to 95 dB dynamic range.

Ampex did not show its prototype, but in remarks accompanying his paper on a proposed digital audio format, Ed Engberg confirms that extensive field evaluation on the unit will be underway by spring. Worldwide studio applications will be tested in the U.S., Europe and Japan, utilizing the 1-inch Ampex digital recording tape—the first on the commercial market earlier this year.

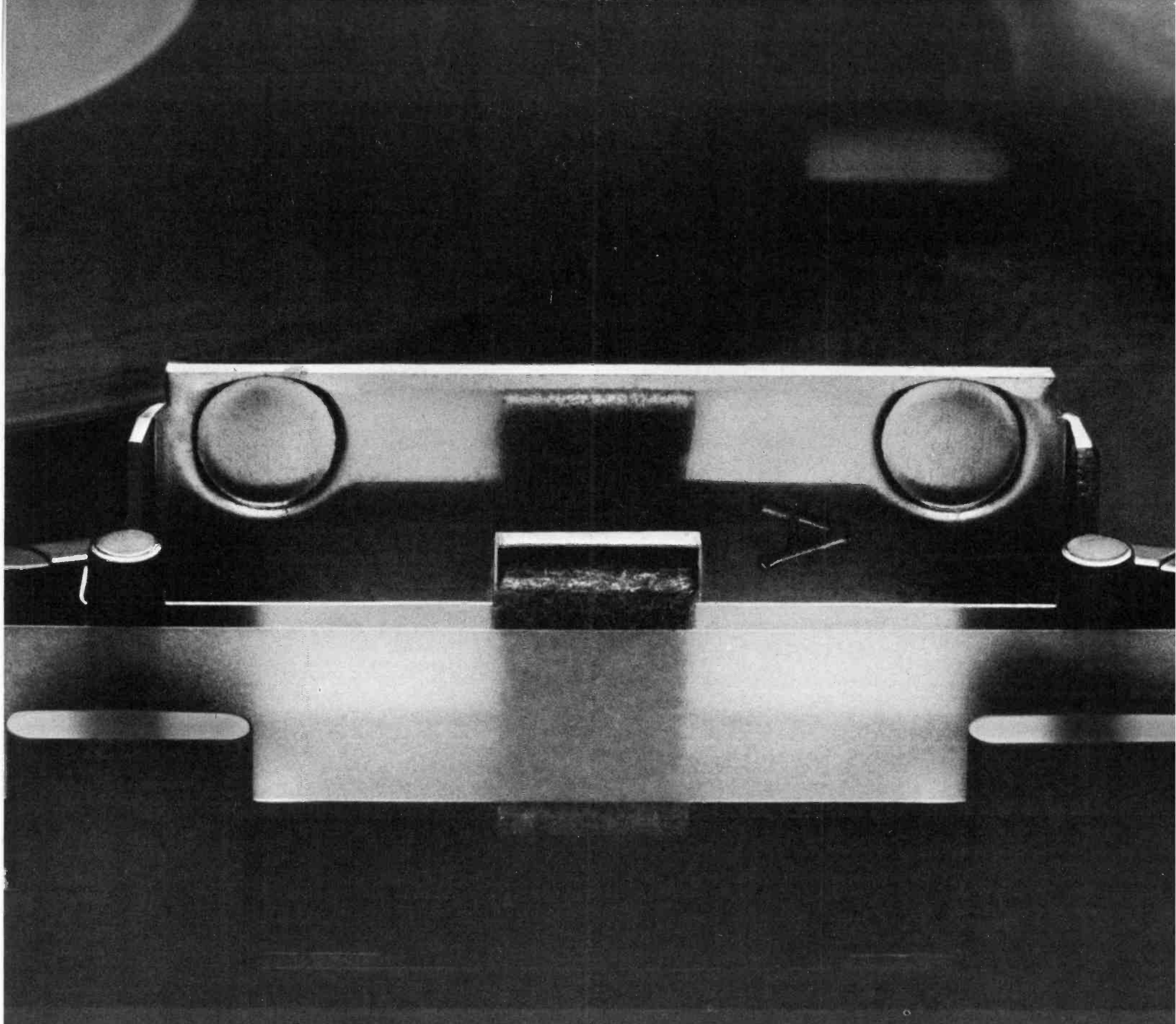
British Decca, partnered with Germany's AEG-Telefunken in the TeD videodisk system that is now limited to mostly institutional markets, is quietly working on its first prototype for yet another digital recording system.

Both R.W. Bayliff, general manager, recording studios, and F.A. "Tony" Griffiths, technical manager in charge of the project, were on hand at AES, and confirm the project, with plans to be announced early in 1979 for major in-studio tests at a number of locations.

3M already has been utilizing its digital recording system, with

(Continued on page 66)





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## PAPERBACK-SIZE KIT

## Clapton Promo Cassette Is a Singing Sales Tool

By ED HARRISON

LOS ANGELES—RSO has created a promotional paperback size cassette kit for Eric Clapton's "Backless" LP which for the first time will supply all the information that normally comes with an album. This includes: musician credits, artist information and the like. RSO has also expanded on that theme by inserting a biography, pictures and artist discography.

According to art director Glen Ross, 5,000 copies of the cassette package, which Ross describes as a "musical press kit," were distributed to salesmen, store buyers and radio personnel.

Says Ross: "As a company, we have felt that the way cassettes are packaged never afforded people all the information that comes with a record. This package gives ourselves more freedom to tell about the artist, musicians and other pertinent data."

The cassette will give added exposure to the record, says Ross, since most consumers don't play

an album immediately, but are inclined to play a cassette in cars.

The concept was conceived by AGI album graphics which did the printing. "We thought about mass marketing them," says Ross, "but that wasn't practical. They are good for promotion."

Also, in the case of Clapton, there have been relatively few pictures of him or biographies released.

Ross says the label will do it again for other artists with even more information contained. "We might supply an interview with it, facts about the recording of the album and tour dates," he says.

The Clapton cassette was put together in 30 days, says Ross, from the idea conception to delivery. With more lead time, more information can be included.

The project was conceived as "a book with a cassette" though Ross views it as "a singing sales tool."

## Semi-pro, Disco Get More AES Attention

• Continued from page 64

both the ¼-track (\$1,300) and ½-track (\$1,400) versions available early in 1979. Also of interest was Tandberg's RC20T wireless infrared control, usable up to 40 feet for all major functions.

Teac/Tascam had a prototype of its 35-2 open-reel unit that will update the 25-2, but with dbx as an option as the price remains at about \$1,900 list for the planned spring delivery. Features include an improved transport system and electronics package, full logic with motion sensor, up-front bias and EQ controls, and a separate ¼-track playback head to complement the ½-track record/play head. Also due in spring is a variable speed option for the 80-8 recorder/reproducer at about \$350, that will necessitate a DC motor exchange and outboard box.

In power amps and companion units, Sansui officially bowed its Professional Series, with Ken Hoshino to announce a new division managers soon, and marketing early in 1979 for the B-1 power amp, E-1 stereo phono playback EQ unit and P1 dual-channel parametric equalizer. Uni-Sync had its new 200 watts/channel unit with dual power

supply and proportional heat control fan offering constant temperature, with a 350-watt version for heavy sound also due. The new SAE Pro line of power amps for both touring and disco applications was previewed as well, with the P400, P300 and P50 units (representing respective watts/channel) due early next year.

BGW Systems showed its new 100B unit, supplanting the 100, with 50 watts/channel, in the same slim-line style with more LEDs and friction lock on the gain controls at \$399 list, and the new model 10 pro crossover unit, mono two-way with subsonic filter for early 1979. Crown International, using technology from its DL-2 controller, showed the combination of its Straight Line One preamp at \$549 with separate phono module to handle up to four turntables in disco applications, and Power Line One amp with 50 watts/channel, as well as a prototype of its PSA2 pro version amp with 220 watts/channel, \$1,495 in January.

Pioneer had a model of its SA8500II non-switching amp with dynamic biasing circuit said to approach Class A performance, with the 150 watts/channel prototype used to show the circuitry for future Pioneer products. JVC also demonstrated its new circuitry that offers Class A performance in a much less expensive and more efficient technology that will be utilized in the firm's new high-end power units.

In speaker technology, Electro-Voice has its S18-3 stage keyboard system in production, with 150 units shipping this month, notes Chuck Gring, new sales manager, music products TAD, the Pioneer pro audio division, had demo prototypes of its monster LS10 units, but John Brozda sees solid growth for its components, particularly the new 15-inch high-power woofers now used by Northwest Sound, and the TD4001 mid-range with its 4-inch beryllium diaphragm, both available through pro sound dealers. Community Light & Sound had its new MB-60 mid-bass, with a 60-degree radial that takes a 12-inch cone, to round out its line of fiberglass Zoids horns, and the firm is taking a good look at the disco mart which Chris Kofoed notes is getting more "quality conscious."

Innovative special effects and accessory units were shown by a number of firms. dbx had its new new 208 8-channel simultaneous record/play pro tape noise reduction system, a stepup from model 158, and also had its "disco rack" with model 500 subharmonic synthesizer (Boom Box) 503 3-band linear expander, and 162 stereo compressor/limiter, plus its complementary 5000 subwoofer/power amp combo "Lease Breaker." Also with disco applications in the works is the Polyfonic PY-10 Acoustic Simulator used to

recreate actual room acoustics, with a model early in 1979 so the DJ can press a button for ideal room equalization. Pro model shown is available on lease arrangements for road tours or studio use to recreate intimate situations in live performances.

Meteor Light & Sound has its restyled disco line rack-mounted, including its 10-way Super Chaser 2, Sonalite 4 and Sonalite 3 lighting controllers, Graphic Equalizer, Vamp 1 (50 watts/channel RMS) and Ramp 1 (90 watts/channel) power amps, Extrafact add-on module to Sonalite 4 and 4-way Matrix add-on to the Super Chaser, with continuing light effects displays run by Vince Finnigan.

Digital delay was much in evidence, with too many new units to count effectively, but new entries in the field included Lexicon, with its Prime Time model 93 processor mixer at \$1,485 list, and MXR Innovations showing East Coast dealers its Digital Delay at \$999, and companion dual 15-band and 31-band equalizers, \$325 and \$350 respectively.

Audio Kinetics of the U.K. had its innovative Intelocator tape location unit in the U.S. for the first time, usable with the MCI JH-16, 3M 79, Studer A80 and Ampex MM1200 recorders at about \$2,500. Gotham Audio had the first new SAM 82 portable mixers from Sweden, a high-end unit at \$6,000 with Ham Brosious of Audiotechniques noting there's room in the market for such smaller quality models. BTX had the first units of its model 4600 SMPTE tape controller for two machines.

AKG had a prototype of its BX5 2-channel reverb unit, with 1-2-3 second positions, mixing from total "dry," to total reverb, and balanced inputs and outputs, at \$1,000 in mid-79 to complement the pro-oriented BX10 and BX20, notes Hans Werner Radda, in from Vienna for AES. AKG also had a prototype of its TDU700 time delay unit, aimed more for pro users, with a remote unit for console use, and an effects unit with harmonizer and flanger also due. Electro Harmonix had its new Vocoder at a breakthrough \$799.

In microphone technology, Sony bowed a portable UHF wireless mike tuner and matching mike and transmitter for both electronic field production and ENG applications. Calrec Audio of the U.K. introduced its unique Soundfield 4-dimensional unit to the U.S., widely used by the BBC for location recordings, at \$5,600 with controls. Electro-Voice featured another continuous series of well-attended lecture demos, covering many key applications, and Gotham Audio had the first Neumann KMR821 ultra-direction "shotgun" mike, available in the U.S. next year at about \$795.

STEPHEN TRAIMAN

## More Digital Recording System Tests

• Continued from page 64

Tom Jung of Minneapolis' Sound 80 studios—one of the first due for a pre-production model—recently completing test pressings on the first two commercial digital releases on the Sound 80 label. Tapes were featured at AES of both releases—the St. Paul Chamber Orchestra in Copland's "Appalachian Spring" and Ives' "Three Places In New England," and Flim and the BBs, a new studio group, with some dynamite pop-rock effects. The BBC in London, co-developer of the 3M system, will have one of the first-production units, 3M's Youngquist confirms.

Matsushita, through its high-end Technics audio division, was using one of the most dynamic digital recordings heard at AES, specially produced by Bert Whyte with soloists from the Marlboro Festival in Stravinsky's "L'Histoire du ool-dat" and other short pieces.

In Japan, Matsushita converted the tape, done with the Technics SH-P1 PCM recording processor and Panasonic NV-8300 half-inch VHS deck, into a Visc digital audio disk compatible with its videodisk player, and highlighted at the recent Japan Audio Fair. Panasonic's Almon Glegg, also AES convention chair-

man, had hoped to have the Visc A/D player here, but it proved impossible.

JVC, the U.S. marketing arm of Japan Victor, had the latest model of its 14-bit PCM adapter for low-band VTR's using the 44.056 kHz sampling rate favored by the Japanese group, in conjunction with its own VHS Vidstar deck.

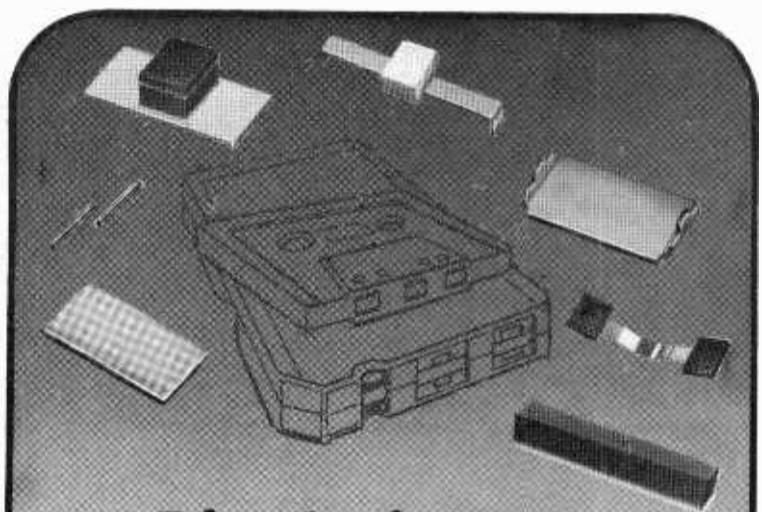
A wide range of recently encoded material was offered, also demonstrated at the Japan expo last month. With JVC and RCA partners in the RVC label venture in Japan, it's known they also share keen interest in the compatibility of digital audio disks and their respective videodisk systems. JVC hopes to preview its well-received audio/videodisk player at the upcoming Winter CES in Las Vegas, and may unveil more digital recording plans at that time.

U.S. Pioneer Electronics had the first American showing of the joint venture Universal/Pioneer audiodisk version of the videodisk player that Pioneer is manufacturing in Japan for industrial clients.

With an infra-red wireless remote control unit for all functions demonstrated, the player offers a 30-minute per side disk with more ?? estimated than 85 dB dynamic range. A consumer version, without the slow and stop motion features in the advanced vidisk model, is planned for late 1979 introduction in the U.S. and Japan, with both audio and video "playability" envisioned.

Philips revealed a bit more information on its "compact disk" with a paper presented by L. Boonstra. The approximate 4½-inch-diameter disk offers 90 dB dynamic range and one-hour playtime on one side, but the system is incompatible with the optical videodisk developed by Philips and soon to be launched in a Magnavox-built player here with MCA-produced software.

This makes it totally different from all other digital audio disk systems shown today which are compatible with their videodisk players. Philips had planned to show the "compact disk" in the U.S. last month, and now promises a demonstration in the near future.



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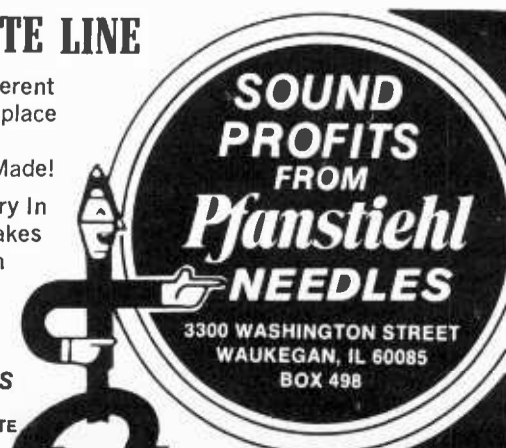
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## INNOVATIVE MEXICO PACKAGING

## '3-fers' Spark Cassette Sales

By MARV FISHER

MEXICO CITY — "Triple-cassette" or in U.S. jargon "threefers" is taking hold here as a marketing innovation in prerecorded tape sales packaging—perhaps exclusive to Mexico.

With Mexico's tape market about 20% of overall volume, the three cassettes for the price of two concept is seen expanding that ratio. Although all labels are not yet involved, the indication is that virtually all will be within the next six months.

Disco Musart started the idea about four years ago, but it wasn't until recently that momentum picked up—with claims of such merchandising results ranging from "good to huge."

So far, the threefer package has only worked with a single artist and/or group. But the consensus is that it will be most workable with a combination of names, and it should prove most rewarding to those companies with the "right" catalogs.

Retail price for the threefer, generally showing up in different styles of packaging, comes to anywhere between 230 to 260 pesos (around

\$11 U.S.). "When the artist is right, the price is right," one label chief notes.

Profit margin naturally is lower than with premium top-line tape releases, but is still worth the investment for a company—especially when sales orders go beyond approximately 10,000 units, as is becoming more common.

While triple packaging has had generally favorable acceptance by retail customers throughout the year, it is expected to reach even higher sales figures for the coming Christmas season.

The product is particularly flourishing in the huge discount supermarket chains such as Aurrera and Gigante, and the general opinion is that there's no doubt it's "quite a bargain for the public."

The move is on constantly to make the package more attractive for the consumer. One of the newest versions is a blister-mount unit, "a kind of pressure push and stop," as one marketing executive describes it.

In addition to Musart, others who find the new packages to their liking

include Orfeon, Peerless, Melody, Rex, Cisne, Gas and Polygram, with Ariola and EMI-Capitol two international labels into the marketing to some degree. Polygram will be underway before year-end, when its new tape duplicating division is expected to be in full swing.

RCA, CBS and Gamma are still standing by, although all are making plans to test the concept sometime next year. "We feel it's only functional with certain artists," claims one sales executive, "which explains the reluctance to jump in on a consistent basis."

Reinhard Kruska, Polygram commercial manager, notes that it is not

(Continued on page 71)



Billboard photo by Stephen Traiman

**TOP BRASS**—Outgoing Audio Engineering Society president Emil Torick of CBS Technology Center, right, shares a pre-banquet toast with successor Jay McKnight, left, Magnetic Reference Lab, and president-elect Peter Burkowitz of the Polygram Group in Germany.

## Audiophile Recordings

**HAMMOND CASTLE PIPE ORGAN, VOL. 1—Douglas Marshall, organist, Decibel dB 1000, distributed by Decibel Records, \$15 list.**

The magnificent instrument in Gloucester, Mass., has a long and distinguished history on records dating back to 78 r.p.m. days. And in the early LP era a spectacular series of mono recordings were performed on it by Richard Ellsasser for MGM, outstanding for their time. Now, in Richard Burwen's "indirect" process it speaks with even more eloquence, full and rich, and truly impressive for expanded dynamic range and tonal brilliance. Skillfully played by Marshall, the program is appealing for both organ buffs and more casual listeners, including works by Franck, Bach, Vierne and Campra. Notes on the music set new standards for terseness. Complete commentary on Bach's Fugue in G Minor? "One of Bach's most tuneful and popular."

★ ★ ★

**ENCORE: Roger Wagner Chorale—M&K Real Time, RT 110, distributed by M&K Real Time, \$15 list.**

A scale of values that places method over substance, too often encountered in audiophile disks, is again in evidence here. Engraved is a middling to fair live concert in a hall of modest acoustic pretensions. Somewhat disturbing are overlong applause intervals. But how does one

cope with that on direct-to-disk? Back-cover credits identify the operator and other technical contributors, but not the soloists who perform passably in a medley from Gershwin's "Porgy And Bess," the side one offering. Five short selections on the flip side provide the encore theme.

★ ★ ★

**ENCORE: Roger Wagner Chorale—M&K Real Time Records, RT110, distributed by M&K Real Time, \$15 list.**

Have you ever mistaken a voice recording for the actual person speaking? This record conveys an uncanny sense of physical presence and is apt to create just such an illusion. The direct disk sound hasn't been doctored with in any

way, and processing is extremely clean. Some may regard the production as stark and unattractive and the Roger Wagner Chorale clearly isn't performing up to standards once associated with the name. Nonetheless, you'll have to search hard for another disk transmitting as many of the human voice's infinite subtleties and inflections. The sense of realism achieved here is apt to blow many a true sound buff out of his chair.

Audiophile Recordings for review should be sent to Alan Penchansky, Chicago, and Stephen Traiman/Is Horowitz, New York. Earlier reviews appeared in issues of June 10, 24; July 8, 29; Aug. 12, 26; Sept. 9, 23; Oct. 7, 21; Nov. 4.

NOVEMBER 18, 1978; BILLBOARD

## Dupers Eye 'Technology'

• Continued from page 64

BASF's new DP formulation with better high frequency response.

Lloyd of Infonic notes that the Metafine demo was strictly that—3M acknowledges production of such a duplicating product would be prohibitively expensive unless the recording industry really demanded such quality at the premium price it would command.

But Lloyd maintains some of the newer duplicating tapes, with the addition of Dolby or dbx, can produce far superior products than what is generally available from the major labels today.

• At CBS, the company's Terre Haute, Ind., duping plant just finished extensive tests with Ultra 3, and Jerry Bronaugh anticipates availability early in 1979 with extensive sampling very soon. Pricing will be "very competitive" with the better Agfa and BASF lines.

• Agfa's new PEM 526 bin loop mastering tape is a low print tensilized polyester with back coating, available in ¼, ½ and 1-inch widths on 2,400-foot NAB reels and claims excellent reproduction of 3¼ i.p.s. original recordings in bin use.

Agfa also bowed its improved bulk cassette line: PE611 (C-60), PE811 (C-90) and PE1211 (C-120) with a 5 to 8% price hike for the super high output/low distortion product. All ¼-inch Agfa product will be available soon on the firm's patented Stack Hubs offering the industry's most compact packaging.

• BASF was at AES for the first time, demonstrating the firm's more aggressive posture in the duping market with its improved DP formulation bulk cassette product at a 15% to 20% premium over its standard line, notes Bob Piselli. For the first time, the German giant is making its calibration tapes and cassettes, and test cassettes, available in the U.S., though at sharply higher prices due to the continuing decline of the dollar versus the mark.

• Also showing a more aggressive posture in the professional market are both TDK and Ampex. TDK was featuring its ½-inch pancakes for high-speed duplication with the D-cassette formulation, in both C-60 and C-90 hubs, and promises an improved product sometime next year.

It also was showing its unlabeled Y-series cassettes for high-speed

duping and industrial use, and a full-length range of endless and audio/visual cassettes.

• Ampex bowed an expanded line of pro audio tapes and accessories, including a professional series of cassettes for industrial sales distribri, high-speed dupers and institutional units, notes marketing director Erik Jensted.

Line is available individually packaged in hinged boxes with Ampex' new rainbow graphics, or in bulk packaging with boxes in 30, 45, 60 and 90-minute lengths. Also new at AES was Grand Master I for normal-bias pro applications, particularly the growing studio "mastering cassette" market. The firm's Golden Reel program honoring artists, studio and technical personnel behind RIAA-certified gold albums and singles mastered on Ampex tape also was highlighted.

• In duplicating equipment, Heino Ilsemann GmbH had its KZM 3 automatic cassette packaging machine in operation at the East Coast AES for the first time, after prior demos at the earlier Los Angeles and Hamburg events.

With sales to ASR Recording Services (two Units), CBS and GRT in the U.S., the firm sees a solid market for the cost-effective units running from \$37,800 to \$54,000 depending on options. Also available is the firm's new ETK 1 and ETK 1S automatic paper labeler for cassettes.

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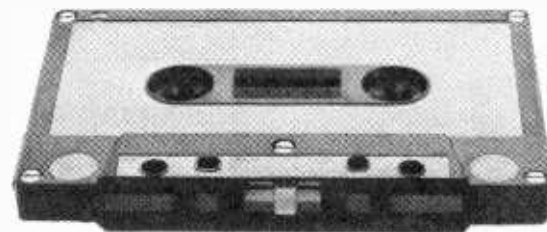
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NOVEMBER 18, 1978, BILLBOARD

# Billboard Hits Of The World

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## BRITAIN

(Courtesy Music Week)  
SINGLES

This Week	Last Week	Title	Artist
1	1	SUMMER NIGHTS	John Travolta/Olivia Newton-John (RSO 006)
2	3	SANDY	John Travolta (Midsong/Polydor POSP 6)
3	7	RAT TRAP	Boomtowntown Rats (Ensign ENY 16)
4	2	RASPUTIN	Boney M (Atlantic/Hansa 11192)
5	5	MAC ARTHUR PARK	Donna Summer (Casablanca CAN 131)
6	6	SWEET TALKIN' WOMAN	Electric Light Orchestra (Jet 121)
7	4	LUCKY STARS	Dean Friedman (Lifesong LS 402)
8	9	BLAME IT ON THE BOOGIE	Jacksons (Epic EPC 6683)
9	13	PUBLIC IMAGE	Public Image Ltd. (Virgin VS 228)
10	16	HURRY UP HARRY	Sham 69 (Polydor POSP 7)
11	19	DARLIN'	Frankie Miller (Chrysalis CHS 2255)
12	14	HAVE YOU EVER FALLEN IN LOVE WITH SOMEONE YOU SHOULDN'T VE	Buzzcocks (United Artists UP 36455)
13	18	DIPPETY DAY	Father Abraham & The Smurfs (Decca F 13798)
14	15	GIVIN' UP GIVIN' IN	Three Degrees (Ariola ARO 130)
15	25	DOWN IN THE TUBE STATION AT MIDNIGHT	Jam (Polydor POSP 8)
16	8	LOVE DON'T LIVE HERE ANYMORE	Rose Royce (Whitfield K 17236)

17	10	I CAN'T STOP LOVIN' YOU	Leo Sayer (Chrysalis CHS 2240)
18	11	TALKING IN YOUR SLEEP	Crystal Gayle (United Artists UP 36422)
19	17	BLAME IT ON THE BOOGIE	Mick Jackson (Atlantic K 11102)
20	28	INSTANT REPLAY	Dan Hartman (Sky 6706)
21	27	BICYCLE RACE/FAT BOTTOMED GIRLS	Queen (EMI 2870)
22	20	MEXICAN GIRL	Smokie (RAK 283)
23	26	RESPECTABLE	Rolling Stones (EMI 2861)
24	New	HOPELESSLY DEVOTED TO YOU	Olivia Newton-John (RSO 17)
25	12	NOW THAT WE'VE FOUND LOVE	Third World (Island WIP 6457)
26	23	GREASE	Frankie Valli (RSO 12)
27	21	YOU MAKE ME FEEL (MIGHTY REAL)	Sylvester (Fantasy FTC 160)
28	New	PRETTY LITTLE ANGEL EYES	Showaddywaddy (Arista ARIST 222)
29	63	RADIO RADIO	Elvis Costello (Radar ADA 24)
30	32	PART TIME LOVE	Elton John (Rocket XPRES 1)
31	38	TEENAGE KICKS	Undertones (Sire SIR 4007)
32	22	BRANDY	O'Jays (Philadelphia PTR 6658)
33	24	A ROSE HAS TO DIE	Dooleys (GTO GT 229)
34	36	SILVER MACHINE	Hawkwind (United Artists UAP 33581)
35	29	ONE FOR YOU ONE FOR ME	Jonathan King (GTO GT 237)
36	New	ALWAYS AND FOREVER/MIND BLOWING DECISIONS	Heatwave (GTO GT 236)
37	33	GOT TO GET YOU INTO MY LIFE	Earth, Wind & Fire (CBS 6553)
38	35	GET IT WHILE YOU CAN	Olympic Runners (Polydor RUN 7)
39	49	PROMISES	Eric Clapton (RSO 21)
40	39	WINKER'S SONG	Ivor Biggun (Beggars Banquet BOP 1)
41	30	FOOL (IF YOU THINK IT'S OVER)	Chris Rea (Magnet MAG 111)
42	58	HOT BLOODED	Foreigner (Atlantic K 11167)
43	55	ONLY YOU (CLOSE THE DOOR)	Teddy Pendergrass (Philadelphia PIR 6713)
44	62	PRANCE ON	Eddie Henderson (Capitol CL 16015)
45	46	CALIFORNIA DREAMIN'	Colorado (Pinnacle PIN 67)
46	51	DON'T WALK AWAY TILL I TOUCH YOU	Elaine Paige (EMI 2862)
47	41	GET ON UP, GET ON DOWN	Roy Ayers (Polydor AYERS 7)
48	31	KISS YOU ALL OVER	Exile (RAK 279)
49	73	WHAT A NIGHT	City Boy (Vertigo 6059 211)
50	New	EAST RIVER	Brecker Brothers (Arista ARIST 211)
51	43	(YOU GOTTA WALK) DON'T LOOK BACK	Peter Tosh (EMI 2859)
52	45	RIVERS OF BABYLON/BROWN GIRL IN THE RING	Boney M (Atlantic/Hansa 11120)
53	New	THE SAINTS ARE COMING	Skids (Virgin VS 232)
54	34	SUMMER NIGHT CITY	Abba (Epic EPC 6595)
55	64	BRAVE NEW WORLD	David Essex (CBS 6705)
56	67	IS YOUR LOVE IN VAIN	Bob Dylan (CBS 6718)
57	New	I LOVE AMERICA	Patrick Juvet (Casablanca CAAN 132)
58	48	COMING HOME	Marshall Main (Harvest HAR 5168)
59	53	NEON LIGHTS	Kraftwerk (Capitol CL 15998)
60	New	RIDE-O-ROCKET	Brothers Johnson (A&M AMS 7400)
61	60	YOU'RE THE ONE THAT I WANT	John Travolta/Olivia Newton-John (RSO 006)
62	75	LOVE IS THE SWEETEST THING	Peter Skellern (Mercury 6008 603)
63	New	GERM FREE ADOLESCENCE	X-Ray Spex (EMI International INT 573)
64	New	WHITER SHADE OF PALE	Munich Machine (Essex Oasis 5)
65	47	THREE TIMES A LADY	Commodores (Motown TMG 1113)
66	44	PICTURE THIS	Blondie (Chrysalis CHS 2242)
67	50	MIDDLE OF THE NIGHT	Brotherhood of Man (Pye 7N 46117)
68	New	TOAST/HOLD ON	Street Band (Logo LOGO GO 325)
69	42	THANK YOU FOR BEING A FRIEND	Andrew Gold (Asylum K 13135)
70	52	CAN'T STAND LOSING YOU	Police (A&M AMS 7381)
71	37	HARD ROAD	Black Sabbath (Vertigo SAB 002)
72	54	HOLLYWOOD NIGHTS	Bob Seger (Capitol CL 16004)
73	57	DON'T LOOK BACK	Boston (Epic EPC 6653)
74	40	DREADLOCK HOLIDAY	10cc (Mercury 6008 035)

This Week	Last Week	Title	Artist
75	New	YOU'VE NEVER DONE IT LIKE THAT	Captain & Tennille (A&M AMS 7384)
LPs			
1	1	GREASE	Original Soundtrack, RSO RSD 2001 (F)
2	2	THE BIG WHEELS OF MOTOWN	Various, Motown EMTV 12 (E)
3	3	NIGHTFLIGHT TO VENUS	Boney M (Frank Farian) Atlantic/Hansa K 50498 (W)
4	4	IMAGES	Don Williams (Don Williams/Gaph Fundes) K-Tel NE 1033 (K)
5	5	WAR OF THE WORLDS	Jeff Wayne's Musical Version, CBS 96000 (C)
6	8	BROTHERHOOD OF MAN	Brotherhood of Man (Tony Hiller) K-Tel 7980 (K)
7	7	STRIKES AGAIN	Rose Royce (Norman Whitfield) Whitfield K 56527 (W)
8	6	CLASSIC ROCK	London Symphony Orchestra (Jeff Jarratt/Don Reedman) K-Tel NE 1033 (K)
9	15	OUT OF THE BLUE	Electric Light Orchestra (Jeff Lynne) Jet JETDP 400 (C)
10	11	SATURDAY NIGHT FEVER	Various, RSO 2658 123 (F)
11	New	A SINGLE MAN	Elton John (Clive Franks) Rocket Train 1 (F)
12	38	I'M COMING HOME	Tom Jones (Various) Lotus WH 5001 (K)
13	34	IF YOU WANT BLOOD, YOU'VE GOT IT	AC/DC (Vonda/Young) Atlantic K 5053 (W)
14	New	EMOTIONS	Various (Various) K-Tel NE 1035 (K)
15	9	BLOODY TOURISTS	10cc (Eric Stewart/Graham Gouldman) Mercury 9102 503 (F)
16	24	TONIC FOR THE TROOPS	Boomtowntown Rats (Robert John Lange) Ensign ENY 3 (F)
17	12	STAGE	David Bowie (Tony Visconti/David Bowie) RCA PL 02913 (R)
18	14	PARALLEL LINES	Blondie (Michael Chapman) Chrysalis CDL 1192 (F)
19	16	YES TORMATO	Yes (Yes) Atlantic K 50518 (W)
20	13	TO THE LIMIT	Joan Armatrading (Glynn Johns) A&M AMLH 64732 (C)
21	25	WELL WELL SAID THE ROCKING CHAIR	Dean Friedman, Lifesong LSLP 6049 (C)
22	23	LEO SAYER	Leo Sayer (Richard Perry) Chrysalis CDL 1198 (F)
23	22	MOVING TARGETS	Penetration (Mike Howlitt/Mick Glossop) Virgin V 2109
24	28	LIVE AND MORE	Donna Summer (George Moroder/Pete Bellotte) Casablanca CALD 5006 (A)
25	New	25TH ANNIVERSARY ALBUM	Shirley Bassey (Various) United Artists SBTV 6014748 (E)
26	10	SATIN CITY	Various, CBS 10010 (C)
27	18	SOME ENCHANTED EVENING	Blue Oyster Cult (Sandy Pearlman) CBS 86074 (C)
28	17	LIVE BURSTING OUT	Jethro Tull (Ian Anderson) Chrysalis CJT 4 (F)
29	New	THE DAVID ESSEX ALBUM	David Essex (Jeff Wayne) CBS 10011 (C)
30	20	NEVER SAY DIE	Black Sabbath (Black Sabbath) Vertigo 9102 751 (F)
31	19	20 GOLDEN GREATS	The Kinks (Gordon Smith/Neal Palmer) Ronco RPL 2031 (B)
32	26	JAMES GALWAY PLAYS SONGS FOR ANNIE	James Galway (Ralph Mace) Red Seal RL 25163 (R)
33	29	LOVE BITES	Buzzcocks (Martin Rushent) United Artists UAG 30197 (E)
34	46	RUMOURS	Fleetwood Mac (Fleetwood Mac/Dashut/Caillat) Warner Bros. K 56344 (W)
35	31	EVEN NOW	Barry Manilow (Roy Dante/Barry Manilow) Arista Spart 1047 (F)
36	27	WAVE LENGTHS	Van Morrison (Van Morrison) Warner K 56526 (W)
37	New	EXPRESSIONS	Don Williams, ABC ABCL 5253 (C)
38	21	GO 2-XTC	(John Lockie) Virgin V 2108 (C)
39	43	LIFE AND LOVE	Demis Roussos (Various) Phillips 9199 873 (F)
40	44	LINALONGMAX	Max Bygraves (Various) Ronco RPL 2033
41	35	DON'T LOOK BACK	Boston (Tom Scholz) Epic EPC 86057 (C)
42	52	COMES A TIME	Neil Young (Various) Reprise K 54099 (W)
43	32	LIVE AND DANGEROUS	Thin Lizzy (Thin Lizzy/Tony Visconti) Vertigo 664 807 (F)

44	37	JOURNEY TO ADDIS	Third World (Alex Sadkin) Island ILPS 9554 (E)
45	48	ECSTASY	Various (Various) Lotus WH 5003 (K)
46	45	SOME GIRLS	The Rolling Stones (Glimmer Twins) EMI CUN 39108 (E)
47	39	GREEN LIGHT	Cliff Richard (Bruce Welch) EMI EMC 3231 (E)
48	51	THAT'S WHAT FRIENDS ARE FOR	Johnny Mathis/Deniece Williams (Jack Gold) CBS 86068 (C)
49	36	NATURAL HIGH	Commodores (James Carmichael/Commodores) Motown STML 12087 (E)
50	New	SKYNYRDS FIRST AND ... LAST	Lynyrd Skynyrd (Jimmy Johnson And Tim Smith) MCA MCG 3529 (E)
51	47	WHO ARE YOU	The Who (Glyn Johns/Jon Astley) Polydor WHOD 5004 (F)
52	New	MONTREUX ALBUM	Smokie (Michael Chapman) RAK SRKA 6757 (E)
53	60	NO SMOKE WITHOUT FIRE	Wishbone Ash (Lawrence) MCA MCZ 3528 (E)
54	58	25 YEARS ON	Hawklords (Robert Calvert/Dave Brock) Charisma CDS 4014 (F)
55	33	NEW BOOTS AND PANTIES	Ian Dury (Peter Jenner/Laurie Latham/Rick Walton) Stiff SEEZ 4 (E)
56	-	AND THEN THERE WERE THREE	Genesis (David Hentschel) Charisma CDS 4010
57	50	A NEW WORLD RECORD	Electric Light Orchestra (Jeff Lynne) Jet JETLP 200 (C)
58	56	STREET LEGAL	Bob Dylan (Don DeVito) CBS 86067 (C)
59	49	THE ALBUM	Abba (B. Anderson/B. Ulvacus) Epic EPC 86052 (C)
60	56	PRIVATE PRACTICE	Dr. Feelgood (Richard Gottreher) United Artists UAG 30184 (E)

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## CRITICIZES K-TEL'S KIVES

# EMI's Kaupe Sees TV Disks As Recouping Artist Costs

By PETER JONES

LONDON—"An incredible distortion of the real facts" is how Alan Kaupe, managing director of EMI's Licensed Repertoire Division, has described criticism of the way major record companies use television advertising. (Billboard, Nov. 4, 1978).

Raymond Kives, K-tel European president, in a plea for recognition of professionalism in the matter of tv merchandising, had recommended the majors leaving such promotions to "experts."

He added: "Some majors do things that in the short term are going to mean an increase of business,

but in the long term will hurt the whole record industry."

It was this which apparently stirred Alan Kaupe to a counter-attack. At a launch party for EMI's new tv album "20 Golden Greats" by Neil Diamond, he said: "K-tel, to its credit, showed the way when it launched a first test in one of the television regions.

"In recent years, though, they and fellow compilation companies and the record companies themselves have been fighting a competitive battle not just for spoils in the tv albums market but for a share of the

album market itself, since tv albums have frequently dominated the chart.

"For some record companies, their share of the album chart is not just rightful bread and butter. It is the difference between survival and going under. It's the major opportunity we have for recouping at least part of the huge investment we make in developing and breaking new artists.

"Some of the artists who have been broken in the U.K. in the past few years have acquired superstar status with the kind of sales potential which makes them very attractive to tv companies.

"Those who don't understand the economic facts, and the risks, of running a major record company sometimes criticize EMI for entering the tv market. But we say it is a valid investment which not only supports the dealers, but, more important, helps us and, in long term, the dealers as well, in ensuring that we can continue the most important task of all: finding and breaking new artists."

Kaupe said EMI will continue tv album activity as a source of recouping some of this investment just as long as it is appropriate to do so.

There are some 50 tv albums (Billboard, Nov. 11, 1978) being promoted here. Some dealers held the view that potential buyers are so confused by the proliferation of commercials that they forget what they want to order as they go to the local store.

## Treaty Sparks Chinese Disk Set By Victor

TOKYO—The recent visit of Chinese deputy premier Teng Hsiao-ping for the ratification of the Japan-China Peace and Friendship Treaty sparked nationwide interest in things Chinese, and Victor Musical Inc. will get into the act by releasing a set of four albums entitled "Contemporary Music of China."

Produced together with Hong Kong Records, the albums are scheduled to be released on Dec. 20 on the Zen label. They contain folk songs and dance tunes for the piano, violin and woodwind, and also a symphony created from around 1948 to 1965 before the Cultural Revolution.

The songs were selected mainly by Lim Kek-Tjiang, founder of the Peking Central Radio Symphony Orchestra and the music producer, and by Hong Kong Records. Lim Kek-Tjiang is in charge of the conducting. Other big names among the credits are Yitkin Seow of Singapore on piano, Japan's Takako Nishizaki on violin, and Japan's Nagoya Philharmonic Orchestra.

The first album offers popular Chinese piano pieces, the second Chinese violin music including "The Butterfly Loves" concerto, popular Chinese orchestra music including the "Ka Ta Mei Ling" symphonic poem, and the fourth the "Long March" symphony.

Ascott, who is due for a shift to another EMI post early next year.

- Independents like Coro are emerging with triple product, and while company president Federico Riojas only has a small catalog of hit material, what he has is selling big, like Grupo Miramar. He plans to get deeper into triples when his new plant is completed within the next two years.

- Another independent involved in such a threefer marketing process is Disco Guitarra, a fast-rising, non-AMPROFON indie label.

- CBS would have been into triples long before this, but legal entanglements with Stereo Jet—allegedly releasing unauthorized catalog product after its CBS contract expired—apparently stopped the biggest Mexican company from entering the threefer mart. Final determination with Stereo Jet's release of catalog material was made Sept. 13.

"Since everything has now been settled, we'll be getting ready with such product," says CBS sales manager Arturo Valdez De La Pena. "When you look at the immense catalog we have, with such sure-fire material as Vicente Fernandez, Los Panchos, Sonora Santanera, the late Javier Solis among many more, you have to realize it will be a smash for us."

The price range at which triple cassette packages would work best—the premium or medium level—is one point emphasized by Valdez De La Pena. CBS' marketing division here is making such a study.

- Gamma, with about 90% of its product licensed from foreign companies, including a heavy line of WEA releases, is doing some sharp pencil work to see if triple cassettes are feasible. "We are definitely exploring the possibilities to see if it works with an international line such as ours," reveals general director Carlos Camacho. The label's international executive, Luis Moyana, believes the concept can work—"but only with certain artists and types of product."

The basic thrust for such marketing in triple cassettes is that it is serving—and creating—a new market. As one major label executive sums up: "With the rise in the tape market itself, it just makes good sense as long as we see daylight with good profits."

## MORE RELEASES PLANNED

## Firms Beef Up Tape Sales With '3-fers'

• Continued from page 67

too easy to get into this type of packaging, acknowledging "it should go better with increased catalog material."

Triple LP packages have always been something of a vogue in Mexico, especially at such a firm as Orfeon which in the past has run off dozens of standards. As label president Roggerio Azcarraga observes, "They go like hotcakes."

- Musart's biggest success in the threefer tape packaging has been with such artists as Lucha Villa, Juan Torres and the late Jose Alfredo Jimenez. Licensee hits through Musart have been from Venezuela's Top Hits' Billo's Caracas Boys. The company has already packaged 40 national and 20 international triple cassettes.

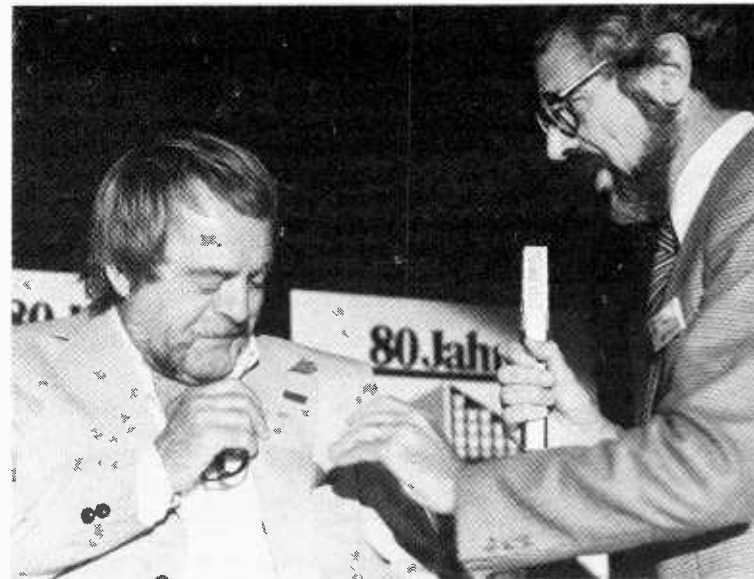
- Azcarraga, whose Orfeon company has a bundle of catalog material, is almost on a par with Musart for such triple cassette releases, as well as triple LP packaging. "Our backlog is part of our strength, so why not use it," stresses the label chief.

- The Gas label also has had good results from the triples via such attractive performers as Lola Beltran, Manolo Munos and Alberto Vasquez. "We will certainly do more of this packaging when we move into our new factory, studio and office headquarters in January," predicts vice president Jesus Acosta.

- "We've had exceptional results with such triple cassette packaging," claims Melody vice president Enrique de Noriega. "And it's not just in one form of music—but everything from pop to rock and children's lines." Heading the list of releases for the almost 10-year-old company is Rigo Tovar Y Su Costa Azul, with 10 new issues before year-end added to the total count now of about 20.

- Ariola began to get into threefers soon after the company started operations about two years ago. But its only two triples have been with the popular Spanish artist Camilo Sesto. "When we have more of a catalog, we most likely will get into more of this type of packaging," says the label's Sergio Blanchet.

- EMI-Capitol is still a little cautious with the process, having marketed only three to date. "It's a little too early to tell how we will proceed," notes general director Robert



**GOLDEN ABBA**—Abba manager and mentor Stig Anderson, left, boss of Polar Music, is presented with a special golden pin award from Richard Busch, Deutsche Grammophon chief, for sales of Abba product in Germany. The occasion was Anderson's recent business trip to that country.

## U.K. Harlequin Web Sells Surplus Stores, Computer

LONDON—The computer installed to control the Harlequin retail chain's bulk ordering and distribution scheme has been sold.

And Laurie Krieger, the chain's chief, says his warehousing space will also go, all part of a big shake-up and trim-back for the London-based web.

The main office is being switched from central to north London. Says Krieger: "We've weeded out and sold off the shops which were giving us financial headaches. We've got rid of shops within big stores, like Superama, because security was so bad there. Our two classical shops have gone.

"Now we are down to a more manageable level of 45 shops instead of around 60, and it's possible there will be ever more streamlining."

That computer operation had been costing Harlequin some \$200,000 a year to run. Bulk buying had required keeping "buffer" stock of around \$600,000.

Krieger says: "We could have been more efficient with the computer, but it was too expensive.

"Record companies refused me discounts which would have enabled me to operate as my own wholesaler. That would have

helped, specially when I think of the discounts they gave a group of one-stops. But without the computer, we've turned profitability around."

Krieger stresses that the reorganization is not just a question of cutting out dead wood. He plans to open new shops in potentially profitable venues. But, nevertheless, the chain will still confine its shops to a radius of 40 miles from London.

## Jazz Fest

LISBON—Portugal's premier jazz event, the Cascais festival, took place Nov. 11-12 in the beautiful surroundings of the Cascais Pavilhao dos Desportos outside Lisbon.

As in previous years, this eighth Cascais Festival of Jazz attracted thousands of Portuguese fans, who otherwise have little opportunity to hear live jazz, to a two-day program headed by Dexter Gordon's quartet and the Thad Jones/Mel Lewis orchestra.

Other stars appearing included Toots Thielemans, Nancy Wilson and blues musician Albert King. Brazilian pianist Marcos Rezende was a late addition to the bill, which ran to more than 40 musicians.

## FIRST OF ITS KIND?

## Chrysalis, K-tel Sign LP Pact For Israel, Egypt

LONDON—A deal set up between Chrysalis Records and K-tel International is described here as "the world's first Israel/Egypt licensing agreement."

Under its terms, the entire Chrysalis catalog is to be licensed in those territories by K-tel's newly set up company in Tel Aviv.

First product involves albums by Leo Sayer, Jethro Tull and Blondie. K-tel is to use independent pressing, Phonogram distribution and its own marketing and promotion services.

K-tel Israel, with Carey Budnick as managing director, is to undertake distribution into Egypt, though details as to how this will be achieved are not yet revealed.

Ian Wiener, K-tel European

a&r co-ordinator, the man behind the setting up of the Israeli branch, says: "There's a huge untapped market in these territories, and we see the deal as a far-sighted beginning to what must be a growing operation in the Middle East. "I'm sure we'll be dealing directly with Egypt in the next year."

He adds that K-tel is negotiating for other catalog licensing deals for the Israel/Egypt areas.

Doug D'Arcy, Chrysalis managing director, says: "It could be said we're being adventurous in licensing with a company which has built its foundations on tv-advertised product, but K-tel is broadening that base now and are obviously serious about it. The new set up in Israel is particularly impressive."

## Prerecorded Tape Volume Tops Japan Disk % Gains

By HARUHIKO FUKUHARA

TOKYO—Japan's prerecorded tape business is booming, with volume for the first eight months of this year up 38% over the same period last year, and sales up 24% in value.

Some industry insiders believe that sales will jump to around \$375 million for the year, an increase of some 27% over last year's \$295 million. They also speculate that tape will match disk in market share at some future date, if current progress continues.

The figures, issued by the Japanese Phonographic Record Assn., show unit production across all configurations at 28.7 million through August, compared with 20.9 million for 1977.

Cassettes accounted for 20.9 million units worth \$177 million, up 3%. Cartridges scored a 40% gain at 7.8 million units, though the value dipped 28% to \$40 million, indicating declining unit prices.

All of this compares with disk business only 4% in volume over the same period last year, and up 5% in sales value.

Month by month, the picture is seen as not quite so bright. Tape production in August ran at 3.8 million units, an 11% decrease against July—though up 18% against August 1977. Cassettes, in particular, display a 14% drop in units compared with the previous month, and a 13% dip in value.

Nevertheless, observers see the cassette sector as thoroughly healthy, with sales attributable to the plentiful hardware in use, including in-car and domestic equipment, plus the various radio/cassette and radio/television units.

This versatility is increasing the medium's continuing lead over 8-track. Manufacturers are channeling their wares along the traditional music store route as well as via motor vehicle outlets like gas stations and spare parts stores.

Disk retailers welcome the business, it's said, because this helps to offset sluggish record sales. In some locations, tape business is running 100% over last year.

Another indication of flourishing tape action is the low level of in-store inventory. According to a survey conducted by one large manufacturer through 2,600 stores, 1% of the locations held over 3,000 tapes, 2% had 2,000-3,000, 4% had 1,500-2,000, 12% had 1,000-1,500 and 81% had fewer than 1,000 in stock.

Car-related outlets have been contributing considerably to the business, partly due to the fact that car stereo penetration is now 54%, according to a recent survey by Clarion.

At present, some 66% of car stereo installations handle cassettes, and this share is rising continuously.

## NEW SHAPE AT PRIVATE STOCK U.K.

LONDON—Private Stock's U.K. operation is showing a series of dramatic reorganization shuffles in order to dispel industry uncertainty about the company's international future—and to build success via its new licensing deal with EMI.

The changes include new staff, new offices, new product from Michael Zager Band, plus a basically streamlined artist roster.

Freddie Noel, former international manager for Polydor in Paris, has taken over as general manager of Private Stock International, covering areas outside the U.S. and U.K.

Lynn Kentish liaises between Private Stock and EMI label manager Bob Fisher for the U.K., with a move to offices in London's West End planned for the end of the month.

Artists retained by the company internationally are Michael Zager, Cissy Houston, David Soul, Robert Gordon, Benay Mardones, Rosetta Stone and Samantha Sang. Noel says: "All these names are successful in at least one major territory. And we have a production deal with the Zager-Love partnership which includes groups like the Illusion."

## Noise Nixes Rock Concerts

LONDON—Following persistent complaints from a nearby resident, one of London's few major rock sites is to have the number of concerts annually restricted and noise levels closely monitored. Venue is the Roundhouse.

The limits are enforced by local authority Camden Council, whose decibel meters have been in evidence each Sunday night. The Roundhouse has given a promise that any concerts over the noise limit will be cancelled.

Already one promoter, Straight Music, reportedly exasperated at this interference, has suspended promotions at the venue.

## Therapy In Music Form For Seniors

PARIS—Music therapy is being introduced into French hospitals and homes for the aged, according to copyright society, SACEM.

In its monthly bulletin, it notes that concerts for purely entertainment reasons have long been organized in hospitals. But now there are wider implications following a series of fortnightly concerts given in an old people's home in Metz, after which it was noted the inmates seemed "rejuvenated, with patients reacting better to music than to prescribed medicines."

Different kinds of music, ranging from Bach to jazz and flamenco and folk, were included. A wide range of instruments was used. It is noted that in a folk concert at the St. Nicolas Hospital, some old folk got out of wheelchairs to dance.

Now a grant of \$13,000 is being made by SACEM to provide at least one series of concerts a year. For this, and use of radio or records as therapy, SACEM waives its usual copyright requirements.



Spontaneous Rock: Cliff Richard, center, is joined by fellow artists Suzi Quatro and Smokie's Chris Norman on stage at the 1978 EMI Electrola sales convention.

## Product, Guest Spots At EMI Electrola Meet

By WOLFGANG SPAHR

COLOGNE—EMI Electrola's sales convention in Luedenscheidt features strong a&r and marketing presentations, with live performances by international stars Cliff Richard and Julien Clerc, and surprise appearances from Suzi Quatro and Smokie singer Chris Norman.

Quatro and Norman will have a joint single shortly on RAK, recorded at Electrola's studios. Other upcoming releases presented at the a&r meeting showcase Queen, Wings, Rick Wright, Stevie Wonder, Kate Bush and Cliff Richard, all of whom have albums either out now or in the pipeline.

Much is anticipated from new band Key, whose first single, "Pamela," and album, "Fit Me In," will be released shortly on Emily Records, a joint label of Electrola's and publisher Francis, Day and Hunter.

Capitol is going through a hectic period, with records from Moon Martin, Crimson Tide, Richard Torrance, Louisiana's Le Roux, Max Webster and Aerial all out at the same time, plus

the sampler "More Power From the Tower."

At the same time, a red vinyl disco sampler has been released in conjunction with Sunday paper "Bild Am Sonntag," featuring tracks from Michael Zager, the Commodores and others.

Marketing manager Klaus Rottger detailed the Beatles campaign planned for Christmas. Colored pressings in blue, red and white will be available, together with a limited edition of "Sergeant Pepper" picture disks imported from America.

The end of November is the launch date for the "Beatles Collection" cassette package, comprising 12 Beatles albums, one of previously uncollected titles, and another of rare and unreleased material, all presented in a leather cassette case.

Then a&r International presented French singer Julien Clerc in an hour-long show, followed by Cliff Richard, whose rock 'n roll numbers proved irresistible to dancers.

Finally, to make the evening complete, Suzi Quatro and Chris Norman climbed unexpectedly on stage to join him.

## MOST VIOLENT ROCKERS?

### Group Offers \$ For Onstage Suicide

LONDON—A Birmingham-based punk band, Anti Social, has staged one of the most controversial new-wave stunts here, by offering \$30,000 to anyone who will commit suicide on stage during a concert.

The victim would have to agree to be beheaded by an automatic guillotine. And the money, say the band, would go to the next of kin.

Street posters and pamphlets have been handed round asking for suicide volunteers. There was an immediate outcry from local councillors

and police officials. The leaflets are being examined to see if criminal charges should be brought.

One senior police officer said: "Under the Suicide Act, it is a serious offense to aid or counsel anyone to commit suicide and the penalty can be 14 years in jail."

But John Hastings, co-manager of the group said: "The band proposes to become the world's most violent rock outfit. A friend of the members committed suicide recently by jumping in front of a car, and this gave them the idea for an on-stage stunt."

## From The Music Capitals Of The World

### LONDON

Chris Parry, with Polydor since 1974 and involved with the Chanters Sisters, Jam, Siouxsie and the Banshees and Doctors of Madness, leaving to set up his own label, as yet unnamed, with Monty Babson, one-time singer, now of Morgan Studios, its aim to be on young U.K. acts with album sales potential.

A huge wall painting in Shepherd's Bush, West London, has been commissioned as part of a big RSO drive for Eric Clapton's new album "Backless." ... Jet Records releasing a special edition ELO box set (Dec. 1) containing three albums and a 12-page color booklet, retailing at around \$18.

Dolly Parton in for an RCA-hosted party and her "Bruce Forsyth Show" appearance on television was outstanding in all ways. ... Chiswick Records, now handled by EMI, continuing a policy of reissuing original material from the 1950's and 1960's via a new label, Ace. ... Phonogram here completed deal with Henri Belolo's Can't Stop Productions, New York based, first product being from the Village People.

Following the resignation of R.J. Abrahams, from EMI, the British Phonographic Council has named Guy Marriott (director of business affairs and copyright, EMI Music) as chairman, and Michael Kuhn, (senior legal adviser Polygram Leisure) as deputy chairman of BPI's Copyright Association.

Complete separation of Radio 1 from Radio 2

within the BBC network took place here on Nov. 11, with Radio 1 now playing more rock than pop at night through the week. ... Four hour-long programs make up "The Moody Blues Story," presented on Radio 1 by Anne Nightingale. ... Mike Oldfield's new album "Incantations," his first for three years, out Nov. 24, followed early 1979 by a European tour which will include several London concerts.

First 50,000 copies of "The First Album" by fast-rising Ariola teen group Child come in a gatefold sleeve with a special flexi-disk interview with the band by BBC disk jockey Mike Reed. ... Chappell here signed worldwide publishing deal with Eddie Hardin, for four years with the Spencer Davis Group on keyboards, then half a duo with Pete York.

Maureen O'Grady now senior press officer for Decca here. ... Al Clark, for years press officer at Virgin, now appointed director of publicity. ... Solo album by Gary Moore, "Back On The Streets," out (Dec. 7) on MCA, his first release since he became a permanent member of Thin Lizzy. Moore was formerly with Colosseum II.

Two outstanding soft-cover books here by Omnibus Press cover "The Beatles In Their Own Words" and "Bob Dylan In His Own Words," each told in individual quotes as the careers unfolded. ... Only 1978 concert here for the Three Degrees is at the Fairfield Hall, South London (Dec. 3). ... One-time Monkee Micky Dolenz representing U.K. in the Tokyo World Popular

Song Festival with "I'm Your Man." ... Lulu's younger sister Edwina (20) joining the established artist in a touring show as part of a vocal team the Reflections.

Likely U.S. visitors to Britain in the first months of the New Year: Bruce Springsteen, Ted Nugent, Kiss, Billy Joel and Earth, Wind and Fire. ... Extra gig (Dec. 3) for Olivia Newton-John, now a heroine in her own land, after the first two at the Rainbow sold out. ... Steve Harley, ex-Cockney Rebel, due back from Los Angeles in December to recruit a new band and record a new album.

Tavares in mid-November for a tour running through to mid-December, with a back-up single from Capitol. ... More and more student bodies here banning the Stranglers from campus gigs following the band's walk-out recently at Guildford Surrey University. ... Billy Cobham tour here called off following illness of the musician and departure of two members of his band.

PETER JONES

### BARCELONA

Juan Gabriel (Ariola), Mexican singer and composer, to stay here a further month on promotion work, with a big build-up of interest in his disk "Yo Se Que Esta En Tu Corazon." ... Big success for U.S. guitarist Al Di Meola (CBS) for his concert, with his support coming from the Catalonian group Musica Urbana (RCA) and with much air play for his album "Casino."

Big industry talking point that Santana (CBS) visits Spain in December, with Eddie Money, CBS act getting strong reaction for "Hold On, Baby," as support. ... Media here very interested in the album "En Vivo," by exiled Uruguayan singer Daniel Viglietti (Ariola). ... Despite efforts by Belter, radio station indifference here to the U.K. hit "Matchstalk Men" by Bryan and Michael.

Production company Zeleste, working on Catalonian rock groups, distributed by RCA, spearheading the campaign around Musica Urbana, and its album "Iberia," the group having been praised by visiting musicians like Stanley Clarke, Al Di Meola and Chick Corea.

Despite all the special disco productions from the record companies this summer, and despite 35 million foreign tourists coming in, not one disk has hit big sales. There was not one "Y Viva Espana" type success in sight. ... After several months of inaction, Kate Bush's single "Wuthering Heights" (EMI) has finally made the charts here.

The reggae fever-building fast here, following Bob Marley and the Wailers' visit, and the group's disks are disco favorites. ... Dee D. Jackson (Belter) in to promote "Automatic Lover" into the charts. ... Big launch efforts for young company Phonic for the singles "Pobre Gigolo" by Vic Henderson and "Punk Tapper" by Mandrake, again with big disco action.

(Continued on page 73)



## Decca Profits Dip As Disk Biz Down

By NICK ROBERTSHAW

LONDON—Sir Edward Lewis, chairman of Decca, put a brave face on disappointing profit figures when he reported results for the year ended March 1978 at the company's annual general meeting on October 30.

Overall group profits were down from \$30 million to \$25 million pre-tax. The survey and television divisions both made losses during the year, while profits from records and tapes were down.

Nevertheless, Lewis dwelt on the success of the company's top single seller, "The Smurf Song," with sales totalling 850,000, and pointed to Decca's great classical catalog strength as a source of optimism and confidence for the future.

In his remarks, Lewis revealed U.K. record and tape turnover was lower than in the previous year while operating costs were higher. Result: reduced profits.

The process of reorganization

continued in the United States, where losses were reduced, but although the Canadian subsidiary's figures were similar to those for the previous year, production difficulties had not been completely resolved and costs remained high. Results from other overseas subsidiaries were generally similar to those for the year to March 1977.

In the color tv market, Lewis said the company had maintained its position, though margins had been affected by excess production capacity and intense competition throughout the industry. Export sales had fallen short of expectation. Overall there was a loss for the year, compared with a small profit in the previous year.

Manufacture of color tv sets has now been concentrated at Bridgworth, where the company's factory is able to produce as many units as were previously produced by two manufacturing plants.

## New EMI Greek Facility

LONDON—Sir John Read, chairman of the EMI Group, flew to Athens Nov. 7 to open the company's new record and tape distribution center for Greece. Built at a cost of \$1 million, the 2,900 square meter center adjoins the existing manufacturing complex of Columbia-EMI Greece, the EMI Group's subsidiary, and is intended to match the continuing growth of the Greek company's business.

EMI has been established in Greece since 1930, and its dominance of the market there is total. The factory has capacity to manufacture 4 million albums and 6 million tapes annually, though part of this output is channeled into the large export market, particularly to the Arab world. The complex also boasts three of EMI's 40 recording studios worldwide, and a printing facility. In all, the company employs more than 400 people.

Speaking at the opening ceremony, which was attended by Ian Sutherland, the British ambassador to Greece, and by many Greek

record executives, Sir John Read described the company as proud of its long association with Greek music. Read also welcomed the Greek government's action in drafting a new copyright law, which he hoped would contribute to the fight against piracy.

## Euro Chanson

PARIS—French copyright society SACEM has announced plans to select the French entry in the next Eurovision Song Contest.

As in the last two years, final selection will be by the public, after a 15-man jury representing SACEM, radio and television has shortlisted 14 compositions. All must be original, in French, less than three minutes long, and performed by a group of five or less.

The winning song will be awarded the first prize for the Grand Competition of French Song for 1979, and will go forward to represent France at the Eurovision Contest itself.

## From The Music Capitals Of The World

• Continued from page 72

Good reception for Belgian singer **Plastic Bertrand** (Capitol) on promotional visit, with both album "An I" and single "Ca Plane Pour Moi" doing well. ... EMI hard-promoting **David Gilmore's** debut album. ... Likely breakthrough here for **Barry Manilow** (EMI), thanks to "Copacabana," wither in English or Spanish.

FERNANDO SALAVERRI

### ATHENS

CBS here claims Italian singer **Umberto Tozzi** broke all sales records with his single "Ti Amo," selling 20,000 copies locally during a six-month chart stint. ... And CBS is boosting its position here with new disco releases by **Amanda Lear**, **Madleen Kane** and **Celli Bee**.

Hellenic Radio-Television (ERT) diversifying its imported show repertoire, with product from **George Chakiris**, **Cliff Richard**, **Dave Brubeck** and the **Rolling Stones** on the stocks. ... **George Papastephanou**, ERT producer, launching his own weekly half-hour music show, featuring singer **Evgenis Syriotis**, backed by a four-piece group. Recently back from a U.S. tour, Syriotis explores U.S. folk and blues roots.

Local singers **Yannis Petritsis** and **Sophia Pappa**, who performed the winning entry in this

year's Salonica Song Festival, are featured on a CBS release album which includes the winner, "Now Let's Become One." ... Gold disk here for **Boney M** and the album "Take The Heat Off Me" and another for **Abba** and the "Greatest Hits" album.

EMI Greece reports big action on the whole **Pink Floyd** catalog, with "Wish You Were Here" now at the 70,000 sales mark and "Dark Side Of The Moon" 45,000 nearing gold status. ... Other steady EMI sellers: **Rolling Stones'** "Some Girls" 15,000 and still selling; "The Beatles 1967-70," due to go gold by Christmas; and **Patti Smith**, reportedly the only punk artist the Greeks go for. Upcoming EMI international pushes include **John Lennon**, **Frank Pourcel** and **Bob Marley**.

Newly-formed EMI Fan Club plans weekly disco meets at downtown Athens Karyatis and free film shows of company product in high schools. ... Black Gospel group **Stars of Faith** in at the Dionysia Theater, with live coverage by the ERT television channel. JOHN CARR

**BILLBOARD IS BIG  
INTERNATIONALLY**

## SHIPMENTS SMALL % OF PRODUCTION?

# Canadian Firms Say U.S. Beefs Exaggerate Exports

• Continued from page 3-

manufacturers by buying chart material in bulk from Canada. The volume just isn't what it's being publicized as."

Gary Salter at Toronto-based exporter, Black & White Sales, suggests that, at most, "export sales account for 10% of Canadian production figures."

Like Salter and Zarka, Vito Ierullo of Toronto's Records On Wheels stresses that overall, over-the-border business represents only a couple of percentage points in terms of gross U.S. volume, and further says that when the British pound was at its lowest point, Canada was being saturated with U.K. pressings.

"For 15 years, U.S. product has been coming into Canada by the truckload," opines Ierullo. "And now that Canada has a chance to export because our dollar is weak, the U.S. companies start bitching like crazy. They never gave a damn before, when it worked the other way."

Adds another exporter, who prefers anonymity, "Let's face reality, who owns the record companies here? It's the Americans, and they shouldn't have the influence to stop the Canadian export business. There's a law that prevents them doing that, so publicity is their way of showing they're disgruntled."

Trans Canada's Zarka also believes that the bulk of exports comprise repertoire not available in the U.S. in identical form—particularly specialty-line vinyls.

Colored disks are the most popular items that one-stops and wholesalers in Canada are dealing with,

## 'Grease' Turns Platinum-Plus

MONTREAL—The Canadian Recording Industry Assn. reports that Polygram has requested certification of the album "Grease" for Canadian sales in excess of one million units.

This will be the third album to be certified for one million units by the CRIA. The other two albums are "Rumours" by Fleetwood Mac, certified in May 1978, and "Saturday Night Fever," which was certified in June 1978.

The sales achievement represents 10 platinum albums in this country, and actually translates to sales of two million disks, since the "Grease" package is a double album.

## CARAS Shoots For Double Membership

TORONTO—The Canadian Academy of Recording Arts and Sciences hopes to double its total membership by January, in time for the 1979 Juno Award show, according to association vice president, Joe Summers.

Membership chairman of CARAS, and a senior vice president for A&M Canada, Summers urges the industry to get behind the award program and have a vote in the nominations and winners.

"Membership stands at 637 now

while disco product is also finding ready customers across the border.

Among such releases currently crossing to the U.S. are: a marble vinyl LP pressing of Devo's "Are We Not Men?"; A&M's four album catalog by Styx, pressed on amber vinyl; a "Best Of Styx" in blue, marketed by RCA and leased from Wooden Nickel Records of Chicago; "Elvis, A Canadian Tribute," a gold vinyl album initiated by RCA Canada; a 12-inch disco single by A&M act The Raes, titled "A Little Lovin'"; "Hemispheres," the latest Rush album, pressed in red.

Also: a two-album clear vinyl Yardbirds collection, titled "Shapes Of Things" and issued by Bomb Records in Canada; "Battered Wives," an LP by a Canadian group of the same name, pressed on red vinyl; "Gotta Have Pop," an album by Bomb's Bob Segarini, pressed in pink; "Who Are You" by The Who, pressed in red by MCA Canada.

Also: "Sgt. Pepper's Lonely Hearts Club Band," the original, pressed on marble vinyl by Capitol Canada; "Love Disco Style," by the Erotic Drum Band, a Canadian studio disco band on Downstairs Records; "Follow Me" by Amanda Lear, released as a 12-inch 45 by CBS Canada; "Love Is In The Air," by Martin Stevens, released as a 12-inch 45 by CBS Canada. "The Girl Most Likely" by Claudja Barry, a Philips LP in demand in U.S. discotheques, but unreleased in that market.

According to various Canadian export sources, U.S. deejays have a fascination for import disks. Disco exposure can help break such records, and if Canadian artists are featured, they have a better chance of breaking into the marketplace below the border.

Zarka at Trans-Canada confirms this radio attitude and notes that while many Canadian acts have been unable to get U.S. releases, or to get American record company support when they do have a record released, the colored vinyl program has created a stir and helped acts like Battered Wives achieve retail prominence and radio exposure.

Several major labels contacted about the export situation declined comment, indicating that they didn't wish to be quoted because of "political" hassles with the U.S. In off-the-record discussions, labels seem concerned about catalog product being shipped out of Canada to the U.S., but don't know how to stop the flow.

Bob Sniderman, president of Roblan Distributors, one of the ma-

jors in the business, even suggests that major labels are going to be pushing for an across-the-board \$8.98 suggested list price in Canada to offset the difference in dollar values and kill the export business.

"I see an \$8.98 policy coming," Sniderman says, "and I suspect that the excuse will be the export business. I can't see anything wrong with exporting records, particularly Canadian acts, but I'm concerned that I might phone WEA, say, in the Christmas season and ask for a couple of thousand Rod Stewart albums and find they are out of stock because they filled a large order with another company that has sent them into the U.S. marketplace."

Sniderman's company has refrained from entering into the export business, he says, but he has turned up a white elephant as an importer, one that has a number of CRIA officials a little baffled.

Prior to the Canada Customs ruling on deletions (Billboard, Oct. 7, 1978), Roblan was heavily importing U.S. cutouts to retail in this country. Sniderman, along with several other importers, discovered that a percentage of shipments was made up of Canadian stock, but that the U.S. wholesale price was lower than that offered by the Canadian manufacturer.

"I never questioned the financial logic of how a record could be purchased in Canada, shipped to the U.S. and then resold to a Canadian distributor at a lower cost than I could purchase at the source," Sniderman says, "but it was a fact that was noticed."

Sniderman's white elephant might be explained via a three-government investigation into the counterfeit business at present. According to Brian Robertson, president of the CRIA, Scotland Yard in Britain, the FBI and Toronto's Metro Police are exchanging information on what looks to be a major counterfeiting operation based in Toronto. No other information is available to the media at the present time, Robertson notes, but he stresses that the operation is no small one.

## Handleman Exits Disk Retailing Via Sunrise Sale

TORONTO—The Handleman Co. of Canada has exited the retail record business by selling its only Sunrise Records & Tapes store in this city to a local jeans retail chain.

Launched less than a year ago by Handleman, the Sunrise store was originally intended to be the flagship of a proposed retail chain, but low profitability on the aggressive Yonge Street strip has now led to its sale to the Jean Machine company.

According to the latter's Malcolm Perlman, a former finance executive of Capitol Records-EMI Canada, Jean Machine intends selling franchises for the record outlet. He adds that a second Sunrise store will probably be opened by the end of this month.

Perlman joins his brother, Roy, as co-owner of the Toronto based jeans stores. Former is overseeing the disk side of the business, while the latter continues with the jean outlets.

# Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 11/18/78

Number of LPs reviewed this week **49** Last week **54**

## Spotlight

### Pop

**EMMYLOU HARRIS—Profile/Best Of...**, Warner Bros. BSK3258. Produced by Brian Ahern. This first greatest hits collection from one of the most critically acclaimed new artists of the past five years features songs by Dolly Parton, Chuck Berry, Buck Owens, Billy Sherrill, Delbert McClinton, Bill Danoff and more. Harris' rich, expressive vocals dominate the album, which consists of material recorded between 1974 and 1977. The tasty instrumental support features mandolin, fiddle, pedal steel and banjo. The album should enjoy Harris' customary reach to pop, rock and progressive country markets.

**Best cuts:** "One Of These Days," "To Daddy," "Together Again," "Hello Stranger."

**Dealers:** Harris regularly goes gold.

**ELVIN BISHOP—Hog Heaven**, Capricorn CPN0215. Produced by Elvin Bishop. The group is without lead singer Mickey Thomas but nonetheless delivers a solid LP. The mix is mostly uptempo, drawing on Southern boogie, blues and rock influences. Maria Muldaur contributes lead vocals on one bluesy number and adds background on two others. Bishop provides infectious vocals as well as catchy lead, rhythm and slide guitar work.

**Best cuts:** "It's A Feeling," "Arkansas," "True Love," "Oh Babe," "Midnight Creeper."

**Dealers:** Bishop's appeal is to rock and country/rock fans.

**CHEECH & CHONG—Up In Smoke**, Warner Bros. BSK3249. Engineered by Steve Katz. Cheech & Chong's newest features comedy and musical highlights from the original soundtrack to the mad duo's new film. The comedy bits are again made up of drug-oriented material, delivered in the inimitable style of Tommy Chong and Cheech Marin. The music also stands on its own as assistance is provided by the likes of Waddy Wachtel, Rick Marotta, Danny Kortchmar, David Sanborn and others.

**Best cuts:** "Up In Smoke," "Lost Due To Incompetence."

**Dealers:** This duo ranks among comedy best sellers.

### Soul

**SMOKEY ROBINSON—Smokin'**, Tamla T9363A2 (Motown). Produced by William "Smooky" Robinson. This live two-record set features material from all phases of Robinson's career, both his early classics with the Miracles and his more recent solo projects. Robinson wrote almost all of the songs here, in collaboration with such Motown giants as Berry Gordy, Stevie Wonder and Henry Cosby. Guitarist "Wah Wah" Watson fronts the 11-man band, which is also flavored with congas, kettledrums, tympanies, flute and sax.

**Best cuts:** "The Tracks Of My Tears," "Quiet Storm," "The Tears Of A Clown," "You've Really Got A Hold On Me," "I Second That Emotion," "Baby Come Close."

**Dealers:** Robinson has two decades of fans.

### Disco

**ALEC R. COSTANDINOS AND THE SYNCOPHONIC ORCHESTRA—The Hunchback Of Notre Dame**, Casablanca NBLP7124. Produced by Alec R. Costandinos. The latest from the act which had a No. 1 disco LP earlier this year with "Romeo And Juliet" was again recorded at Trident Studios in London and features a slick backdrop for dancing or love-making. The romantic mood music is developed through effective use of strings, to create a lush, swirling sound of disco rhythms. Costandinos composed all the songs and co-wrote the lyrics with Michael Jouveaux.

**Best cuts:** "The Pope Of Fools," "Notre-Dame," "Phoebus."

**Dealers:** The label is especially hot at the moment on the nation's dance floors.

### Country

**TANYA TUCKER—TNT**, MCA MCA3066. Produced by Jerry Goldstein. Tucker's newest release sheds a new light on her singing and image. Working within a pop framework, Tucker's vocals convey a wholesome richness, evident in her rendition of John Prine's "Angel From Montgomery" (in which he also gives background vocal help), "Not Fade Away" and others. The inside photo makes Tucker out to be a sexpot, a ploy that gives her broader appeal. Tucker is backed by a tight band which utilizes both country and rock orchestrations and strings for sweetening.



**STEVE MILLER BAND—Greatest Hits 1974-1978**, Capitol SOO1872. Produced by Steve Miller. Capitol is betting that Steve Miller's popularity is huge enough to warrant an extra dollar on the list price. Considering the 14 songs here culled from Miller's last three studio albums, "The Joker," "Fly Like An Eagle" and "Book Of Dreams," it's worth it. Miller's guitar lines, vocals and lyrics maintain a punchy, hookish and often humorous pace as his players support him with the kind of stuff it takes to make hits out of the ordinary.

**Best cuts:** They're all the songs that made Miller a steady platinum seller.

**Dealers:** This bears an \$8.98 list.

**BARBRA STREISAND—Greatest Hits Volume 2**, Columbia FC35679. Produced by Barbra Streisand, Phil Ramone, Gary Klein, Charlie Calello, Bob Gaudio, Marty Paich, Richard Perry, Tommy LiPuma. Streisand's first greatest hits set since 1970 is dominated by recent material: side one consists entirely of 1977-78 singles. The cuts range from the rhythmic "Stoney End," Streisand's first rock outing in 1971, to a pair of Oscar-winning songs which exemplify the singer's easy listening side. The full-bodied arrangements by the likes of Gene Page, Nick DeCaro and Larry Carlton define the instrumental backdrops, while Streisand's far-reaching vocals amaze and awe.

**Best cuts:** "Evergreen," "The Way We Were," "Sweet Inspiration," "Where You Lead," "Stoney End," "You Don't Bring Me Flowers."

**Dealers:** Streisand has one of her fastest-breaking singles in the duet with Neil Diamond, included here.



**OLIVIA NEWTON-JOHN—Totally Hot**, MCA MCA 3067.

Produced by John Farrar. On her first album since shedding her sweet, frail image by playing the good girl gone bad in "Grease," Newton-John proves that she is more than just the queen of MOR. Six of the cuts here are uptempo, including an explosive version of the Spencer Davis Group's "Gimme Some Lovin'" on which a hot Newton-John squeals, shouts and spits out the lyrics in a departure which will amaze her long-time fans and perhaps finally win over her detractors. The frenetic rocker "You're The One That I Want" set the stage for this musical shift, and Newton-John has seized the chance to broaden her musical appeal. To be sure there are some ballads here, but they aren't swamped with strings as has been the case in the past. Instead most of the cuts here feature a basic tight band sound.

**Best cuts:** "Gimme Some Lovin'," "Boats Against The Current" (the Eric Carmen song), "Talk To Me," "Borrowed Time" (both written by Newton-John).

**Dealers:** Though none of the "Grease" songs are included here, they have made Newton-John the most-played female star of the year on radio.

**Best cuts:** "Heartbreak Hotel," "Angel From Montgomery," "Brown Eyed Handsome Man," "Lover Goodbye," "Not Fade Away."

**Dealers:** Display pop and country.

**JOHN CONLEE—Rose Colored Glasses**, ABC AY1105. Produced by Bud Logan. In the last few months, Conlee has emerged as one of the hottest and most refreshing new country artists. His vocal style is distinctive and his latest single outings with "Rose Colored Glasses" and "Lady Lay Down" have placed him at the top of the charts. In this first LP, Conlee has assembled a collage of material heightened by bright and crisp production. The instrumental support features piano, steel, strings and electric guitar. Conlee has also included some of his own material.

**Best cuts:** "Rose Colored Glasses," "Lady Lay Down," "Something Special," "Just Let It Slide," "Some Old California Memory," "Hold On."

**Dealers:** Album should attract a large audience.

### Classical

**BOLLING: "SUITE FOR VIOLIN AND JAZZ PIANO—Zukerman, Bolling**, Columbia M35128. Fans of the Claude Bolling/Jean-Pierre Rampal "Jazz Suite" won't be disappointed in the least with this followup. All the ingredients of a crossover smash again have been assembled, with concert violinist Pinchas Zukerman this time stepping slightly out of character. Bolling has written another highly engaging score, organized in several different dance tempos with drums and bass backing. Zukerman handles the assignment with ease and obvious relish, and his very classy playing is buffed up with pop style production.

**SCHUBERT: "TROUT" QUINTET—Brendel, Cleveland Quartet Members**, Philips 9500442. Alfred Brendel's Schubert credentials are impeccable and the youthful Cleveland Quartet has distinguished itself with a superb RCA recording of the composer's "Death And The Maiden" Quartet. Joining these performers in Schubert's most popular chamber music opus was a terrific move, and the results have been perfectly recorded by Philips. The disk is introduced to coincide with the composer's sesquicentenary, being celebrated this month

and throughout the season—the ideal time to prominently merchandise new and old highlights of the Schubert discography.

**VERDI: "OTELLO"—Domingo, Scotto, Milnes, Levine, National Philharmonic**, RCA CRL32951. The great late Verdi drama is portrayed by the leading singers of the world's operatic stage today. Levine conducts for them with the broad theatrical sweep of an experienced pit director, and the ensemble numbers are delivered with the polish of many night's work behind the footlights. Placido Domingo's Moor proves the most captivating of the characterizations overall, though the tenor was not in best voice for these sessions. Still no one else today fills out this demanding role as convincingly.

### First Time Around

**BONNIE POINTER—Motown M7911R1**. Produced by Jeffrey Bowen, Berry Gordy. Pointer's first solo album after scoring in the mid-'70s as a member of the Pointer Sisters (now a separate act on Richard Perry's Planet Records) is an effective mix of styles, ranging from tender ballads to funky, earthy cuts. Most of the songs were written by producer Bowen, though Motown stalwarts Smokey Robinson and Holland/Dozier/Holland are also represented with one tune each. String and horn arrangements give the songs alternately lush and funky instrumental backdrops.

**Best cuts:** "Heaven Must Have Sent You," "More And More," "Free Me From My Freedom," "When I'm Gone."

**Dealers:** Stock with Pointer Sisters product.

**PAUL KORDA—Dancing In The Aisles**, Janus JSX7038. Produced by Spencer Davis, Paul Korda. Korda is an unusual vocalist who draws from a variety of rock styles. Aided by the production know-how of English rock veteran Spencer Davis, Korda's original material is given interesting arrangements, spiced by the sax of Phil Kenzie, who supplies Al Stewart with graceful sax lines. Background vocalists cushion Korda's vocals while players surround his piano.

**Best cuts:** "End Of The Line," "More Than A Friend," "Written On The Wind," "Child-Free Of Reason."

**Dealers:** Play instore.

**ANGELA BOFILL—Angie**, Arista/GRP GRP5000. Produced by Dave Grusin, Larry Rosen. This 24-year-old newcomer from New York has been the lead soloist with New York's Dance Theatre of Harlem Chorus and has also performed with Dizzy Gillespie and Cannonball Adderly. Her voice is magnificent—soaring soulfully and angelically into varying emotional shades. Underneath is music which fuses jazz/r&b/soul/pop elements with some of the best session players anywhere.

**Best cuts:** "Under The Moon And Sky," "This Time I'll Be Sweeter," "Baby, I Need Your Love," "The Only Thing I Would Wish For," "Share Your Love."

**Dealers:** This is a real talent. Play in store.

**JABAN—Obscure Alternatives**, Hansa SW500047 (Ariola). Produced by Ray Singer. This five-man band is a post glitter, post-punk ensemble, which has the art-pose exotic appeal of early Queen tempered with the post-apocalypse chic of the Dead Boys. While this debut LP is rough, the band has the chops and the ideas to grow. Using elements of hard rock, reggae and punk, this band builds its own sound, creating a fabric considerably stronger than the sum of its part.

**Best cuts:** "Obscure Alternatives," "Love Is Infectious," "Sometimes I Feel So Low."

**Dealers:** Ad campaign shows this an act not afraid of controversy.

**FM—Black Noise**, Visa 7007 (Jem). Produced by Keith Whiting. As the name may imply, this three-man Canadian band has spent a lot of time in front of its radio. The music that the electronically augmented band produces is a synthesized version of current FM here. The styles bounce from Genesis to the Beach Boys with stops in Kansas and Boston. Fortunately the band has enough talent to be able to create its own viable identity amid this veritable smorgasbord of styles.

**Best cuts:** "Phasors On Stun," "Hours," "Black Noise."

**Dealers:** This is not an import. Stock between Yes and Black Sabbath.

## Billboard's Recommended LPs

### pop

**STILLWATER—I Reserve The Right**, Capricorn CPN0210. Produced by Buddy Buie. With three lead guitars, Stillwater could not help but reflect the harmonizing, Southern rock sound. But rather than merely offer a variation on that theme, this seven-piece group adds enough jazz influences and interesting arrangements to come up with a fresh approach. Lyrics cover the genre's familiar bases of women, drinking and fighting, but the tunes are catchy enough to add new life. **Best cuts:** "I Reserve The Right," "Keeping Myself Alive," "Fair Warning," "Ain't We A Pair."

**RICHARD TORRANCE—Anything's Possible**, Capitol SW11860. Produced by Richard Torrance, Duane Scott. Torrance recorded this LP in Colorado and used Firefall's Mark Andes on bass and Navarro's Miguel Rivera on percussion as well as other standout musicians. The feel throughout is solid, uptempo r&b-influenced rock'n'roll. The rock instrumentation is layered with Torrance supplying guitar, keyboards and earthy lead vocals. Bobby Rangel's flute touches are outstanding throughout. **Best cuts:** "Take A Look Around," "Fat Love," "Be Bop 'n' Holla," "Anything's Possible," "Too Long In The City."

**POCO—Legend**, ABC AA1099. Produced by Richard Sanford Orshoff. Sticking close to their country roots, POCO delivers nine laidback tunes in the softly rocking mode it helped develop. There are also occasional forays into the harder rocking California sound of the Eagles. Lyrically it's uneventful, melodically it's pleasant, but one song stands out. **Best cut:** "Boomerang."

**SPIRIT—Live Spirit**, Pototo PR2001 (First American). Produced by Randy California. It's hard to believe that Spirit is still making music after nearly a decade. Led by the rather mysterious California songwriter, guitarist and drummer Ed Cassidy, the Spirit nucleus is pretty much intact with the exception of Jay Ferguson. This album captures the band's varied musical sides during concerts in England and Florida. **Best cuts:** "Rock And Roll Planet," "All The Same," "Animal Zoo," "Nature's Way."

**GEORGE THOROGOOD AND THE DESTROYERS—Move It On Over**, Rounder 3024. Produced by George Thorogood, Ken Irwin, John Nagy. Thorogood's second Rounder album is another stylized set of precision blues and unhomogenized rock'n'roll. This guy plays a mean slide guitar in the best country tradition, delivers white man's blues with raw emotion and cuts loose on the rockers. Thorogood is an interpreter, handling songs by people like Hank Williams, Willie

(Continued on page 78)

**Spotlight**—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks**—predicted for the top half of the chart in the opinion of the reviewer; **recommended**—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; reviewers: Dave Dexter Jr., Paul Grein, Ray Herbeck Jr., Sally Hinkle, Kip Kirby, Roman Kozak, Jim McCullough, Dick Nusser, Alan Penchansky, Eliot Tiegell, Adam White, Gerry Wood, Jean Williams.

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**BEE GEES—Too Much Heaven (3:15);** producer: Bee Gees/Karl Richardson/Alby Galuten; writer: Barry/Robin/Maurice Gibb; publisher: Music for UNICEF, BMI, RSO RS 913. A taste of the new Bee Gees studio album, this ballad features the Gibb's inimitable vocal style as the falsetto and harmonies play off a sweeping arrangement.

**EARTH, WIND & FIRE—September (3:37);** producer: Maurice White; writer: M. White/A. McKay/A. Willis; publisher: Songfire BMI, Arc CBS 310854. This new song that will be included on the group's forthcoming "Best Of" album is one of its classiest productions yet. Graceful vocals glide over a slick arrangement.

**EXILE—You Thrill Me (3:42);** producer: Mike Chapman; writer: Mike Chapman/Nicky Chinn; publisher: Chinnichap BMI, Warner Curb WBS8711. Followup single to Exile's No. 1 "Kiss You All Over" is another first class production highlighted by a strong lead vocal and multiple hooks.

**ROBER PALMER—You're Gonna Get What's Coming (3:15);** producer: Robert Palmer; writer: Robert Palmer; publisher: Island/Ackee ASCAP, Island IS8696 (WB). A relentless, pulsating beat spurred by driving bass and guitar sparks Palmer's followup to his Top 20 hit, "Every Kinda People." The cut has received airplay on AOR stations and should break quickly.

## recommended

**J. GEILS BAND—One Last Kiss (4:22);** producer: Joe Wissert; writer: P. Wolf & S. Justman; publisher: Center City ASCAP, EMI America SPR08964.

**YES—Release, Release (5:43);** producer: Yes; writer: Anderson, White, Squire; publisher: Topographic ASCAP, Atlantic 3534.

**JANIS IAN—The Bridge (3:57);** producer: Joe Wissert; writer: Janis Ian; publisher: Mine Music Ltd. ASCAP, Columbia 3T10864.

**TANYA TUCKER—Not Fade Away (3:33);** producer: Jerry Goldstein; writer: Charles Hardin, Norman Petty; publisher: MPL BMI, MCA MCA40976.

**DEBBY BOONE—In Memory Of Your Love (3:06);** producer: Ray Ruff; writer: Carol Winn Chase; publisher: Yatahey MC BMI, Warner Curb WCA8336.

**LEVON HELM—Ain't No Way To Forget You (3:20);** producer: Donald "Duck" Dunn; writer: W.C. Quillen/Grady L. Smith; publisher: Muscle Shoals Sound BMI, ABC AB12416.

**STILLWATER—I Reserve The Right (3:04);** producer: Tad Bush/Stillwater; writer: S. Lacey/R. Walker/M. Causey/J.L. Hall/B. Buie; publisher: No Exit/Los-Sal BMI, Capricorn CSP0310.

**RACING CARS—Bring On The Night (4:10);** producer: Jim Mason; writer: Mortimer; publisher: Chrysalis ASCAP, Chrysalis CHS2249.

**HERO—Boys Will Be Boys (2:16);** producer: Michael Lloyd/John D'Andrea; writer: S. Phares/M. Houle; publisher: Caseyem/Hero/Fox Fanfare BMI, 20th Century-Fox TC2394.

**APRIL WINE—Roller (3:34);** producer: Myles Goodwyn; writer: Myles Goodwyn; publisher: Goody Two-Tunes, Capitol PC4660.

**THE PALEY BROTHERS—Tell Me Tonight (3:54);** producer: Earle Mankey; writer: Andy Paley/Jonathan Paley; publisher: Bleu Disque Morocco ASCAP, Sire SRE 1033 (WB).

**KATHY BARNES—Off (2:55);** producer: Dave Burgess; writer: William M./Stevenson, Richard Henn; publisher: Stevenson Music ASCAP, Republic Rep032A.



**ASHFORD & SIMPSON—Is It Still Good To Ya, (3:49);** producer: Nickolas Ashford/Valerie Simpson; writer: Ashford/Simpson; publisher: Nick-O-Val ASCAP, Warner Bros. WBS8710. Ashford & Simpson followup its number two soul hit "It Seems To Hang On" with a mellow ballad laced with charged rhythms and a soulful vocal delivery.

**MILLIE JACKSON—Keep The Home Fire Burnin' (3:09);** producer: Brad Shapiro, Millie Jackson; writer: Benny Latimore, Steve Alaimo; publisher: Sherlyn BMI, Spring SP189 (Polydor). Songstress Jackson really belts out a fiery and emotional vocal track on this soulful r&b rocker. The music moves crisply along with an unrelenting rhythm section and at times Jackson slows to a talk vocal for extra feeling and effect.

## recommended

**POCKETS—Happy For Love (3:50);** producer: Verdine White/Robert Wright; writer: V. White/R. Wright; publisher: Verdangel BMI, Columbia 310859.

**MANDRILL—Too Late (3:33);** producer: Artie Ripp; writer: C. Wilson, L. Wilson, R. Wilson, C. Cave II, R. Graham; publisher:

Mandrill Music ASCAP, Blackwood Music BMI, Tauriv Music BMI, Arista AS0375.

**THE TEMPTATIONS—Ever Ready Love (4:04);** producer: Brian Holland; writer: B. Holland, H. Beatty, & E. Holland; publisher: Good Life BMI/J.P. Everett ASCAP, Atlantic 3538.

**CANDI STATON—Honest I Do Love You (3:32);** producer: Dave Crawford; writer: D. Crawford; publisher: DaAnn ASCAP, Warner Bros. WBS8691.

**DRAMATICS—Why Do You Want To Do Me Wrong (3:25);** producer: Larry J. Reynolds; writer: Larry J. Reynolds; publisher: Groovesville BMI, ABC AB12429.

**FAZE-O—Good Thang (3:50);** producer: Clarence Satchell; writer: F. Crum, K. Harrison, R. Alkens, Jr., R. Neal, Jr., & R. Parker; publisher: Match BMI, She SH8701 (Atlantic).

**SANDRA FEVA—Choking Kind (3:23);** producer: Tony Camillo, Cecile Barker; writer: Harlan Howard; publisher: Tree & Harlan Howard Songs BMI, Venture V103.



**DOLLY PARTON—Baby I'm Burning (2:36);** producer: Gary Klein; writer: D. Parton; publisher: Velvet Apple BMI, RCA JB11420. A high-energy change of pace for Parton, whose gutsy vocals punch against the cooking groove of a track highlighted by horns and syn drums. Should receive across-the-board airplay and answer the question of whether Parton can rock'n'roll.

**JIM ED BROWN/HELEN CORNELIUS—You Don't Bring Me Flowers (3:02);** producer: Tom Collins; writer: Neil Diamond; publisher: Stonebridge/Threesome ASCAP, RCA PB11435. This beautiful song which has recently been recorded by Barbra Streisand and Neil Diamond adds another fine version for the country market. Cornelius and Brown blend their voices into a moving duet that benefits from a rich orchestrated arrangement.

**STATLER BROTHERS—The Official Historian On Shirley Jean Berrell (2:15);** producer: Jerry Kennedy; writers: Don and Harold Reid; publisher: American Cowboy Music BMI, Mercury 55048. The Statlers score again with a lively uptempo tune that shows off their effective group harmony. Lyrics add a spice of interest with a novelty approach to a long-term friendship.

**BEE GEES—Rest Your Love On Me (3:56);** producers: Bee Gees, Karl Richardson & Alby Galuten; writer: Barry Gibb; publisher: Stigwood BMI, RSO RS9138. An outstanding country ballad by this pop-oriented group demonstrates the Bee Gees' unexpected versatility in a new market. Distinctive Bee Gees sound lends itself perfectly to a song underscored with steel guitar and piano flourishes and captures a strong country feel.

**SONNY JAMES—Building Memories (2:55);** producer: George Richey; writer: A. Duff; publisher: Marson BMI, Columbia 310852. Smooth production earmarked by organ and rhythm guitar provides nice background for James, as he sings about building memories of love. Pace is mellow and features full chorus.

**MICKEY GILLEY—The Song We Made Love To (2:12);** producer: Foster & Rice; writer: K. Wahle; publishers: April/Widmont ASCAP, Epic 850631. Gilley's vocals are mixed to the front of this tastefully-produced ballad. Strings, piano and percussion add to the MOR feel and background harmonies blend well behind Gilley.

**GARY STEWART—Stone Wall (Around Your Heart) (3:08);** producer: Roy Dea; writer: Pat Twitty; publisher: Cedarwood BMI, RCA JH11416. A traditionally-flavored touch of country pervades Stewart's latest effort which rolls along with a steady upbeat rhythm. Lots of piano and acoustic guitar alternate with touches of steel guitar.

**JOHNNY CASH—It'll Be Her (3:05);** producer: Larry Butler; writer: B.R. Reynolds; publishers: Baron/Hat Band BMI, Columbia 310855. A strong refrain runs through this love song, complemented by strings and acoustic guitar. Cash has one of the most unique vocal styles in country music, and his deep resonant range is highlighted here.

**DAVID ALLAN COE—The Bright Morning Light (3:27);** producer: Billy Sherrill; writer: L. Kingston; publisher: Owepar, BMI, Columbia 310860. A story ballad of a one-night affair that turned into a permanent arrangement receives extra punch from a last-verse hook. Production accents feature harmonica leads and a strong chorus behind Coe.

## recommended

**REX ALLEN, JR.—It's Time We Talk Things Over (2:42);** producer: Norro Wilson; writers: Rex Allen, Jr./July Maude; publisher: Boxer BMI, Warner Bros. WBS8697.

**BIG AL DOWNING—Mr. Jones (4:31);** producers: Tony Bogiovi, Lance Quinn and Harold Wheeler; writer: Al Downing; publishers: Al Gallico/Metaphor, Ltd. BMI, Warner Bros. WBS8716.

**HANK WILLIAMS, JR.—Old Flame, New Fire (2:48);** producer: Ray Ruff; writer: Oskar Solomon; publisher: Pookie BMI, Warner Bros. WBS8715.

**TANYA TUCKER—Texas (When I Die) (3:59);** producer: Jerry Goldstein; writers: Ed Bruce-Patsy Bruce-Bobby Borchers; publishers: Tree/Sugarplum BMI, MCA S451800.

**CHARLIE MCCOY—Drifting Lovers (2:52);** producer: Charlie McCoy; writer: Charlie Craig; publishers: Wormwood/Dreamer BMI, Monument 45272.

**BECKY HOBBS—The More I Get The More I Want (2:39);** producer: Jerry Kennedy; writers: Becky Hobbs/Ben Raleigh; publishers: Al Gallico/Galleon ASCAP, Mercury 55049.

**LINDA RONSTADT—Ooh Baby Baby (3:18);** producer: Peter Asher; writers: William Robinson & Warren Moore; publisher: Jobete ASCAP, Asylum E45546.

**BELLAMY BROTHERS—Lovin' On (3:07);** producer: Michael Lloyd; writer: Ben Peters; publisher: Ben Peters BMI, Warner Bros. WBS8692.

**DEBBY BOONE—In Memory Of Your Love (3:06);** producer: Ray Ruff; writer: Carol Winn Chase; publishers: Yatahey/MC BMI, Warner Bros. WBS8700.

**O. B. McCLINTON—Natural Love (3:20);** producer: Buddy Killen; writer: R. Bailey; publisher: Bobby Goldsboro ASCAP, Epic 850620.

**BILLY SWAN—No Way Around It (It's Love) (2:15);** producer: Booker T. Jones; writer: Billy Swann; publisher: Combine BMI, A&M 2103S.

**BOBBY HELMS—I'm Not Sorry (3:20);** producer: Aubrey Mayhew; writer: J.A. Fraley; publisher: Cedarwood BMI, Little Darlin' LD7807.

**LEON EVERETT—Never Ending Crowded Circle (2:55);** producers: Foster and Rice; writers: Roger Murrah and Scott Anders; publishers: Magic Castle/Blackwood BMI, Orlando 1000RC.

**JIM TAYLOR—Leave It To Love (2:50);** producers: Joe Hunter, Roger LeBlanc & Jim Whiting; writers: Joe Hunter and Jim Whiting; publisher: Sound Corp. ASCAP, Checkmate CK3106.



**BEAUTIFUL BEND—Boogie Motion, (3:36);** producer: Boris Midney; writer: Boris Midney; publisher: Eugenia/Sherlyn BMI, Marlin 3327 (TK). Already receiving strong disco play, this funky dance record bubbles with a zesty arrangement and smooth vocals.

## Billboard's Recommended LPs

• Continued from page 74

Dixon and others. **Best cuts:** "Move It On Over," "Cocaine Blues," "That Same Thing," "It Wasn't Me."

**BOBBY DAVID—20th Century-Fox T572. Produced by Boomer Castleman.** David has a unique sounding vocal style—high pitched and ethereal—which helps him convey a haunting quality on some of the cuts. The material is mainly rock with r&b and blues shadings. Backup vocalists also help underscore the arresting urgency in the lead singing. **Best cuts:** "I'm Not Gonna Cry Anymore," "Wanting You," "You Are My Fantasy," "I Was A Fool," "Forever Young."

**STYLUX—Prodigal P710030R1 (Motown). Produced by John French, Peter Cupples.** This Australian band turns in a nifty set of r&b and blues oriented rock'n'roll. Lead singer Peter Cupples has a soulful, funky edge to his vocals and the rest of the band cooks, particularly the rhythm section, which gets plenty of opportunity to showcase with instrumental breaks. The group employs a lot of instruments to give the set a rich, multi-layered sound. **Best cuts:** "Discover Your Life," "Bush-walkin'," "Work Out Fine," "Funky Music," "Natural Feeling."

## jazz

**LENNY WHITE—Streamline, Elektra 6E164. Produced by Larry Dunn, Lenny White.** White's second album for Elektra moves the innovative drummer further into the jazz-rock mainstream via high energy tunes like "Struttin'," "12 Bars From Mars" and "Night Games." Special guests Chaka Khan and Diane Reeves add soulful expressions on the Beatles' favorite "Lady Madonna." With Larry Dunn on synthesizers this album is electric fusion all the way. **Best cuts:** "Lockie's Inspiration," "Time."

## country

**T. G. SHEPPARD—Daylight, Warner Bros. BSK3259. Produced by Jack Gilmer, T. G. Sheppard.** Sheppard's latest outing utilizes a combination of sounds ranging from the Mexican flavored "When Can We Do This Again" to an old Turtles' hit, "Happy Together." Tempos vary from slow ballads to mid-tempo and uptempo offerings surrounded in production with strings, guitars, piano and steel, which occasionally overshadow Sheppard's soft yet smooth vocals. **Best cuts:** "Daylight," "Let's Keep It That Way," "She Believes In Me."

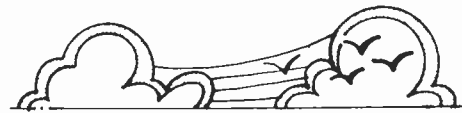
**JACKY WARD—Rainbow, Mercury SRM15013. Produced by**

## recommended

**GREGG DIAMOND—Star Cruiser (4:07);** producer: Gregg Diamond, Godfrey Diamond; writer: Gregg Diamond; publisher: Diamond Touch ASCAP, Marlin 3329 (TK)

**VERNON BURCH—Brighter Days (5:52);** producer: Vernon Burch; writer: Vernon Burch; publisher: Unart/Sand B/Rick's Music BMI, Chocolate City CCD 20015 (Casablanca).

**TASHA THOMAS—Shoot Me (With Your Love) (3:59);** producer: James R. Glaser & Peter Rugile; writer: James R. Glaser; publisher: Velocity BMI, Atlantic 3542.



## Easy Listening

## recommended

**WAYNE NEWTON—Housewife (2:55);** producer: Clayton Ivey/Terry Woodford; writer: L. Russell/K. Fowley/D. Diamond; publisher: Teddy Jack/Bad Boy BMI & Rare Magnetism ASCAP, 20th Century-Fox TC2393.



## Jazz

## recommended

**JEAN-LUC PONTY—Cosmic Messenger (3:18);** producer: Jean-Luc Ponty; writer: Jean-Luc Ponty; publisher: YNOP BMI, Atlantic 3523.

**HERBIE MANN—The Closer I Get To You (3:18);** producer: Herbie Mann; writer: J. Mtume, Reggie Lucas; publisher: Scara-B/Ensign BMI, Atlantic 3536.

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.

**Jerry Kennedy.** Lush orchestration and a mellow mood prevail throughout this album. Ward's mellifluous voice lends itself to the selection of material and creates a relaxed harmonious atmosphere. Touches of electric keyboards, occasional horn fills and some nice acoustic guitar work complement his pleasant style. **Best cuts:** "From Me To You," "Still," "Rhythm of the Rain."

## soul

**BAR-KAYS—Money Talks, Stax STX4106 (Fantasy). Produced by Allen Jones.** Although this LP offers nothing really new creatively, it does show off this self-contained group's musicianship and vocal ability. The overall sound is softer and vocals tend to be clearer. Instrumentation is also laidback, with horn arrangements the most outstanding. **Best cuts:** "Feelin' Alright," "Money Talks," "Holy Ghost (Reborn)."

**LAKESIDE—Shot Of Love, Solar BXL12937 (RCA). Produced by Dick Griffey, Leon Sylvers, Lakeside.** This nine-piece band, proteges of Sylvers, is self-contained, competent and creative in the contemporary soul vein. They've penned all seven tunes, which run the gamut from tight harmony workouts ("Hold On Tight," "It's All The Way Live") to mellow ballads ("Time," "Given In To Love"), with the emphasis on colorful keyboards atop solid rhythms. Various vocalists handle lead chores well. **Best cuts:** Those cited.

**EDWIN STARR—Clean, 20th Century-Fox T559. Produced by Lamont Dozier.** An excellent compilation of crisp, clean contemporary material is used to show off this singer/songwriter's vocals in this, his debut effort on 20th. Starr has shed his gospelly sound. Instrumentation is usually laidback, even when his singing is not. Background singers, while effective, always sound far away. **Best cuts:** "I'm So Into You," "Storm Clouds On The Way," "Don't Waste Your Time," "Working Song."

**CAROLINE CRAWFORD—My Name Is Caroline, Mercury SRM13742. Produced by Hamilton Bohannon.** The voice on Hamilton Bohannon's current single "Let's Start The Dance" is that of Caroline Crawford. Her debut album contains a number of sharp ballads along with Bohannon's patented funk. Produced, arranged and written by Bohannon, the album represents a promising start. Members of Bohannon's backing group give Crawford instrumental support, enriched by strings. **Best cuts:** "Tell Me You'll Wait," "It Rains Because," "Coming On Strong."

# THE BEE GEES



*The new single*  
**"TOO MUCH HEAVEN"**  
RS 513  
*From their soon to be  
released studio album  
on RSO records and tapes*



Records, Inc.

*Produced by the Bee Gees  
Karl Richardson and Albby Galuter  
For Karbby Productions by arrangement with  
The Robert Stigwood Organisation*





It all adds up

SO  
HOT

TOTALLY HOT

on MCA Records

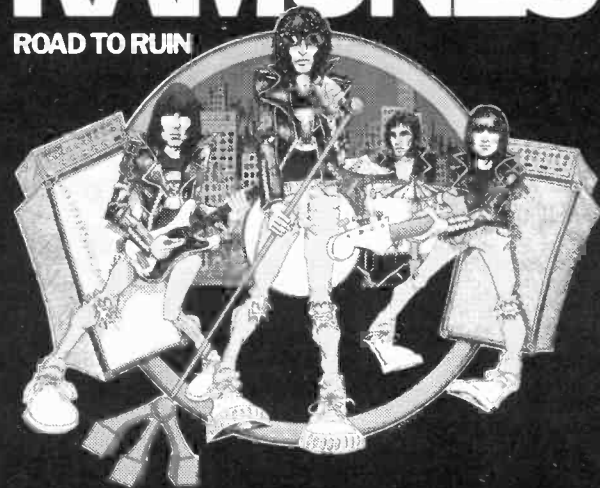
MCA-3067

# It's time to take the Ramones seriously.

# Don't Believe Us. Believe Rolling Stone.

## RAMONES

ROAD TO RUIN



FOREVER YOUNG

## THE RAMONES AIN'T STUPID

BY CHARLES M. YOUNG

I'VE BEEN WORKING at this magazine for two years now and every album I've endorsed has gone over like a fart in the elevator. What we have here is not (in the words of Cool Hand Luke) a failure to communicate; it is (in the words of Richard Nixon) a public-relations problem. You bastards just don't believe me.

After extensive analysis, I have concluded that this is because I am smart and you are dumb. Your brains are so full of carbon monoxide, aluminum chloro hydrate and carcinogenic food dyes that you are incapable of appreciating good music. I have a whole file drawer full of hate mail to prove it.

So, since dumb people are naturally distrustful of smart people, what am I to do to convince you of the error of your ways? Reverse psychology is the most obvious answer. By endorsing Barry Manilow, Andy Gibb and Chuck Mangione, I could single-handedly wipe them off the charts. But (again in the words of Richard Nixon) it would be wrong. You dumb people get manipulated enough by your corporate and political leaders. I will (in the words of Jimmy Carter) never lie to you—until it becomes necessary.

It isn't necessary yet, because I'm giving the truth one more chance. I'm going to tell you the truth about the Ramones and if you don't buy their new record, I'm going to start lying to you. Got that? If this LP doesn't go gold, my turning into a liar will be on your consciences.

Okay. *Road to Ruin* is a real good album. It isn't as funny or as powerful as their debut, *Ramones*, but this does not mean the band is losing its grip. It means they figured out that the high-pure power chords and satire of their first three records—though enormously satisfying to smart people like myself—was too threatening to dumb people like you. So the Ramones compromised. They decided to meet you half-

way and cut some slow songs, some guitar solos, some stuff that sounds like it uses twelve-string and pedal steel. Hard-core punk fans are liable to scream "sellout," but they should count themselves lucky that the group didn't pull this on the second LP when the first one didn't do that well. Over half the songs on *Road to Ruin* are straight-ahead rockers anyway, so I will tolerate no complaints.

As for specifics, Joey Ramone is doing things with his voice he never quite managed before. Over the last two years, he has stolen just about every affect of the early British rock singers. In the past, Joey's affects somehow sounded too affected, so that if you genuinely loved them,

It's got a nice hook in the melody and nothing offensive in the lyrics.

Marky Ramone debuts here on drums, replacing Tommy Ramone. He continues in Tommy's style while adding a few new and needed licks. Dee Dee Ramone's bass remains inimitably Dee Dee Ramone's contribution to machine-gun warfare. The production by T. Erdelyi (alias Tommy Ramone) and Ed Stasium is clean and simple, except for the ill-conceived "Bad Brain," where they stick in a lot of funny noises during the drum break. Music that tries to be funny, as any comedian will tell you, isn't funny.

The first article I did for this magazine, in the summer of '76, was about the Ramones. In the time since, a thousand garage bands have flowered, and this has been a major accomplishment. However, the few good ones have been unable to get any attention from the dumb people who make up the mass market in the United States. This has led even fans to proclaim the death of punk rock. I doubt that's happening. The battle is just shifting from small

clubs on either coast to hockey rinks in the Midwest. Except for Van Halen and maybe a couple of others, there's very little new coming up in high-energy rock. The vacuum is there to fill. The Ramones have become more cartoonish and less satiric, which is a step in the direction of Kiss and may give them a shot at the fourteen-year-old boys they need to replace the hip New York intellectuals in their audience. I'd like to see it happen, but I make no predictions.

P.S. to genuinely dumb people: The first few paragraphs of this review are ironic, so don't send me a bag full of misspelled hate letters telling me you aren't dumb. Because you are.

# Rolling Stone

NOVEMBER 2ND, 1978

you were slightly threatened by his sarcasm. He achieves a sincerity on *Road to Ruin* that has heretofore eluded him. "Needles and Pins," the old Searchers hit, could have been just a dumb joke. Joey, however, really puts his guts into these antiquated but beautiful lyrics and pulls it off.

The album's killer cut is "I Wanna Be Sedated," to be ranked up there with "Blitzkrieg Bop," "Loudmouth" and "Cretin Hop" as the Ramones' finest. They retain their wonderful feel for the catchy guitar progression, even if Johnny Ramone has a limited repertoire of what he can do with it. I've never seen him play anything but power chords onstage, so it's doubtful whether he's doing the intricate picking on the slower numbers like "Questioningly." Nevertheless, the music certainly is listenable, unless you're a purist. "Don't Come Close," a semislow song, probably has the best chance as a single.

OK.  
*Road To Ruin* is a  
real good album.

**THE RAMONES  
ROAD TO RUIN**

On Sire records and tapes.  
SRK 8063  
Marketed by Warner Bros. Records Inc.

# Closeup

**DR. HOOK—Pleasure And Pain, Capitol SW11859. Produced by Ron Haffkine.**

Every group can be forgiven one error in judgment when testing new waters, but it's always a relief when it gets back in the groove again.

So it's a pleasure to report that the temporary derailment of Dr. Hook last year into a slick lightweight LP called "Makin' Love And Music" has been more than overshadowed by this latest album.

Dr. Hook deserves credit as one of

Sales of this LP have been ignited by the immediate success of the single, "Sharing the Night Together," a warmly-veiled promise of a one-night stand which Locorriere sings with a faintly suggestive leer in his voice.

The whispery background vocals and touches of flute laid against a fabric of full instrumental orchestration give this number a strong across-the-board feel and accounts for its current chart success on country, pop and MOR formats.



Dr. Hook

the consistently hardest-working bands in the business, whose popularity in this country has never reached the superstar proportions the group commands in Europe and Australia (where it has received a total of 32 gold and platinum albums and 14 gold and platinum singles). The band has retained a loyal AM and underground cult following through the years on the strength of earlier hits such as "Cover Of The Rolling Stone," "Sylvia's Mother" and "Only Sixteen," but its record sales in America have fallen short of mass appeal.

Hook has always possessed the potential to cross into any market since its members (Dennis Locorriere on lead vocals and rhythm guitar, Ray Sawyer on lead vocals and harmonies, Rik Elswit on guitar, Bob "Willard" Henke on guitar, Jance Garfat on bass, Billy Francis on keyboards, and John Wolters on drums and percussion) perform country, pop r&b-flavored and even disco-styled tunes with equal aplomb and accuracy.

"Pleasure And Pain" is an effective album, due partly to the dynamic, moving quality of lead singer Locorriere's voice. Locorriere's singing has filled out and matured to the point that his husky, street-styled phrasings and sandy-edged vocals provide the keynote for the group.

He has learned to use the sincere gravelly texture of his voice to create a highly-charged emotional atmosphere in his songs, combining toughness with tears, swagger with laughter, incorrigibility with innocence.

Together with the contrasting vocals of teammate Ray Sawyer, Locorriere has developed an entire persona in sound for Dr. Hook, which has never come off better than on this album.

## 6 Columbia Folios

NEW YORK—Columbia Pictures Publications has released six new keyboard books. They are "Pops For All Piano Methods," available in four playing levels, with easy note and easy piano versions listing for \$2.95 and intermediate and advanced books listing for \$3.95; the "Star Wars Book Of Popular Teaching Pieces For Big Note Piano," retailing for \$2.95; and "Chord Organist," a collection of 23 pop tunes listed at \$3.95.

"Sweetest Of All" is a simple but on-target tune by Shel Silverstein, who has contributed a wealth of material to Dr. Hook's repertoire. Deceptively slow production leads into a crescendo of strings and backgrounds that enhance Locorriere's impassioned vocal pleadings and surge into a powerfully modulated fade-out.

Jessi Colter's beautiful "Storms Never Last" receives an unexpected island-flavored calypso tempo in this arrangement and highlights the lyric: "Storms never last do they baby/Bad times all pass with the wind/Your hand in mine stills the thunder/You make the sun want to shine."

"I Don't Want To Be Alone Tonight," a Silverstein-penned paean to the loneliness of loneliness, and "I Gave Her Comfort," which he co-authored with Locorriere, feature keyboard and guitar breaks, strings and background vocals with excellent effect.

Locorriere and Silverstein also collaborated on "Knowing She's There," a song underlined by scaring electric guitar riffs, strings, flute and solid percussion. Locorriere pitches his voice to the brink of tear-stained intensity as the band swells around him and makes this one of the strongest tunes on the album.

J.J. Cale's "Clyde" gets a workout here as it leads off side two. The track has a "live" energy to it as Hook gets funky with the instruments and Locorriere does double duty on vocals and bass.

Hook cranks into an upbeat r&b groove with "When You're In Love With A Beautiful Woman," and the band goes to town both instrumentally and vocally. The Muscle Shoals-flavored production sets this song cooking.

"Dooley Jones," an eerie tune that deviates from the mood of the rest of the album, is augmented by harmonica, droning syncopation and a deliberated rhythm that defines the sharply biting quality of Sawyer's lead vocal.

The final tune, "You Make My Pants Want To Get Up And Dance," fills the obligatory Dr. Hook novelty spot on this record and comes off sassily effective due both to its breezy lyrics and to the unmistakable presence of the Muscle Shoals Horns whose stylized brass fills give the song its droll and humorous accents.

KIP KIRBY

# RIAA Certified Records

## Gold LPs

Steve Martin's "A Wild And Crazy Guy" on Warner Bros. Disk is his second gold LP.

## Gold Singles

Teddy Pendergrass "Close The Door" on CBS. Disk is his second gold single.

Anne Murray's "You Needed Me" on Capitol. Disk is her fourth gold single.

Donna Summer's "Mac Arthur Park" on Casablanca. Disk is her fourth gold single.

Village People's "Macho Man" on Casablanca. Disk is its first gold single.

## Platinum LPs

The Alan Parsons Project's "I Robot" on Arista. Disk is its first platinum LP.

Chicago's "Hot Streets" on Columbia. Disk is its third platinum LP.

Heart's "Dog And Butterfly" on Portrait. Disk is its fourth platinum LP.

Donna Summer's "Live And More" on Casablanca. Disk is her first platinum LP.

Billy Joel's "52nd Street" on Columbia. Disk is his third platinum LP.

## WB Upgrading In-Store Video

LOS ANGELES—Warner Bros. Records audio/visual wing is upgrading its in-store television product presentations to encompass stereo capabilities.

The move is designed to allow retail outlets to play Warner Bros. video product over store sound systems while retaining monaural capacities for use in the tv playback units.

The stereo/mono videos are effective with the new shipment of Warner's video product.

The stereo tapes being made to participating retailers include performances of "Satisfaction" by Devo, "Life Beyond L.A." by Ambrosia, "Take Me To The River" by Talking Heads, "I'm Every Woman" by Chaka Khan, "Wavelength" by Van Morrison, "Is It Still Good To Ya" by Ashford & Simpson, "Phase Dance" by Pat Metheny, "Lotta Love" by Nicolette Larson and "Champaign Charlie" by Leon Redbone.

The stereo tapes will be available on a national basis as part of Warner's continuing video marketing program.

## Workshop Seminars

• Continued from page 22

the U.S. as well as the international market. Larkin Arnold, vice president for r&b for Arista Records, discussed the development of black artists in the international marketplace, while LeBaron Taylor of CBS Records got into the crossover potential in marketing black music.

Marcel Stellman, vice president of Decca Records, U.K., covered the European marketplace. His main concern was in exposing and developing new artists in foreign markets.

# Lifelines

## Births

Daughter, Melissa, to Anna and George Ybarra in Los Angeles Nov. 6. Father is recording engineer at the Sound Factory.

★ ★ ★

Daughter, Erin Fleming, to Anne and Joe Mitchell in Richmond, Va. Father is co-owner of Gramophone Records & Tapes stores.

## Marriages

Nadya Gordon-Rae, traffic manager at Eldorado Studios in Los Angeles, to George "Fidel" Bell, leader of the Charleston Grotto band, Oct. 21 inside the Eldorado plant with a tape machine running.

★ ★ ★

Vic Adkins, owner of Adkorp Records, Covina, Calif., to Mary Gustin Nov. 8 in Pomona.

★ ★ ★

Abby Konowitch, director of product management at Arista Records in New York, to Candice Vee of ICM talent agency, in New York.

Harvey Newmark, musician, to Beverly Sanders, actress, Oct. 29 in Los Angeles.

★ ★ ★

Francesca Draper, songwriter, to Paul Linke, actor, Oct. 14 at Malibu, Calif.

★ ★ ★

Mickey Rudin, entertainment industry attorney, to Mary Calor Logan in Los Angeles Nov. 4.

## Deaths

Miguelito Valdes, Cuban singer-musician who was long featured with Xavier Cugat and who became internationally popular singing "Babalú," of a heart attack Nov. 8 while performing in Bogota, Colombia. He was 62.

★ ★ ★

Larry Hiller, 55, CBS engineer, after a long illness in New York. He joined CBS in 1969 and was known for his skills in restoring old recordings by such artists as Bessie Smith, Bix Beiderbecke and Louis Armstrong for LPs.

Billboard SPECIAL SURVEY For Week Ending 11/18/78

# Billboard Special Survey Hot Latin LPs

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CHICAGO (Pop and Regional)		N. CALIFORNIA (Pop and Regional)	
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	VICENTE FERNANDEZ A Pesar de Todo, Caytronics 1526
2	CAMILO SESTO Entre Amigos, Pronto 1034	2	JUAN GABRIEL Con Mariachi, Pronto 1041
3	SALVADOR'S Derrumbes, Arriba 3005	3	CAMILO SESTO Entre Amigos, Pronto 1034
4	ROCIO DURCAL Canta a J. Gabriel, Pronto 1031	4	GERARDO REYES Verdades Amargas, CYS 1523
5	GERARDO REYES Verdades Amargas, CYS 1523	5	FEDERICO VILLA Corridos, Carino 5201
6	CHELO A La Inspiracion de J.A. Jimenez, Muzart 2738	6	LOS SAUITARIOS Adios Amor
7	YNDIO 50. Aniversario, Atlas 5047	7	CHALO CAMPOS Y SU ORQUESTA L.I. 2043
8	LOS POLIFACETICOS Camaron Pelao, L.I. 5067	8	CHELO A La Inspiracion de J.A. Jimenez, MUZART 2738
9	JUAN GABRIEL O Espectacular, Pronto 1036	9	CONJUNTO ALFA Corrioncillo
10	GENERACION 2000 Caramba Dona Leonor, Atlas 5045	10	DANNY DANIEL Nunca Supe La Verdad, Borinquen 1327
11	YOLANDA DEL RIO El Muro, DKLI 3418	11	YNDIO 50. Aniversario, Atlas 5047
12	CHELO La Voz Ranchera, Muzart 10638	12	CHACHA ZAAVEDRA Junta Tus Carras, Falcon 5018
13	JUAN GABRIEL Con Mariachi, Pronto 1041	13	ROCIO DURCAL Canta a J. Gabriel, Pronto 1031
14	FEDERICO VILLA Corridos, Carino 5201	14	JOSE LUIS TH 2021
15	LOLITA Abrazame, Caytronics 1489	15	LUPITA D'ALLESIO Juro Que Nunca Volvere, Orfeon 16-021
16	CARLOS MIRANDA Con Piquito de Oro, Fredy 1080	16	GRUPO LA AMISTAD Naila, MMX 5622
17	RAMON AYALA Puro Norte, BIGS 7001	17	LOS FREDYS Carinito Malo, Peerles 10040
18	RIGO TOVAR Dos Tardes de Mi Vida, Mericana/Melody 5610	18	GRUPO MILACRO Pa' Que y Porque, Mar 105
19	JOSE LUIS TH 2021	19	ELIO ROCA El Show de Elio Roca, Miami 6200
20	LUCHA VILLA Interpreta a J. Gabriel, Muzart 1731	20	EL GRUPO SUPERIOR Si Pienso en Ti, Mar 106
21	ORIGINAL CAST ALBUM Corazon Salvaje, America 1002	21	LISSETTE Sola, Coco 148
22	LOS HUMILDES Besitos, Fama 560	22	LOS POLIFACETICOS Camaron Pelao, L.I. 5067
23	LUPITA D'ALLESIO Juro Que Nunca Volvere, Orfeon 16-021	23	IRENE RIVAS Vida Mia, Cara 4
24	COSTA CHICA Tapame, Fama 549	24	LOS FELINOS Estos Son Los Felinos, Muzart 1735
25	NELSON NED Voz Y Corazon, WSL	25	GENERACION 2000 Caramba Dona Leonor, Atlas 5045

NOVEMBER 18, 1978, BILLBOARD

# Billboard **HOT 100** \*Chart Bound

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YOU THRILL ME—Exile  
(Warner Curb 8711)  
YOU'RE GONNA GET WHAT'S COMING—Robert Palmer  
(Island 8696)  
SEE TOP SINGLE PICKS REVIEWS, page 78

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	1	11	<b>MAC ARTHUR PARK</b> —Donna Summer ● (Giorgio Moroder, Pete Bellotte), J. Webb, Casablanca 939	35	NEW ENTRY	4	<b>TOO MUCH HEAVEN</b> —Bee Gees (Bee Gees/Albhy Galuten), B. & M. Gibb, RSO 913	69	42	10	<b>WAVELENGTH</b> —Van Morrison (Van Morrison), V. Morrison, Warner Bros. 8661
2	3	9	<b>DOUBLE VISION</b> —Foreigner (Keith Olson), M. Jones, L. Gramm, Atlantic 3514	36	43	7	<b>I'M EVERY WOMAN</b> —Chaka Kahn (Arif Mardin), Ashford & Simpson, Warner Bros. 8683	70	86	2	<b>FIRE</b> —Pointer Sisters (Richard Perry), B. Springsteen, Planet 45901 (Elektra/Asylum)
3	4	12	<b>HOW MUCH I FEEL</b> —Ambrosia (Freddie Piro & Ambrosia), Pack, Warner Bros. 8640	37	54	4	<b>LE FREAK</b> —Chic (Bernard Edwards, Nile Rogers), M. Rogers, B. Edwards, Atlantic 3519	71	81	3	<b>TAKE ME TO THE RIVER</b> —The Talking Heads (Brian Eno, Talking Heads), A. Green, L. Hodges, Sire 1032 (Warner Bros.)
4	2	19	<b>YOU NEEDED ME</b> —Anne Murray ● (Jim Ed Norman), R. Goodrum, Capitol 4574	38	41	7	<b>THIS IS LOVE</b> —Paul Anka (David Wolffert), R. Pepper, M. Sunshine, RCA 11395	72	85	2	<b>I WAS MADE FOR DANCING</b> —Leif Garrett (Michael Lloyd), M. Lloyd, Scotti Brothers 403 (Atlantic)
5	16	4	<b>YOU DON'T BRING ME FLOWERS</b> —Barbra Streisand & Neil Diamond (Bob Gaudio), N. Diamond, A. Bergman, B. Bergman, Columbia 310840	39	45	7	<b>ON THE SHELF</b> —Donny & Marie Osmond (Mike Curb & Michael Lloyd), S. Voice, P. Yellowstone, Polydor 14510	73	83	2	<b>DON'T HOLD BACK</b> —Chanson (David Williams, James Jamison Jr.), D. Williams, J. Jamison Jr., Ariola America 7717
6	5	24	<b>HOT CHILD IN THE CITY</b> —Nick Gilder ● (Mike Chapman), Gilder/McCulloch, Chrysalis 2226	40	40	8	<b>LIKE A SUNDAY IN SALEM</b> —Gene Cotton (Steve Gibson), G. Cotton, Ariola 7723	74	77	3	<b>LOVE ME AGAIN</b> —Rita Coolidge (David Anderle), D. Lasley, A. Willis, A&M 2090
7	6	20	<b>KISS YOU ALL OVER</b> —Exile ● (Mike Chapman), M. Chapman, N. Chinn, Warner Curb 8589 (Warner Bros.)	41	44	8	<b>RUN FOR HOME</b> —Lindisfarne (Gus Dudgeon), Hull, Atco 7093 (Atlantic)	75	76	4	<b>IT'S OVER</b> —Electric Light Orchestra (Jeff Lynne), J. Lynne, Jet 85052 (CBS)
8	10	11	<b>I JUST WANNA STOP</b> —Gino Vannelli (Gino Vannelli, Joe Vannelli, Ross Vannelli), R. Vannelli, A&M 2072	42	49	6	<b>PROMISES</b> —Eric Clapton (Glyn Johns), R. Feldman, R. Linn, RSO 910	76	78	4	<b>THE DREAM NEVER DIES</b> —Cooper Brothers (Gary Cape), R. Cooper, Capricorn 0308
9	7	17	<b>WHENEVER I CALL YOU "FRIEND"</b> —Kenny Loggins (Bob James), K. Loggins, M. Manchester, Columbia 310794	43	47	7	<b>THERE'LL NEVER BE</b> —Switch (Bobby DeBarge, Bewley Brothers), Gordy 7159 (Motown)	77	84	2	<b>WHAT EVER HAPPENED TO BENNY SANTINI</b> —Chris Rea (Gus Dudgeon), C. Rea, Allied 1252 (United Artists)
10	11	16	<b>YOU NEVER DONE IT LIKE THAT</b> —Captain & Tennille (Daryl Dragon), Howard Greenfield/Neil Sedaka/Kiddio/Don Kirshner, A&M 2063	44	46	8	<b>DREADLOCK HOLIDAY</b> —10cc (Eric Stewart, Graham Gouldman), E. Stewart, G. Gouldman, Polydor 14511	78	79	3	<b>DRIFTWOOD</b> —Moody Blues (Tony Clarke), J. Hayward, London 273
11	12	10	<b>READY TO TAKE A CHANCE AGAIN</b> —Barry Manilow (Barry Manilow, Ron Dante), N. Gimbel, C. Fox, Arista 0357	45	60	4	<b>WE'VE GOT TONIGHT</b> —Bob Seger (Bob Seger & Muscle Shoals Rhythm Section), B. Seger, Capitol 4653	79	NEW ENTRY	3	<b>SEPTEMBER</b> —Earth, Wind & Fire (Maurice White), M. White, A. McKay, A. Willis, Arc 320854 (Columbia)
12	13	20	<b>I LOVE THE NIGHT LIFE</b> —Alicia Bridges (Steve Buckingham), A. Bridges, S. Hutcheson, Polydor 14483	46	50	6	<b>NEW YORK GROOVE</b> —Ace Frehley (Eddie Kramer, Ace Frehley), R. Ballard, Casablanca 941	80	80	3	<b>SUBSTITUTE</b> —Clout (Grahame Beggs), W.H. Wilson, Epic 8-50591
13	21	10	<b>SHARING THE NIGHT TOGETHER</b> —Dr. Hook (Ron Haffkine), E. Struzick, A. Aldrige, Capitol 4621	47	52	6	<b>INSTANT REPLAY</b> —Dan Hartman (Dan Hartman), D. Hartman, Blue Sky 8-2772 (CBS)	81	87	2	<b>WELL ALRIGHT</b> —Santana (Dennis Lambert, Brian Petter), Columbia 310839
14	18	6	<b>OUR LOVE, DON'T THROW IT ALL AWAY</b> —Andy Gibb (Barry Gibb, Albhy Galuten, Karl Richardson), B. Gibb, B. Weaver, RSO 911	48	53	5	<b>FUN TIME</b> —Joe Cocker (Allen Toussaint), A. Toussaint, Asylum 4554	82	82	4	<b>CUZ IT'S YOU GIRL</b> —James Walsh Gypsy Band (James Walsh), J. Walsh, RCA 11403
15	17	8	<b>TIME PASSAGES</b> —Al Stewart (Alan Parsons), A. Stewart, P. White, Arista 0362	49	56	5	<b>CAN YOU FOOL</b> —Glen Campbell (Glen Campbell, Tom Thacker), M. Smotherman, Capitol 4638	83	90	2	<b>YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH</b> —Meat Loaf (Todd Rundgren), J. Steinman, Epic 850634
16	20	8	<b>STRANGE WAY</b> —Firefall (Tom Dowd, Ron Albert, Howard Albert), R. Roberts, Atlantic 3518	50	51	7	<b>FOREVER AUTUMN</b> —Justin Hayward (Jeff Wayne), J. Wayne, P. Vigars, G. Osborne, Columbia 3-10799	84	NEW ENTRY	3	<b>A MAN I'LL NEVER BE</b> —Boston (Tom Scholz), T. Scholz, Epic 850638
17	19	5	<b>ALIVE AGAIN</b> —Chicago (Phil Ramone), J. Pankow, Columbia 310845	51	57	5	<b>MY BEST FRIEND'S GIRL</b> —Cars (Roy Thomas), R. Ocasek, Elektra 45537	85	89	3	<b>YOU GOTTA WALK AND DON'T LOOK BACK</b> —Peter Tosh (Peter Tosh, Robert Shakespeare), W. Robinson, R. White, Rolling Stones 191308 (Atlantic)
18	8	11	<b>BEAST OF BURDEN</b> —The Rolling Stones (The Glimmer Twins) M. Jagger, K. Richards, Rolling Stones 19309 (Atlantic)	52	14	13	<b>WHO ARE YOU</b> —Who (Glyn Johns, Jon Astley), P. Townshend MCA 40948	86	88	2	<b>HOT SHOT</b> —Karen Young (Andy Kahn), Kurt Borusiewicz, West End 12111
19	39	3	<b>MY LIFE</b> —Billy Joel (Phil Ramone), B. Joel, Columbia 3-10853	53	15	17	<b>REMINISCING</b> —Little River Band (John Boylan, Little River Band), G. Goble, Harvest 4605 (Capitol)	87	NEW ENTRY	3	<b>DON'T CRY OUT LOUD</b> —Melissa Manchester (Harry Maslin), C.B. Sager, P. Allen, Arista 0373
20	22	14	<b>DANCE, DISCO HEAT</b> —Sylvester (Sylvester, Harvey Fuqua), Robinson, Orsborn, Fantasy 827	54	61	4	<b>HERE COMES THE NIGHT</b> —Nick Gilder (Peter Coleman), N. Gilder, McCulloch, Chrysalis 2264	88	NEW ENTRY	2	<b>#1 D.J.</b> —Goody Goody (Vincent Montana Jr.), V. Montana Jr., B. Ross, L. Rocco, Atlantic 3504
21	23	10	<b>BLUE COLLAR MAN</b> —Styx (Styx), T. Shaw, A&M 2087	55	55	6	<b>HOT SUMMER NIGHTS</b> —Walter Egan (Lindsey Buckingham), W. Egan, Columbia 310824	89	NEW ENTRY	3	<b>ONE LAST KISS</b> —J. Geils (Joe Wissert), P. Wolf, S. Justman, EMI America 8964
22	31	5	<b>Y.M.C.A.</b> —Village People (Jaques Morali), J. Morali, H. Belolo, V. Willis, Casablanca 945	56	70	2	<b>BICYCLE RACE/FAT BOTTOM GIRLS</b> —Queen (Ray Thomas, Queen), B. May, Elektra 45541	90	NEW ENTRY	3	<b>SHAKE IT</b> —Ian Matthews (S. Robertson, I. Matthews), T. Boylan, Mushroom 7039
23	25	9	<b>STRAIGHT ON</b> —Heart (Mike Flicker, Heart, Michael Fisher), A. Wilson, N. Wilson, S. Ennis, Portrait 670020 (CBS)	57	24	19	<b>LOVE IS IN THE AIR</b> —John Paul Young (Vanda & Young), Vanda & Young, Scotti Brothers 402 (Atlantic)	91	91	3	<b>ONLY YOU</b> —Loieatta Holloway & Bunny Sigler (Bunny Sigler), B. Sigler, Gold Mine 74012 (RCA)
24	26	13	<b>SWEET LIFE</b> —Paul Davis (Phil Benton, Paul Davis), P. Davis, S. Collins Bang 738	58	68	5	<b>I WILL BE IN LOVE WITH YOU</b> —Livingston Taylor (Nick DeCaro), L. Taylor, Epic 850604	92	92	4	<b>DANCING IN PARADISE</b> —El Coco (W. Michael Lewis, Laurin Rinder), W.M. Lewis, L. Rinder, M. Ross, AVI 12204
25	9	18	<b>GET OFF</b> —Foxy (Cory Wade), c. Driggs, I. Ledisma, Dash 5046 (TK)	59	75	2	<b>EVERY 1'S A WINNER</b> —Hot Chocolate (Mickie Most), E. Brown, Infinity 50002 (MCA)	93	NEW ENTRY	3	<b>YOUR SWEETNESS IS MY WEAKNESS</b> —Barry White (Barry White), B. White, 20th Century 2380
26	28	10	<b>DON'T WANT TO LIVE WITHOUT IT</b> —Pablo Cruise (Bill Schnee), C. Lerios, D. Jenkins, A&M 2076	60	27	22	<b>BOOGIE OOGIE OOGIE</b> —A Taste Of Honey (Fonce Mizell & Larry Mizell), J. Johnson, T. Kibble, Capitol 4565	94	96	3	<b>SOFT AND WET</b> —Prince (Prince), Prince, Warner Bros. 8619
27	29	10	<b>CHANGE OF HEART</b> —Eric Carmen (Eric Carmen), E. Carmen, Arista 0354	61	33	13	<b>IT'S A LAUGH</b> —Daryl Hall & John Oates (David Foster), D. Hall RCA 11371	95	48	11	<b>PRISONER OF YOUR LOVE</b> —Player (Dennis Lambert, Brian Potter), P. Beckett, J. Crowley, RSO 908
28	30	10	<b>ONE NATION UNDER A GROOVE</b> —Funkadelic (George Clinton), G. Clinton, G. Shider, W. Morrison, Warner Bros. 8618	62	69	3	<b>BLAME IT ON THE BOOGIE</b> —The Jacksons (The Jacksons), M. Jackson, D. Jackson, E. Krohn, Epic 850595	96	64	15	<b>SHE'S ALWAYS A WOMAN</b> —Billy Joel (Phil Ramone), B. Joel, Columbia 310788
29	32	6	<b>POWER OF GOLD</b> —Dan Fogelberg & Tim Weisberg (N.L.), D. Fogelberg, Full Moon 850606 (Epic)	63	36	17	<b>TALKING IN YOUR SLEEP</b> —Crystal Gayle (Allen Reynolds), R. Cook, B. Woods, United Artists 1214	97	66	16	<b>SUMMER NIGHTS</b> —John Travolta/Olivia Newton-John ● (Louis St. Louis), J. Jacobs, W. Casey, RSO 906
30	35	5	<b>HOW YOU GONNA SEE ME NOW</b> —Alicia Cooper (David Foster), A. Cooper, B. Taupin, D. Wagner, Warner Bros. 8695	64	38	9	<b>FLYING HIGH</b> —Commodores (James Carmichael), T. McClary, L. Richie, Motown 1452	98	98	8	<b>GREASED LIGHTNIN'</b> —John Travolta (Louis St. Louis), J. Jacobs, W. Casey, RSO 909
31	59	2	<b>OOH BABY BABY</b> —Linda Ronstadt (Peter Asher), W. Robinson, W. Moore, Asylum 45546	65	72	3	<b>MARY JANE</b> —Rick James (Rick James, Art Stewart), R. James, Gordy 162 (Motown)	99	NEW ENTRY	3	<b>FREE ME FROM MY FREEDOM</b> —Bonnie Pointer (Jeffrey Bowen, Berry Gordy), A. Bond, T. Thomas, B. Pointer, Motown 1451
32	34	10	<b>EVERYBODY NEEDS LOVE</b> —Stephen Bishop (Stephen Bishop), S. Bishop, ABC 12406	66	74	3	<b>HOLD ME, TOUCH ME</b> —Paul Stanley (Paul Stanley), P. Stanley, Casablanca 940	100	67	15	<b>RIGHT DOWN THE LINE</b> —Gerry Rafferty (Hugh Murphy & Gerry Rafferty), G. Rafferty, United Artists 1233
33	37	7	<b>HOLD THE LINE</b> —Toto (Toto), Paich, Columbia 310830	67	73	3	<b>THE GAMBLER</b> —Kenny Rogers (Larry Butler), O. Schiltz, United Artists 1250				
34	63	2	<b>PART TIME LOVE</b> —Elton John (Elton John, Clive Franks), E. John, G. Osborne, MCA 40973	68	71	5	<b>IN THE BUSH</b> —Musique (Pat Adams), P. Adams, S. Cooper, Prelude 71110				

**STAR PERFORMERS:** Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. of America seal of certification as "million seller." (Seal indicated by bullet.) ▲ Recording Industry Assn. of America seal of certification as "two million seller." (Seal indicated by triangle.)

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

## HOT 100 A-Z—(Publisher-Licensee)

Alive Again (Make Me Smile)..... 17	Dancing In Paradise (Equinox)..... 92	Greased Lightnin' (Edwin H. Morris, ASCAP)..... 98	It's A Laugh (Hot Cha/Six Continents, BMI)..... 61	Only You (Lucky Three/Henry Suenway/Six Strings, BMI)..... 71	On The Shelf (ATV, BMI)..... 39	September (Songfire, BMI)..... 90	Sharing The Night Together (Music Mill/Alan Cartee, BMI)..... 31	She's Always A Woman (Impulsive/April, ASCAP)..... 96	Soft And Wet (Princess, ASCAP)..... 94	Straight On (Wilson's/Know, ASCAP)..... 23	Summer Nights (Edwin H. Morris, ASCAP)..... 97	Sweet Life (Web IV, BMI/Tanta/Chappell, ASCAP)..... 24	Whenever I Call You "Friend" (Milk Money, ASCAP/Rumanian Pickleworks, BMI)..... 9
A Man I'll Never Be (Pure Songs, ASCAP)..... 84	Don't Cry Out Loud (Irving/Woolf, BMI)..... 87	Here Comes The Night (Umichapel/Segoni, BMI)..... 73	It's Over (Unart/Jet, BMI)..... 65	Our Love, Don't Throw It All Away (Stigwood/Unichappel, BMI)..... 14	Snake It (Steamed Clam, BMI)..... 90	There'll Never Be (Jobete, ASCAP)..... 43	Take Me To The River (Jec/AI Green, BMI)..... 71	Time Passages (DJM/Frabort, ASCAP)..... 94	Too Much Heaven (Music For Unicef, BMI)..... 35	Wavelength (Essential, BMI)..... 69	Well Alright (MPL, BMI)..... 81	What Ever Happened To Benny Santini (Magnet/International, BMI)..... 77	Who Are You (EEL Pie/Towsler, BMI)..... 52
Beast Of Burden (Colgems/EMI, ASCAP)..... 18	Don't Look Back (Pure, ASCAP)..... 73	Hold Me, Touch Me (Kiss, ASCAP)..... 66	Like A Sunday In Salem (United Artists, ASCAP)..... 37	Part Time Love (Jodrell/Leeds, ASCAP)..... 50	Soft And Wet (Princess, ASCAP)..... 94	Y.M.C.A. (Green Light, ASCAP)..... 22	Blue Collar Man (Almo/Stygian, ASCAP)..... 21	Double Vision (Summerset/Evans/WB, ASCAP)..... 44	Hot Shot (Scully, ASCAP)..... 32	How Much I Feel (Rubicon, BMI)..... 3	Love Is In The Air (Edward B. Marks, BMI)..... 74	Mac Arthur Park (Canopy, ASCAP)..... 12	My Best Friend's Girl (Lido, BMI)..... 51
Bicycle Race/Fat Bottom Girls (Queen/Beechwood, BMI)..... 56	Don't Want To Live Without It (Irving/Pablo Cruise, BMI)..... 26	Hot Summer Nights (Melody Delux/Swell Sounds/Seldak, ASCAP)..... 78	Love Me Again (Almo, ASCAP/Irving, BMI)..... 38	Ready To Take A Chance Again (Ensign/Kamakazi, BMI)..... 11	Reminiscing (Screen-Gem, EMI, BMI)..... 53	Right Down The Line (Hudson Bay, BMI)..... 100	Blame It On The Boogie (Global Musikaela/Global Musik GmbH, ASCAP)..... 62	Dreadlock Holiday (Man-Ken, BMI)..... 42	How You Gonna See Me Now (Ezra, BMI/Jodrell, ASCAP)..... 39	I Just Wanna Stop (Ross Vannelli, ASCAP)..... 64	Love Me Again (Almo, ASCAP/Irving, BMI)..... 38	Mary Jane (Jobete, ASCAP)..... 65	My Best Friend's Girl (Lido, BMI)..... 51
Boogie Oogie Oogie (Condicive/On Time, BMI)..... 60	Every 1's A Winner (Finchley, ASCAP)..... 59	Hot Shot (Scully, ASCAP)..... 32	Love Me Again (Almo, ASCAP/Irving, BMI)..... 38	Ready To Take A Chance Again (Ensign/Kamakazi, BMI)..... 11	Reminiscing (Screen-Gem, EMI, BMI)..... 53	Right Down The Line (Hudson Bay, BMI)..... 100	Change Of Heart (Carmex, BMI)..... 49	Hot Summer Nights (Melody Delux/Swell Sounds/Seldak, ASCAP)..... 78	How You Gonna See Me Now (Ezra, BMI/Jodrell, ASCAP)..... 39	I Just Wanna Stop (Ross Vannelli, ASCAP)..... 64	Love Me Again (Almo, ASCAP/Irving, BMI)..... 38	Mary Jane (Jobete, ASCAP)..... 65	My Best Friend's Girl (Lido, BMI)..... 51
Can You Fool (Royal Oak/Windstar, ASCAP)..... 27	Fire (Bruce Springsteen, ASCAP)..... 70	How Much I Feel (Rubicon, BMI)..... 3	Love Me Again (Almo, ASCAP/Irving, BMI)..... 38	Ready To Take A Chance Again (Ensign/Kamakazi, BMI)..... 11	Reminiscing (Screen-Gem, EMI, BMI)..... 53	Right Down The Line (Hudson Bay, BMI)..... 100	Cuz It's You Girl (Gypsy Family, BMI)..... 82	Hot Summer Nights (Melody Delux/Swell Sounds/Seldak, ASCAP)..... 78	How You Gonna See Me Now (Ezra, BMI/Jodrell, ASCAP)..... 39	I Just Wanna Stop (Ross Vannelli, ASCAP)..... 64	Love Me Again (Almo, ASCAP/Irving, BMI)..... 38	Mary Jane (Jobete, ASCAP)..... 65	My Best Friend's Girl (Lido, BMI)..... 51
Dance, Disco Heat (Jobete, BMI)..... 20	Flying High (Jobete/Commodores Entertainment, ASCAP)..... 64	How You Gonna See Me Now (Ezra, BMI/Jodrell, ASCAP)..... 39	Love Me Again (Almo, ASCAP/Irving, BMI)..... 38	Ready To Take A Chance Again (Ensign/Kamakazi, BMI)..... 11	Reminiscing (Screen-Gem, EMI, BMI)..... 53	Right Down The Line (Hudson Bay, BMI)..... 100	Free Me From My Freedom (Jeffrey Bowen, Berry Gordy), A. Bond, T. Thomas, B. Pointer, Motown 1451)..... 36	Hot Summer Nights (Melody Delux/Swell Sounds/Seldak, ASCAP)..... 78	How You Gonna See Me Now (Ezra, BMI/Jodrell, ASCAP)..... 39	I Just Wanna Stop (Ross Vannelli, ASCAP)..... 64	Love Me Again (Almo, ASCAP/Irving, BMI)..... 38	Mary Jane (Jobete, ASCAP)..... 65	My Best Friend's Girl (Lido, BMI)..... 51

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.

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ARE ALREADY IN LOVE WITH  
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8-50604

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B100  
KELI  
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RECORD WORLD 59\*  
CASH BOX 56\***

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No Thank You Skycap  
How Much Your Sweet Love Means To Me  
Southern Kids



**"I WILL BE IN LOVE WITH YOU,"  
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ABC 1099
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- JOHN KLEMMER**  
Cry  
ABC 1106
- CRACK THE SKY**  
Live  
Epic 35620
- DON WILLIAMS**  
Expressions  
ABC 1069
- BOB DYLAN**  
Street Legal  
Columbia 35453
- TOM PETTY & THE HEARTBREAKERS**  
You're Gonna Get It  
Shelter 52029
- WALTER EGAN**  
Not Shy  
Columbia 35077
- BONEY M**  
Night Flight to Venus  
Sire 6062
- DAN FOGELBERG & TIM WEISSBERG**  
Twin Sons of Different Mothers  
Epic 35339
- BARBARA MANDRELL**  
Moods  
ABC 1088
- MAYNARD FERGUSON**  
Carnival  
Columbia 35480

- OAK RIDGE BOYS**  
Y'All Come Back Saloon  
ABC 2093
- MOLLY HATCHET**  
Epic 35347
- JORGE SANTANA**  
Tomato 7020
- JACKSONS**  
Destiny  
Epic 35552
- BILLY JOEL**  
The Stranger  
Columbia 34987
- FREDDY FENDER**  
The Best  
Dot 2076
- AL STEWART**  
Past Present & Future  
Janus 3063
- MARILYN McCOO & BILLY DAVIS, JR.**  
Marilyn & Billy  
Columbia 35693
- STEPHEN BISHOP**  
Bish  
ABC 1062
- MOTHER'S FINEST**  
Mother Factor  
Epic 35546
- STEELY DAN**  
Aja  
ABC 1006
- KENNY LOGGINS**  
Nightwatch  
Columbia 35387
- JOE WALSH**  
Best of  
ABC 1083
- MEATLOAF**  
Epic 34974
- THE GREG KINN BAND**  
Next of Kinn  
Bese-kley JC56
- EDDIE MONEY**  
Columbia 34909
- CRUSAJERS**  
Images  
Blue Thumb 603C

- WILLIE NELSON**  
Stardust  
Columbia 35305
- B. B. KING**  
Midnight Believer  
ABC 1061
- RED SPEEDWAGON**  
You Can't Tune A Piano  
Epic 35082
- DAVE MASON**  
The Very Best of  
Blue Thumb 6032
- TOTO**  
Columbia 35317
- MYRON FLOREN**  
22 Great Polka Hits  
Ranwood 7010
- BRUCE SPRINGSTEEN**  
Darkness on the Edge of Town  
Columbia 35318
- LAWRENCE WELK**  
22 Great Songs for Dancing  
Ranwood 7009
- WEATHER REPORT**  
Mr. Gone  
Columbia 35358
- THE MAGIC ORGAN**  
22 Great Organ Favorites  
Ranwood 7012
- STEVEN STILLS**  
Thoroughfare Gap  
Columbia 35380
- PHOEBE SNOW**  
Against the Grain  
Columbia 35456
- DELLS**  
New Beginnings  
ABC 1100
- RICHARD WRIGHT**  
Wet Dream  
Columbia 35559
- GRASS ROOTS**  
16 Greatest Hits  
Dunhill 50107
- DONNA FARGO**  
The Best of  
Dot 2075
- LENNY WILLIAMS**  
Spark of Love  
ABC 1073
- KANSAS**  
Point of Know Return  
Epic 34929

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# TOP LPs & TAPE

POSITION 106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	O-8 TAPE	CASSETTE	REEL TO REEL
115	4	4	PHOEBE SNOW Against The Grain Columbia JC 35456	7.98		7.98		7.98	
116	5	5	RAMONES Road To Ruin Sire SRK 6063 (Warner Bros.)	7.98		7.98		7.98	
108	108	10	STANLEY TURRENTINE What About You Fantasy F-9563	7.98		7.98		7.98	
109	98	18	LENNY WILLIAMS Spark Of Love ABC AA 1073	7.98		7.95		7.95	
110	110	52	DONNA SUMMER Once Upon A Time Casablanca NBLP 70782	1.98	1.98			1.98	
111	111	37	VAN HALEN Warner Bros. BSK 3075	7.98		7.98		7.98	
112	102	26	EVELYN "CHAMPAGNE" KING Smooth Talk RCA APL1 2466	6.98		7.98		7.98	
113	114	9	DON RAY Garden Of Love Polydor PD1 6150	7.98		7.98		7.98	
114	94	23	BRUCE SPRINGSTEEN Darkness At The Edge Of Town Columbia JC 35318	7.98		7.98		7.98	
115	106	5	PETER, PAUL & MARY Reunion Warner Bros. BSK 3231	7.98		7.98		7.98	
116	100	60	VILLAGE PEOPLE Casablanca NBLP 7064	7.98		7.98		7.98	
124	3	3	CAMEO Ugly Ego Casablanca CCLP 2006	7.98		7.98		7.98	
118	118	15	BEATLES Sgt. Pepper's Lonely Hearts Club Band Capitol SMAS 2653	7.98		7.98		7.98	
119	120	32	SOUNDTRACK The Rocky Horror Picture Show ODE OSU 21653 (JEM)	8.98	8.98	NA		8.98	
130	2	2	DONNY & MARIE OSMOND Goin' Coconuts Polydor PD1-0798	7.98		7.98		7.98	
121	125	15	JEFF WAYNE/VARIOUS ARTISTS War Of The Worlds Columbia PC2 35290	13.98	13.98	13.98		13.98	
133	2	2	QUAZAR Arista AB 4187	7.98		7.98		7.98	
123	113	7	MAYNARD FERGUSON Carnival Columbia JC 35480	7.98		7.98		7.98	
124	117	20	MICHAEL HENDERSON In The Night Buddah BDS 5712 (Arista)	7.98		7.98		7.98	
125	121	47	EDDIE MONEY Columbia PC 34909	7.98		7.98		7.98	
137	7	7	MACHO I'm A Man Prelude PRL 12160	7.98		7.98		7.98	
127	129	8	MOTHER'S FINEST Mother Factor Epic JE 35546	7.98		7.98		7.98	
128	132	18	WALTER EGAN Not Shy Columbia JC 35077	7.98		7.98		7.98	
129	138	23	BARBRA STREISAND Songbird Columbia JC 35375	7.98		7.98		7.98	
130	135	69	STYX The Grand Illusion A&M SP 4637	7.98		7.98		7.98	
141	2	2	ODYSSEY Hollywood Party Tonight RCA AFL1-3031	7.98		7.98		7.98	
132	134	91	FLEETWOOD MAC Rumours Warner Bros. BSK 3010	7.98		7.98		7.98	
133	126	22	BOB SEGER & THE SILVER BULLET BAND Live Bullet Capitol SXBB 11523	7.98		7.98		7.98	
134	139	34	ATLANTA RHYTHM SECTION Champagne Jam Polydor PD 16134	7.98		7.98		7.98	
135	136	19	CRYSTAL GAYLE When I Dream United Artists UALA 858	7.98		7.98		7.98	

THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LP's registering greatest proportion- ate upward progress this week.	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	O-8 TAPE	CASSETTE	REEL TO REEL
136	107	24	★	JOE WALSH But Seriously, Folks Asylum 6E-141	7.98		7.98		7.98	
137	140	4		SEA LEVEL On The Edge Capricorn CPN 0212	7.98		7.98		7.98	
138	119	17		UFO Obsession Chrysalis CHR 1182	7.98		7.98		7.98	
149	87	7	★	FOREIGNER Miami SD 19109	7.98		7.98		7.98	
152	2	2	★	LOU RAWLS Live Philadelphia International PZ 2-35517 (Epic)	7.98		7.98		7.98	
141	143	4		ERIC CARMEN Change Of Heart Arista AB 4184	7.98		7.98		7.98	
142	142	21		ALAN PARSON'S PROJECT Pyramid Arista AB 4180	7.98		7.98		7.98	
143	146	10		LEE OSKAR Before The Rain Elektra 6E-150	7.98		7.98		7.98	
144	147	5		SOUNDTRACK Battistar Galactica MCA 3051	7.98		7.98		7.98	
145	127	11		BEATLES White Album Capitol SWBO 101	12.98	13.98	18.98			
146	144	23		LTD Togetherness A&M SP 4705	7.98		7.98		7.98	
147	153	5		FRANK ZAPPA Studio Tan Warner Bros. DSK 2219	7.98		7.98		7.98	
156	4	4	★	DEVO Are We Not Men, No, We Are Devo Warner Bros. BSK 3239	7.98		7.98		7.98	
157	2	2	★	FAZE-O Good Thang SHE SH 741 (Atlantic)	7.98		7.98		7.98	
150	NEW ENTRY		★	CHERYL LYNN Goin' To Be Real Columbia JC 35486	7.98		7.98		7.98	
161	4	4	★	RAMSEY LEWIS Legacy Columbia JC 35483	7.98		7.98		7.98	
162	2	2	★	JOAN ARMATRADING To The Limit A&M 4732	7.98		7.98		7.98	
163	2	2	★	BAR-KAYS Money Talks Stax STX 4106 (Fantasy)	7.98		7.98		7.98	
154	154	12		SOUNDTRACK Animal House MCA 3046	7.98		7.98		7.98	
155	155	52		ELECTRIC LIGHT ORCHESTRA Out Of The Blue Jet Jet K22-35467 (CBS)	11.98	11.98	11.98			
156	158	58		STEELY DAN Aja ABC AB 1006	7.98		7.95		7.95	
157	159	4		JOHNNY "GUITAR" WATSON Giant DJM 19 (Mercury)	7.98		7.98		7.98	
169	8	8	★	ROBERTA FLACK Atlantic SD 19186	7.98		7.98		7.98	
158	NEW ENTRY		★	DR. HOOK Pain & Pleasure Capitol SW 11859	7.98		7.98		7.98	
160	160	10		JANIS IAN Columbia JC 35325	7.98		7.98		7.98	
175	18	18	★	CAPTAIN & TENNILLE Dream A&M SP 4707	7.98		7.98		7.98	
162	164	59		STEVE MARTIN Let's Get Small Warner Bros. BSK 3090	7.98		7.98		7.98	
178	2	2	★	JOHN PAUL YOUNG Love Is In The Air Scotti Brothers SB 7107 (Atlantic)	7.98		7.98		7.98	
176	3	3	★	SOUTHSIDE JOHNNY AND THE ASBURY JUKES Hearts Of Stone Epic JE 35488	7.98		7.98		7.98	
165	173	4		PRINCE For You Warner Bros. BSK 3150	7.98		7.98		7.98	
166	172	10		GREG KIHN Next Of Kihn Deserkey JBZ-0056 (Janus/GRT)	7.94	7.94	7.94			
167	NEW ENTRY		★	RUSH Hemispheres Mercury SRM1-3743	7.98		7.98		7.98	
168	170	20		BOB DYLAN Street Legal Columbia JC 35453	7.98		7.98		7.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	O-8 TAPE	CASSETTE	REEL TO REEL
169	122	14	ROY AYERS You Send Me Polydor PD1-6159	7.98		7.98		7.98	
180	3	3	BRIAN FERRY The Bride Stripped Bare Atlantic SD 19205	7.98		7.98		7.98	
171	168	52	ERIC CLAPTON Slowhand RSO RS1-3030	7.98		7.98		7.98	
172	174	21	WOODY BLUES Octave London PS 708	7.98		7.98		7.98	
182	2	2	WOLLY HATCHET Epic JE 35347	7.98		7.98		7.98	
184	3	3	SHALAMAR Disco Gardens Solar BXL1-2895 (RCA)	7.98		7.98		7.98	
186	3	3	RORY GALLAGER Photo-Finish Chrysalis CHR 1170	7.98		7.98		7.98	
176	NEW ENTRY		MELBA MOORE Melba Epic JE 35507	7.98		7.98		7.98	
177	177	6	BILLY COBHAM Simplicity Of Expression, Depth Of Thought Columbia JC 35457	7.98		7.98		7.98	
178	123	40	ABBA The Album Atlantic SD 19164	7.98		7.98		7.98	
179	150	4	DAVID CROSBY/GRAHAM NASH The Best Of David Crosby & Graham Nash ABC AA 1102	7.98		7.98		7.98	
190	2	2	JAN MATTHEWS Stealin' Home Mushroom MES 5012	7.98		7.98		7.98	
181	NEW ENTRY		ISAAC HAYES For The Sake Of Love Polydor PD1-6164	7.98		7.98		7.98	
182	NEW ENTRY		CERRONE Golden Touch Cotillion SD 5208 (Atlantic)	7.98		7.98		7.98	
183	NEW ENTRY		TOM SCOTT Intimate Strangers Columbia JC 35557	7.98		7.98		7.98	
184	NEW ENTRY		TOM WAITS Blue Valentine Asylum 6E-162	7.98		7.98		7.98	
198	2	2	WHISPERS Headlights RCA BXL1-2772	7.98		7.98		7.98	
186	189	14	LEO SAYER Warner Bros. BSK 3200	7.98		7.98		7.98	
187	191	3	URIAH HEEP Fallen Angel Chrysalis CHR 1204	7.98		7.98		7.98	
188	188	13	BEATLES Beatles 1962-66 Capitol SKBO 3403	10.98	10.98	10.98			
189	NEW ENTRY		BOBBY CALDWELL Clouds 8804 (TK)	7.98		7.98		7.98	
190	NEW ENTRY		JOHN KLEMMER City ABC AA 1106	7.98		7.98		7.98	
191	NEW ENTRY		BRASS CONSTRUCTION Brass Construction IV United Artists UALA 916	7.98		7.98		7.98	
192	128	13	ATLANTIC STARR A&M SP 4711	7.98		7.98		7.98	
193	131	24	TOM PETTY & THE HEARTBREAKERS You're Gonna Get It Shelter/ABC OA 52029	7.98		7.98		7.98	
194	NEW ENTRY		NICOLETTE Warner Bros. BSK 3243	7.98		7.98		7.98	
195	179	4	DAVE MASON The Very Best Of Dave Mason ABC BA 6032	7.98		7.98		7.98	
196	171	15	JIMI HENDRIX The Essential Jimi Hendrix Reprise ZRS 2245 (Warner Bros.)	12.98	12.98	12.98			
197	NEW ENTRY		DONALD BYRD Thank You For F.U.M.L. Elektra 6E-144	7.98		7.98		7.98	
198	200	233	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	7.98		7.98	7.98	7.98	
199	192	12	LEO KOTTKE Burnt Lips Chrysalis CHR 1191	7.98		7.98		7.98	
200	196	77	BEE GEES Here At Last... Live RSO RS-2-3901 (Polydor)	11.98	12.98	12.98			

## TOP LPs & TAPE

A - Z (LISTED BY ARTISTS)

Abba	178
Aerosmith	37
Ambrosia	28
Joan Armatrading	152
Ashford & Simpson	29
A Taste Of Honey	104
Atlanta Rhythm Section	134
Atlantic Starr	192
Roy Ayers	169
Bar-Kays	153
Beats	118, 145, 188
Bee Gees	200
Stephen Bishop	35
Blondie	85
Blue Oyster Cult	44
Hamilton Bohannon	62
Boston	11, 80
David Bowie	48
Brass Construction	191
Brides Of Funkenstein	102
Alicia Bridges	70
Brothers Johnson	82
Donald Byrd	197
Jackson Browne	51
Jimmy Buffett	96
Captain & Tennille	161
Bobby Caldwell	189

Cameo	117
Eric Carmen	141
Cars	65
Cerrone	182
Chanson	74
Chicago	14
Eric Clapton	171
Billy Cobham	177
Joe Cocker	88
Commodores	64
Peter Criss	45
Crosby & Nash	179
Devo	148
Bob Dylan	168
Walter Egan	128
Electric Light Orchestra	155
Exile	46
Faze-O	149
Maynard Ferguson	123
Brian Ferry	170
Firefall	47
Roberta Flack	190
Fleetwood Mac	132
Dan Fogelberg & Tim Weisberg	12
Foreigner	3, 139
Foxy	57
Ace Frehley	12
Funkadelic	47
Rory Gallager	175
Crystal Gayle	135
Andy Gibb	91

Nick Gilder	38
Hall & Oates	59
Molly Hatchet	173
Isaac Hayes	181
Heart	18
Michael Henderson	124



# THE BLEND

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## THE BLEND



MCA-3058

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Management: Michael C'Leary and Andrew Govatsos  
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MCA RECORDS

A **SKY HELM** Production

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# Cane On Publishing

NEW YORK—The facts of life in conducting a major music publishing operation today continue to place an increasing burden on publishers acting as "agents" in securing label deals for artist/writers and writer/producers.

So stated Marvin Cane, president of Famous Music, in remarks here Monday (6) at the monthly meeting of the New York chapter of the Music & Performing Arts Lodge of B'nai B'rith.

Cane said it was no longer possible for music publishers to exist on obtaining recordings on new copyrights or rely on covers of catalog material.

In a question and answer period, Cane was challenged by veteran record executive Ira Moss, who declared that music publishers were not creating a proper climate for the development of "thousands" of youngsters who want their creative efforts to be heard.

If this were accomplished, he

added, publishers would "not only be crying all the way to the bank, but laughing all the way to the bank, too."

## Peter Pan Issues 'Lassie' Soundtrack

NEW YORK—Peter Pan Records, the children's music label, is entering the adult marketplace with its first movie soundtrack LP, "The Magic Of Lassie," to be released on Thanksgiving Day at \$7.98 list.

The LP, which Peter Pan plans to merchandise in the soundtrack sections of music stores as well as in children's sections, features the vocal talents of Pat and Debby Boone, as well as those of actor James Stewart. A single is also planned from the LP.

The disks will be released under the Peter Pan Orange Blossom logo. Promotion will be tied-in with the release of the film, expected for the Christmas season.

# RCA Vidtape Plans

• Continued from page 3

with scripts making references to executives at each company. "They are not stock presentations, but fresh entertainments designed to create a relaxed atmosphere conducive to getting the sales message across."

For the New Year, Kahn promises an even greater stress on new acts. "As soon as they get going," Kahn maintains, "we'll get it on tape. We won't be settling for stills, but live showcasing, something we feel can create an immediate impact with sales personnel."

The audio/visual section is also getting more involved in direct dealer work. Notes Kahn: "This began two years ago when David Kaye, president of Land of Oz in Atlanta, expressed an interest in videocassette presentations in his store, and sought advice from us."

"We produced a Helen Schneider film which was shown at the Oz store in Birmingham. Without any airplay in the area, the store sold 300 copies of her album."

Kahn's activities are not limited to use out in the field. He has worked on videocassettes for internal use by the label. One example: when Elvis

Presley died, RCA's president Bob Summer made a videocassette to explain the "sensitive" issue of the company's release of Presley's last concert appearance. Also, executives have been recorded explaining such administrative matters as company personnel policies and fringe benefits.

Kahn's scheduling for a monthly sales pitch on videocassette usually covers a two-week period: in the first week the script is written and then recorded by an announcer; the music is recorded, and the audio portion (in stereo) is mixed and edited; in the second week, the visual portion is added; the completed cassette is sent to RCA's duplicating plant in Illinois, where at least 20 copies are made.

The program is geared to be in the hands of the regional sales force one week before salesmen solicit new product.

Kahn finds himself on the road for as much as two weeks over a month's time, in order to obtain extensive "in concert" tapings. As for his studio, which includes more than \$150,000 worth of equipment, Kahn reflects: "It's getting a little tight around here."

# Prerecorded Tape Shifting

• Continued from page 4

square foot plant here adding production so that with the Fairfield, N.J., plant, the duplicator will produce 3 million units annually. Dan Boyd, vice president of operations for GRT, sees the recent opening of the Nashville duplicating site bringing his firm's yearly total to 20 million units.

Marv King of the recently purchased Capitol Iowa plant finds a 33% manufacturing gain that started when an additional 18,000 square feet of plant space was added in 1976.

U.S. tape production enriches, too, from a current reemphasis on tape duplicating at the Richmond, Ind., PRC plant. PRC president Hugh Landy says the firm soured a bit on duplicating when it lost big clients like Longines and the Capitol mail-order business in 1974.

Since early this year, PRC has reestablished duplicating facilities, which Landy feels will be going full blast in less than six months. "As far

as plant expansion for more tape manufacturing, we have 46 acres of usable land around the Richmond plant," Landy adds.

RCA alone reports little change in its 1976 ratio of 76% for 8-track in 1976 to 72% for that configuration in 1978. The RCA spokesman says duplication facilities are constantly being upgraded, with Dolbyization of cassette facilities the latest sophistication.

The duplicating industry nationally is enthused over continuing technological advancement. CBS' Sam Burger and Dick Burkett, president of the ElectroSound Group, which has a tape duplicating equipment manufacturing wing called ElectroSound, see an automatic 8-track cartridge loader in the near future.

Burger says CBS is trying to develop such a machine. Burkett's company is making such a machine with Capitol purchasing nine for its plant here with 11 ordered for the Jacksonville, Ill., plant.

# Inside Track

L.A. adult contemporary outlet KIIS-FM switches this week to a disco format, tailored by Kent Burkhart of Burkhart/Abrams Associates. Station manager Ed Boyd reserved comment, but Burkhart confirms. Station program director Rochelle Staab resigned Wednesday (8) to reportedly take a post with a label early in December. Burkhart patterns his format after that he originated for WKTU-FM, New York, which rose from oblivion to number 2 slot with the shift to disco. L.A.'s other disco outlet, KUTE-FM, shot from nowhere to number 3 recently when it switched.

Willie Nelson readying for his film debut in the next Robert Redford flick. He hopes to reciprocate when they produce "The Willie Nelson Story." ... Former Rod Stewart steady Britt Ekland stars in "Super Groupie," to be produced by Don Arden of Jet Music and Management. Arden expects to feature rock acts and will issue a soundtrack album on Jet Records. ... Irv Azoff laid out \$150,000 for a film property, which he says will have lots of music for a track album.

Irving B. Green, founder and long-time president of Mercury Records, is about ready to split from his two-year construction administration stint in Iran and years to return to the record wars. ... Early reports on cast members indicate that "Bobby Vinton's Rock'n'Rollers," due Monday (20) on CBS-TV won't feature contemporary recording stars. And the same web's prime time series, "WKRP In Cincinnati," about a floundering radio station switching to contemporary format to build ratings, has run into its own ratings problems. It is being deleted from the airwaves temporarily until the network can find a more favorable time slot. When John Backe, president of CBS Inc. introduced the show personally at the last CBS Records convention he called it "broadcasting's contribution to the records group."

O.V. Wright, 40, is recuperating at Tyler (Tex.) Medical Center from a heart attack. ... Looks like Warner Bros. Records and WEA picked a goodie to test the \$8.98 clime, with the Steve Martin "A Wild And Crazy Guy" leaping to 6 in its third week on the Billboard's Best Selling LPs & Tapes chart. ... Buddy Miles got two years in

prison in Van Nuys (Calif.) Superior Court recently. He pled no contest to grand theft charges and grand theft auto. First charge stemmed from Miles allegedly taking merchandise from Nudie's rustic garb store without paying. The drummer/vocalist was on probation for angel dust possession.

Louis Buckley, veteran record/tape retailer in Nashville until he folded there two years ago, isn't letting a recent cancer operation slow him down. He has moved to his Guthrie, Ky. farm, where he is busy cataloging 150,000 45s and 75,000 78s. His phone number: (502) 483-2182.

"They're Playing Our Song," the new Neil Simon-Marvin Hamlisch-Carole Bayer Sager musical, starts Broadway previews Feb. 2, following eight weeks at the Ahmanson Theatre, L.A., beginning Dec. 6. Robert Klein and Lucie Arnaz star. Chappell Music is publisher. ... Even though Paramount Pictures laid out \$350,000 for first refusal on film rights to "Platinum," which opened on Broadway Sunday (12), its publishing affiliate, Famous Music, didn't nab the score. Writers Gary Friedman and Will Holt chose WB Music, which is running with three songs from the musical, "Platinum Dreams," "Get Hot" and "Disco Destiny." Cast album is up for grabs.

A real barefoot grape-crushing was arranged for the Flint, Mich., Grapevine store's first anniversary recently by Mike Terlecky, of the Stark Records Service outlet. ... Tammy Wynette and Freddy Fender duet the title song for "When You Comin' Back, Red Ryder?" when the Mark Medoff play becomes a film for early 1979 release.

Word is that the Ohio Players' Play One Music publishing firm is up for grabs Jan. 1. ... Infinity Records' first album Monday (13) is by Memphis songwriter/singer Robert Johnson, who engineered, produced and helped design the cover. Somewhere along the way he also found time to play bass and drums. ... WNEW-AM is carrying spots for a jewelry store called "Neil's Diamonds." ... Benny Goodman receives the Third St. (New York) Music School Settlement's "Distinguished Achievement In Music" award Wednesday (15) at a Plaza Hotel luncheon.

# Mike Curb's Post Won't Affect Label

• Continued from page 3

uation. What he will do is not yet known.

Most politicians will divest themselves of any interest if there is a conflict, or install a caretaker for the company or as another alternative have someone run the company for them.

But Curb's successful campaign against Democratic incumbent Mervyn Dymally, making him the first record executive to gain major office in California, does signify the end of his a&r responsibilities, planning of promotion budgets and other executive decisions he's been accustomed

to since his presidency of Transcontinental Records, MGM Records and 2½ years with Warner/Curb.

Curb, a conservative, had the solid behind-the-scenes backing of former governor Ronald Reagan and former president Richard Nixon and their supporters who contributed money, advice, counsel and campaign strategy to Curb's successful campaign.

More importantly, with the reelection of Democratic Gov. Jerry Brown, it marks the third time in California history and first time since 1894 that a governor and lieutenant governor were elected from different political parties.

In an era of the "non-politician politician" Curb, 33, is in an enviable position. Should Gov. Brown decide to run for president in 1980 as has been hinted, Curb would succeed as governor. It would put him at the head of the nation's most populated state at the age of 35 with only two years of political experience.

There is already speculation that Curb will be a candidate for governor in 1982 or run for U.S. senator.

## Distrib Pact For PBR And All Ears

LOS ANGELES—PBR International and All Ears Records have signed a distribution agreement. Now All Ears will come under the PBR International network with its worldwide distribution, promotion and publishing system. Current and future All Ears product will be made available to PBR International's licensees.

All Ears, a Los Angeles company specializing in progressive rock and avant-garde music, plans as its first release "The Pillory" by Jason Marta and the Neoteric Orchestra.

All Ears will relocate to PBR's offices at 7033 Sunset Blvd., Hollywood 90028.

# West Coast Arista Grows

• Continued from page 6

sion to base out of the L.A. office. "I know most of the producers, managers, attorneys and artists who live out there," he reasons.

Arnold's involvement covers jazz acts on Arista (including Gil Scott-Heron, Anthony Braxton, the Brecker Brothers, Norman Connors, Harvey Mason and the Headhunters) but apparently will not extend to the Freedom/Savoy series (headed by Steve Backer) or Dave

Grusin's GRP Records and Marty Scott's Passport Records, which Arista distributes.

Arista Music is based in Los Angeles, according to its head Billy Meshel, "because L.A. has a bit of an edge in publishing. It's newer, less established and still a bit of a frontier, whereas New York is established to the hilt, so those who are connected are really soldered; locked in. But there it's harder for newcomers to break through."

# Safety Driving Labels To Computers

• Continued from page 3

already implementing such programs, says Whitmore.

Experience with different on-line systems, processing equipment and alternate transmission lines is being shared so that more informed choices may be made by executives charged with this facet of record company operation.

The eventual use of satellites as a data transmission medium is a long-term prospect viewed with special interest by firms with strong Euro-

pean ties, Whitmore notes.

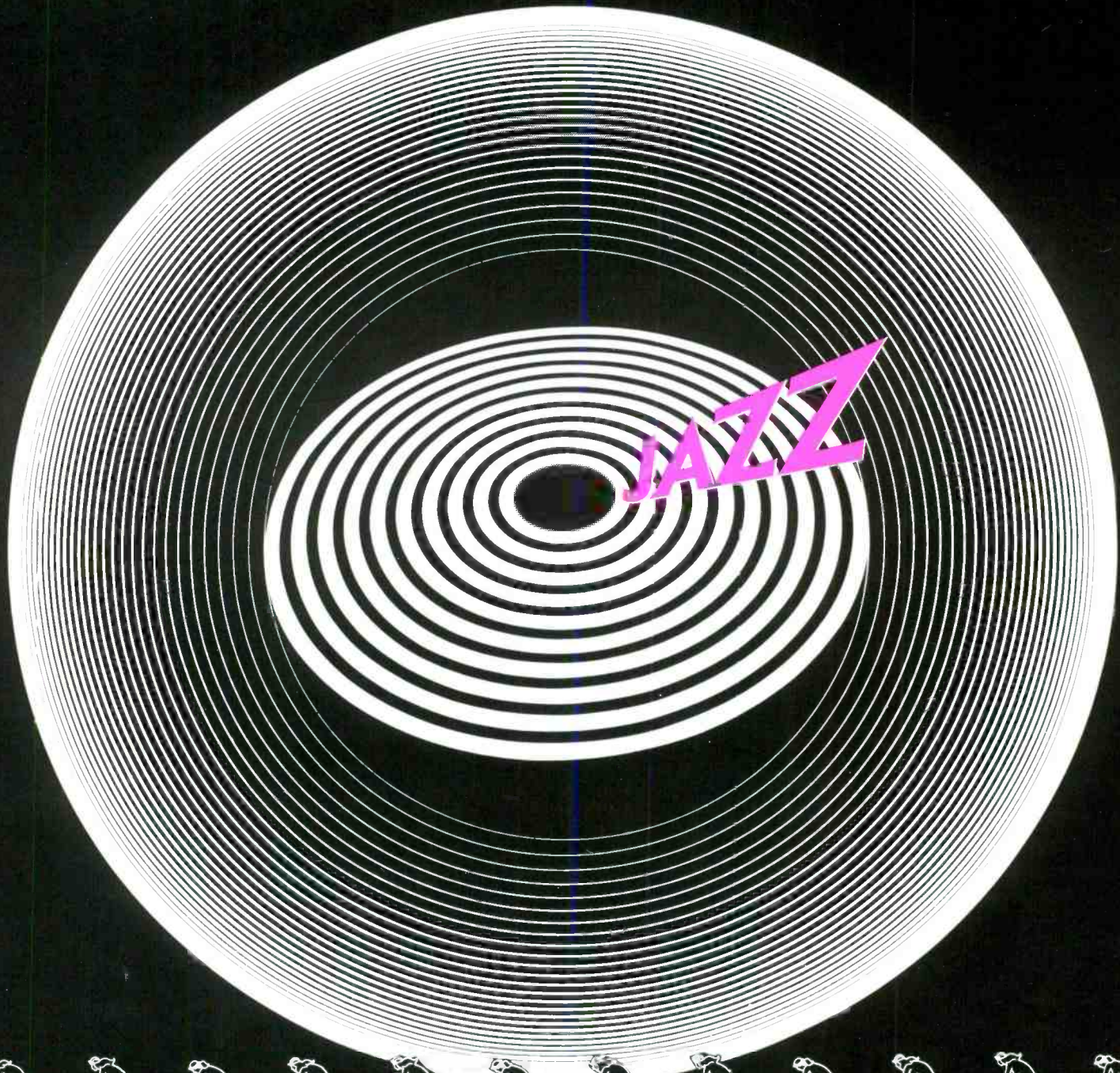
Also under study are new approaches to accounts payable, and the committee keeps tabs on the progress of universal product coding. Image processing is another area of concern to the group, with outside experts here and in other disciplines counseling the committee.

Looking ahead, Whitmore speculates that the record company mechanized office of the future will have both image and word processing capability.

The committee chairman reports that liaison is being developed with NARM to coordinate work of mutual interest. NARM executive vice president Joe Cohen attended an earlier committee meeting in Atlanta last May.

Next meeting will be in May in New Orleans, Whitmore informs, at which chief financial officers of labels will be invited to provide specialized input. Marketing and distribution executives will participate in later meetings.

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