



Spotlighted Inside

The 25th Anniversary of Rock'n'Roll

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NEWSPAPER

Billboard

84th
YEAR

A Billboard Publication

The International Music-Record-Tape Newsweekly

Dec. 2, 1978 • \$2.50 (U.S.)

\$15 Mil Nigerian Press Plant Due

By IS HOROWITZ

NEW YORK—A consortium of investors here and in Nigeria have fixed plans for the construction of a \$15 million record and tape manufacturing plant and recording studio complex in that oil-rich West African nation.

It is the second known manufacturing facility targeted for Nigeria to surface recently involving American capital and/or expertise.

Significantly, it comes on the heels of moves by the Nigerian government to restrict record and tape imports, with close observers predicting a total ban on imports by early next year (Billboard, Nov. 11, 1978).

Percy Sutton, long-time political figure in New York and board chairman of Inner City
(Continued on page 84)

\$20,000-\$30,000 Cost For Week In Studios

By ELIOT TEGEL

LOS ANGELES—For \$20,000 a week you can rent the Village Recorder's new innovative state-of-the-art studio D facility.

The Geordie Hormel-owned studio may very well be the most expensive recording facility to rent in the world, based on an informal survey of domestic studio operators who claim they know of no other facility which charges such a blue ribbon price.

\$20,000 a week to record an LP? Apparently the stiff figure does not thwart financially heeled pop stars for since the studio formally opened last July, Fleetwood Mac and Poco have been its first clients.

In fact, according to Hormel, Fleetwood Mac rented the facility for six months and when it went on tour, Poco came in and cut its row chart climbing ABC LP "Legend."

Fleetwood Mac is, of course, working on its next Warner Bros. album in the West Los Angeles facility, and the rooms remains theirs.

Is there a move afoot for other studio operators to join the elite fraternity of super studios which offer spectacular, newly designed facilities which the Village Recorder has apparently begun? Yes.

Kendun Recorders in Burbank is scheduled
(Continued on page 84)

N.Y. Publishing Changes, Thrives

By IRV LICHMAN

NEW YORK—The New York music publishing community continues to thrive and develop despite changes over the years in the manner in which songs reach the public.

With its tradition dating back to the turn of the century, the music publishing moguls of Manhattan today operate in what is the latest in a number of evolving "eras."

The local scene also thrives despite competition from such markets as Los Angeles and Nashville which have nurtured their own major publishing operations.

New York music publishing executives contacted view the local scene as vital from a number of standpoints:

(Continued on page 22)

New Audio Lift For Japan

By STEPHEN TRAIMAN

This is the first of a two-part look at the Japanese audio/video market and what the U.S. will probably be seeing six months or a year from now.

TOKYO—Fresh on the heels of the recent Japan Audio Fair and going into the big holiday selling season, the domestic audio market is getting a boost from a range of micro/mini hi fi components, stereo television tuners linked to the just-begun multiplex broadcasting, and the first metal-particle tape decks.

On the semi-pro and professional end of the spectrum, digital audio is emerging with the first PCM audio units in conjunction with home VTRs, and Tech-
(Continued on page 58)

U.K. Direct-To-Disk Gain

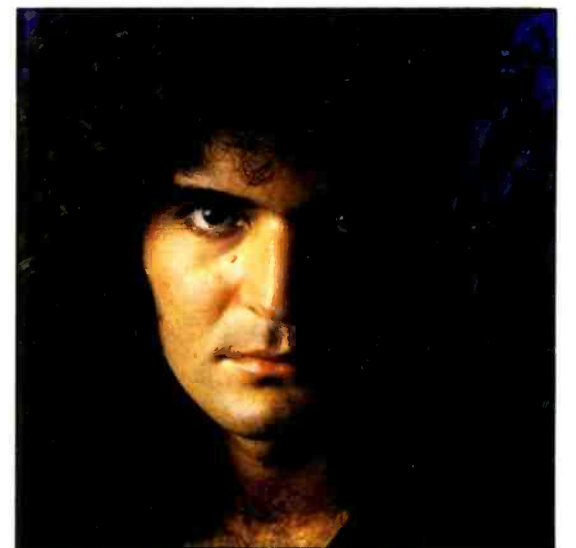
By NICK ROBERTSHAW

LONDON—Direct-to-disk recordings are gaining a foothold with U.K. record buyers. When the first direct-to-disks appeared in Britain they were regarded as something of a gimmick. In the last year all that has changed, and few persons in the business would now dispute that the direct-to-disk process is not only an enrichment of recording technology but also, and in the long term more significantly, one with distinct commercial possibilities.

1978 has seen a number of developments pointing to this conclusion. No
(Continued on page 60)



KATHY BARNES—The total entertainer, singer, dancer, songwriter and actress. Her first album "Body Talkin'" RLP 7000 is already achieving international attention. Her new single "Off" REP 032 from the album is proving to be an across the board smash, Adult Contemporary, Top 40 and R&B. Discover KATHY BARNES on Republic Records and Tapes. Produced by Dave Burgess. *(Advertisement)*

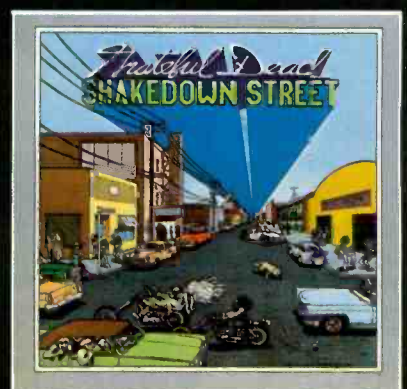


GINO VANNELLI soars to new heights with one of the biggest albums of the year, "BROTHER TO BROTHER" (SP 4722) hot on the heels of his Top 5 smash single "I JUST WANNA STOP" (AM 2002); (written by Gino's brother Ross). Any way you look at it, Gino's time has come. ON A&M RECORDS & TAPES. *(Advertisement)*

(Advertisement)

DEAD SET TO EXPLODE!

"SHAKEDOWN STREET" THE INCREDIBLE NEW ALBUM FROM THE GRATEFUL DEAD. PRODUCED BY LOWELL GEORGE. JUST SHIPPED ON ARISTA RECORDS AND TAPES.



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WITH A LITTLE LUCK • BAND ON THE RUN • UNCLE ALBERT/ADMIRAL HALSEY
HI, HI, HI • LET 'EM IN • MY LOVE • JET • MULL OF KINTYRE



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LATIN ANTIPIRACY MOVE *Long Awaited Drive Launched In Mexico Via Record Association*

By MARV FISHER

MEXICO CITY—The long-awaited Mexican antipiracy campaign has begun, spearheaded by Latin American Record Assn. secretary Miguel Emery.

The prominent industry attorney from Buenos Aires, who spent more than a week here in early November, states the drive has come none too soon. Of all the countries in Latin America, "Mexico is the worst for bootlegging operations," says the FLAPF executive.

"Because such antipiracy laws in this country are totally inadequate, it is most urgent that legislation be enacted almost immediately." More in-depth statistics from The International Federation of Producers of Phonograms and Videograms reveal there is a 60% loss in cartridges, 30% in cassettes and 10% in records from piracy.

Emery says the two major problems which have to be overcome are for the government to recognize the gravity of the crime in loss of taxes and that piracy is out-and-out fraudulent.

One of the approaches Emery proposes is coordinating a

campaign with SESAC. Also, to have people involved in the industry come to the forefront to emphasize how critical the situation has become.

Two top figures in the Mexican music industry, Carlos Gomez Barrera, general director of the composers society (SACM) and Venus Rey, head of the local musicians union (SUTM), are also involved in the fight. "They are in the process of proposing legislation to the government within the next few weeks," Emery says.

Barrera, aware of the overall problem, says: "I will do everything possible to try and see that such a bill is passed in Congress, not next year, but before we adjourn for Christmas."

Emery says that although the situation is not totally under control in some of the other Latin American nations, there have been significant strides. "Ecuador has modern legislation, while Brazil, Colombia and Argentina have come a long way in eradicating the nemesis," he points out.

"The main thing is that they all have stronger laws now than in Mexico to combat piracy," he stresses, "and, by virtue of

their being signatories to the Rome (1961) and Geneva (1971) conventions, they are well along in fulfilling their obligations."

One of the key countries not aligned with either of the aforesaid conventions is Venezuela. "But steps are being taken there to further the antipiracy fight," Emery says.

One of the highlights of Emery's stay was his address before a general session of AMPROFON, the Mexican record and tape association. He assured them that everything conceivable was being done, "including the hiring of one of the key criminal attorneys in the country."

Steps by AMPROFON are also being taken to supply sufficient monies to carry on the fight. One of them is a special fund, while the other is royalty receipts from periodic AMPROFON disk releases.

"We'll be back to further our goals," Emery says in referring to the next FLAPF board of directors meeting to be held here in March 1979. The general FLAPF congress takes place in Rio de Janeiro in September of next year.

Label Toppers Preparing Own Disco Musical

By IRV LICHMAN

NEW YORK—Broadway's first all-disco musical should arrive early next spring under the auspices of, among others, three recording executives who plan a double-LP package of the show prior to its debut.

The show, "Gottu Go Disco," budgeted at \$1.8 million, will be produced by Guardian Productions, the production/management arm of Spring/Event Records. Firm's principals, Roy and Julie Rifkind, and Bill Spitalsky, have already provided "seed money" for the production, while the other principals are Jerry Brandt, who opened one of the first big discos in New York, Electric Circus, and Joey Eula, a fashion/dress designer.

According to Roy Rifkind, the production will have a revue format, but there will be a continuity in the various skits. The score will be a combination of about 15 original songs and 10 disco hits, all of which will be presented via tape in the theatre. Providing the original material will be a number of major disco writer/producers, each of whom will

(Continued on page 68)



MEET STEVIE—Stevie Wonder joins a Black Music Assn. press conference in Philadelphia, assisted by Rod McGrew and Ewart Abner, at rear. With Stevie, from left, are Assn. co-founder/president Ken Gamble, senior vice president Jules Malamud and executive director Glenda Gracia. See complete report on page 47.

NMPA Forms Nashville Forum

NEW YORK—The National Music Publishers' Assn. will formalize a Nashville chapter of the Music Publishers Forum at a luncheon in that city on Tuesday (5) at the Hyatt Regency Hotel.

A Nashville branch of the young generation music publishers organi-

zation will complete NMPA's intentions of having chapters in New York, Los Angeles and Nashville.

Sal Chiantia, former NMPA board chairman, and Leonard Feist, NMPA president, will be on hand to meet with the Nashville music community as part of the annual meeting of Nashville NMPA members.

ARGUE ROYALTY PAYMENTS

Labels & Publishers 'Collide' At Hearing

By MILDRED HALL

WASHINGTON—Some crackling exchanges are expected between record industry and music publisher spokesman at this week's Copyright Office hearing on rules for payment of mechanicals on recordings made under compulsory license. Witnesses for both sides of the stubborn controversy over accounting methods and reserve fund privileges will be able to cross examine each other under the unusual format of the hearings scheduled for Wednesday and Thursday (29, 30).

This could be the last go-around, as the Copyright Office tries to finalize interim rules put out Dec. 29, 1977, and revised in October 1978 and effective the 30th of that month.

The witness list includes Stanley Gortikov, president of the Recording Industry Assn. of America; Robert Mooney, accountant; William P. Fox, CBS Records vice president for customer financial relations and attorney Cary Sherman.

For the publishers, National Music Publishers Assn. president Leonard Feist will testify, accompanied by attorneys Morris Abram and Peter Felcher, and Al Berman for the Harry Fox Agency. SESAC counsel Al Ciancimino will also attend.

Although few recordings are made under a statutory compulsory license, the terms and regulations

have a heavy impact on private negotiations between music publishers and record companies.

The law permits anyone to record copyrighted music after a first recording has been released at a royalty rate of 2 3/4 cents per tune, or 1/2-cent per minute of play, whichever is higher.

The Copyright Office interim rules permit statutory licensees to maintain a reserve mechanicals fund against returns, since the royalty is paid to the copyright owner only on recordings "permanently" parted with, i.e. sold.

(Continued on page 84)

Motown's Lushka Sees Fewer LPs As a Sales Plus

By RAY HERBECK JR.

LOS ANGELES—Echoing recent re-election rhetoric of California's Gov. Jerry Brown, Motown executive vice president and general manager Mike Lushka sees the recording industry as facing an era of limits regarding new releases. He is convinced that less can be more.

"I wish the business wouldn't release so much product," says Lushka, whose own label bowed 40 LPs this year. In 1970, Motown issued 82 LPs. "We're bringing out less product, but working it longer."

"Other labels may be releasing much more, but how much more do they take back in returns? We're the only industry that produces instant cutouts."

Insisting Motown will bow even less new product next year, Lushka sees himself "taking a step backwards in releasing" when compared to the industry trend. "I want to see us become known as the major label which works a few acts but has great success," he adds.

(Continued on page 80)

WCI REPORT CITES YEAR-ROUND GIFTS

Prerecorded Music Survey Belies Seasonal Popularity

By IRV LICHMAN

NEW YORK—Recorded music ranks high as a source for gift giving on a year-round basis in contrast to widespread belief of its seasonal nature.

This is one of the basic conclusions of the latest survey details released by Warner Communications, Inc. from its overall "Prerecorded Music Market Survey" report, initial results of which were first made known at last spring's National Assn. of Recording Merchandisers convention.

The new 20-page report, "Buying Records And Tapes As Gifts," is being sent to all NARM members in time for the holiday season.

Compiled under the direction of Mickey Kapp, president of Warner Special Products, the report is based on 3,385 face-to-face interviews taken in April and May 1977.

Among the report's highlights are:

- 25% of the U.S. population 10 years of age or older—representing 47 million persons—purchased at least one prerecorded tape over a year's time to give to someone else. These gift givers represent a full 49% of the current buyers of prerecorded music.

- The gift market accounts for 12% of the total unit sales of prerecorded music, about \$330 million in the survey year.

- Gift givers come from age groups in the population which are experiencing growth. The 10-19-year-olds account for only 17% of the total gift purchases, while the 20-24-year-old age group accounts for 20% of gift units.

- Most important, the growing 25-44-year-old- account for 38% of the total gift units.

- Women form the majority of gift givers. They account for more than 60% of the total gift units. Of the U.S. population over 10 years of age, 29%—about 53 million persons—received at least one unit of prerecorded music from someone else.

- Those receiving records as gifts are more likely to be from the younger age groups. Some 38% of the gift receivers are 10-19-year-olds.

In a statement on the gift giving report, Joseph Cohen, executive vice president of NARM, notes that the survey reflects "two very salient and practical points: that recorded music as a gift item need not be limited to the holiday season but can be capitalized on and merchandised year-round; and that there is opportunity to expand the gift giving market. If

49% of current record buyers are giving gifts, we should go after the other 51% and convince them to do the same."

Cohen warns that as the industry generates more market research it must keep in mind that it only "takes on meaning when we can see trends. Therefore, studies must be conducted over a period of time. Then, and only then, do the findings reflect a pattern rather than an isolated instance or fad.

"While we develop the studies," Cohen states, "we must also develop means to measure the marketing decisions which result from them."

He stresses that with the advent of universal bar coding—the subject of the current major NARM study—the industry will "hopefully be able to measure how effectively the industry has converted statistics into expanded sales."

DECEMBER 2, 1978 BILLBOARD

LAST YEAR, THIS AD FEATURED ELVIS COSTELLO, KARLA BONOFF, JOURNEY, WALTER EGAN AND EDDIE MONEY.



TOTO/Toto, comprised of the finest musicians in L.A., has forged a sound that strikes hard. Few groups ever receive the advance notoriety that surrounded their formation. But Toto has lived up to this massive publicity. Their first single, "Hold the Line," has a tight hold on major stations all across the country! 3-10830

Produced by Toto.



VALERIE CARTER/Valerie is one "Wild Child." These tracks reflect her songwriting skills and her white-hot vocal abilities. As *Crawdaddy* stated, "...when she glides into a lusty high note, the effect can be overpowering." This is an album that redefines the word soul.

Produced by James Newton Howard.



REGGIE KNIGHTON/Reggie is a clone in love. He's a rock 'n' roll alien. *Sounds* magazine realizes this. That's why they've warned, "Watch out for this kid." Everyone who has heard his new album, or seen him on his tour with 10CC agrees; he's definitely out of this world.

Produced by Roy Thomas Baker for RTB (Audio/Visual) Productions, Ltd



JULES AND THE POLAR BEARS/jules and the polar bears have "got no breeding," but people are very fond of their distinctive lyrics and searing instrumentation. right now, they're on a very successful major market tour with peter gabriel. and their album is getting terrific radio and press response.

produced by larry hirsch, stephen Hague and jules shear.



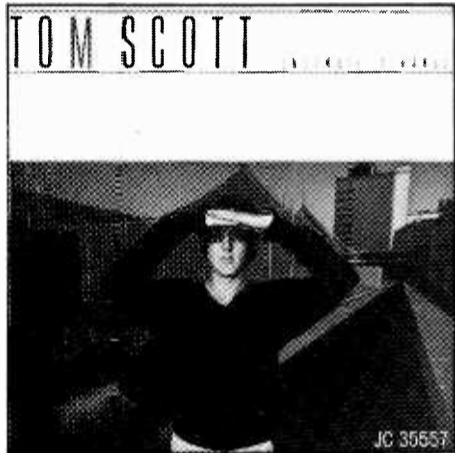
DANE DONOHUE/Dare Donohue sees right through you. He also sees right through Dane Donohue. That's what his songs are about: what he finds in other people and in himself. He expresses his insights with a voice that captivates. And so captivated were some very renowned musician friends of his that they decided to join him on his debut album.

Produced by Terence Boylan, Jai Winding, Steve Hodge and John Boylan.



FLINT/Flint is a new band consisting of three of the four original members of Grand Funk Railroad. Craig Frost, Don Brewer and Mel Schacher are as sure as we are that this new group will burn a hole right through rock 'n' roll.

Produced by Don Brewer, Craig Frost & Mel Schacher.



TOM SCOTT/Tom Scott's "Intimate Strangers" is his first solo album for Columbia. You know this supreme saxophonist as a winner of the *Downbeat* Critic's Poll, the *Jazz and Pop* Reader's Poll and the Studio Musician's Most Valuable Player Award. And you know him from last spring's CBS Jazz All-Star tour. But you've never known him as well as you're going to know him very soon.

Produced by Tom Scott & Hank Cicalo for Crimson Productions.



FULLER/KAZ/Craig Fuller you know from Pure Prairie League. As leader of that group, he wrote the FM classic, "Amie." Eric Kaz is the well-respected composer of such songs as "Blowin' Away" and "Love Has No Pride." Their current tour with Little Feat is a big hit.

Produced by Val Garay.



THE BLISS BAND/The Bliss Band cordially invites you to dig into their hearty debut, "Dinner with Raoul." Your host is singer/song-writer/keyboard player, Paul Bliss. Ably assisting him is a group of fine session players from mother England. Countless FM stations are already digging in, so the sooner you respond, the better.

Produced by Jeff Baxter.

**FROM UNKNOWN
TO UNFORGETTABLE.
AT COLUMBIA AND
ARC RECORDS, THAT'S
ARTIST DEVELOPMENT.**



Snow No Deterrent To Sales

By ED HARRISON

LOS ANGELES—Severe snowstorms in the Pacific Northwest and points east last week had a surprisingly minimal effect on retail traffic with most store managers reporting one day of sales tailoffs at the most.

Nine inches of snow fell on Seattle beginning Saturday, Nov. 18, a city generally accustomed to heavy rains. Gary Howe, buyer at Seattle's Tower store, reports good sales on the day the storm began. But on Sunday he says the store was "pretty dead."

"We were about \$3,000 short of a normal Sunday," said Howe. "In the afternoon people started showing."

Tom Crawford, manager of Budget Tapes & Records, says that although effects of the storm were

felt on Sunday, weekend sales were "good."

On Saturday, sales totaled \$1,000 and Sunday and Monday combined equalled \$900, he reports.

But John Hananger, manager of Everybody's, reports a 50% slump in business. Saturday didn't hurt, he says, but Sunday was dull, forcing the store to close at 6 p.m., four hours earlier than usual.

Lower sales were also reported at Budget Tapes & Records in Helena, Mont., a city which got inundated with 23 inches of snow the last two weekends.

At the Billings Musicland mall location, manager Peter Hertz says the first storm the weekend before (11) had a worse effect on sales than the 17-inch downpour last weekend. "The first storm had a substantial effect," he says, "but

last weekend was good enough to surprise us."

Hertz says weekends are generally strong selling days while Tuesdays, Wednesdays and Thursdays are slow. Hertz says people living in the city's outlying areas have yet to travel into the city, weather conditions being the prime reason.

And Barbara McIntyre, owner of Opera House Music Co. in Helena, also says the first storm "stopped traffic dead," but since then people have gotten accustomed to the snow and "run into stores to keep warm."

"Last weekend wasn't bad," she states. "It could have been worse. People were moving about."

Parts of Idaho and Oregon were also hit by varying amounts of snow, with record sales not too heavily affected.

Cassettes Rise, 45s Droop, Says NARM

By IS HOROWITZ

NEW YORK—The surge in prerecorded cassette sales and a continuing decline in singles activity highlight a 1977 NARM study for its regular membership.

Prerecorded cassette sales increased to 34% of all tape product sold, compared to 23.6% in 1976. Sales of 8-track product declined more than 10% from 1976, down to 65.4% from 75.2%. The significance of the prerecorded cassette momentum is reinforced by figures for 1974, which show that 8-track business amounted to 83% of NARM regular member tape business, while cassette totaled only 11.4%.

According to the report, business in other prerecorded tapes (quad, reel to reel) reached a level too insignificant to report, dropping into oblivion from a 1.2% share of tape business in 1976.

On the singles front, the NARM report shows more than a 3% decline, down to 9.6% of all NARM member disk business from 12.7% in 1976. Further declines in singles sales are provided in a one-stop and retailer breakdown.

On the one-stop level, singles declined to 10.8% compared to 13.4% in 1976. Retailers in the survey report a decline in singles sales to 5.7% of their record business, down from 7.9% in 1976.

The survey reports a slight decline in the sale of contemporary product by NARM members, to 60.2% from 62% in 1976.

Pablo LPs Up In 6 Categories

LOS ANGELES—Pablo is raising its list prices on LPs effective Jan. 1.

Single disk albums go from \$7.98 to \$8.98, double records go from \$13.98 to \$15.98, triple disks go from \$19.98 to \$22.98 and four disks go from \$24.98 to \$27.98.

Additionally, the 13-record Art Tatum box goes from \$75 to \$90 and eight-disk sets go from \$45 to \$50.

Cassette prices will parallel those of the LPs. The company does not duplicate in 8-track.

Label owner Norman Granz says the price increases are based on anticipatory price rises from his printers and pressers because of the small runs for his pure, acoustic jazz albums.

Notes Granz: "Our sales quantitatively are practically fixed because of the kind of music we record which has a limited appeal."

Pablo is distributed in the U.S., Canada and France by RCA. Polydor has the line for the rest of the world.

In This Issue

| | |
|-----------------------|--------|
| CAMPUS..... | 45 |
| CLASSICAL..... | 57 |
| COUNTRY..... | 51 |
| DISCOS..... | 68 |
| GOSPEL..... | 55 |
| INTERNATIONAL..... | 73 |
| JAZZ..... | 56 |
| MARKETPLACE..... | 48, 49 |
| RADIO..... | 24 |
| SOUL..... | 46 |
| SOUND BUSINESS..... | 63 |
| TALENT..... | 40 |
| TAPE/AUDIO/VIDEO..... | 58 |

| | |
|------------------------------|----|
| FEATURES | |
| Disco Action..... | 70 |
| Inside Track..... | 98 |
| Lifelines..... | 91 |
| Stock Market Quotations..... | 10 |
| Studio Track..... | 64 |
| Vox Jox..... | 38 |

| | |
|---------------------------------|--------|
| CHARTS | |
| Top LPs..... | 94, 96 |
| Singles Radio Action Chart..... | 26, 28 |
| Album Radio Action Chart..... | 30 |
| Boxoffice..... | 44 |
| Bubbling Under | |
| Top LPs/Hot 100..... | 39 |
| Gospel LPs..... | 55 |
| Jazz LPs..... | 56 |
| Hits Of The World..... | 78 |
| Hot Soul Singles..... | 46 |
| Latin LPs..... | 79 |
| Soul LPs..... | 47 |
| Hot Country Singles..... | 53 |
| Hot Country LPs..... | 54 |
| Hot 100..... | 92 |
| Top 50 Easy Listening..... | 57 |

| | |
|----------------------------|----|
| RECORD REVIEWS | |
| Album Reviews..... | 82 |
| Audiophile Recordings..... | 60 |
| Singles Reviews..... | 86 |
| LP Closeup Column..... | 81 |

Executive Turntable

Record Companies

Phil Jones elevated to vice president, marketing, at Fantasy/Prestige/Milestone/Stax in Berkeley, Calif. Jones joined Fantasy in April 1978 as director of marketing. Beginning his music career with distributors and one-stops in his native Detroit, he also spent 12 years with Motown as marketing director. . . .

Martin Onrot appointed vice president and general manager of Infinity Records of Canada basing in Toronto. He's a 15-year Canadian music industry veteran, manager and concert promoter and was also a founding director of the Canadian Academy of Recording Arts and Sciences. . . . Larry Weiss named director of planning and development for WEA in Los Angeles. Prior to the appointment he was with Arthur Young Co.'s system and planning staff for seven years. . . . Leslie Clifford named national advertising manager for Polygram Distribution, Inc., New York. She had held the position of marketing coordinator in Polygram Distribution's Boston branch for three years. . . . Vijay Rao appointed senior planning analyst, business development, CBS Records, New York. He moves to the label from the Columbia House Division where he was an analyst in the financial planning and analysis department. . . . Elin Guskind now director of video operations for Atlantic Records, New York. She had been manager of creative projects. . . . Jim Kent, manager of traffic and distribution services since joining WEA in Los Angeles in 1975, has been appointed director of operations. . . . John Anthony, A&M Records East Coast a&r director for the past two years, has exited



Jones



Onrot

to pursue a career as a record producer. He has been retained, however, by A&M chairman Jerry Moss to produce two albums a year. He joined A&M in 1976. . . . Paul Lambert appointed national promotion manager for Warner/Curb, Los Angeles. He was at MCA as national LP promotion chief. . . . Ralph L. Seltzer becomes general manager and vice president of international operations for Unlimited Gold Records, Los Angeles. He comes from Motown where he was vice president of corporate affairs. . . . Denise Scopas now branch merchandising manager for the New York market for CBS Records. With CBS five years, she had been manager of broadcast services. Other CBS appointments include Brian Litman to Columbia promotion manager for the Cleveland/Pittsburgh branch. He was resident promotion manager covering North and South Carolina for the Atlanta branch. And Robert T. Amico is named manager, new release product coordination, New York. He had been a financial and planning analyst for CBS Records since joining the firm in early 1978. . . . Louis Newman made manager, regional promotion for RCA Records, Nashville. Most recently he served as West Coast



Weiss



Clifford

promotion director for Private Stock. . . . Ed Humber now San Francisco promotion manager for Capricorn Records of Macon. Prior to the appointment, he was RCA Records sales representative for the Phoenix area. He will be based at the Polygram San Francisco branch. . . . In a recent expansion move at Nashville's Republic Records, Vicki Branson, formerly director of creative services for Tree International, has joined as general

manager and production director. Others affected include Barbara Kelly, who shifts to the position of country promotion director, and Barbara Luckett to comptroller. . . . Carl Ferrel pegged as president of ACI/Collage/VRA Records and all subsidiaries of American Communications Industries operating from Milan, Ill. Other appointments include Gary Unger to vice president and Charles Babcock to executive vice president. . . . Calvin Lew, named Polydor Records local Seattle promotion director. . . . Phil Checchia tabbed local promotion rep for Elektra/Asylum in Washington, D.C. He was most recently with the Entertainment Co. for 2½ years, after serving as regional promotion rep for Polydor Records in Philadelphia.



Anderson



Seltzer

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Marketing

Ahmed Tahir tagged buyer and general manager for Schirmer Music in New York. He has been an instructor of music theory at Juilliard since 1973.

Music Publishing

Steve Love appointed vice president of ATV Music in Los Angeles. He began with ATV in New York as East Coast professional manager, moved to ATV's West Coast office in 1974 and last year was tapped as executive director. . . . Denise McDuffie appointed professional manager for the West Coast publishing division of Jobete Music Co., Los Angeles. Prior to the appointment she held various positions with Jobete for two years. . . . Richard Anderson named administrative vice president and general manager of Chappell Music, New York. With the organization since 1971, he was recently vice president of finance. . . . Marty Wekser joins ATV Music Group, Los Angeles, in the newly created position of West Coast manager, writer development. He was general professional manager for Paul Simon's DeShufflin Music Group.

Related Fields

Dave Peters appointed executive vice president of the Wayne Coombs Agency in Rolling Hills Estates, Calif. Peters has been with the firm since its inception in 1973. . . . Early Williams exits as promotion director for Nashville's Tree International for Quality Takes Time, Inc., where he will toil as director of marketing and public relations. . . . Jesus Martinez, independent promotion man, appointed to promote Pumkris Records, Los Angeles, product in Los Angeles, San Diego and San Francisco. . . . Deborah Meister named office manager at Athena Artists, Los Angeles. She has been with them for 1½ years. . . . Scot Miller joins the staff of Greensprings Express, Denver, a national booking agency. Previously, he was campus program director for the Univ. of Southern California. . . . Pat Casey appointed vice president of Landmark Productions, Inc., a concert production company in Milwaukee. . . . Chris Francia joins Atoka Music, New York, a new management, promotion, production and publishing operation headed by Michael Barry Leventon, former national promotion director for Kirshner Records. Francia will be Leventon's assistant.

1st Midwest Snow Spurs Holiday Shopping, Sales

By ALAN PENCHANSKY

CHICAGO—While the upper Midwest got its first taste of winter last week as heavy snows and freezing temperatures drove into parts of Wisconsin, Minnesota and the Dakotas, a spot check of retailers found business actually helped in some areas.

One opinion, held by storeowners in the Midwest, is that the first snowfall acts as a stimulant to consumers to begin holiday shopping.

Elsewhere, business was down, though merchants could not always isolate climate as a factor.

"The cold weather has helped business," reports Dave Pivec, audio hardware and software buyer for the La Belles catalog stores.

Sales at eight locations in Minnesota and the Dakotas moved "way up" after recent six-inch snows, he indicates.

"The colder it gets the more people have a tendency to stay indoors," explains Pivec. Interest in home entertainment products rises at this time, he believes.

Minneapolis shoppers, well accustomed to severe winters, shrugged off recent snowfalls, according to Mickey Fischer, manager of the Great American Music outlet in suburban Bloomington.

Fischer measured the effect of recent snows on business against that of Vikings football games. The NFL contests, he said, hurt more.

"Generally unless the weather gets really bad it doesn't effect business very much," the store manager observes.

Heavy snows also fell on parts of Wisconsin. In Wausau, where several inches accumulated, Team Electronics noticed a sizeable dip in sales, but store manager Brian Krause couldn't single out climate as a factor.

A concerned Krause felt the slump even in an unseasonably warm period that preceded and wonders if decreasing buying power is a factor.

Album sales are down 50% from last season, he explains. "Overall traffic has been down, down across the board," notes Krause. The store has upped its advertising, he explains.

At Pipe Dreams Records, Green Bay, Wis., sales were down between 20% and 30% on the day of the heaviest snowfall.

"The first snow or first cold weather takes a while for people to get used to," says Steve Cook, manager.

"We go through this every year," adds Cook. "Up here people recover fast. They have to be used to it or they wouldn't be up here."

Judy Stowell, manager of Hot Wax and New Licks Records, Stevens Point, Wis., feels the cold might

(Continued on page 91)

Angie's first album.

A magnificent talent stands out from the first note. And Angela Bofill's clear, expressive voice carries a rare delicacy of musical spirit. It's the quality that has won critical acclaim and praise from greats like Dizzy Gillespie and Cannonball Adderly. That's what makes Angela Bofill's first album such an extraordinary debut.

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General News

Labels Up Christmas TV Budget CBS To Hit 26 Markets In Prime Time, MCA 15

By DICK NUSSER

NEW YORK—Many labels are increasing their television ad budgets for the Christmas selling season.

CBS and MCA have fairly heavy tv campaigns in the works, and Arista is using the small screen to plug a variety of black product. Mercury will be plugging the Statler Brothers. Capitol is planning two national buys for Anne Murray and Steve Miller. RSO has a 30-second national spot featuring the company logo and a multi-product presentation. RCA is planning spots on four artists on a local (branch) basis.

Details were unavailable on the CGS buys, but it is known that a national campaign is planned, with a concentration in 26 markets in prime time. Product to be plugged was not disclosed. Young & Rubicam is handling.

Assistance in preparing this story provided by Ed Harrison, Jim McCullaugh and Alan Penchansky.

MCA will concentrate its tv push on Elton John's "A Single Man," Olivia Newton-John's "Totally Hot," Lynyrd Skynyrd's "First And Last," the Who's "Who Are You" and "The Wiz" soundtrack. The soundtrack to "Battlestar Galactica" will be advertised in markets where the movie has opened. Campaign will reach 15 major markets.

Sixty percent of the advertising is early or late night fringe, with the remainder prime time, including spots on "Saturday Night Live."

Casablanca is planning tv ads for Kiss, Donna Summer and Village People. No details on the campaign are available.

The RSO spot will feature the "Grease," "Saturday Night Fever" and "Sgt. Pepper" soundtracks as well as Player's "Danger Zone."

"Eric Clapton's "Backless" and Andy Gibb's "Shadow Dancing." Buys are being made in major markets, the label says, in various time slots.

RCA, choosing to let its branches place and buy time independently, has made spots available. They feature Elvis Presley, Hall & Oates, Shalimar, Whispers and Kiki Dee. A national campaign for John Denver

is in the works for next year, timed to the release of his next LP.

RCA won't use multiple-product spots, which it reports weren't effective the last time they were used.

"There's too much happening in 30-second spots," says Jack Chudnoff, the label's vice president of creative services. "It confuses the viewer." He bases his opinion on the

(Continued on page 10)



WILD PARTY—Freddie Mercury, lead singer of Queen, shouts to be heard at a Halloween party in New Orleans which commemorated the start of the group's U.S. tour. In addition to the nun and voodoo dancers pictured above, the flamboyant event had topless dancers, strippers, nude fat ladies, female impersonators, fire-eaters and snake-charmers. Also performing was a Dixieland band, which relates to the group's new album, titled "Jazz."

Letters To The Editor

Dear Sir:

I'm writing on behalf of 1,200 seemingly forgotten people at Patton State Mental Hospital.

For some reason we are overlooked by those in the entertainment industry when it comes to putting on shows for people confined. Prisons regularly present entertainment for the inmates, but somehow somewhere down the line someone missed us.

We are just as confined and we are also here under the Penal Code but we are considered patients, not prisoners.

Every other week we do have a movie and once every few weeks we would get out to the local bowling alley for a couple of games or a baseball game at Dodger Stadium once a year, but Proposition 13 has brought a sudden halt to all that.

Many of us have no family to come and visit or receive letters from and the only bright spot for most of us is a change in our daily routine. We have a beautiful auditorium here but it sits empty year after year.

I'm hoping I will be able to reach someone out there in the industry who may be willing to give of his time in the form of a show, or know of someone willing to bright a little light to our day and ever dark auditorium.

Tim Erkingler,
Patton State Hospital
Drawer B #34
Patton, Calif.

Dear Sir:

This letter concerns the Capitol release of the packaged Beatles set. Your article (Billboard, Nov. 11, 1978) said that the set will contain songs never before released in the U.S. One of those songs was "You Know My Name."

This song has been released in the U.S. It was the "B" side of the single "Let It Be."

Charles Sczesny,
P.O. Box 1695
Anderson, Ind.

Dear Sir:

Steven Cohen's letter in the Nov. 1 Billboard was interesting to me, not so much for its content, but for the lack of response to its final comment.

As musical director of a college radio station, Cohen had something of a point in decrying some of the record industry's lack of attention to servicing campus radio, although his arrogant attitude may not exactly charm the manufacturers.

Most firms do have college departments and the universities are not treated as shabbily as he indicates. However, when he complains that commercial stations receive releases two or three weeks earlier than the schools, he is neglecting to observe that record companies are businesses and must pay the earliest attention to the outlets with the largest potential audiences.

But the most shoddy and ill-in-

formed comment in his letter was the closing crack. He states that "unless they start treating us a little better... people like Robert Stigwood will take over the music industry. I hope that's not what they want."

What makes Robert Stigwood a villain? Stigwood has committed the crime of not only manufacturing hit records but of putting out product that is so successful that it has brought millions of people into record stores who might not have been there had it not been for the Bee Gees and "Sat Night Fever."

Tony Richland,
Independent Record Promoter,
Los Angeles

Dear Sir:

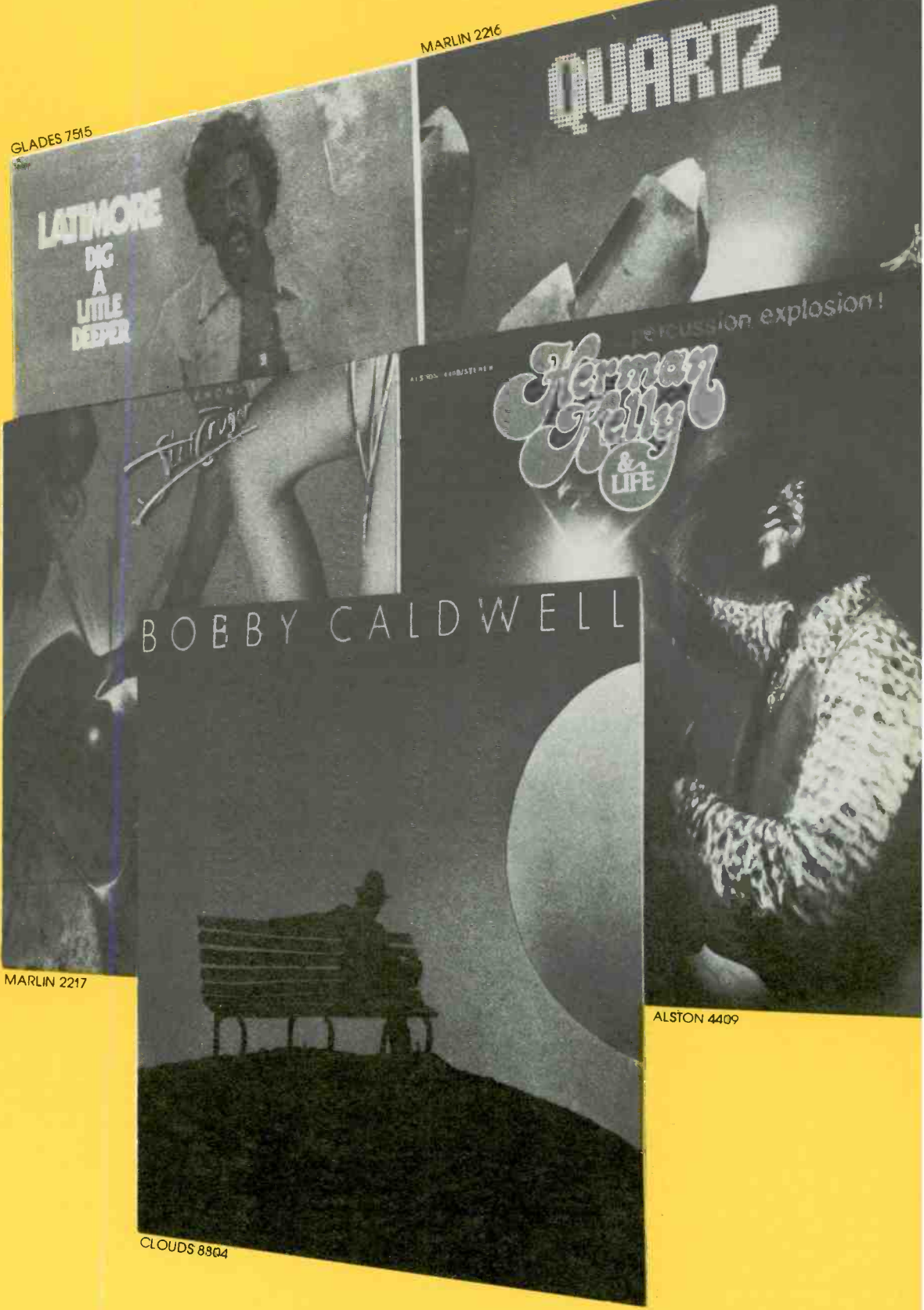
Your issue dated Nov. 19, 1978 carried a piece bearing the headline "Livingston Searching For 20th Turnaround."

Although it was certainly an upbeat story, we would like to clarify the publishing company's role in the overall picture.

Since joining 20th, some seven years ago, we have seen the music publishing company's profit increase substantially yearly. Matter of fact, 1977's net earnings were the highest in Fox's history. 1978's profit picture will surpass last year's. We're obviously delighted with this continuing growth pattern.

Herb Eiseman,
President,
20th Century-Fox Publishing
Los Angeles

Hot and gettin' hotter



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- LATIMORE**, with the hit single "Dig a Little Deeper" (GLADES 1750)
- QUARTZ**, with the hit single "Beyond the Clouds" (MARLIN 3328)
- GREGG DIAMOND'S STARCRUISER**, with the hit single "Starcruiser" (MARLIN 3329)
- HERMAN KELLY & LIFE**, with the hit single "Dance to the Drummer's Beat" (ALSTON 3742)
- BOBBY CALDWELL**, with the hit single "What You Won't Do For Love" (CLOUDS 11)



Labels & TV Buys

• Continued from page 8

fact that RCA commissioned backup research on the subject.

While a planned Barry Manilow tv blitz will wait until January, Arista plans to plug Michael Henderson and Gil Scott-Heron among others during the holidays.

Ad chief Kiki La Porte and the Arista staff "carefully monitored" several markets before deciding on the tv approach, which will include spots in Chicago, Detroit, Cleveland, Houston, Atlanta and Washington, D.C. Most are in the late fringe category, with no prime time buys foreseen.

Phonogram/Mercury plans the most concentrated use of tv spots in

its history to begin Monday (4). Statler Bros. "Christmas Card" and "Holy Bible" albums are the object of the media campaign, being run in conjunction with Polygram Distribution.

The 30-second tv advertisement will air for one week in Roanoke, Dallas, St. Louis, Minneapolis, Atlanta, Charlotte, Little Rock, Jacksonville, Des Moines, Kansas City and Memphis. Funds also are allocated to run the commercial on a discretionary basis in other markets, reports Mercury.

Markets in which the Statlers have had a strong sales history were selected for the primary thrust of the campaign.

U.K. Cadac Still Under Court Eye

NEW YORK—Although orders, parts and service for Cadac (London) Ltd., studio equipment manufacturer and designer, are reportedly being fulfilled by a new company, the former concern is still the subject of court action in London.

Under the Companies Act of 1948, Cadac wound up in High Court Nov. 13, and no longer exists as a company. Affairs are now in the hands of the official receiver and provisional liquidator, L.R. Bates.

The company reportedly was put into receivership by its majority stockholder, Gale Electronics & Design Ltd. Allan Smith is managing director of a new company, Candystrope Ltd., set up to handle new orders and existing service and parts fulfillment for Cadac units.

Smith was at the recent AES in New York with Irv Joel, whose Teaneck, N.J., firm is exclusive U.S. distributor for Cadac equipment. Joel assures the new company will be fulfilling all orders, with speakers due to be shipped from the former Cadac factory in Harpenden last week.

Prior to the High Court action, a number of senior executives at Cadac had left the company, including Adrian Kerridge.

October's Sales Atlantic's Best

NEW YORK—Atlantic's family of labels generated the greatest October sales in the 30-year history of the company, according to label president Jerry Greenberg. The company did not, however, release any sales figures.

A September release of fall product produced two platinum awards by the RIAA: Yes' "Tormato" and Firefall's "Elan." Also, the label continued its ongoing success with two earlier platinum albums, The Rolling Stones' "Some Girls" and Foreigner's "Double Vision."

The label is closing out 1978 with November/December LP releases by Chic, Phreek, Montana, ADC Band, Peter Tosh, Emerson, Lake & Palmer, Fantastic Four, the Joe Brooks Group, AC/DC, the Blues Brothers and George Carlin.

New Geils LP Pushed In-Store

LOS ANGELES—EMI America is supporting its "Sanctuary" LP by the J. Geils Band with various point of purchase material including 24-inch diameter circular posters; polystyrene three feet square, two dimensional foamcore displays; mobiles employing LP cover artwork and buttons.

The label has also issued a special 12-inch promotional record featuring long and short versions of the single "One Last Kiss."

The label is planning to film a live concert by the group at Cobo Hall in Detroit when the band plays there Dec. 15 and 16. The film will be distributed to all overseas licensees as well as be used in retail accounts with video capabilities.

Boxed Beatles Due

LOS ANGELES—The Beatles Collection, a 13-album, boxed set of imported Beatles albums, originally scheduled for retail availability on Nov. 13, will be released Friday (1).

According to the label, each of the 3,000 sets is being hand-collated for strict quality control.

Market Quotations

As of closing, November 23, 1978

| 1978 | | NAME | P-E | (Sales 100s) | High | Low | Close | Change |
|------|--------|------------------------|-----|--------------|--------|--------|--------|--------|
| High | Low | | | | | | | |
| 43% | 23 | ABC | 8 | 247 | 36 | 35% | 36 | - 1/4 |
| 43% | 34% | American Can | 6 | 72 | 36% | 36% | 36% | Unch. |
| 19% | 9% | Ampex | 11 | 112 | 14% | 14% | 14% | - 3/8 |
| 4% | 2% | Automatic Radio | - | 5 | 2 1/2 | 2 1/2 | 2 1/2 | - 1/4 |
| 28% | 22 | Beatrice Foods | 9 | 1164 | 23% | 23% | 23% | Unch. |
| 64% | 43% | CBS | 8 | 132 | 53 | 52% | 52% | - 3/8 |
| 27% | 13% | Columbia Pictures | 3 | 388 | 20% | 20% | 20% | Unch. |
| 14% | 8% | Craig Corp. | 6 | 17 | 1 1/2 | 1 1/2 | 1 1/2 | Unch. |
| 47% | 31% | Disney, Walt | 12 | 173 | 38% | 37% | 38% | + 3/4 |
| 3% | 2% | EMI | 6 | 61 | 3 | 2% | 3 | + 1/4 |
| 28% | 8% | Gates Learjet | 9 | 17 | 18 1/2 | 18 | 18 1/2 | + 1/4 |
| 16% | 11 | Gulf + Western | 4 | 195 | 13% | 13% | 13 1/2 | + 1/4 |
| 24% | 9% | Handleman | 7 | 200 | 15% | 15 | 15 | - 1/4 |
| 6% | 3 | K-tei | 30 | - | - | - | 3% | Unch. |
| 6% | 2% | Lafayette Radio | - | 52 | 2% | 2% | 2% | Unch. |
| 42% | 22% | Matsushita Electronics | 11 | 2 | 36 1/2 | 36 | 36 | - 1/4 |
| 48% | 25% | MCA | 7 | 73 | 40% | 40 | 4% | - 3/8 |
| 60% | 25 1/2 | Memorex | 6 | 675 | 30% | 30 | 30 | - 3/8 |
| 66 | 43 | 3M | 13 | 630 | 61% | 60% | 61% | + 3/4 |
| 54% | 35 | Motorola | 11 | 518 | 40% | 39% | 40% | - 1/2 |
| 34% | 24% | North American Philips | 5 | 13 | 26% | 26% | 26% | + 1/4 |
| 18% | 10 | Pioneer Electronics | 12 | - | - | - | 15% | Unch. |
| 32% | 6% | Playboy | 20 | 543 | 14 1/2 | 12 1/2 | 14% | + 1% |
| 33% | 22% | RCA | 7 | 504 | 26% | 25% | 26% | + 1/4 |
| 8% | 6% | Sony | 15 | 63 | 8 | 7% | 7% | Unch. |
| 13% | 5 | Superscope | - | 16 | 6 1/2 | 6% | 6 1/2 | Unch. |
| 34% | 14% | Tandy | 8 | 295 | 24% | 23% | 24% | + 3/4 |
| 9% | 5% | Telecor | 6 | 17 | 8% | 8% | 8% | - 1/4 |
| 9% | 2% | Telex | 9 | 377 | 5% | 5% | 5% | + 1/4 |
| 6 | 1 1/2 | Tenna | - | 62 | 3 | 2% | 3 | + 3/4 |
| 19% | 12% | Transamerica | 5 | 299 | 15% | 15 | 15% | + 1/4 |
| 40% | 20% | 20th Century | 4 | 215 | 31% | 29% | 31 | + 1% |
| 57% | 29% | Warner Communications | 8 | 212 | 43 | 42% | 42% | - 1/4 |
| 19% | 11% | Zenith | 10 | 173 | 13% | 13 | 13% | + 1/4 |

| OVER THE COUNTER | | | | OVER THE COUNTER | | | | | |
|---------------------|-----|-------|-------|------------------|----------------|-----|-------|-------|-----|
| | P-E | Sales | Bid | Ask | | P-E | Sales | Bid | Ask |
| ABKCO | - | 10 | 1 1/2 | 2 1/4 | Koss Corp. | 9 | 22 | 5% | 5% |
| Electrosound Group | 6 | 13 | 5% | 5% | Kustom Elec. | - | - | 1% | 2% |
| First Artists Prod. | 14 | 71 | 5% | 6% | M. Josephson | 7 | 24 | 14% | 15 |
| GRT | - | 12 | 1 1/2 | 1 1/2 | Orrox Corp. | 46 | 61 | 3% | 3% |
| Integrity Ent. | 9 | 26 | 4% | 5% | Recoton | 7 | 3 | 2% | 3% |
| | | | | | Schwartz Bros. | 3 | - | 2 1/2 | 3% |

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Mighty Merchandising Is Mounted For Manilow Set

NEW YORK—Arista Records' largest advertising and merchandising campaign ever heralds the release of the two-LP set, "Barry Manilow's Greatest Hits."

The campaign, notes Rick Dobbis, vice president of artist development, encompasses every major retail and rack account in the country.

Among the materials created for the album are a special solicitation form and such display pieces as 3x3s of the album cover, four-color divider cards, newly designed dumps for the new release and Manilow regular catalog, and in-box streamers.

Label advertising will initially

concentrate on major market television spots and time buys on secondary market radio, with a second phase major market radio campaign starting after the first of the year. In print, the label is going with three-page, four-color trade ads and ads in national consumer interest publications.

As previously reported, the company will soon offer the package as the first double package picture disk for commercial distribution. This will be supported by its own merchandising piece showcasing both sides of the disk. The regular version is embossed with 24 karat gold lettering.

HOW TO GET THE RIGHT EARS TO LISTEN TO YOUR TAPES.

You know the story
You spend your time
and money sending
your tapes to record
companies. And
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Audio/Visual Courses For WEAers In Field

By JOHN SIPPEL

LOS ANGELES—WEA field merchandisers cross-country attended basic audio/visual instruction courses over the past two weeks.

aimed at improving merchandising and photography skills.

Helmed by Bob Moering, director of marketing coordinators and promotion, the meetings stressed indi-

vidual initiative and honing artistic ability.

Using a 1978 in-store point-of-purchase slide presentation, which WEA used previously in a general

marketing program across the U.S., Moering slowed down the slides and discussed each individually with field merchandisers, marketing coordinators and branch executives.

The typical presentation such as held here for Los Angeles, San Francisco, Seattle and Denver personnel, elicited essentials needed in the field.

In going through over almost 100 slides, showing the best in WEA staff originality, the L.A. meeting consistently noted the omission of important headline lettering which would have called the consumer's attention immediately to the thrust of the point-of-purchase displays.

A suggestion from the floor to have WEA supply header lettering nationally was accepted by Moering.

Earlier, the field merchandisers were visually taken through a concise artwork course, "Getting Your Art Together," in which they were shown proper layout through a selection of national ads on a variety of products.

An artist sketched color coded blocks, after which the actual entire colored ad was shown. In this way the novice was able to conceive the components of good merchandising layout readily.

The fundamental art instruction warned against too much symmetry and stressed the left to right and top to bottom elements of ad composition.

So that field merchandisers can provide realistic color slides of retail merchandising displays, WEA presented a company-produced film, "How To Take Winning Pictures." The film took the newcomer through the blocking and tackling of photography.

Field merchandisers were given log cards on which were printed boxes so that they could record such important elements of photography as film, lighting, exposure, aperture opening and shutter speed to enable them to determine mistakes made when taking slides.

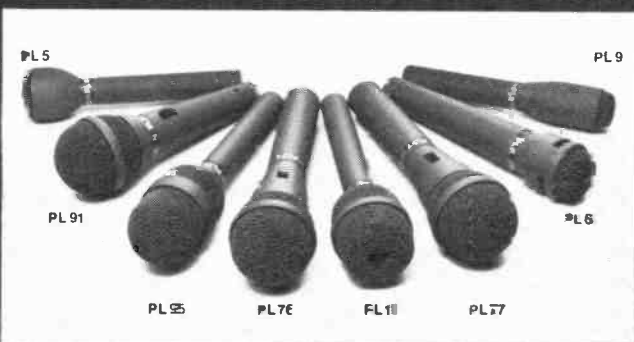
To pique WEA merchandising staffers when creating store displays, Moering presented slides, showing Los Angeles merchandising crews putting together WEA labels' point-of-purchase displays into such area stores here like Aquarius and Music Loft in Northwestern Westlake Village.

At the local meeting, the subject of videocassette merchandising was discussed. It was generally agreed in discussions led by Moering that the concept has not yet proven successful in retail and is still being experimented with.

If you want the condenser microphone sound on stage, Electro-Voice gives you that option.

The FL76 and PL77 condenser cardioid microphones are fast becoming the number one choices of vocalists who want to make the "studio-condenser" sound a part of their act. Both mikes give you condenser performance in a package that competes with dynamic microphone durability. Their gutsy, bass-boosting proximity effect adds presence to any voice. The FL76 is powered by a 4.5 volt battery. The PL77 is similar except that it is a so phantom powerable. The "77's" output is 4dB down from the "76's" to allow more flexibility at the mixing board, and it has a recessed on/off switch that many sound men prefer.

For those desiring the more traditional dynamic sound, the PL9 and PL95 fit the bill perfectly. The PL9, with its mild bass-boost and clear highs is a joy to work with. The PL95, the "pro's choice" in a dynamic cardioid, offers the best gain-before-feedback of any



E-V's PL9 dynamic omni has one of the flattest frequency response curves in the business - from 40 to 18,000 Hz. And its small size lets you use it in situations you couldn't get near with other mikes offering this performance.

All E-V Pro-Line microphones come with rugged, tough Memraflex grille screens that resist denting. Designed to

keep your mikes looking like new for a long time. All have a non-reflecting gray finish that won't compete for attention under bright stage lights.

When the time comes to update your current mike setup, we invite you to A-B Electro-Voice Pro-Line mikes against any others, for any application. If you try them, you'll want them in your act.

dynamic mike in the business - a test we invite you to make.

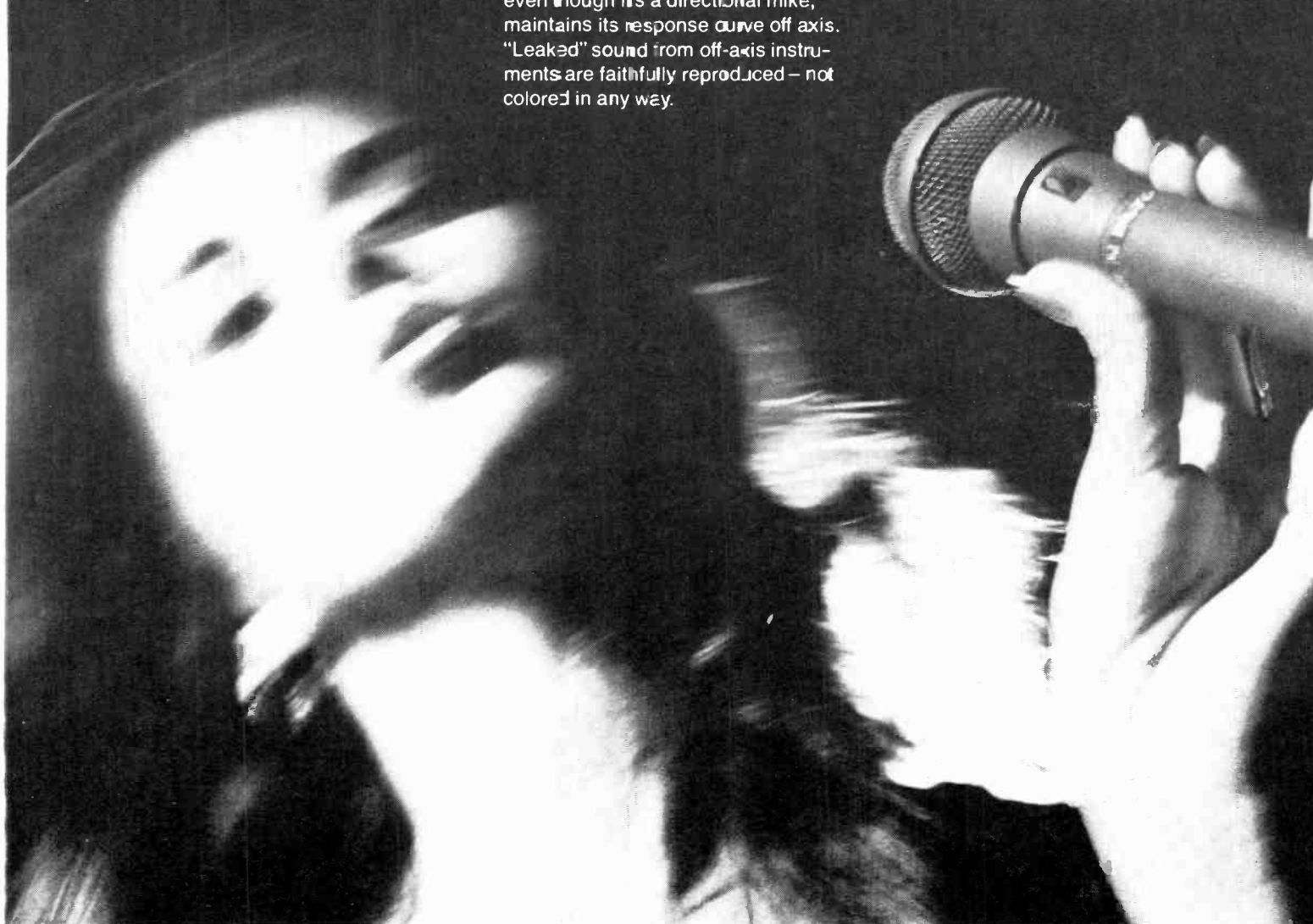
Electro-Voice also offers four superb instrument microphones. The PL5 dynamic omni is the mike to use when high sound pressure levels are encountered, as you would find when miking bass drums or amplified guitars, basses or synthesizers.

The FL6, with its patented Variable-D construction gives you cardioid (directional) performance without up-close bass boost - perfect for miking brass, reeds, percussion or piano. The FL11, even though it's a directional mike, maintains its response curve off axis. "Leaked" sound from off-axis instruments are faithfully reproduced - not colored in any way.

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600 Cecil Street, Buchanan, Michigan 48107

DECEMBER 2, 1978 BILLBOARD



ALBUM ODOR SHAKES U.K.

By NICK ROBERTSHAW

LONDON—One of Britain's leading retailers of records, the Boots chain, has banned a new disk because of its smell.

The album is "Bush Doctor," the latest release by reggae star Peter Tosh, and EMI has agreed to recall and resleeve the entire consignment ordered by Boots.

Cause of the problem is a "scratch 'n' sniff" sticker printed with the Rolling Stones "big mouth" logo (Tosh is signed to the Stones' label via EMI) on the sleeve.

Unsuspecting purchasers obeying the injunction to scratch are rewarded by an odor unmistakably redolent of cannabis.

Boots, major drugstore chain with record departments in most of its branches, was actually alerted by a call from a Scottish newspaper and

(Continued on page 74)

EAGLES

PLEASE COME HOME FOR CHRISTMAS

B/W FUNKY NEW YEAR



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MUSKADINE MUSIC STORE

Import Sales Quadruple In Year

By ED HARRISON

LOS ANGELES—The sales of imported records has quadrupled in the last year, propelled by the success of "The Buddy Holly Story" film and the death of Elvis Presley, says Mary Aldin, manager of Muskadine Music, one of the nation's largest importers of rockabilly, blues, bluegrass, folk and traditional music.

Muskadine, which stocks between

20,000 and 30,000 titles within its relatively small but "intimate" framework located in Santa Monica, Calif., imports directly from labels in Germany, Holland, Ireland, Scotland, Sweden, England and elsewhere.

"We deal directly with the European labels," says Aldin, "especially for rock and records that are out of issue here."

All of her domestic records come from Back Room Distributors of San Francisco.

Because much of the traffic coming into the store is off the street due to its close proximity to the beach, Aldin says that many think it's just another record store stocking Top 40. Yet most of her steady clientele is "people into the music," she notes.

"They're not just collectors. They're into the history of music, into '50s rock'n'roll, Buddy Holly, Elvis and rock's beginnings."

Aldin has a national mailing list of about 5,000 to which new releases are mailed once a month. Word of mouth is her biggest source of advertising.

All \$7.98 list American releases are discounted to \$4.99-\$5.99 with most imports going for \$5-\$7, depending on Aldin's price. Special limited edition collector items are naturally higher like the Buddy Holly nine-record boxed set out of Germany which sells for \$50.

Her biggest sellers include "The Buddy Holly Story" boxed set which contains Holly's entire recorded output, many of the Elvis Presley reissues from Europe and the Charlie series of Sun reissues, a 20-record series containing the likes of Jerry Lee Lewis, Carl Perkins and others.

Aldin says obtaining the imports is not that easy. Dealing with European distributors, she claims, means months of delay in delivery.

COURT WILL DECIDE

Who Gets Royalties For Fleetwood Mac?

LOS ANGELES—Warner Bros. Records is asking that Superior Court here adjudge to whom it should pay accrued Fleetwood Mac royalties.

The court is requested to determine whether some of the money go to American Talent International, the national booking office, or whether all go to Clifford Davis Productions, Clifford Davis Management, also known as Clifford George Adams.

The pleading states that the label is in the middle of a tiff between the booking office and management office. The label states it has \$22,488.14 waiting to be paid out, but in the face of concurrent litigations, it asks the court to determine where the monies should be paid.

Earlier this year, the plaintiff says ATI served it with writs of execution alleging the booker is a judgment creditor of the Davis firms, demanding through garnishments that it be paid \$67,527.57 out of funds due the act.

The label was advised by the Davis companies Sept. 8, 1978, that money be paid directly to it for Fleetwood Mac.

A letter from local attorney Steven P. Steinberg to Fern Cranston of the label specified how the outlay of accrued royalties should be made. The approximately \$750,000 due under two separate contracts was to be laid out as follows: John McVie,

\$137,539.35; Chris McVie, \$106,988.75; Mick Fleetwood, \$137,539.36; Bob Welch, \$106,988.75; Clifford Davis Ltd., \$85,749.58; Peter Green, \$17,445.11; Jeremy Spence, \$26,050.28; Danny Kirwan, \$85,126.55; Robert Weston, \$40,319.87; David Walker, \$2,760.37 and \$7,305.13 to be retained in suspended royalties.

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The single:
"71"
PB 11402

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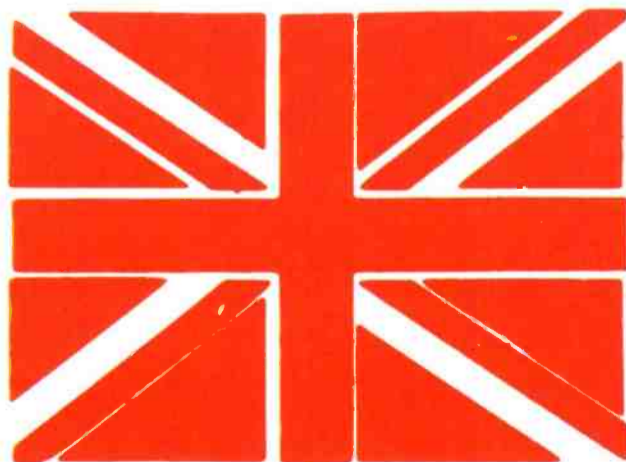
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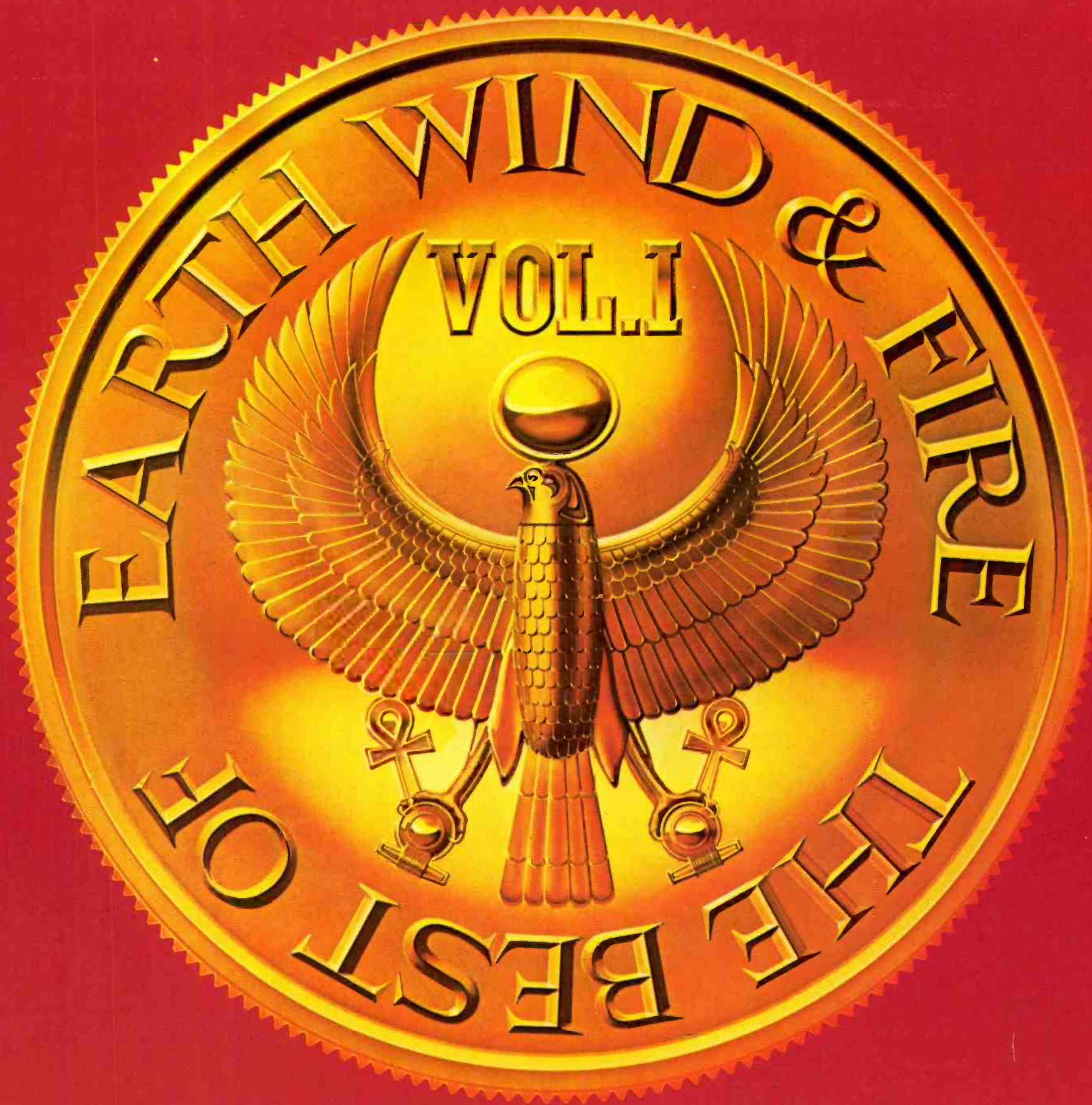
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Your hosts for the affair: Mr. Wiggles, Giggles & Squirm
R.S.V.P. **PARLIAMENT** VSC/O Casablanca Record & Film Works
Produced and Conceived by George Clinton for Thang, Inc.



NARAS Mails Grammy Ballots

LOS ANGELES—NARAS mails more than 5,000 first round ballots Tuesday (28) to voting members for nominations in the 21st annual Grammy Awards competition.

The nominating ballots cover 52 categories and must be returned by Dec. 22 for tabulation by Deloitte, Haskins & Sells, independent accounting firm.

Twelve crafts and jazz categories are excluded from the general ballot and will be covered through special nominating committees at each of NARAS' seven chapters.

PLANS 6 CAST LPs Columbia Subsid Raids Decca Vault

By IRV LIGHTMAN

NEW YORK—Previously confined in the main to reissues from the CBS catalog, Columbia Special Products is planning the release of six original cast albums long deleted from the old Decca Records catalog.

The release, to feature six shows coupled on three albums, marks the first time Columbia Special Products has leased masters from an outside label source. Previously, the firm marketed the original cast album of "Greenwillow," first released by RCA Records in 1960. However, the Columbia wing actually dealt with Frank Music, the late Frank Loesser's company which owned rights to the master recording. Frank Music was acquired by CBS in August of 1976.

The leasing deal with MCA, formerly Decca Records, involves shows originally released in 78 r.p.m. and 10-inch LP form. They are: Irving Berlin's "This Is The Army" and Harold Rome's "Call Me Mister;" Cole Porter's "Mexican Hayride" and Robert Dolan & Johnny Mercer's "Texas Little Darlin'"; Morton Gould & Dorothy Fields' "Arms & The Girl" and Hugh Martin's "Look, Ma, I'm Dancin'." Cut from the Decca catalog more than 25 years ago, the originals are now prized items.

Decca once played a dominant force in the original cast field, hav-

ing cut the first all-original cast recording, "Oklahoma!," in 1943. The label went on to record such shows as "Carousel," "King & I," "Call Me Madam," "Lost In The Stars," and "Carmen Jones," among others. These are still available on MCA Records.

Special Products also marketed recently its first non-reissue cast album, "The Robber Bridegroom," which had a modest run several seasons ago.

And the firm has marketed a number of Broadway shows originally released by Columbia Records. The division concentrates on premium product and mail-order and specialty shop marketing.

It's known that other labels of a specialty nature are vying for rights to release cast product from the past.

DRG Records, for instance, has marketed two such albums from the now defunct Strand and Cadence labels. From the former is "Leave It To Jane," the Jerome Kern musical revived Off-Broadway in 1959, and from the latter, "Best Foot Forward," the Ralph Blane-Hugh Martin musical revived Off-Broadway in 1963 (with Liza Minnelli in her first New York legit appearance).

Ben Bagley's Painted Smiles label has his own production of "The Littlest Revue," produced in 1956 and formerly available on Epic Records.

Streisand Streaks Charts With No. 1 Single, Hot LP

LOS ANGELES—Barbra Streisand is hotter than ever on the pop charts this week, with her "Greatest Hits, Vol. II" debuting at number seven on the Billboard album chart as her duet with Neil Diamond, "You Don't Bring Me Flowers," streaks to No. 1 in its sixth week on the Hot 100.

It is the fastest-rising No. 1 single since Elton John & Kiki Dee's "Don't Go Breaking My Heart" more than two years ago, beating out

Debbie Boone's "You Light Up My Life" and the Bee Gees' "Night Fever," both of which took seven weeks to top the chart.

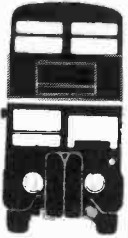
The jump dramatizes Streisand's emergence as a strong singles act, whereas she was weak on singles in the mid-'60s when she was the industry's top album-seller. Streisand is now responsible for three of Columbia's last 10 top-charted 45s, with this smash preceded by "The

(Continued on page 80)

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| Jim Ed Brown | Ferrante & Teicher | Millie Jackson | C. W. McCall | | | | |
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| Donald Byrd | Funkadelic | Harry James Orch. | Buddy Miles | | | | |
| Canned Heat | Aretha Franklin | Dr. John | Roger Miller | | | | |
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| Cher | Marvin Gaye | Stan Kenton Orch. | Maria Muldaur | | | | |
| Chi-Lites | Don Gibson | Gladys Knight & the Pips | Sandy Nelson | | | | |
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| Ray Conniff | Bobby Goldsboro | Andre Kostelanetz | The New Seekers | | | | |
| Norman Connors | Benny Goodman Orch. | Little Anthony & Imperials | Nilsson | | | | |
| Count Basie Orch. | Robert Goulet | Dickey Lee | Nilsson/Ringo Starr | | | | |
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BROADWAY REVIEW

Smith Sparkles More Than 'Platinum' Itself

NEW YORK—In spite of the barbs that have been tossed at it, "Platinum," the new Broadway musical at the Mark Hellinger Theatre, is an interesting and often startlingly accurate account of the behind-the-scenes workings of the rock music industry.

The show, with Alexis Smith in the starring role, has been accused of banality and freakishness, but then this is true of many segments of the industry it seeks to portray.

Not that "Platinum" is an outstanding show. With the exception of the talent and energy of Smith, it is mediocre. However, blame for this is probably due more to the subject matter than other inherent shortcomings.

"Platinum" is essentially the story of a fading Hollywood actress, hoping to make a comeback in the rock music industry. The concept, unfortunately, is not original. It borrows

from shows like "Chorus Line" and "Jesus Christ Superstar." However, whereas "Chorus Line" is slick and riveting, "Platinum" tends to sag.

It is the presence of Smith, and the outrageousness of Richard Cox, looking for all the world like a member of Kiss or Queen, which holds it together.

The songs—there are 12—also lack the sparkle of chart material, to which there is constant reference throughout the show.

The impression created is that once the producers had blown much of their budget on the retention of one big name performer, they switched to cutting corners to the detriment of the overall product. This is unfortunate, as "Platinum" has the ingredients to be at least an entertaining evening of theatre, if not an outstanding one.

The show, originally titled "Sun-
(Continued on page 80)

Suit Involves Knight Master

By ROBERT ROTH

NEW YORK—The ownership of a master recording of Gladys Knight has been called into question in a lawsuit filed in U.S. District Court here against Buddah Records, Arista Records, K.S. Distributing Corp. and Arthur Kass, president of Buddah and K.S.

The plaintiff, R.A. Inbows, is described in the complaint filed Nov. 8 as a company engaged, in among other things, "... the business of purchasing master recordings of performances, and licensing for distribution the record albums and other forms of reproductions derived from such master recordings."

The plaintiff alleges that around Sept. 1, 1977, it purchased for \$150,000 from Buddah "all right, title and interest ... including the copyrights" to a master recording of a performance by Knight.

The first of 11 counts charges all defendants with copyright infringement in the production of an album entitled "Miss Gladys Knight" and a

single called "I'm Coming Home Again." (The records entered the Soul charts at number 60 and 86 respectively last week.)

The plaintiff claim the production of the recordings is unauthorized and that Buddah has breached its agreement with them.

If Buddah is not enjoined preliminarily from marketing the records, claims the plaintiff, "severe and irreparable injury" will be suffered by it. R.A. Inbows alleges that "Buddah has experienced serious financial difficulties ... indicating that it is unable to meet its obligations" and that should the court order damages,

it would be unable to pay.

Arista, according to the complaint, now performs many business functions for Buddah, so much so that "Buddah has ceased to operate as a record company, as such term is understood in the music industry."

Damages of \$1.8 million are demanded along with other relief such as profits, costs, attorneys' fees and injunctive measures.

U.S. District Judge Lee P. Galdiardi will hear initial arguments on the issuance of a restraining order or preliminary injunction Thursday (30), at which time testimony may also be taken.

New Companies

Sound 90, Inc., a mobile disco/mobile service for Northern Iowa, with George Nicholas and Bob Wangness as owners and operators.

Address: 2324 W. Fourth St., Suite 8, Cedar Falls, Iowa, 50613. (319) 277-5635.

* * *

Paradise Island Productions, Inc., a concert promotion firm for the Midwest with Jack D. Sutherland as president and John C. Hickey Jr. as vice president. Address: 1465-B Lake Shore Dr., Columbus, Ohio 43204. (614) 221-1586.

* * *

John Brown Promotion & Marketing, formed by former MCA Records country marketing and operations director John Brown. Services include contact with reporting stations, racks, one-stops and relations with publications and tip sheets serving the country industry. Marketing campaigns for clients will also be offered. Address: 8746 Sunset Blvd., Los Angeles, Calif., 90069. (213) 652-2111.

* * *

Front page Enterprises, formed as a new partnership superseding Elizabeth A. Rodman Publicity. Principals of the public relations firm are Harold Lubin, Sharon Mear, Elizabeth Rodman and Harriet Trachtenberg. Address: 250 W. 57th St., Suite 2432, New York, N.Y. 10019. (212) 541-7366.

* * *

All Ears Records, label launched by promoters Pat DiCesare and Rich Engler. First release is the Marcells' "Blue Moon." Address: 207 Seventh St., Pittsburgh, Pa., 15222. (412) 281-3700.

* * *

Midnight Management, Inc., formed as an artist management and career consultancy firm. First signing is West Houston and the All-Star Space Band. Address: 24 Middle Neck Rd., Suite 1E, Roslyn, N.Y. 11576. (516) 365-8089.

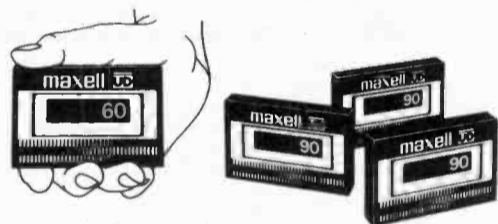
* * *

Magic Bear Music and Magic Bear Records formed by Barry Greenhalgh, Barry Bernstein and artist Diana Blair. The company will also provide management services under the name, Magic Bear. Address: 6255 Sunset Blvd., Suite 1116, Hollywood, Calif. 90028. (213) 464-4260.

* * *

Eke, a record company formed by Larry Wright as an independent label based in Philadelphia to be distributed through Jam Records, and Disc Trading Co. in Durham, N.C. First release is a single, "Self Reduction" backed with "Victims" by the Reds. Address: 2300 Walnut St., Suite 430, Philadelphia, Pa. 19103. (215) 561-0215.

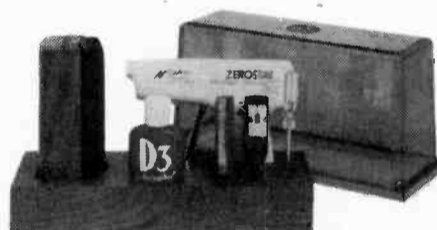
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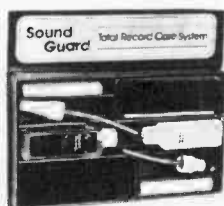
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The Sound Guard[™]
Total Record Care
System.

Stack your deck!
FREE
Cassette Storage
System
with purchase of 4
TDK
SA C-90 cassettes





RCA RECORDS
is proud to announce
a new recording agreement
with
JOHN DENVER

Jerry Weintraub
Management III

Producer: Milton Okun

RCA

N.Y. Publishing Firms Thriving Amidst Change



Don Kirshner, head of Kirshner Entertainment Corp., works with staff writers Gary Knight and Gene Allen.

Henry Marks of Warner Bros. Music listens to a recording of one of his firm's copyrights.

Billboard photos by Chuck Pulin

• Continued from page 1

• The fact that key labels such as CBS, RCA, Atlantic, Polydor, Arista, and other smaller entities, continue to base their operations here; indeed, the formation of Infinity Records, directed by Ron Alexenburg, is seen as a recognition of the awareness of New York's music vitality.

• The stream of writing/performing talent to New York's ever-growing rock venues; this has led, in some instances, to publishing deals with such clubs for the recruitment of this talent.

• As the disco capital of the U.S., New York provides a major source of copyright exposure, including disco versions of standard works.

• The Broadway musical, playing a key role in the theatre boom, maintains its lure as a copyright source.

• Also, "Madison Avenue" remains synonymous with the world of advertising. In recent years, as old-line publishing companies have found it increasingly difficult to place their standard copyrights through labels, they have turned to exploitation of this material via commercial jingles. This area has become an art unto itself at New York publishing houses.

• New York is pictured as "the gateway" to the international publishing market, with New York a more convenient contact.



Stu Greenberg of UA Music speaks with one of his writers.

To Don Kirshner, who in the late '50s created along with the late Al Nevins what is recognized as the first stable of rock writers, New York's publishing momentum is strong.

"The cycle is turning back to New York," the president of Kirshner Music claims. "I find the present climate as exciting as the Aldon Music days. Just as then, I'm subsidizing young writers, confident that the Sedakas, Goffins, Kings, Weils and Manns of the Aldon days are out there."

The young writer theme is echoed by other New York publishing executives. Stu Greenberg, head of United Artists Music in New York,

likens present activities at UA to the Aldon era.

"We've presently got nine writers on staff here, and it resembles the Kirshner period with Aldon and Columbia-Screen Gems Music." Greenberg recently established a novel association with the Bottom Line, the New York rock mecca, wherein UA manages Bottom Line Music.

Since he arrived at MCA Music as assistant to president Sal Chiantia, Leeds Levy has directed a major expansion program at the company. Over a five-month period, three new professional managers have been added to the MCA staff.

"We're heavily involved in the disco scene, with two in-house producers, Harry Hinde and Cory Robbins, who have already come up with disco hits by the Raes (A&M) and Betty Lavette (West End)," Levy adds.

Overall, Irwin Schuster, senior vice president of Chappell Music, finds New York music publishing "tougher, but exciting, even though a lot of contact today is less personal. New York is still a hyper-town and things happen here."

Paul Tannen has recently returned to the New York music publishing scene as chief of Screen Gems-EMI's New York operation, having spent a number of years as the firm's Nashville chief.

He regards New York as a "critical area." "There's a great movement back to New York from the standpoints of recording activity and rock showcases. While New York accounts for about 75% of our activities, being here also gives us easier access to Eastern talent and recording areas, including Toronto, and the international market as well."

Says Victor Benedetto, chief of CAM, which has evolved from a film score production company to an important publisher of pop product (e.g., Eric Carmen):

"I don't believe that New York as a center of music publishing was ever in jeopardy. The city generates a high level of talent, and as a businessman as well as a creative individual, I recognize New York as a money town."

Marvin Cane, president of Famous Music, says he found the New York scene somewhat "Desolate" in recent years until the impact of disco music. "It's been a big shot in the arm," Cane maintains, "bringing into play new groups and writers and a general air of music excitement."

Marvin Goodman, who recently joined ATV Music as general manager of New York operations, cites a "definite change in New York, reassertion and upswing in momentum. We're over the insecurity, he adds, of emigration to the west, the depres-

sion of a loss of executives and power here, and the state of shock that accompanied these moves.

"With music swinging into bright disco rhythms and a more powerful rock orientation again, no place other than New York provides the



Irwin Schuster of Chappell Music, right, attends a listening session in the firm's studio with singer/writer Brooksie Wells and engineer Julian McBrown.

energy and drive to make this happen."

Amplifying the disco excitement in New York is Bob Esposito, vice president of creative affairs at April/Blackwood Music. He adds that advertising agencies are "zeroing in on the utilization of contemporary



Paul Tannen of Screen Gems-EMI Music speaks with the Coast.

compositions" and "more and more artists based through New York labels are looking for strong outside material to record."

To Barry Bergman, vice president and professional manager of Marks Music, the most exciting development over the past year affecting New York music publishers has been the "demonstration that New York radio can break an act and create copyrights."

"Meat Loaf was sustained for many months in the early part of Marks Music's campaign on his behalf by New York radio. Stations in the metropolitan area were playing Meat Loaf before the rest of the country became believers. Like

disco, Meat Loaf started here." Bergman says his firm "more than ever, is committed to an open-door policy for new writing talent."

Other recent developments in line with New York's even greater music publishing involvement include the creation of a publishing arm by Infinity Records under Lou Ragusa; the expansion of TK's publishing unit. Sherlyn Music, with the addition of Lenny Lambert as its chief; and the impending upgrading of ATV Music's New York division under Marvin Goodman.

Perhaps faith in the future is best exemplified by the organizing of New York's younger music publishing executives into an organization called Music Publishers Forum. Allied with the National Music Publishers Association (NMPA), its purpose is to provide these executives with an organized informational flow so as to increase their awareness of different aspects of music publishing activity as it's practiced today.



Marvin Cane, president of Famous Music listens to a new tune.

For decades after the turn of the century, New York, as the culture capital of the U.S., was the place to break songs. Key vaudeville acts were prime sources for the introduction of new songs. "Song pluggers" in those days could well be pianists (George Gershwin was one) who introduced new songs to performers or consumers who frequented music and/or department stores.

day. Nobody's going to do anyone a favor today, since it's so expensive to make recordings."

Yet, Marks adds: "the Tinkers-to-Evers-to-Chance" formula still applies. "You've still got to reach an artist, arranger or producer. I really find it more exciting today, basically



Marv Goodman of ATV Music hooks up with one of his writers.

Sales of recordings were not crucial income producers then, since recordings did not have the mass acceptance enjoyed by sheet music. It's interesting to note that music publishers were not forceful in demanding their royalty rights from recording companies, having regarded recorded versions of their tunes as a promotional vehicle for the sale of sheet music.

(The mass appeal of sheet music is said to have gotten off the ground through the spectacular success in the 1890s of Charles K. Harris' "Af-

because the stakes in having a hit record are much higher."

In the 1930s, the physical nature of New York's music publishing community underwent a change. A single edifice, the Brill Building (1619 Broadway), began to house many major music publishers. Not that key publishers had been scattered around Manhattan; they, in fact, were grouped together in sections of the island, at first on 28th St. and, later, on W. 45th St.

The phrase "Tin Pan Alley" was coined, according to music publishing lore, by a sportswriter for the New York Evening Journal, Hype Igoe.

(Continued on page 81)

HE'S COMMITTED...WE'RE COMMITTED

Richard T. Bear

The most explosive and original new talent to hit the American music scene in years. His destruction of audiences in Texas, the D.C. area, Florida, the Carolinas and Atlanta has started a heavy buzz. In the next few weeks the Northeast and Midwest will fall to his good-time madness. Richard goes nuts on stage and on record.

We're committed all the way: two national time buy flights, print, in-store campaigns, special promotions and tons of love. See him, hear him...you'll be committed too. And we'll go nuts together.

The hit album:

"Red Hot & Blue" AFL1-2927

The hit single:

"Bring On The Night"

PB-11430

Produced by Jack Richardson
for Nimbus Productions, Ltd.



Radio-TV Programming

2 New Sources Will Assist Programming

By DOUG HALL

NEW YORK—Radio programmers will shortly have two additional research sources to consult in fine-tuning their stations.

Audits & Surveys' TRAC 7 and Burke Broadcast Research are both surveying listening habits in major markets which they will shortly report to clients.

The first TRAC 7 reports are due out Dec. 1 for New York, Dallas-Fort Worth, San Francisco and Washington. Burke, which completes 12 weeks of listener surveys Dec. 20, will issue its first reports for 11 cities by mid-January.

Burke's initial survey markets are Boston, Chicago, Dallas-Fort Worth, Detroit, Houston, Los Angeles, Miami-Fort Lauderdale, New York, Philadelphia, San Francisco and Washington.

Audits & Surveys will be reporting its results to 53 stations and 33 ad agencies while Burke will be issuing reports to 50 stations and 60 ad agencies. ABC has purchased the initial reports from both these new services. Audits & Surveys has also signed up NBC while Burke has a contract with the RKO stations.

Both services use a telephone interview system of measuring radio listenership. This is in contrast to the diary method used by Arbitron, which has for years dominated radio research.

The telephone interview method is believed by some to favor contem-

porary formats because younger, active listeners are less disposed to take the time to fill out diaries. In fact, Arbitron has had problems in the past getting sufficient number of 18-to-24-year-old males to fill out diaries.

When Pulse was still in business measuring listening by personal interview its results usually showed rock stations doing better than Arbitron results.

Both Audits & Surveys and Burke plan to expand their services beyond the initial survey markets. For example, Burke plans to be in 40 markets by next fall and 50 by the spring of 1980.

The methodology of the TRAC 7 system and that of Burke's differs in that TRAC 7 makes several calls to one listener to construct a week's listening habits while Burke makes one call with a 24-hour recall inquiry and some questions about general listening habits.

TRAC 7 requires an interviewer to work with a cathode ray tube computer display terminal which is on-line with a computer. This terminal guides the interviewer. Burke does not use this system.

TRAC 7 was first developed by an industry committee under the guidance of the Radio Advertising Bureau. It was later offered to a number research firms with the hope that one would adopt it. Audits & Surveys did.

Music In Air & Burkhart/Abrams Tie-In Packages

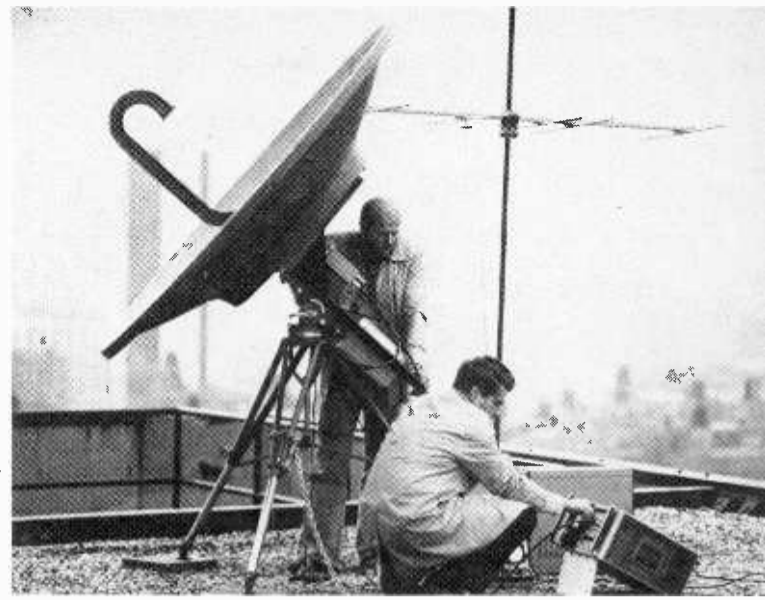
NEW YORK—Billboard's Music In The Air record services is teaming with Burkhart/Abrams to offer two new record programming packages to radio stations.

Based on Burkhart/Abrams' market research, the services provide both records and programming guidance for two formats: AOR and disco.

The AOR "SuperStars" record service offers a basic record library of 150 current and classic rock titles along with background information on the artists. New material is supplied through a monthly album subscription service. Each month 10 LPs designed for AOR programming are shipped with a newsletter from Burkhart/Abrams detailing recommended tracks and other research data. Each month new recommendations are made, based on current audience research.

Music In The Air's "Disco" radio service is being programmed by Wanda Ramos, a member of the Burkhart/Abrams staff, who played a key role in the development of New York disco station WKTU-FM. Prior to moving WKTU from the cellar to number two spot in the New York market—according to Mediatrend—she was music director at WBLS-FM New York.

Each service is available for \$537 for a starter package of 168 albums and \$480 for a year's supply of 120 additional albums.



Billboard photo by Jess Brodnax
SATELLITE DISH—Western Union engineers fine-tune a satellite receiving antenna positioned on the roof of WFMT-FM Chicago's studios. The station and Western Union are involved in testing long range high quality audio transmissions using the Westar satellite.

Fans 'Mad As Hell' But 15 Outlets, OUI Don't Mind

By RAY HERBECK JR.

LOS ANGELES—Century Broadcasting's AOR outlet KWST-FM here incited its audience to be mad as hell recently, and listeners were grateful for the opportunity.

In a contest lasting from Sept. 23 through Oct. 9, entrants were invited to "tell us what makes you angry," according to the on-air promo spots. "If you're mad as hell and won't take it anymore, vent your frustrations on us."

More than 300 responded, says promo director Ron Rubin. "This is the best concept I've seen for an 18-34 age group station," he says. "Getting listeners involved enough to take time and write certainly beats giving away LPs to the sixth caller."

But Rubin's outlet was not alone in promoting rage. Sister Century outlets WABX-FM in Detroit, KSHE-FM in St. Louis and KMEL-FM in San Francisco also joined the anger, as did 11 other stations in major markets nationwide. Bringing this seething madness to the surface was Rick Novak, head of special projects and OUI Magazine promotion for Playboy in Chicago.

By rights, the listeners should be grateful to Novak for dreaming up the "Mad As Hell" contest, as should Epic Records for the album cover of its latest Ted Nugent LP and Stern pinball manufacturers in Chicago for its most successful pinball game to date, "Nugent." It all started with Novak's desire to tie OUI's audience to radio.

Novak claims OUI has "the largest 18 to 24-year-old male readership in the world." He wanted to cross that readership with a radio listening audience roughly equivalent in age. But they also would have to enjoy Ted Nugent's harder brand of rock.

"We'd published an in-depth interview with Nugent in October," Novak explains, "and I wanted to use what I considered the dynamite artwork we'd run with it on posters." But he needed approval of Epic Records to link Nugent's "angry" image with a contest of the same name.

Epic more than approved. It ran OUI's artwork as the cover of Nugent's new LP, "Weekend Warriors," a title which matched OUI's painting of a fiery Nugent machine-gunning with a lethal guitar.

AOR outlets usually aim for an 18-34 demographic, a fact Novak was aware of. "So, I had to find AOR stations which played more of

Nugent than just 'Cat Scratch Fever,' which meant not always using the top outlet in a market."

He also had to find a better grand prize than the obvious trip to see Nugent in concert somewhere, which became second prize. "I hit on pinball machines, which are distributed usually today by major record distributors. It seemed a natural marriage."

Stern Electronics in Chicago makes pinball machines and agreed to supply 15 with the Nugent artwork to Novak, provided he supply a worldwide contract with the rock star okaying a machine named after him with a new gameboard.

"So, I played Kissinger and negotiated the deal," explains Novak, adding that the Epic label deal and pinball politics consumed a total of four working days. "Everybody I had to see was in," he adds with a laugh. "I think it's unheard of; a textbook case of promotion."

Rubin of KWST in Los Angeles agrees. "There are millions of people out there just itching to get something off their chests," he says. "This gave them that chance."

The other stations which offered listeners the same chance were WKLS-FM, Atlanta; WLPL-FM, Baltimore; WMET-FM, Chicago; WGCL-FM, Cleveland; WLQ-FM, Columbus; WMC-FM, Memphis; WSHE-FM, Miami; WQFM-FM, Milwaukee; KPRI-FM, San Diego; WFSO-AM, Tampa/St. Petersburg, and WLIR-FM, New York.

Some of these stations already have tied to Novak's most recent marriage between men's magazine readers and album rock listeners, Playboy's fourth annual "Music Poll" giveaway.

For the record, the top winner at KWST cleverly tied a series of "small" gripes together, ranging from "dogs that bark all night while their masters sleep obliviously" to "canned laughter." Yet, as Rubin admits, the lines which clinched the pinball machine were pearls for any radio station.

"But the thing that makes me maddest is never having won one single contest from KSWT. Every time I call in with the right answer, the line is busy—even at 4 a.m. Not one complimentary ticket or record in five years of faithful listening—now that makes me mad."

DECEMBER 2, 1978 BILLBOARD

Buffalo WKBW In New \$1/2 Mil Studios

By JIM BAKER

BUFFALO—Dolly Parton, Country Music Entertainer of the Year, helped WKBW-AM open its new \$500,000 studios.

"WKBW was one of the first stations in the country to recognize me as a crossover entertainer, not just country music," Dolly declared before the champagne launching ceremony. "I remember things like that and that's why I'm here."

For 53 years, WKBW's home was a small, confining structure behind WKBW-TV, a sister Capital Cities Communications station. WKBW-TV was on the move as well in October, transferring operations into a new \$1.5 million structure along Buffalo's Lake Erie waterfront.

But the radio station's move was a special story.

Its new home is a remodeled and

expanded 1891 carriage house whereas the old building was a dilapidated Main St. structure. The new residence has twice the operating space (6,500 square feet).

"Our new studios will give a better sound," promises General Manager Norm Schrutt. "They all have special acoustical treatment. And we now have stereo capabilities, having already made a deposit on the stereo equipment."

Industry sources say AM stereo can be in operation next year and WKBW is the only Buffalo AM station to announce its intention to go the stereo route.

The greatest effect of WKBW's move into the remodeled structure is on the station's personnel. Jay Fredericks, the station's popular 7-to-midnight jock, puts it humorously when he says: "The big difference is you don't have to get a tetanus shot when you leave the place."

"I never saw the jocks so excited," Schrutt says. "They have a new board with stereo and remote capabilities, they're in brand new studios with room for expansion and there's complete sound isolation."

Schrutt says he had construction crews working around-the-clock the last three weeks to get the project completed on time. Some 2,500 square feet was added to the original structure which once had two Victorian houses out in front.

When the time came for WKBW to switch its sound from the old building to the new one about a half-mile away, problems were minimal. "There was virtually no down time," Schrutt says. "The move went that smoothly. We were off the air about 60 seconds at 4 a.m."

'Opry' On PBS To Help Attract Funds In March

NASHVILLE—The "Grand Ole Opry" is set for its second live television broadcast via the Public Broadcast System March 3.

The telecast, slated for airing between 6 p.m. and midnight, will once again kick off national public television's annual "Festival" campaign—coordinated by PBS since 1975 as a major national fund raising activity for viewer contributions to public tv stations. This year's "Festival '79" will feature a 16-day series of special programs.

In its first telecast in March of 1978, the live Opry program highlighted the kickoff weekend for PBS' "Festival '78" with stations in large metropolitan areas, such as Detroit, Cleveland, San Francisco and Boston reporting record levels of viewer contributions, while reports from 97 public tv stations showed close to \$2 million pledged in viewer contributions for the weekend. This year, the broadcast will include two full "Opry" shows, another first for the popular WSM Nashville program.

"Live From The Grand Ole Opry House" will be produced by WSM, Inc., and presented through PBS by WDCN-TV of Nashville. The telecast will resemble last year's format with backstage interviews and background pieces on the "Opry" and its performers produced by WDCN.

3 For Dick Clark

NEW YORK—Connie Francis, Glen Campbell and Sammy Cahn are among the guests on "Dick Clark's Live Wednesday." Composer Cahn appears in a setting where amateur singers are passing a mike in a piano bar. The final singer turns out to be Cahn.

THE
MONKEY JOE
and
Burl Ives
CHRISTMAS
HIT KIT
has shipped
Look for yours

Patrick Moraz. Citizen of Yes, Moody Blues and the world.

Of all the keyboard/composers, Yes chose Patrick Moraz. And, now for their first world tour in three years, the Moody Blues asked Patrick Moraz to join them.

But quite apart from all his success in other groups, Patrick Moraz stands on his own. He's scored more than 25 films, recorded 2 previous solo albums noted for their musical inventiveness, and has been initiated into the mysteries of macumba. "Patrick Moraz" weaves sinuous jungle strains and big-city rhythms into a keyboard and percussion fabric that takes you across the known boundaries of music.



"Patrick Moraz." A new solo album for all of us.
CA-1-2201 On Charisma Records and Tapes.

Marketed by Polydor Incorporated



Billboard Singles Radio Action

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

Based on station playlists through Thursday (11/23/78)

TOP ADD ONS - NATIONAL

TOTO—Hold The Line (Columbia)
EARTH, WIND & FIRE—September (ARC)
CHIC—Le Freak (Atlantic)

D—Discotheque Crossover

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

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

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

Pacific Southwest Region

TOP ADD ONS:

- (D) CHIC—Le Freak (Atlantic)
- AL STEWART—Time Passages (Arista)
- LINDA RONSTADT—Ooh Baby Baby (Asylum)

PRIME MOVERS:

- BILLY JOEL—My Life (Columbia)
- (D) ALICIA BRIDGES—Love The Night Life (Polydor)
- TOTO—Hold The Line (Columbia)

BREAKOUTS:

- OLIVIA NEWTON-JOHN—A Little More Love (MCA)
- ERIC CLAPTON—Promises (RSO)
- EAGLES—Please Come Home For Christmas (Asylum)

KHJ—L.A.

- D CHIC—Le Freak (Atlantic)
- AL STEWART—Time Passages (Arista)
- D★ VILLAGE PEOPLE—Y.M.C.A. (Casablanca) 27-19
- D★ ALICIA BRIDGES—Love The Night Life (Polydor) 29-17

KRTH (FM)—L.A.

- ERIC CLAPTON—Promises (RSO)

KFI—L.A.

- OLIVIA NEWTON-JOHN—A Little More Love (MCA)
- EAGLES—Please Come Home For Christmas (Asylum)
- ★ BEE GEES—Too Much Heaven (RSO) 17-7
- ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 1-1

KEZY—Anaheim

- ★ NONE
- ★ QUEEN—Bicycle Race/Fat Bottomed Girls (Elektra) 21-12
- ★ TOTO—Hold The Line (Columbia) 8-5

KCBQ—San Diego

- ★ CARS—My Best Friend's Girl (Elektra)
- ★ BOB SEGER—We've Got Tonight (Capitol)
- ★ LINDA RONSTADT—Ooh Baby Baby (Asylum) 21-12
- ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 9-3

KFXM—San Bernardino

- ★ OLIVIA NEWTON-JOHN—A Little More Love (MCA)
- ★ HEART—Straight On (Mushroom)
- ★ EDDIE MONEY—You Really Got A Hold On Me (Columbia) 15-11
- ★ DR. HOOK—Sharing The Night Together (Capitol) 13-8

KERN—Bakersfield

- ★ LINDA RONSTADT—Ooh Baby Baby (Asylum)
- ★ ERIC CLAPTON—Promises (RSO)
- ★ BEE GEES—Too Much Heaven (RSO) 26-21
- ★ CAPTAIN & TENNILLE—You Never Done It Like That (A&M) 11-4

PRIME MOVERS - NATIONAL

BEE GEES—Too Much Heaven (RSO)
BILLY JOEL—My Life (Columbia)
(D) BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia)

KYNO—Fresno

- D MUSIC—In The Bush (Prelude)
- ★ PEACHES & HERB—Shake Your Groovine Thing (Polydor)
- ★ LINDA RONSTADT—Ooh Baby Baby (Asylum) 26-17
- ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 13-8

KGW—Portland

- ★ NONE
- ★ RITA COOLIDGE—Love Me Again (A&M) 13-9
- ★ PAUL DAVIS—Sweet Life (Bang) 15-11

KING—Seattle

- D CHIC—Le Freak (Atlantic)
- ★ POINTER SISTERS—Fire (Planet)
- ★ BEE GEES—Too Much Heaven (RSO) 25-19
- ★ LINDA RONSTADT—Ooh Baby Baby (Asylum) HB-6

KJRB—Spokane

- D CHIC—Le Freak (Atlantic)
- ★ IAN MATTHEWS—Shake It (Mushroom)
- ★ LINDA RONSTADT—Ooh Baby Baby (Asylum) 18-10
- ★ BILLY JOEL—My Life (Columbia) 15-7

KTCM—Tacoma

- ★ OLIVIA NEWTON-JOHN—A Little More Love (MCA)
- ★ BOB SEGER—We've Got Tonight (Capitol)
- ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 4-1
- ★ GINO VANNELLI—I Just Wanna Stop (A&M) 19-14

KCPX—Salt Lake City

- ★ CAPTAIN & TENNILLE—You Need A Woman (A&M)
- ★ IAN MATTHEWS—Shake It (Mushroom)
- ★ LINDA RONSTADT—Ooh Baby Baby (Asylum) HB-26
- ★ OLIVIA NEWTON-JOHN—A Little More Love (MCA) HB-25

KRSP—Salt Lake City

- D CHIC—Le Freak (Atlantic)
- ★ HOT CHOCOLATE—Every 1's A Winner (Infinity)
- D★ ALICE COOPER—How You Gonna See Me Now (WB) 26-21
- ★ ALICIA BRIDGES—Love The Night Life (Polydor) 21-18

KTLK—Denver

- ★ OLIVIA NEWTON-JOHN—A Little More Love (MCA)
- ★ BOSTON—A Man I'll Never Be (Epic)
- ★ GINO VANNELLI—I Just Wanna Stop (A&M) 12-7
- ★ AL STEWART—Time Passages (Arista) 15-9

KIMN—Denver

- ★ ERIC CLAPTON—Promises (RSO)
- ★ EARTH, WIND & FIRE—September (ARC)
- ★ ANDY GIBB—Our Love (RSO) 23-17
- ★ GINO VANNELLI—I Just Wanna Stop (A&M) 11-8

North Central Region

- ★ BEE GEES—Too Much Heaven (RSO)
- TOTO—Hold The Line (Columbia)
- EARTH, WIND & FIRE—September (ARC)

PRIME MOVERS:

- (D) CHIC—Le Freak (Atlantic)
- BILLY JOEL—My Life (Columbia)
- LINDA RONSTADT—Ooh Baby Baby (Asylum)

BREAKOUTS:

- BOB SEGER—We've Got Tonight (Capitol)
- QUEEN—Fat Bottomed Girls (Elektra)
- GENE SIMMONS—Radioactive (Casablanca)

CKLW—Detroit

- ★ TOTO—Hold The Line (Columbia)
- ★ BOB SEGER—We've Got Tonight (Capitol)
- ★ BILLY JOEL—My Life (Columbia) 15-9
- D★ ALICIA BRIDGES—Love The Night Life (Polydor) 20-10

BREAKOUTS - NATIONAL

OLIVIA NEWTON-JOHN—A Little More Love (RSO)
BOB SEGER—We've Got Tonight (Capitol)
NICOLETTE—Lotta Love (Warner Brothers)

13-Q (WTKQ)—Pittsburgh

- ★ EARTH, WIND & FIRE—September (ARC)
- ★ BEE GEES—Too Much Heaven (RSO) 19-10
- ★ LINDA RONSTADT—Ooh Baby Baby (Asylum) 26-6

WPEZ—Pittsburgh

- ★ ELTON JOHN—Part-Time Love (MCA)
- ★ LINDISFARNE—Run For Home (Atco)
- ★ DR. HOOK—Sharing The Night Together (Capitol) 10-5
- ★ AL STEWART—Time Passages (Arista) 14-9

Southwest Region

TOP ADD ONS:

- JEFFERSON STARSHIP—Light The Sky On Fire (Grun) (Grun)
- ERIC CLAPTON—Promises (RSO)
- LINDISFARNE—Run For Home (Atco)

PRIME MOVERS:

- (D) BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia)
- BEE GEES—Too Much Heaven (RSO)
- (D) CHIC—Le Freak (Atlantic)

BREAKOUTS:

- OLIVIA NEWTON-JOHN—A Little More Love (MCA)
- DON WILLIAMS—Tulsa Time (ABC)
- BOB SEGER—We've Got Tonight (Capitol)

KILT—Houston

- ★ JEFFERSON STARSHIP—Light The Sky On Fire (Grun) (Grun)
- ★ ERIC CLAPTON—Promises (RSO)
- ★ DON WILLIAMS—Tulsa Time (ABC) 23-16
- D★ CHIC—Le Freak (Atlantic) 7-2

KRBE—Houston

- ★ TOTO—Hold The Line (Columbia)
- D VILLAGE PEOPLE—Y.M.C.A. (Casablanca)
- ★ BEE GEES—Too Much Heaven (RSO) 35-15
- D★ CHIC—Le Freak (Atlantic) 10-1

KLIF—Dallas

- ★ LINDISFARNE—Run For Home (Atco)
- ★ BOB SEGER—We've Got Tonight (Capitol)
- ★ BEE GEES—Too Much Heaven (RSO) 33-22
- ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 10-2

KNUS-FM—Dallas

- ★ HOT CHOCOLATE—Every 1's A Winner (Infinity)
- ★ JUSTIN HAYWARD—Forever Autumn (Columbia)
- ★ TOTO—Hold The Line (Columbia) 25-13
- ★ ATLANTA RHYTHM SECTION—Champaigne Jam (Polydor) HB-15

KFJZ-FM (Z-97)—Ft. Worth

- ★ AMBROSIA—How Much I Feel (WB)
- ★ GINO VANNELLI—I Just Wanna Stop (A&M)
- ★ BOSTON—Don't Look Back (Epic) 6-2
- ★ THE WHO—Who Are You (MCA) 17-12

KINT—El Paso

- ★ LINDA RONSTADT—Ooh Baby Baby (Asylum)
- ★ ELTON JOHN—Part-Time Love (MCA)
- D★ CHIC—Le Freak (Atlantic) 24-10

D★ FOXY—Get Off (Dash) 12-1

WKY—Oklahoma City

- ★ ERIC CARMEN—Change Of Heart (Arista)
- ★ ELTON JOHN—Part-Time Love (MCA)
- ★ FIREFALL—Strange Way (Atlantic) 15-9
- ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 9-3

KOMA—Oklahoma City

- ★ NO LIST
- ★
- ★
- ★

KAKC—Tulsa

- ★ MOODY BLUES—Driftwood (London)
- ★ KENNY LOGGINS—Easy Driver (Columbia)
- ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 14-9
- ★ BEE GEES—Too Much Heaven (RSO) 16-11

KELI—Tulsa

- ★ BOSTON—A Man I'll Never Be (Epic)
- ★ GERRY RAFFERTY—Home & Dry (UA)
- ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 11-1
- ★ BEE GEES—Too Much Heaven (RSO) HB-14

WTIX—New Orleans

- ★ OLIVIA NEWTON-JOHN—A Little More Love (MCA)
- ★ QUEEN—Bicycle Race/Fat Bottomed Girls (Elektra)
- ★ BILLY JOEL—My Life (Columbia) 31-18
- D★ VILLAGE PEOPLE—Y.M.C.A. (Casablanca) 30-17

WNOE—New Orleans

- D CHIC—Le Freak (Atlantic)
- ★ GENE SIMMONS—Radioactive (Casablanca)
- D★ VILLAGE PEOPLE—Y.M.C.A. (Casablanca) 14-9
- ★ BILLY JOEL—My Life (Columbia) 28-18

KEEL—Shreveport

- ★ NONE
- ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 6-2
- ★ ANDY GIBB—Our Love (RSO) 17-8

KTFX—Tulsa

- D MUSIC—In The Bush (Prelude)
- ★ OLIVIA NEWTON-JOHN—A Little More Love (MCA)
- ★ HOT CHOCOLATE—Every 1's A Winner (Infinity) 10-5
- D★ VILLAGE PEOPLE—Y.M.C.A. (Casablanca) 25-15

Midwest Region

TOP ADD ONS:

- AL STEWART—Time Passages (Arista)
- STYX—Blue Collar Man (A&M)
- FIREFALL—Strange Way (Atlantic)

PRIME MOVERS:

- BILLY JOEL—My Life (Columbia)
- BEE GEES—Too Much Heaven (RSO)
- TOTO—Hold The Line (Columbia)

BREAKOUTS:

- BOB SEGER—We've Got Tonight (Capitol)
- ALICE COOPER—How You Gonna See Me Now (Warner Brothers)
- GENE SIMMONS—Radioactive (Casablanca)

WLS—Chicago

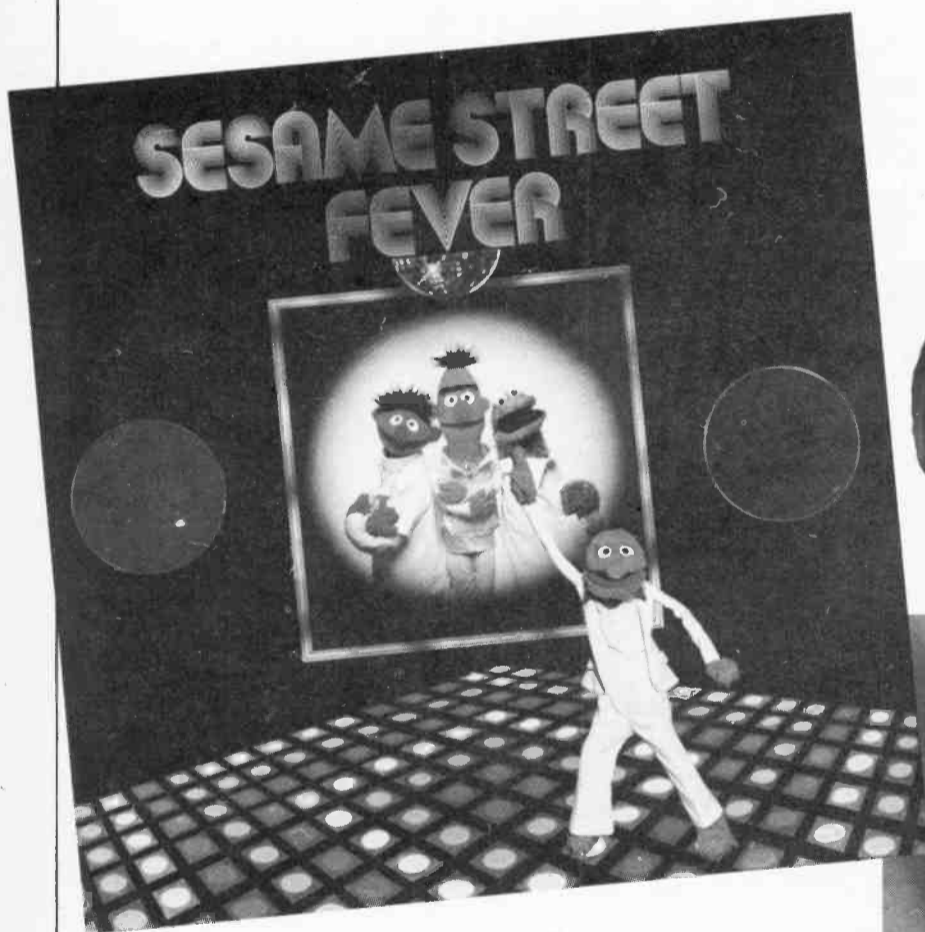
- ★ STYX—Blue Collar Man (A&M)
- ★ AL STEWART—Time Passages (Arista)
- ★ GINO VANNELLI—I Just Wanna Stop (A&M) 20-14
- ★

(Continued on page 28)

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**Our first ad announced the release of
SESAME STREET FEVER on August 19, 1978.**

**This is our
second ad...
to tell you
we have been
certified
GOLD!**



Special thanks to Spencer, Melissa and Robin Gibb and The Muppets.

WE'LL SEE YOU AGAIN AT PLATINUM TIME!



1 Lincoln Plaza • New York, N.Y. 10023 (212) 874-2700

On December 2, 1978
at 7 pm in the Fairmont Hotel,
San Francisco, California,
the Radio and Record Industries
will join forces
to honor

Mr. Bill Gavin.

Reservations are now
being accepted for
this Historic Event.

Black Tie

Table For Ten - \$1250.00
Per Person - \$125.00

Net proceeds of this affair will go to the Janet Breed
Gavin General Research and Projects Endowment
Unit, American Association of University Women,
Educational Foundation.

make checks payable to:

janet breed gavin endowment fund, a.a.u.w.
bill gavin testimonial dinner
p.o. box 957
fairfax, california 94930
(415) 456-8343

for further information contact:

stan monteiro
(213) 464-8241

spence berland
(213) 465-6126

john sippel
(213) 273-7040

dick krizman
(213) 553-4330

Billboard Album Radio Action

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

Based on station playlist through Wednesday (11/22/78)

Top Add Ons-National

- ROBERT JOHNSON—Close Personal Friend (Infinity)
- J. GEILS BAND—Sanctuary (EMI/America)
- PETER TOSH—Bush Doctor (Rolling Stones)
- SAD CAFE—Misplaced Ideals (A&M)

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.

Top Requests/Airplay-National

- BILLY JOEL—52nd Street (Columbia)
- LINDA RONSTADT—Living In The U.S.A. (Asylum)
- ERIC CLAPTON—Backless (RSO)
- AL STEWART—Time Passages (Arista)

National Breakouts

- GRATEFUL DEAD—Shakedown Street (Arista)
- EMERSON, LAKE & PALMER—Love Beach (Atlantic)
- QUEEN—Jazz (Elektra)
- TODD RUNDGREN—Back To The Bars (Bearsville/Warner)

Western Region

TOP ADD ONS:

- PETER TOSH—Bush Doctor (Rolling Stones)
- ROBERT JOHNSON—Close Personal Friend (Infinity)
- JERRY JEFF WALKER—Jerry Jeff (Elektra)
- POCO—Legend (ABC)

TOP REQUEST/AIRPLAY:

- ROLLING STONES—Some Girls (Rolling Stones)
- SANTANA—Inner Secrets (Columbia)
- FOREIGNER—Double Vision (Atlantic)
- STYX—Pieces Of Eight (A&M)

BREAKOUTS:

- GRATEFUL DEAD—Shakedown Street (Arista)
- QUEEN—Jazz (Elektra)
- TODD RUNDGREN—Back To The Bars (Bearsville/Warner)
- EMERSON, LAKE & PALMER—Love Beach (Atlantic)

- KFML-AM—Denver (Larry Bruce)**
- OUTLAWS—Playin' To Win (Arista)
 - SAD CAFE—Misplaced Ideals (A&M)
 - GRATEFUL DEAD—Shakedown Street (Arista)
 - JERRY JEFF WALKER—Jerry Jeff (Elektra)
 - QUEEN—Jazz (Elektra)
 - FOTOMAKER—Vis-A-Vis (Atlantic)
 - TOTO—(Columbia)
 - NEIL YOUNG—Comes A Time (Reprise)
 - SANTANA—Inner Secrets (Columbia)
 - VAN MORRISON—Wavelength (W.B.)
- KZEL-FM—Eugene (Stan Garrett)**
- EMERSON, LAKE & PALMER—Love Beach (Atlantic)
 - JERRY JEFF WALKER—Jerry Jeff (Elektra)
 - ROBERT JOHNSON—Close Personal Friend (Infinity)
 - WILLIE NELSON—Willie And Family Live (Columbia)
 - QUEEN—Jazz (Elektra)
 - TODD RUNDGREN—Back To The Bars (Bearsville/Warner)
 - GRATEFUL DEAD—Shakedown Street (Arista)
 - ERIC CLAPTON—Backless (RSO)
 - AL STEWART—Time Passages (Arista)
 - FIREFALL—Elan (Atlantic)
- KZOK-FM—Seattle (Mavis Mackhoff)**
- POCO—Legend (ABC)
 - GRATEFUL DEAD—Shakedown Street (Arista)
 - QUEEN—Jazz (Elektra)
 - EMERSON, LAKE & PALMER—Love Beach (Atlantic)
 - ROBERT JOHNSON—Close Personal Friend (Infinity)
 - ULTRAVOX—Systems Of Romance (Antilles)
 - ROLLING STONES—Some Girls (Rolling Stones)
 - HEART—Dog & Butterfly (Portrait)
 - FOREIGNER—Double Vision (Atlantic)
 - STYX—Pieces Of Eight (A&M)

Southwest Region

TOP ADD ONS:

- TRUMP—Rock And Roll Machine (RCA)
- EARTH, WIND & FIRE—The Best Of—Volume 1 (ARC/Columbia)
- PETER TOSH—Bush Doctor (Rolling Stones)
- GEORGE THOROGOOD AND THE DESTROYERS—Move It On Over (Rounder)

TOP REQUEST/AIRPLAY:

- JOAN ARMATRADING—To The Limit (A&M)
- BILLY JOEL—52nd Street (Columbia)
- ERIC CLAPTON—Backless (RSO)
- FIREFALL—Elan (Atlantic)

BREAKOUTS:

- EMERSON, LAKE & PALMER—Love Beach (Atlantic)
- QUEEN—Jazz (Elektra)
- GRATEFUL DEAD—Shakedown Street (Arista)
- JERRY JEFF WALKER—Jerry Jeff (Elektra)

- KZEW-FM—(Doris Miller)**
- EMERSON, LAKE & PALMER—Love Beach (Atlantic)
 - TRUMP—Rock & Roll Machine (RCA)
 - EARTH, WIND & FIRE—The Best Of—Volume 1 (ARC/Columbia)
 - JERRY JEFF WALKER—Jerry Jeff (Elektra)
 - GRATEFUL DEAD—Shakedown Street (Arista)
 - QUEEN—Jazz (Elektra)
 - BILLY JOEL—52nd Street (Columbia)
 - LINDA RONSTADT—Living In The U.S.A. (Asylum)
- KBCC-FM—Phoenix (J.D. Freeman)**
- MELISSA MANCHESTER—Don't Cry Out Loud (Arista)
 - JESSE COLIN YOUNG—American Dreams (Elektra)
 - TOM SCOTT—Intimate Strangers (Columbia)
 - JERRY JEFF WALKER—Jerry Jeff (Elektra)
 - EARTH, WIND & FIRE—The Best Of—Volume 1 (ARC/Columbia)
 - ANGELA BOFILL—Angie (Arista/GRP)
 - BILLY JOEL—52nd Street (Columbia)
 - LINDA RONSTADT—Living In The U.S.A. (Asylum)
 - ERIC CLAPTON—Backless (RSO)
 - STEELY DAN—Greatest Hits (ABC)
- KLOL-FM—Houston (Paul Riann)**
- EMERSON, LAKE & PALMER—Love Beach (Atlantic)
 - BLACK SABBATH—Never Say Die (W.B.)
 - GRATEFUL DEAD—Shakedown Street (Arista)
 - QUEEN—Jazz (Elektra)
 - ERIC CLAPTON—Backless (RSO)
 - STEVE FORBERT—Alive On Arrival (Nemperor)

- KLBI-FM—Austin (Bart Hamil/Tom Quarles)**
- PETER TOSH—Bush Doctor (Rolling Stones)
 - ROBERT JOHNSON—Close Personal Friend (Infinity)
 - EMERSON, LAKE & PALMER—Love Beach (Atlantic)
 - QUEEN—Jazz (Elektra)
 - GRATEFUL DEAD—Shakedown Street (Arista)
 - J. GEILS BAND—Sanctuary (EMI/America)
 - THE CARS—(Elektra)
 - VAN MORRISON—Wavelength (W.B.)
 - JOAN ARMATRADING—To The Limit (A&M)
 - DAVID BOWIE—Stage (RCA)
- WRNO-FM—New Orleans (Sambo)**
- QUEEN—Jazz (Elektra)
 - FOTOMAKER—Vis-A-Vis (Atlantic)
 - GEORGE THOROGOOD AND THE DESTROYERS—Move It On Over (Rounder)
 - EMERSON, LAKE & PALMER—Love Beach (Atlantic)
 - BOBBY DAVID—(20th Century)
 - KANSAS—Two For The Show (Kirshner)
 - ERIC CLAPTON—Backless (RSO)
 - SANTANA—Inner Secrets (Columbia)
 - STYX—Pieces Of Eight (A&M)
 - ROLLING STONES—Some Girls (Rolling Stones)
- KY102-FM—Kansas City (Max Floyd)**
- SAD CAFE—Misplaced Ideals (A&M)
 - GEORGE THOROGOOD AND THE DESTROYERS—Move It On Over (Rounder)
 - EMERSON, LAKE & PALMER—Love Beach (Atlantic)
 - DIRE STRAITS—(W.B.)
 - THE TALKING HEADS—More Songs About Buildings And Food (Sire)
 - TOTO—(Columbia)
 - FIREFALL—Elan (Atlantic)
 - BILLY JOEL—52nd Street (Columbia)

Midwest Region

TOP ADD ONS:

- POINTER SISTERS—Energy (Planet)
- TODD RUNDGREN—Back To The Bars (Bearsville/Warner)
- TANYA TUCKER—TNT (MCA)
- J. GEILS BAND—Sanctuary (EMI/America)

TOP REQUEST/AIRPLAY:

- BILLY JOEL—52nd Street (Columbia)
- STYX—Pieces Of Eight (A&M)
- AL STEWART—Time Passages (Arista)
- LINDA RONSTADT—Living In The U.S.A. (Asylum)

BREAKOUTS:

- EMERSON, LAKE & PALMER—Love Beach (Atlantic)
- QUEEN—Jazz (Elektra)
- GRATEFUL DEAD—Shakedown Street (Arista)
- POCO—Legend (ABC)

- WWW-FM—Detroit (Joe Urbie)**
- QUEEN—Jazz (Elektra)
 - EMERSON, LAKE & PALMER—Love Beach (Atlantic)
 - EARTH, WIND & FIRE—The Best Of—Volume 1 (ARC/Columbia)
 - ALICE COOPER—From The Inside (W.B.)
 - THE CARS—(Elektra)
 - BILLY JOEL—52nd Street (Columbia)
 - LINDA RONSTADT—Living In The U.S.A. (Asylum)
 - ROLLING STONES—Some Girls (Rolling Stones)
- WXRT-FM—Chicago (Bob Gelson)**
- GRATEFUL DEAD—Shakedown Street (Arista)
 - QUEEN—Jazz (Elektra)
 - POCO—Legend (ABC)
 - J. GEILS BAND—Sanctuary (EMI/America)
 - TANYA TUCKER—TNT (MCA)
 - TODD RUNDGREN—Back To The Bars (Bearsville/Warner)
 - ROLLING STONES—Some Girls (Rolling Stones)
 - VAN MORRISON—Wavelength (W.B.)
 - WHO—Who Are You (MCA)
 - AL STEWART—Time Passages (Arista)
- WLWQ-FM—Columbus (Steve Runner)**
- PABLO CRUISE—Worlds Away (A&M)
 - POCO—Legend (ABC)
 - NICOLETTE LARSON—Nicolette (W.B.)
 - EMERSON, LAKE & PALMER—Love Beach (Atlantic)
 - STYX—Pieces Of Eight (A&M)
 - RUSH—Hemispheres (Mercury)
 - FOREIGNER—Double Vision (Atlantic)
 - LINDA RONSTADT—Living In The U.S.A. (Asylum)

- WMMF-FM—Cleveland (John Gorman)**
- CRAZY HORSE—Crazy Moon (RCA)
 - EMERSON, LAKE & PALMER—Love Beach (Atlantic)
 - ROBERT JOHNSON—Close Personal Friend (Infinity)
 - PAT TRAVERS—Heat In The Street (Polydor)
 - POINTER SISTERS—Energy (Planet)
 - BILLY JOEL—52nd Street (Columbia)
 - AL STEWART—Time Passages (Arista)
 - THE CARS—(Elektra)
- WYDD-FM—Pittsburgh (Steve Downs)**
- EMERSON, LAKE & PALMER—Love Beach (Atlantic)
 - CINDY BULLENS—Desire Wire (United Artists)
 - BILLY JOEL—52nd Street (Columbia)
 - STYX—Pieces Of Eight (A&M)
 - CHICAGO—Hot Streets (Columbia)
 - AL STEWART—Time Passages (Arista)
- WQFM-FM—Milwaukee (Jim Roberts)**
- QUEEN—Jazz (Elektra)
 - GRATEFUL DEAD—Shakedown Street (Arista)
 - EMERSON, LAKE & PALMER—Love Beach (Atlantic)
 - J. GEILS BAND—Sanctuary (EMI/America)
 - FM—Black Noise (Visa)
 - TANYA TUCKER—TNT (MCA)
 - BILLY JOEL—52nd Street (Columbia)
 - ERIC CLAPTON—Backless (RSO)
 - STYX—Pieces Of Eight (A&M)
 - KANSAS—Two For The Show (Kirshner)

TOP ADD ONS:

- TODD RUNDGREN—Back To The Bars (Bearsville/Warner)
- GRATEFUL DEAD—Shakedown Street (Arista)
- JOAN ARMATRADING—To The Limit (A&M)
- BOSTON—Don't Look Back (Epic)
- YES—Tormato (Atlantic)
- WHO—Who Are You (MCA)
- TED NUGENT—Weekend Warriors (Epic)

TOP REQUEST/AIRPLAY:

- BILLY JOEL—52nd Street (Columbia)
- LINDA RONSTADT—Living In The U.S.A. (Asylum)
- ERIC CLAPTON—Backless (RSO)
- JIMMY BUFFET—You Had To Be There (ABC)

BREAKOUTS:

- QUEEN—Jazz (Elektra)
- EMERSON, LAKE & PALMER—Love Beach (Atlantic)
- TOTO—(Columbia)
- GRATEFUL DEAD—Shakedown Street (Arista)

- WKLS-FM—Atlanta (Vic Aderhold)**
- CHUCK MANGIONE—Children Of Sanchez (A&M)
 - DIRE STRAITS—(W.B.)
 - RICHARD T. BEAR—Red, Hot & Blue (RCA)
 - IAN MATTHEWS—Stealin' Home (Mushroom)
 - POCO—Legend (ABC)
 - TOTO—(Columbia)
 - BILLY JOEL—52nd Street (Columbia)
 - LINDA RONSTADT—Living In The U.S.A. (Asylum)
 - AL STEWART—Time Passages (Arista)
- WQX-FM—Washington (Kathy Konner)**
- ERIC CLAPTON—Backless (RSO)
 - TOTO—(Columbia)
 - BLISS BAND—Dinner With Raoul (Columbia)
 - KANSAS—Two For The Show (Kirshner)
 - TED NUGENT—Weekend Warriors (Epic)
 - STEELY DAN—Greatest Hits (ABC)
 - QUEEN—Jazz (Elektra)
 - BILLY JOEL—52nd Street (Columbia)
 - LINDA RONSTADT—Living In The U.S.A. (Asylum)
 - TOTO—(Columbia)

- WQX-FM—Tampa (Neal Mirsky)**
- QUEEN—Jazz (Elektra)
 - EMERSON, LAKE & PALMER—Love Beach (Atlantic)
 - STEVE MARTIN—A Wild And Crazy Guy (W.B.)
 - RICHARD T. BEAR—Red, Hot & Blue (RCA)
 - BANDIT—Partners In Crime (Arista)
 - POINTER SISTERS—Energy (Planet)
 - BILLY JOEL—52nd Street (Columbia)
 - LINDA RONSTADT—Living In The U.S.A. (Asylum)
 - QUEEN—Jazz (Elektra)
 - FIREFALL—Elan (Atlantic)
- WINZ-FM—Miami (Michele Robinson)**
- TODD RUNDGREN—Back To The Bars (Bearsville/Warner)
 - MELISSA MANCHESTER—Don't Cry Out Loud (Arista)
 - EMERSON, LAKE & PALMER—Love Beach (Atlantic)
 - GRATEFUL DEAD—Shakedown Street (Arista)
 - ROBERT JOHNSON—Close Personal Friend (Infinity)
 - BILLY JOEL—52nd Street (Columbia)
 - QUEEN—Jazz (Elektra)
 - MOLLY HATCHETT—(Epic)
 - PAT TRAVERS—Heat In The Street (Polydor)
- WQSR-FM—Tampa (Steve Huntington)**
- GRATEFUL DEAD—Shakedown Street (Arista)
 - TODD RUNDGREN—Back To The Bars (Bearsville/Warner)
 - POCO—Legend (ABC)
 - EMERSON, LAKE & PALMER—Love Beach (Atlantic)
 - JESSE COLIN YOUNG—American Dreams (Elektra)
 - RICHARD TORRANCE—Anything's Possible (Capitol)
 - JIMMY BUFFET—You Had To Be There (ABC)
 - BILLY JOEL—52nd Street (Columbia)
 - LINDA RONSTADT—Living In The U.S.A. (Asylum)
 - ERIC CLAPTON—Backless (RSO)

TOP ADD ONS:

- ROBERT JOHNSON—Close Personal Friend (Infinity)
- J. GEILS BAND—Sanctuary (EMI/America)
- SAD CAFE—Misplaced Ideals (A&M)
- BLISS BAND—Dinner With Raoul (Columbia)

TOP REQUEST/AIRPLAY:

- BILLY JOEL—52nd Street (Columbia)
- ERIC CLAPTON—Backless (RSO)
- LINDA RONSTADT—Living In The U.S.A. (Asylum)
- AL STEWART—Time Passages (Arista)

BREAKOUTS:

- GRATEFUL DEAD—Shakedown Street (Arista)
- EMERSON, LAKE & PALMER—Love Beach (Atlantic)
- QUEEN—Jazz (Elektra)
- TODD RUNDGREN—Back To The Bars (Bearsville/Warner)

- WNEW-FM—New York (Tom Morra)**
- EMERSON, LAKE & PALMER—Love Beach (Atlantic)
 - GRATEFUL DEAD—Shakedown Street (Arista)
 - TODD RUNDGREN—Back To The Bars (Bearsville/Warner)
 - THE DOORS—An American Prayer (Elektra)
 - WILLIE NELSON—Willie And Family Live (Columbia)
 - MELISSA MANCHESTER—Don't Cry Out Loud (Arista)
 - BILLY JOEL—52nd Street (Columbia)
 - SOUTHSIDE JOHNNY AND THE ASBURY JUKES—Hearts Of Stone (Epic)
 - STEVE FORBERT—Alive On Arrival (Nemperor)
 - MARK ALMOND—Other Peoples Rooms (Horizon)
- WCMF-FM—Rochester (Gary Whipple)**
- J. GEILS BAND—Sanctuary (EMI/America)
 - QUEEN—Jazz (Elektra)
 - BLISS BAND—Dinner With Raoul (Columbia)
 - GRATEFUL DEAD—Shakedown Street (Arista)
 - EMERSON, LAKE & PALMER—Love Beach (Atlantic)
 - POCO—Legend (ABC)
 - ERIC CLAPTON—Backless (RSO)
 - BILLY JOEL—52nd Street (Columbia)
 - QUEEN—Jazz (Elektra)
 - FIREFALL—Elan (Atlantic)

- WBAB-FM—Babylon (Bernie Bernard)**
- EMERSON, LAKE & PALMER—Love Beach (Atlantic)
 - TODD RUNDGREN—Back To The Bars (Bearsville/Warner)
 - ROBERT JOHNSON—Close Personal Friend (Infinity)
 - GRATEFUL DEAD—Shakedown Street (Arista)
 - JAPAN—Obscure Alternatives (Hansa)
 - GRATEFUL DEAD—Shakedown Street (Arista)
 - ERIC CLAPTON—Backless (RSO)
 - VAN MORRISON—Wavelength (W.B.)
 - SANTANA—Inner Secrets (Columbia)
 - J. GEILS BAND—Sanctuary (EMI/America)
 - GRATEFUL DEAD—Shakedown Street (Arista)
 - QUEEN—Jazz (Elektra)
 - BILLY JOEL—52nd Street (Columbia)
 - QUEEN—Jazz (Elektra)
 - GRATEFUL DEAD—Shakedown Street (Arista)
 - NEIL YOUNG—Comes A Time (Reprise)
- WGRQ-FM—Buffalo (John Velchoff)**
- NICOLETTE LARSON—Nicolette (W.B.)
 - ALICE COOPER—From The Inside (W.B.)
 - BILLY JOEL—52nd Street (Columbia)
 - RUSH—Hemispheres (Mercury)
 - GINO VANNELLI—Brother To Brother (A&M)
 - DAN FOGELBERG & TIM WEISBERG—Twin Sons Of Different Mothers (Full Moon/Epic)
- WLIR-FM—New York (Denis McNamera/Larry Kleinman)**
- TODD RUNDGREN—Back To The Bars (Bearsville/Warner)
 - GRATEFUL DEAD—Shakedown Street (Arista)
 - EMERSON, LAKE & PALMER—Love Beach (Atlantic)
 - WINGS—Wings Greatest (Capitol)
 - ROBERT JOHNSON—Close Personal Friend (Infinity)
 - GRATEFUL DEAD—Shakedown Street (Arista)
 - TODD RUNDGREN—Back To The Bars (Bearsville/Warner)
 - BILLY JOEL—52nd Street (Columbia)
 - WYSP-FM—Philadelphia (Stephen Johnson)

Northeast Region

- EMERSON, LAKE & PALMER—Love Beach (Atlantic)
- GRATEFUL DEAD—Shakedown Street (Arista)
- DIRE STRAITS—(W.B.)
- FM—Black Noise (Visa)
- SAD CAFE—Misplaced Ideals (A&M)
- SOUTHSIDE JOHNNY AND THE ASBURY JUKES—Hearts Of Stone (Epic)
- QUEEN—Jazz (Elektra)
- BILLY JOEL—52nd Street (Columbia)
- HEART—Dog & Butterfly (Portrait)
- LINDA RONSTADT—Living In The U.S.A. (Asylum)
- WPLR-FM—New Haven (Gordon Weingarth & Ed Michaelson)
- EMERSON, LAKE & PALMER—Love Beach (Atlantic)
- QUEEN—Jazz (Elektra)
- GRATEFUL DEAD—Shakedown Street (Arista)
- TODD RUNDGREN—Back To The Bars (Bearsville/Warner)
- SAD CAFE—Misplaced Ideals (A&M)
- ROBERT JOHNSON—Close Personal Friend (Infinity)
- BILLY JOEL—52nd Street (Columbia)
- AL STEWART—Time Passages (Arista)
- LINDA RONSTADT—Living In The U.S.A. (Asylum)
- WSAN-FM—Allentown (Kevin Graft)
- EMERSON, LAKE & PALMER—Love Beach (Atlantic)
- BLISS BAND—Dinner With Raoul (Columbia)
- TRACY NELSON—Home Made Songs (Flying Fish)
- JERRY KELLY—Somebody Else's Dream (Epic)
- OUTLAWS—Playin' To Win (Arista)
- ERIC CLAPTON—Backless (RSO)
- WHO—Who Are You (MCA)
- BILLY JOEL—52nd Street (Columbia)

DECEMBER 2, 1978 BILLBOARD

- KSAN-FM—San Francisco (Kate Ingram)**
- GRATEFUL DEAD—Shakedown Street (Arista)
 - TODD RUNDGREN—Back To The Bars (Bearsville/Warner)
 - BLACK SABBATH—Never Say Die (W.B.)
 - ULTRAVOX—Systems Of Romance (Antilles)
 - QUEEN—Jazz (Elektra)
 - PETER TOSH—Bush Doctor (Rolling Stones)
 - WHO—Who Are You (MCA)
 - BLONDE—Parallel Lines (Chrysalis)
 - ROLLING STONES—Some Girls (Rolling Stones)
 - DEVO—Q: Are We Not Men, A: We Are Devo (W.B.)
- KWST-FM—Los Angeles (Bob Gowa)**
- FOTOMAKER—Vis-A-Vis (Atlantic)
 - CINDY BULLENS—Desire Wire (United Artists)
 - EMERSON, LAKE & PALMER—Love Beach (Atlantic)
 - PAGES—(Epic)
 - DAN FOGELBERG & TIM WEISBERG—Twin Sons Of Different Mothers (Full Moon/Epic)
 - TED NUGENT—Weekend Warriors (Epic)
 - ELTON JOHN—A Single Man (MCA)
 - SANTANA—Inner Secrets (Columbia)
- KZPR-FM—San Diego (Kathy DeRouville)**
- GRATEFUL DEAD—Shakedown Street (Arista)
 - EMERSON, LAKE & PALMER—Love Beach (Atlantic)
 - QUEEN—Jazz (Elektra)
 - BILLY JOEL—52nd Street (Columbia)
 - CHICAGO—Hot Streets (Columbia)
 - FOREIGNER—Double Vision (Atlantic)
- KOME-FM—San Jose (Dana Jang)**
- J. GEILS BAND—Sanctuary (EMI/America)
 - FM—Black Noise (Visa)
 - POCO—Legend (ABC)
 - THE RAMONES—Road To Ruin (Sire)
 - TODD RUNDGREN—Back To The Bars (Bearsville/Warner)
 - STYX—Pieces Of Eight (A&M)
 - BOSTON—Don't Look Back (Epic)
 - ROLLING STONES—Some Girls (Rolling Stones)
 - FOREIGNER—Double Vision (Atlantic)
- KZAP-FM—Sacramento (Cynde Slater)**
- GRATEFUL DEAD—Shakedown Street (Arista)
 - QUEEN—Jazz (Elektra)
 - EMERSON, LAKE & PALMER—Love Beach (Atlantic)
 - TODD RUNDGREN—Back To The Bars (Bearsville/Warner)
 - PETER TOSH—Bush Doctor (Rolling Stones)
 - ROBERT JOHNSON—Close Personal Friend (Infinity)
 - SOUTHSIDE JOHNNY AND THE ASBURY JUKES—Hearts Of Stone (Epic)
 - 10cc—Bloody Tourists (Polydor)
 - SANTANA—Inner Secrets (Columbia)
 - DIRE STRAITS—(W.B.)

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Philadelphia Immortals Include The Geator, Hyski, Rockin' Bird

By MAURIE ORODENKER

PHILADELPHIA—The Geator, Hyski, Rockin' Bird. There were many others, but these three names just about sum up the history of rock 'n' roll in Philadelphia.

But while they personified rock 'n' roll with each enjoying a tremendous following on their own, it should not be forgotten that at the head of the parade was WIBG-AM whose lead was overtaken by WFIL-AM which still remains at the AM helm even after the "roll" rolled and everything became rock.

The Geator, whose full sobriquet is "The Geator with the Heator," is Jerry Blavat. Hyski, whose full nickname was Hyski O'Rooney McVaddy O'Zeus, was actually Hy Lit. And the Rockin' Bird was Joe Niagra. All three are still on the scene today, although with a much lesser degree of recognition.

It was Lit and Niagra who had WIBG the Pied Piper of rock 'n' roll, creating an airwave dynasty of its own until a double-barreled storm struck its tower.

First it was the payola scandal that put many of the top record players here on a spin. And then came WFIL, from the bottom of the Arbitron heap, rocking the WIBG crown with a rock 'n' roll format that soon caused the station to lose the throne—never to recover it again.

WIBG, through several different ownerships, fought WFIL record for record from rock 'n' roll to present-day rock, but always lagged behind.

Finally, the station finally threw in the worn-out wax sponge about two years ago and changed its call letters to WZZD with a format that calls for playing just about everything listeners request.

WFIL had been following a "middle road" that wasn't leading anywhere. Almost an embarrassment to a highly successful communications conglomerate, Triangle Publications, which owned WFIL, in the early summer of 1966 called in Mike Joseph, a radio consultant, to study the Philadelphia radio market.

Although WIBG was riding the crest of rock 'n' roll and FM was still a simulcast plaything, Joseph recommended the station run rock. With tremendous fanfare, WFIL blasted and rocked the airwaves on Sept. 22, 1966.

James M. DeCaro, who was general sales manager then, recalls that it took only about 15 months before the rating books put WFIL ahead of WPEN-AM. DeCaro, who became general manager of the station in 1968, still holds that post today in addition to being president of the station.

Jim Hilliard was the program manager introducing the new format. That post is held today by Jay Cook, who joined WFIL 12 years ago as disk jockey and became program director four years later.

Other record spinners at that time were Chuck Browning, who is now a promotion man for a record company; Jim Nettleton, now program director of WFIL's FM affiliate, WUSL; George Michael, who joined WABC-AM New York four years ago; Long John Wade, who now operates a broadcasting trade school here, American Academy of Broadcasting; and Dave Parks, now program director at WNDE-AM in Indianapolis.

The one who comes on the strongest, even today, is the Geator. It was in 1961 that Blavat pitched his tent across the river at WCAM-AM, municipally-owned station in Camden,



With Elvis: The Rockin' Bird, WIBG-AM Philadelphia's Joe Niagra, on left, visits Elvis Presley on the set of "Blue Hawaii" in May of 1961.

N.J., hardly a calling card for the rock 'n' roll mavens.

While the station's signal is directed Philadelphia's way, WCAM's programming was all foreign language and religious programs. But at 10 p.m. everything changed. On came the "big boss with the hot sauce." Listeners flocked to the station—only after 10 p.m.—to hear Blavat come on the air with something that sounded like this:

"According to the boss tic-toc on the tower-power clock, it's time to rock. Dishpan Dan, my man, pots and pans. Kilocyte Pete. Discophonic Sam."

He called teens a special name, "Yon Teens," and they flocked to his record hops at Wagner's Ballroom and the Chez-Vous. Before peaking in the late 1960s, Blavat, who remained the perennial juvenile like Dick Clark, brought his jive talk to WCAU-TV where he carried a rock 'n' roll dance party at a fat fee.

He syndicated his own tv dance party out of New York, put out his own recording label, was part owner of the Record Museum (an oldies record shop), was cast for a bit part in "The Mod Squad," and by the time he was 24 years old was earning more than \$100,000 a year.

While the rock 'n' roll polish has long tarnished, Blavat has never let go. In the '70s he did a Sunday night oldies radio show on WCAU-FM here, later moved it to WPEN and early this year made a short-lived try with a revival of his TV dance party on WTAF-TV, local UHF station. Significantly, Blavat hit the heights without ever making it on a 50,000 watt station. He hit all the lower-wattages.

Today, Blavat still holds on to the memories of the golden oldies. When not operating his summer disco in Margate, near Atlantic City, appropriately called "Memories," he's spinning the oldies as guest DJ at discotheques all over the area.

No names were more synonymous with WIBG in those golden oldie days than Joe Niagra and Hy Lit.

Niagra, who has fared better over the years than Lit, kept his Rockin' Bird shtik still speling for anyone who would listen. Today, it can be heard every day from 2 to 6 p.m. on WPEN-AM here where he butters up the chart hits with golden oldies. Much more smooth-talking than the erratic syllables that Blavat was wont to string together, he was a great favorite in record hop circles and is credited with making many a rock 'n' roll record take off.

Niagra would sound something like this: "You're at 85, where the bird flies. The class of Frankford High ... 1963. This is the kind of thing that brought you on the floor for more ... The Ronettes, 'Be My Baby'."

Lit, who parted company with

WPEN here before the summer, where he did a weekend oldies show, has been the "voice" of the Harlem Globetrotters basketball spectacular for the past four seasons, which takes him around the country on tour for seven months of the year.

This summer he was at the Library here on Wednesday and Thursday dancing nights. Since leaving WIBG, he's worked at about a half dozen different local stations, even returning a bit to his roots when the call letters were changed to WZZD.

Apart from rock 'n' roll, Lit has left an imprint here in the later days of underground radio. It was while he went to WDAS-FM as general manager of the then low-profile station, he put himself on the air in April, 1968, playing the off-beat and new wave progressive rock and he called his programming "Hyski's Underground."

The radical format caught on but the following was small. A year later, Jerry Stevens, another WIBG alumnus now program director at WMMR-FM here, adopted the "Hyski's Underground" format, pushed his station to the top of the FM heap and the format soon swept the radio dial nationally.

Whatever the musical scene years hence will bring, it will never snuff out the lingering echoes of the Geator with the Heator. For Blavat, who will only admit to 38, is ever ready to man the mike and again come on strong with the likes of:

"Sixty seconds make one minute. Sixty minutes make one hour. Twenty-four hours make one day, and out of that day 2 1/2 hours are dedicated by the yon teenagers to the hippest show on radio. So without further ado, let's carry on through."

Hartford's Stations Scene For Rock War

By MIKE ADASKAVEG

HARTFORD—At first it was thought to be "outrageous music that didn't belong on the radio," and later it became the outrage of the market. Rock'n'roll music and Top 40 radio combined to initiate a war which still has its effects on the listeners of Central Connecticut. The war was a long 15-year battle between WDRC and WPOP, the two AM rockers which led their fans as far as sabotaging the opposition's studios.

Who was the first to rock is still being argued to this day in Hartford. If you talk to WDRC people, they claim they were the first. But listeners weaned on WPOP say it was the first.

"We were the first," says Charlie

WINS-AM DJ

N. Y. Exploded Via Clevelander Freed

By DOUG HALL

NEW YORK—When the needle hit the grooves of a red vinyl 45 and the rocking sounds of "Big Heavy" by Cozy Eggleston began thumping out of radios in the New York area in 1955 thousands of teenagers were hooked on rock'n'roll and Alan Freed.

In the early days Freed was rock radio in New York, and shortly thereafter dominated local rock concerts and tv appearances too.

But it all began on WINS-AM after that station's program director Bob Smith and general manager Bob Leder became so interested in a Freed show they heard on WNJR-AM Newark that they hired Freed away from WJW-AM Cleveland for \$75,000 a year to come to the Big Apple. Freed had played on WNJR through a small syndication that had been set up from WJW.

Freed arrived in New York somewhat beat up, having just been in an auto accident. He began his show by calling it the "Moondog" show, but the station promptly got sued by the street musician of the same name.

So they cast about for a new name and "Alan Freed's Rock'n'Roll Dance Party" was selected. Some say in this way Freed invented the term rock'n'roll. In any event, he certainly popularized it.

Freed at first worked out of a cluttered large office he shared with the station's sales manager, a number of telephone salesmen operating what is known as a boiler room—telephone solicitation of ads—and a young copy writer by the name of Rick Sklar, who was to later become vice president of programming for ABC Radio.

Freed did not work with a record library, but had his 45s packed helter skelter on the floor and in a large dark green cabinet, which in the 1940s was the latest in office color schemes. Later, as his success grew, he moved operations to his home in Stamford, Conn.

Freed was on every night from 6 p.m. to 10 p.m. and the ratings were sensational, but there was so much advertiser sentiment against rock that the station had difficulty selling time.

Before long young Sklar moved up the ladder at WINS and became a producer for Bill Stern, the sports commentator, who was installed as a morning rock DJ on WINS. "Bill

used the Billboard charts," Sklar recalls, "but Freed really knew the music."

While all of this was going on in New York a young sales manager at ABC's WXYZ-AM Detroit, who had worked his way up from an announcer on the "Green Hornet" series which originated at WXYZ, became interested in the new music.

That sales manager was Hal Neal, now president of ABC Radio.

Neal put rock on WXYZ and in a short time the station became the only ABC-owned station to be in the black. These were difficult times for ABC and radio in general. Television was taking over and some thought radio was dead.

ABC management was so impressed with Neal that they moved him to New York to run WABC. One of the first steps he took was to let the dean of MOR DJs, Martin Block, go and hire Freed, who had just resigned from WINS.

By now there were other entries in the rock race: WMCA-AM and WMGM-AM (now WHN-AM). Neal was stymied in his competition with these stations because ABC's radio network controlled so much of WABC's time with shows with older demographics such as Don McNeill's "Breakfast Club."

It wasn't until 1967 when the network was reorganized into four news services and WABC got full control of its air time that WABC took off.

By this time Freed had been indicted in a payola scandal stemming from his days at WINS and ABC dropped him. He was replaced by Scott Muni, now program director at WNEW-FM. Neal called in consultant Mike Joseph and installed Sam Holman as DJ and program director.

The WABC staff was fleshed out with Dan Ingram, who has now been with the station for 17 years.

Cousin Brucie Morrow was hired away from WINS, where he was known as the "Big M." Harry Harrison was hired away from WMCA and became for a time an ABC "Good Guy."

For a time both WABC and WMCA called their DJs "Good Guys," but, ABC which claims to have coined the phrase, abandoned it to WMCA, which used it for years until the station went to telephone talk.

WMGM went back to being WHN and played beautiful music for a few years until the station went country and WINS was acquired by Westinghouse and went all-news.

This has left ABC in the driver's seat until recent years when FM has shown steady growth.

ABC's own FM group moved into rock shortly after RKO's FM then WOR-FM, NOW WXLO (99-X) introduced rock on FM in New York. ABC adopted the "Love Concept"—an allusion to the flower children movement in vogue at the time.

The concept, which emphasized albums, was sold to ABC by Allen Shaw, who is today president of the FM operation. He and George Yarheas, who now runs an ad agency in San Francisco, put the concept together.

They tried to sell it to each of the networks and ABC bought it. It was all on tape at first, but it served to unify the FM stations into a group. Later it was modified and went live and the stations started to win audiences.

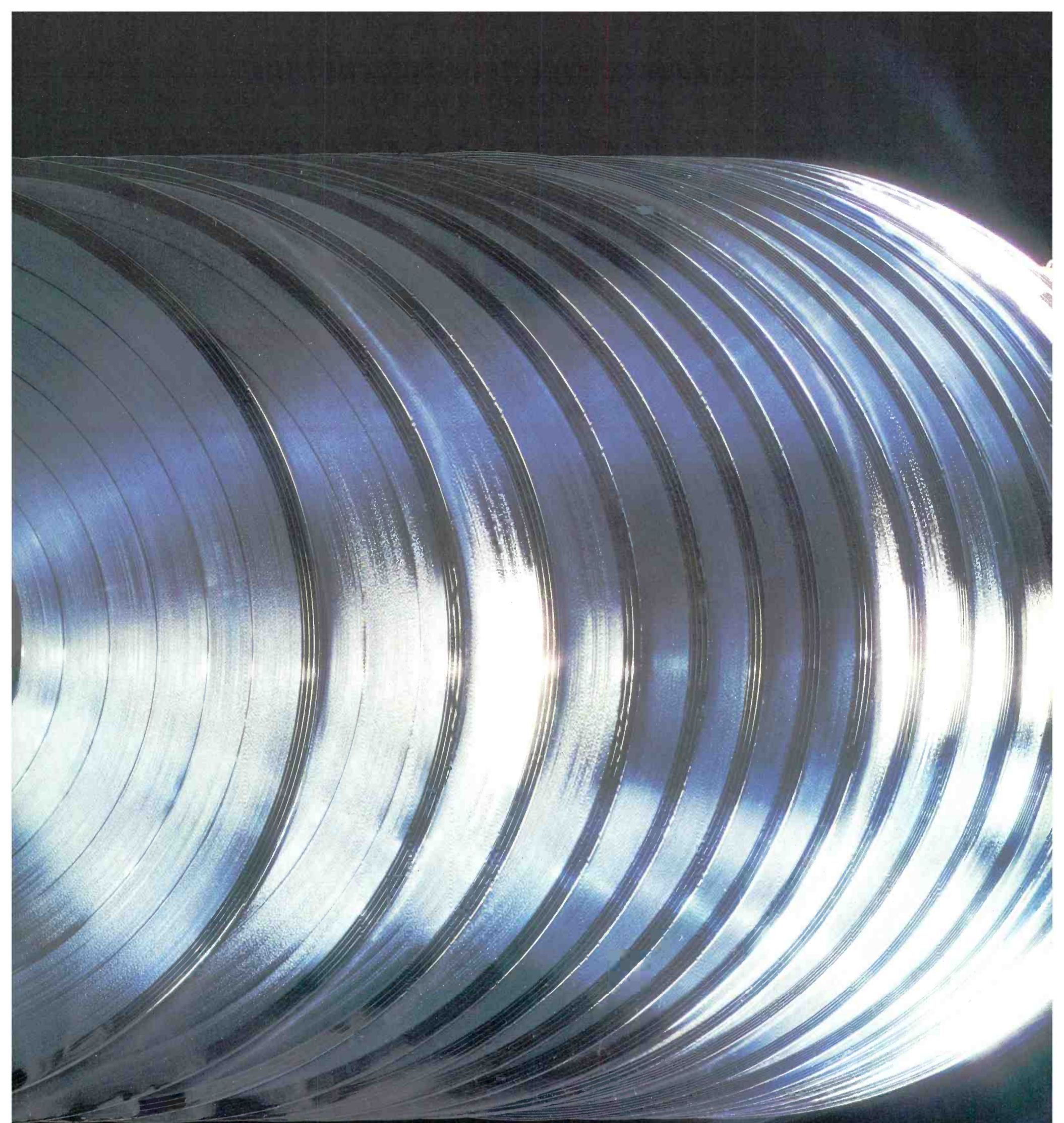
Ken Griffin, now program director of WRCQ in Hartford, says WPOP was the first to play the hits
(Continued on page 39)

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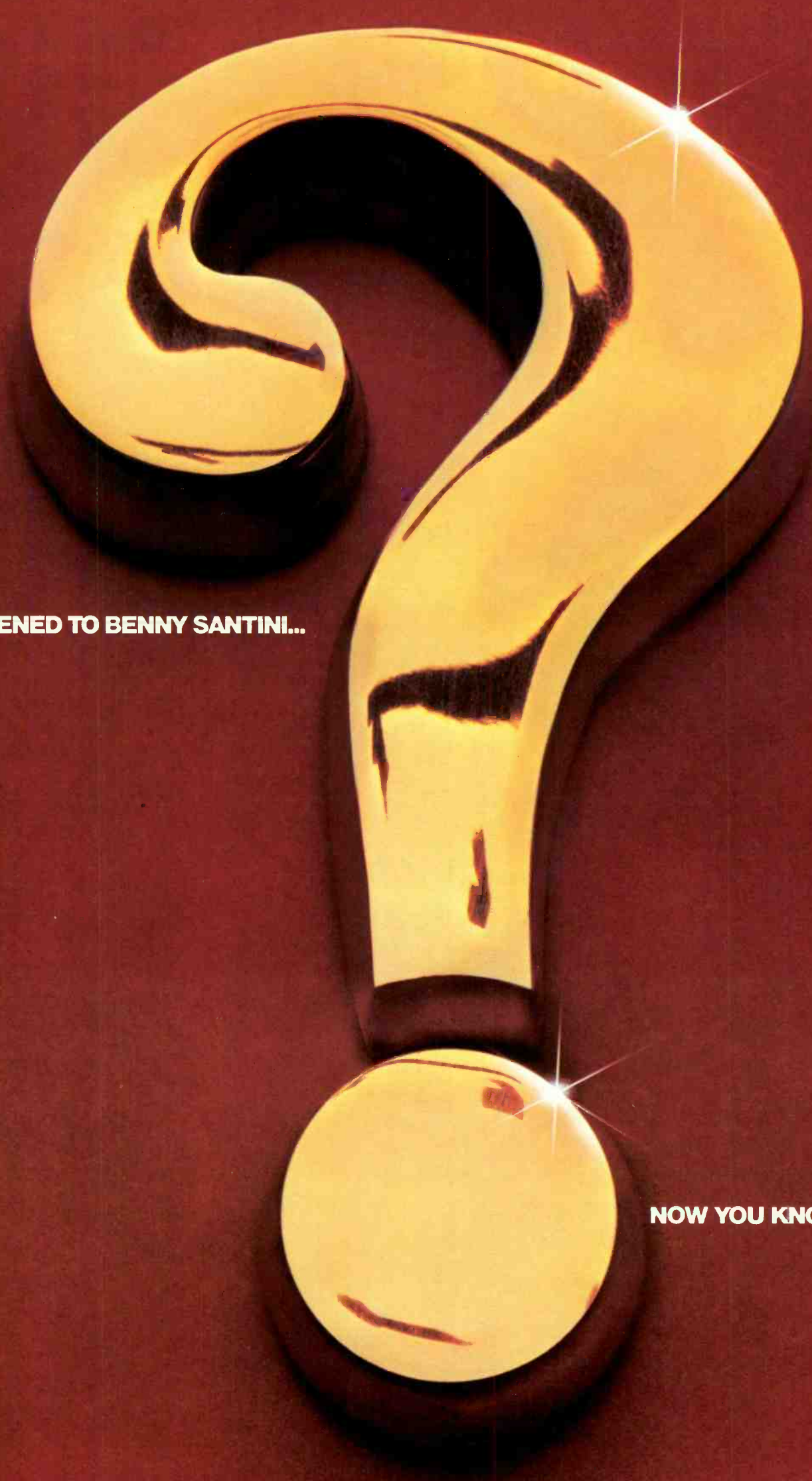


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They Still Remember Lorenz, The Hound In the Buffalo Area

By JIM BAKER

BUFFALO—Mention the beginnings of rock'n'roll within the Buffalo market to those who remember those days a quarter-century ago and one name has to come back at you—the Hound!

Specifically, he was George "Hound Dog" Lorenz.

Quite literally, he was the father of Buffalo rock'n'roll, largely through his WKBW-AM show from the long-gone Club Zanzibar on William St. For awhile, the Hound's nightly radio show reached 90% of the Eastern seaboard and gave him a reported fan club of more than 100,000.

George Lorenz died six years ago at age 52, but his memory is an inspiration to son Frank, now president of WBLK-FM, the rapidly growing soul and disco station his father started.

Frank has volumes of scrapbooks, photo albums and a treasure of memories of the days his dad was movin' and groovin' with the immensely popular show that began with a hound's howl and followed with George introducing himself this way:

"The big Hound's back in town ... a-rockin' right on record tonight ... Smile, it's all Hound-Dog Style! ... Out on the street, you play it cool, you play it straight, you walk that line real fine. And to my Miss Fine, standin' down the line, the Hound says later for you, baby! OOOOOWWWWWW- WWWWWWWWWW!!!"

Every weeknight from 7 to midnight and Saturdays from midnight to 2 a.m., that was the familiar jargon the Hound used during his 1950's pioneer days at WKBW—after debuting as "Ol' Man Lorenz" at WJL-AM in Niagara Falls and before moving on to WINE-AM and WBLK-FM in Buffalo.

Frank Lorenz, his eyes gleaming with pride, likes to remember through his scrapbooks those pioneer days when his dad went against the grain of standard radio procedure by helping start such later big names as Bill Doggett, Fats Domino, Clyde McPhatter, LaVerne Baker, Frankie Lyman, Chuck Berry, Jimmy Rodgers and the Platters.

"Little Richard really dug the Hound," Frank remembers. "He really loved him. He got his beginning from the Hound." Frank pulls an old program from one of his cartons of memorabilia and points to Andy Williams' name.

"The Hound booked him (in Buffalo's Memorial Auditorium) as a second act behind Little Willie John—would you believe that?" he asks. "You remember Little Willie. He had 'The Fever' and Williams' hit then was 'Canadian Sunset,'" he recalls.

"On that same show were the Five Keys, the G-Clefs ('Ka-Ding-Dong'), the Shepherd Sisters and Bob Crewe, who made the Four Seasons superstars," Lorenz continues. "Crewe wrote and produced all their material."

"Hardly anyone was booking these acts back then. The promoters were staying away," he says.

Why? Strange as it sounds now, the simple answer is that many people considered their music, particularly that of black artists, an evil influence on young and impressionable listeners.

But the Hound welcomed their music and many black musical groups developed a special liking for him. He refused to don the cloak of conformity and took those bold

strides forward. Lorenz gave them a chance to be heard and they never forgot him.

The Hound spoke his listeners' language, the language of the street, unheard of anywhere else on Buffalo's radio dial. He was a part of them. And the street scene was where George Lorenz became the Hound.

"That's where he got his name," Frank says. "Back in 1949 or so, there was this pet expression, 'doggin' around.' And he became the Hound. We have the name registered today and we have all his tapes back to 1955. I'd like to put them out on records."

How influential was the Hound? Well, his son can pull out pictures of the Hound with a long line of celebrities—Frankie Avalon ... Jimmy Rodgers ... Bill Haley ... Paul Anka ... Elvis Presley. And they look so young.

When name performers came to Buffalo in the 1950s, one of their first orders of business was to seek out the Hound. Not just for promotion, but for genuine affection as well.

"A lot of groups got to be known through the Hound back then," Frank smiles. "One spin of a record and by morning it was a smash." That's an overstatement, but not by much. The Hound was that popular and that influential. He could make or break a record, and often did.

"The Zanzibar scene was something else," Frank recalls. "He'd do his WKBW show from there and people would go down there to find crowds lined up down the street. My father used to have a doghouse down there, and to see it, the crowds would be taken in one door of the Zanzibar and out the side."

One name performer who was fond of the Hound was Della Reese.

"The Hound hooked up Della and her manager," Frank says. "Della really loved him—so much that she used to wait to do her last show until he got down there—to the Moonglo."

But the shows with a capital "S" were the ones staged by the Hound at Memorial Auditorium—at prices which now seem ridiculously low. Frank pulled a tattered newspaper from a box and pointed to a medium-sized Hound advertisement.

The year was 1957 and the attraction was headed by Fats Domino and Frankie Lyman. Listed underneath those names were Chuck Berry and the Everly Brothers. Clyde McPhatter had third billing to himself.

The lower portion of the advertisement included the Diamonds, Buddy Knox, Jimmy Bowen and the Rhythm Orchids. Just above the bottom line, which mentioned Paul Williams and his big orchestra, were these "lesser lights": Paul Anka, the Crickets, Eddie Cochran, and the Drifters.

And to catch these all-star acts in person, all you needed was \$1.50. The really big spenders bought a choice seat for \$3.50. Yes, indeed, the Hound let the good times roll at incredible prices.

Probably Frank Lorenz's favorite story of the Hound's era dates to 1951, when he booked country shows into a North Tonawanda, N.Y., watering hole called Saj's Rendezvous.

Among the acts Lorenz imported was Hank Snow, who liked good support from his musicians but not overexuberant support. He wanted

the limelight to himself. And in 1951 there was this young upstart.

"Snow called my dad aside one night and said, 'Hound, you've gotta help me and do something about that guitar player. Talk to him. Hound. You gotta stop that boy from shakin' his hips and carryin' on. He's ruinin' my act.'"

"The Hound looked at the young guitar player and just smiled," Frank relates. "He liked him and saw he had talent. He told Snow: 'Aw, leave him alone. He'll be a big star someday.'"

"My dad was right," Frank Lorenz says. "That boy was Elvis Presley."

No, the story doesn't end there.

Some years later, the Hound received a Presley record, "Mystery Train." He liked it, played it and this record was broken out of Buffalo by the Hound.

"That was the one which got Elvis some recognition ... the one that got him going," Frank Lorenz tells you.

"Then there was the day Elvis and RCA Victor informed my father they had 'a sound for the Hound' and told him to watch a Sunday night tv show (Ed Sullivan's 'Toast Of The Town') for a major surprise."

It was a salute to the Hound, and soon the first recording of Presley's hit, "Hound Dog," was played by Lorenz on WKBW. "It lit up the whole Eastern seaboard," Frank says. "At that time, Hound's radio audience reached 90% of that seaboard and no one's ever been able to top that."

The Hound kept on playing "Hound Dog" and with its popularity zooming, on July 11, 1956, Presley sent this telegram from New York to Lorenz at the Zanzibar:

"Man, what a kickoff. You old 'Hound Dog' you. You're making that 'Hound Dog' of mine really ride the airwaves. Man, this cat really goes for you and so does his 'Hound Dog.' Thanks, George. Elvis Presley."

The younger Lorenz likes to point out the ending of Presley's first recording of "Hound Dog." Barely audible, Presley makes a brief reference to Buffalo's "Hound." "It's faint, but it's there. Play it and you'll hear it," Lorenz says.

After Elvis' popularity zoomed, Lorenz booked him into Buffalo and Toronto in 1957, breaking non-sports attendance records with 14,000 in Memorial Auditorium and 23,000 in Maple Leaf Gardens.

"Elvis was under Col. Tom Parker's wing and he was a sharp operator," Frank Lorenz remembers. "If you crossed him, that was it. My father said something about the small profit left off Elvis' appearance here (Buffalo)."

"Col. Parker puffed on his cigar, pulled off one of his topped shoes and showed the Hound his big toe sticking through a hole in his sock. 'Look,' the Colonel said, 'Things are tough all over.'"

The Buffalo market had other major early rock'n'roll radio contributors—names like Guy King at WWOL-AM-FM, Dick Biondi and Tommy Shannon at WKBW-AM, Lucky Pierre at WEBR-AM and WYSL-AM and Don Neaverth, now at WKBW, but then at WBNY-AM and WGR-AM.

Of course, one of Buffalo's fastest-rising stations is WBLK-FM, which was started Dec. 11, 1964, by a man named George Lorenz ... the Hound ... the father of rock'n'roll in Buffalo.



SHORT ORDER—WRIF-AM Detroit morning man Michael Collins dishes up hot dogs for the benefit of UNICEF at the Detroit premiere of the film "Who's Killing The Great Chefs Of Europe."

Credit Storer With 1st And Latest L.A. War

By RAY HERBECK JR.

LOS ANGELES—Rock arrived here in the late '50s with KPOP-AM, an under-powered daytime spinning rock releases with its MOR. Storer Broadcasting bought the outlet in 1959 and today the station is KTNQ-AM, recently sold and due to become Spanish-language broadcasting.

But it has played a significant role in shaping the state of rock in this splintered 72-signal market.

In 1959, Crowell-Collier Publishing noticed that KPOP was rocking its way to high ratings. The firm brought in Ken Draper and Chuck Blore to consult its KFVB-AM. And Draper and Blore brought Top 40 to L.A. with their "Color Radio" format. It dominated here exactly five years and saw clones emerge on Crowell-Collier stations KEWB-AM in San Francisco and KDWB-AM in Minneapolis/St. Paul.

Original lineup at KFVB included Al Jarvis, Joe Yocum, Bill Ballance (now on San Diego's KFMB-AM) Bruce Hayes, Elliot Field, Ted Quillan and B. Mitchell Reed (now on L.A.'s rock leader KMET-FM).

But Blore's philosophy that no station can hold the scepter more than five years straight proved true. In 1963, KRLA-AM took the lead and dominated in a tug-of-war until April 1965, when Bill Drake sneak-previewed his powerhouse approach to Top 40 on RKO's KHJ-AM.

The official debut was May 8, 1965 and KHJ has remained the recognized symbol of L.A. rock radio ever since, whether its ratings in later years warranted the reputation or not. KFVB today is all-news.

It should be noted that much of KHJ's initial success was due to the work of its original program director for four years Ron Jacobs, now in Hawaii.

In 1965, B. Mitchell Reed had returned from a stint in New York radio to KFVB, but grew disenchanted with the tight playlist approach. In 1967 he helped found L.A.'s first progressive rock outlet, KPPC-FM in Pasadena, which later became KROQ-FM.

Following a strike in 1968, he and the legendary Tom Donahue convinced Metromedia in New York to fund KSN-AM in San Francisco, headed by Donahue, and KMET-FM in L.A., where Reed has remained.

But by 1973, the FM approach toward rock which Reed had started here had born fruit in the form of a duplicity of similar-sounding sta-

tions. There were KIIS-AM-FM, KROQ-AM-FM, KLOS-FM and, of course, KMET-FM. The total effect was to erode ratings from once-dominant KHJ-AM, which Bill Drake left in 1973.

Drake and his partner, Gene Chenault, bought an interest in KIQQ-FM "K-100" and turned it to rock. "K-100" had been put on the air by Rich "Brother" Robbin with a hit-oriented but non-rock format. Drake went rock with KHJ veteran DJs Robert W. Morgan, Don Steele and Jerry Butler, plus Drake chain associates Jim Carson and Eric Chase.

However, the experiment failed to dent KHJ or the rapidly-diversifying market. Today's pattern of one station being unable to meet the listeners' eclectic musical tastes had begun to emerge. A stalemate developed with KHJ still on top.

On Dec. 26, 1976, an exciting change in L.A. radio broke with the personality-oriented Top 40 approach of KTNQ's "Ten Q" format, headed by program director Jimi Fox, assisted by Rich "Brother" Robbin. A significant threat to KHJ's numbers seemed evident.

Also, in the January/February Arbitron book immediately following KTNQ's debut, KRLA-AM had actually beaten KHJ in the 12+ age group by one-tenth of a point. But programmers Billy Pearl and Tom Greenleigh quit the station after a dispute with management and it has never regained the initiative. And, although KHJ experienced difficulty for the next several years in battling the inroads made particularly by now-dominant KMET-FM, KTNQ-AM was never able to significantly overtake KHJ at any time.

Meanwhile, within the past two years, while KHJ and KTNQ were making a great deal of noise in their Top 40 battle, KFI-AM was quietly easing into its own form of hardcore Top 40.

Under the guidance of 20-year programming veteran John Rook, the former MOR outlet has retained only two items from its past—call letters and top-rated morning team, Lohman & Barkley. KFI is seen by some observers in L.A. as overtaking KHJ in the upcoming book.

And through it all KTNQ-AM, the birthplace of rock here, has continued to program personality radio. According to Storer programming head Ed Salamon, it will continue to do so until the FCC approves sale of the outlet and it goes Spanish.

Vox Jox

By DOUG HALL

NEW YORK—Rick Scarry, program director at KGIL-AM-FM Los Angeles, has acquired part ownership of KRLT in South Lake Tahoe, Calif., a contemporary FM station.

The partially automated station runs TM's "Stereo Rock." Scarry, a veteran of 11 years in Los Angeles radio, will continue as p.d. at KGIL while KRLT will be run by his partners **Ed Crook** and **Roger Archambault**.

Los Angeles music leader KBIG-FM and its "born again" sister KBRT-AM have juggled programming heads. **Gary McCartney**, who developed KBRT's "Bright Life" religious music format, has left radio and been succeeded by programmer Rick Patton, former p.d. of WYCA-AM Hammond, Ind.

Replacing McCartney as operations supervisor of both KBRT and KBIG, Bonneville's beautiful station, is **Bob Edwards**, former operations/programming head of beautiful competitor KOST-FM Los Angeles. Patton and Edwards will report to operations director **Fred Seiden**.

WIOQ Philadelphia p.d. **Alex Demers** has been promoted to vice president and has been given additional duties. He continues as p.d. . . . **Dan Bennett** has been promoted to program director of WREN-AM Topeka. He will continue as production and music director. He has been with the station seven years.

KEWI-AM Topeka p.d. **J.R. Greeley** is looking for a "super morning personality — someone whose expertise is humor and reliability with a medium market audience." Those interested should write Greeley at P.O. Box 4407, Topeka, Kan. 66604.

WGAR-AM Cleveland is collect-

ing toys for needy children in its fourth annual "Share-A-Christmas." Last year more than 25,000 new and nearly new toys were brought to the station. . . . **WIRE** Indianapolis held a 50th birthday party for **Mickey Mouse** at a local children's home. . . . **WRJZ-AM** Knoxville hosted a party to welcome **Steve Martin** to town. Festivities included a **Steve Martin** look-alike and act-alike contest.

WFTL-AM Fort Lauderdale created what the station claims was the state's largest ice cream sundae. It took two hours to create the sundae and three hours to serve it. It used 500 gallons of ice cream and was created in a local shopping mall.

Bob London returns to the air at **KFOX-FM** in Los Angeles with "London By Night," jazz-based midnight to dawn freeform show. London features Getz, Sinatra, Bennett, Ellington, Basie, Kenton and Christy, plus poetry readings. . . . **WREN-AM** in Topeka needs a morning personality with production skills. Tapes and resumes to Box 1280, Topeka, Kan., 66601.

WFBR-AM Baltimore p.d. **Dale Andrews** has his station airing a 31-hour rundown of all the number one hits of the past 22 years. . . . **WMAL-AM** Washington music director **Bonnie Smith** has been promoted to assistant p.d. She will be in charge of special programming.

Craig Lundquist has joined **KKAP-AM** Capitola, Calif., as operations director. He comes from Sunshine Broadcasting in Portland, Me., and has worked on-air shifts at **WEEI-FM** and **WJIB-FM**, both Boston. . . . **Dale Anthony** at **KLUC-FM** Las Vegas is looking for a "developed personality." Applicants should write to him at PO Box 14805, Las Vegas, Nev. 89114.

Tom Shannon, mid-day personality of **CKLW-AM** Windsor, Ont., has renewed his contract for two years. . . . **Dennis Smith**, formerly of **KBCA-FM**, L.A., has joined **KCSN-FM** Northridge, Calif., as jazz rock on Wednesday nights. The station has also added the "Jazz Countdown show."

For the Record

NEW YORK — **WBOW-AM/WBOQ-FM** Terre Haute, Ind., are not disco formatted stations. **WBOW** is a contemporary station and **WBOQ** is in an AOR format.

And **KXTC-FM** Phoenix has gone to a disco format by installing the **Burkhardt-Abrams** disco format. Its sister station **KJJJ-AM** will remain in a country format.

'Free-Form' Still Reigns In S.F.

Donahue Approach Engendered Today's AOR Format

By JACK McDONOUGH

SAN FRANCISCO—As the birthplace of freeform radio San Francisco's place in the history of rock on the radio is secure.

All formats known collectively today as "AOR" are descendants of the experimental programming done in 1967 and 1968 at stations **KMPX-FM** and **KSAN-FM** by the "Father Of FM Radio," Tom Donahue, and his staff of loyalists, who proved conclusively that there was a new young audience thirsting for a style of radio that would dispense with routine and that would stack together music from the most wildly varied sources.

Not only did this crazily successful experiment change the face of radio, it likewise created an entire new level of personnel at the record labels. Back in 1967-68, there was no such thing as an "album promotion man." But soon enough the labels had to develop staffs of promotion people who understood how to deal with the new medium.

Actually San Francisco's history of loose programming dates back beyond 1967-68, to about 1950, when **Pacific's KPFA-FM** in Berkeley was playing a lot of authentic folk music and country blues, and they continue to this day to keep the listener-supported non-commercial faith.

But it was not until the revolution at **KMPX** and **KSAN** that free-form radio proved to be commercially viable, and the events in that revolution—and the history of much of San Francisco radio, both AM and FM—revolve around the large figure of Tom Donahue, who died in April 1975.

Donahue, along with other well-known jocks like Bobby Mitchell and Bob McClay, came out to San Francisco from Philadelphia in 1960 and began working at **KYA-AM**, where they played the same r&b records as they had in Philadelphia, making Bay Area hits of records that had previously been ignored in the area even though they were East Coast hits.

KYA called itself "The Boss Of The Bay," and it was here that Bill Drake reportedly got his ideas for his own Top 40 "Boss Radio" format which he then took out to **KYNO-AM** in Fresno and turned into success.

In 1962 Clinton Churchill of Buffalo bought **KYA** and added Gene Nelson, Tommy Saunders and Russ Syracuse to Donahue's staff. For the next three or four years **KYA** was the main rock power in town, but then in 1966 Drake came back to town to work for **RKO's KFRC-AM**. **KYA** began to slip, although in 1968 **Atco Broadcasting** bought **KYA** and under Howard Kester and Dick Starr the station regained its top-rated position in the market.

For a time after that the two stations battled it out mightily for the Number One slot, with **KFRC** eventually winning out.

In fact **KFRC** is now consistently one of the top four stations in the San Francisco market in overall ratings and has won several **Billboard Rock Station Of The Year** awards.

But it was the new programming at **KMPX** which threw the **AM** battle into profile and goaded the **AMers** into new formats and new music. After leaving **KYA**, Donahue in April 1967 began doing an 8 p.m. to midnight shift on moribund **KMPX** in which he dispensed with jingles, played all sorts of unpredictable sounds and talked knowl-

edgably about the new rock music that was blossoming all over.

The response was instant and tumultuous. People began showing up at the station to donate their own records to the library and to hang out for hours in the halls and lobby.

Eventually Donahue had a conflict with **KMPX** owner Leon Crosby and left the station in March 1968. Most of the staff went with him, and after a search of possible radio properties in town Donahue struck a deal with **Metromedia**, which was running a failing classical station named **KSFR**.

In May 1968 **KSFR** became **KSAN**, and **KSAN** soon became the favored station of the entire San Francisco rock community, which then was growing by leaps and bounds. Crosby did bring competent new people into **KMPX** (including Richard Gossett, now at **KSAN**, and Bobby Cole, now program director at **KMEL-FM**) and for a time San Francisco had two fully-committed full-fledged free-form stations while most cities still didn't have any. But **KMPX** continued to lose ground and the owners changed formats again in the early 1970s.

Thus **KSAN** celebrates its 10th anniversary this year, and for most of that time it has maintained **FM** supremacy. However, over the past 18 months it has faced a serious challenge from Century Broadcasting's **KMEL**, which came into the market in July 1977 with a well-researched format of familiar album hits, a big advertising splurge and a signal of 69,000 watts (compared to **KSAN's** 35,000).

In its first book **KMEL** not only beat out **KSAN** handily but in some time periods ranked even above **KFRC**, and the station continues to outpoll **KSAN** in the target audience.

Thus **KSAN** is put in a difficult situation: how to meet the challenge of a more tightly-formatted,

smoothly promoted station without alienating the long-term **KSAN** listener or without jeopardizing the extremely strong community identification that has always been a central strength of the station? This challenge falls mainly to Jerry Graham, who has done an admirable job at **KSAN** as manager.

There is, of course, much more history outside the **KYA/KFRC** and **KSAN/KMEL** arenas because other stations found it necessary to decide upon their own responses to the power of rock.

ABC's KSFY-FM, local outlet, for instance, has gone through many changes, starting with the **ABC "Love Radio"** format in 1970 when Tony Pigg was San Francisco's voice in a segment of the format that called for four hours from four DJs in each of the major cities where **ABC** has an owned **FM** station.

KSFY has since evolved into disco format, which has been successful.

Other **FM MOR-rock** formats, such as **KCBS-FM** and **KYA-FM** have had varying degrees of success, with **KYA** showing intermittent brilliance. **KI01 (AM and FM)** broadcasts easy listening rock with what many consider the best signal in town and is always in the forefront of industry experimentation under the leadership of Jim Gabbert; **KSFO-AM** and **KNBR-AM** likewise have incorporated much of the more accessible rock into their programming.

Outlying stations have also had their impact. The two most important are **KSJO** and **KOME** (both **FM**) in San Jose, where they compete head-to-head for the burgeoning young audience of the Santa Clara Valley, which favors hard and heavy rock. Both these stations have good signals and periodically make inroads into the San Francisco audience.

Chicagoans Cite WJJD And WIND As Leaders

By ALAN PENCHANSKY

CHICAGO—Rock radio here originated in the summer of 1956, according to radio and record people on the scene when it happened. Stations **WJJD-AM** and **WIND-AM** take credit for introducing the sound here, though several smaller black stations also are pointed to as part of the revolution.

Nick Acerenza, today a promotion man for **Progress Records**, pinpoints July 1956 as the date in which the transformation was fully realized. Acerenza has saved scrapbooks filled with radio Top 40 playlists of the late '50s. His earliest is **WJJD's** for that midsummer long ago.

Fats Domino's "I'm In Love Again" ranked number one with Pat Boone's "I Almost Lost My Mind" number two. Records by Elvis, Bill Haley and the Comets and the Platters also were coming on the scene.

Sid Roberts, a **WJJD** jock in 1956: "It was a complete departure. Before that they carried White Sox baseball for 20 years. There was Randy Blake and his breakfast and supertime frolic and country music, only they didn't call it country music at that time."

Roberts today works as a free-lance announcer with a station sales rep organization here.

"It was revolutionary, obviously, but it wasn't created here," he recalls. **WJJD** borrowed the best of what stations on the West Coast and other parts of the country were doing with the new sound, Roberts says.

A new style of delivery was created to go along with the new music.

"That whole talk over style came in with rock. It was felt that they could retain a hold on the audience more," Roberts explains.

"It was received well and the station attracted numbers until **WLS** took the bull by the horns. **WLS** started to run away with the ball game."

Since May 2, 1960, when it converted to a rock format here, **WLS** has been the dominant outlet for the music on the **AM** band. Like **WJJD**, **WLS** had a strong background in country music.

The other rock originator here was **WIND-AM**, which began rocking at about the same time as **WJJD**. It offered a "milder" rock format, however, restricting the new music to a one-hour time slot at night. Gradually, this "restricted time" period was expanded.

(Continued on page 91)

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Hartford's Stations Scene For Rock War

• Continued from page 32

in Hartford. Griffin worked for WPOP in the early 1960s and he recalls the station was playing rock long before that.

"Wildman Steve Gallon had a show on WPOP in 1953. Johnny Argo, Pete Meyers and the Houndog followed," Griffin recalls.

Both Griffin and Parker agree, however, that WPOP was first to devote all of its airtime to a new format later called Top 40.

Ken Cooper, Doug China and Phil Zoppi were some of the first names associated with WPOP's format.

"Cooper had lunch with me back then and said WPOP would kill WDRG," Parker recalls. "When the WPOP format hit the air, WDRG got tons of calls asking what WPOP was doing. The whole thing took off. It was self-propelling."

Griffin says the unique sound was rare in the area at first.

"For a while, Cleveland and Hartford seemed to be the only cities really blasting out Top 40," he says.

WPOP's unparalleled success had a short life. Buckley Broadcasting purchased WDRG in 1958 and observed trends in the market for a year or so. Then on Aug. 18, 1960, the war began.

"We dropped our network programming and hit the air with Fun Radio Fun Day," Parker says. "We ran four contests an hour, jammed up all the phone lines and finally had to put employes in phone booths and give out the phone booth numbers to handle the volume of calls."

Parker claims that WDRG won the first head-to-head battle with WPOP.

"In a matter of months we had decimated WPOP," he claims. "We had the ingredients necessary to keep the family audience. We maintained a long-time philosophy that we still have today. We promoted adult appeal. We had guys on the air with character."

In 1960 WDRG had a top 60 playlist, with between 12 and 20 picks each week.

"We had no savvy," says Parker. "We had the biggest list known. And, we just played them from one to 60, not emphasizing the top 10 or anything. What was remarkable is that we had 40 or more shares."

WDRG's first lineup included Ron Landry in the morning, Jerry Bishop in the midday slot, Art Johnson in the afternoon, Jim Raynor at night and Curt Russell on late night. Gene Anthony and Wayne Hickox were the utility men. Hickox still remains at the station.

WPOP brought in some heavyweights to combat WDRG, including off-the-wall personality Joey Reynolds, who began the "Royal Order Of The Night People Club." Reynolds had listeners consecrating their radios with wax from purple candles, wearing purple socks and even stealing knobs off radios after they were set on WPOP.

Reynolds lasted in the night slot for about two years, and then moved onto WKBW-AM in Buffalo. Filling his slot at WPOP was Griffin, who continued the madness. Art Wander, now the head of Group I Radio, was the program director.

"His theory was war," Griffin said. "We brought attention to WDRG hoping that the attention would make them blow it."

Griffin had his listeners sworn to WPOP loyalty while new enemy

Dick Robinson on WDRG was forced to build up a defense.

The WPOP-WDRG war got out of hand. Kids fought in school. There were fights at high school sports events. In strong WPOP areas, WDRG listeners were harassed no end, and vice versa. Graffiti riddled buildings and signs throughout the region, and is still visible on buildings to this day. Frequencies were carved into school desks and painted onto jackets.

"We went as far as telling the listeners to bomb the Fun Tower of WDRG," Griffin recalls. "Kids raided WDRG with cherry bombs."

Robinson, who today ironically is Griffin's boss at WRCQ, retaliated with insults and innuendos about WPOP. A telephone battle began between the stations.

WDRG was armed with a secret weapon that kept giving them the edge on WPOP. The secret weapon was the late Bertha Porter, the station's music director of 25 years.

"She was amazing. She could pick the hits every time," Parker says. "The music industry had tremendous respect for her. She always received calls from not only the record companies but the artists themselves."

Porter programmed every record in order on all the station's logs for many years. She worked an inordinate number of hours.

"If it got on WDRG, it sold," Parker says. "We always had tremendous credibility in the industry and we still have it with English."

English was Porter's replacement when radio's first lady of music retired in 1968. She died a year ago this month.

"I had a lot of respect for her," Parker says. "I remember her as nice as a lady at times, and as rough as a construction worker at other times. During one pick session, she found 20 picks. She said they would be hits, so we played them."

In the mid-'60s, a change took place in the industry, and on Hartford radio. The English invasion took hold of New England.

"The Beatles were the biggest thing to happen in Hartford," Griffin recalls. "I first promoted a rock concert with only one group in 1962. We had the Beach Boys in Hartford's Bushnell Auditorium for two shows. It was a big success. Agents said if it worked in Hartford, it would work all over. A year later came the Beatles."

"The kids were just crazy about the Beatles and the English accent, Griffin says. "We put everyone we could find with an English accent on the air. We had Beatle look-alike contests, sound-alike contests, draw the Beatles contests and it turned into a phenomenon."

I remember promoting for three days that I would have a live telephone conversation with Herman's Hermits. Robinson then promoted a live conversation with Mick Jagger. It was a bluff."

WPOP had the reputation as being one of the biggest swinging doors in radio. Lou Terri, Lee Baby Simms, Dan Clayton, Jim Meeker, Sam Holman, Bill Bland, Roy Cooper, Woody Roberts, Lou Morton, Johnny Gilbert, George Brewer and many others worked there. In 1964 Griffin had a large enough following that WDRG tried and was successful in hiring him away.

"I remember that people spat at me when they saw me after I had left WPOP and went to WDRG," Griffin says. "I had made them loyal to

IN MILWAUKEE *Its Rock Explosion Began With Six Bottle Caps, Request Line*

By MARTIN HINTZ

MILWAUKEE—When Jerry Lee Lewis and Elvis Presley came along to shake up the nation's airwaves which began the fragmenting of radio audiences, Milwaukee wasn't long out of it.

The city's on-air personalities such as Paul Bartell (at the old WFOX-AM beginning in 1945); Tom Shanahan (who started at WEMP-AM in 1941); Joe Dorsey (also at WEMP since the 1940s), and program director John Reddy of MOR WOKY-AM were faced with growing demand from the younger set for more upbeat music.

Dorsey set up a request line and had a gimmick whereby listeners could also send in six soft drink bottle caps for a request. Other personalities began playing more and more rock.

Bartell, Dorsey, Shanahan and Reddy have all moved on by now but the groundwork they laid in the early years is the basis of a lot being done in the Milwaukee market.

The real explosion on the city rock scene came between 1957 and 1958, especially with the arrival in town of "Rocky Foxx" (Pat Shanahan, no relation to the above mentioned Tom) who came swinging down from Hartford's WTKM-AM and Sturgeon Bay's WDOR-AM where he had eased rock into the formats there.

Shanahan, who now owns his own radio consulting service, looks back with a laugh. "I came to WFOX-AM, a station owned by a guy who had several drive-ins he wanted promoted. He built a booth in front of one place, called the Fiesta, where we could play records."

But since WFOX signed off in early evening, the owner also brought in nighttime WRIT-AM DJ King Richard to share space with his own personalities. The rock would end around 10 p.m., says Shanahan, with the WRIT sound going back to beautiful music. "The kids would pound on the booth and tell the guy to take the stuff off and get back to rock'n'roll," he recalls.

WPOP, and now had to win them over to WDRG."

At the time, WDRG assailed WPOP with one of the best lineups in the history of contemporary radio. Sandy Beach, now program director of WKBW-AM, was morning man. The Wade brothers, Long John and Don Juan, followed Beach. Joey Reynolds took on the afternoon drive, with Griffin at night.

"No program director was a real program director until he had Joey Reynolds working for him," Parker said. "He was crazy."

The late '60s brought Jack Morgan, Gary DeGrade, Joe Hagar and Bradley Field to WDRG. WPOP kept the war going with new program director Bob Piava.

Personalities from WDRG went everywhere in the market. Today they are found at WTIC and WRCQ, which are WDRG's main competition. WPOP bowed out of the radio war in 1976 when its format was changed to all news. Before the end of the "war," the last battle was taken up by program director Dick Springfield, who made a last ditch effort to win the final battle with a strong personality Top 40 lineup.

Today, WTIC-FM, and WRCQ are playing the hits that WPOP once played. Griffin is morning man on WRCQ. WDRG keeps forging onward with strong personalities and hits.

Winter of 1957 rolled around and WFOX couldn't hang on to the teen audience it had built up in the daytime summer hours. Shanahan switched over to WRIT at the same time as the DJ who was playing beautiful sounds for that station moved to WFOX in a reverse play.

"Yet WFOX was important in breaking hits that year. We had nothing to lose," recalls Shanahan. "We weren't tied down to anything."

WISN-AM, a Milwaukee muscle station noted for its beautiful music genre, almost took the plunge into rock in 1958 as the WFOX star waned. Shanahan was approached by WISN manager Carl Zimmerman to develop a 3 to 8 p.m. rock show to capture the after-school crowd.

But just before Shanahan was to start, WISN had its personality Charlie Hanson launch a rock format on his morning program. However, the public reaction was so negative that the plan for Shanahan's afternoon show was scratched the same day.

"The papers the next morning had photos of Charlie burning rock records on the hill behind WISN," recalls Shanahan.

Shanahan went on to be editorial director for WITI-TV in Milwaukee, Hanson kept his morning show, and WISN didn't get back into rock until only a couple of years ago. Shanahan eventually moved to WRIT-AM where he remained for nine years, eventually becoming program director. Shanahan worked for a time in Cleveland, Madison and Akron before returning to Milwaukee in 1973 to turn WQFM into an album rock station.

Along came the '60s with the formation of WAWA-AM, which was licensed in 1962 and became a black-oriented station in 1963. WCAN-FM was sold to WEMP and there were other changes, primarily in format.

In October of 1968, Ron Amann took his two-year-old WZMF-FM and jumped headlong into a progressive rock format and changed the face of the city's radio dial.

"Milwaukee is a down-home city, maybe not as sophisticated as San Francisco nor as wide open as New York," reflects Amann today. "But it's not a hayseed town either. People knew what they wanted and they picked up on it."

Amann was convinced by Jack Fox, a local ad rep who had several music stores as clients, that acid rock was the growing thing. He talked Amann into moving his Milwaukee suburban station into a heavier rock sound to capture more of the metro market.

At the same time, Bob Reitman had been broadcasting a 9 p.m. to midnight show highlighting rock 'n' roll on the educational station hodgepodge that was the old WUWM-FM (now into a total jazz format), the Univ. of Wisconsin-Milwaukee station. Reitman's show, "It's All Right, Ma," had been pulling a one to two share in the Pulse for a year. Ad man Fox saw that, got Amann and Reitman to talk and thus the first progressive rock station zoomed off.

"We were probably also the first such station in the Midwest," says Reitman, now a 36-year-old DJ for WQFM-FM (brought to that station by Shanahan several years ago). "I had heard 'Rock Around The Clock' for the first time in the mid-'50s and it changed my life. I grew up listening to Top 40 on the radio because it wasn't something folks would say

'no' to. They'd just say, 'Turn it down,'" Reitman says. "So when I was approached by WZMF, I really had no choice. I had to go. I had been hooked years before."

WZMF's idea took off, with guru Reitman setting the pace. A women's club in the station's home suburb labeled Amann and his crew as Communists and blasted them for "leading their little girls into prostitution" with the music of the Jefferson Airplane and Velvet Underground, recalls Amann. "Nobody showed up, though, when we invited them in to talk about the situation. So we just ignored them after that and they went away."

That was about the only real problem WZMF faced in those days. Advertisers began to take notice. "We were the only candy store in town with our format," Amann chuckles.

It's not that way any longer in the city's highly competitive rock radio market. One station staffer now mutters that Milwaukee is oversaturated. Other area stations with rock sounds include WZUU-FM, WKTI-FM, WOKY-AM and WLPX-FM. Others have dropped out, after making a brief splash, such as WTOS-FM (now WEZW) and WEMP (now into country).

Oldtimers jumped on the rock bandwagon, notably WKTI which formerly had been the staid automated WTMJ-FM (the first FM west of the Allegheny Mountains, beginning broadcasting in 1940). WKTI moved into the nonstop, syndicated stereo rock sound in November 1974, with live morning drive and late night personalities.

Bubbling Under The HOT 100

- 101—I DON'T KNOW IF IT'S RIGHT, Evelyn "Champagne" King, RCA 11386
- 102—GET DOWN, Gene Chandler, 20th Century 2386
- 103—SLEEPING SINGLE IN A DOUBLE BED, Barbara Mandrell, ABC 12403
- 104—YOU FOOLED ME, Greg & Hanks, RCA 11346
- 105—MIDNIGHT EARL, Lenny Williams, ABC 12423
- 106—CHILDREN OF SANCHEZ, Chuck Mangione, A&M 2088
- 107—SUBSTITUTE, Gloria Gaynor, Polydor 14508
- 108—DOWN SOUTH JUKIN', Lynyrd Skynyrd, MCA 40957
- 109—YOU HAVE THE THUNDER, Jackson Browne, Asylum 45543
- 110—TAKE A RIDE ON A RIVER BOAT, Le Roux, Capitol 4651

Bubbling Under The Top LPs

- 201—MOVE IT ON OVER, George Thorogood, Rounder 3024
- 202—LARRY GATLIN, Larry Gatlin's Greatest Hits, Monument MG 7628 (Mercury)
- 203—CRACK THE SKY, Safety In Numbers, Lifesong JZ 35041 (Epic)
- 204—GOLDEN EARRING, Grab It For A Second, MCA 3057
- 205—WILTON FELDER, We All Have A Star, ABC 1109
- 206—STARGARD, What You Waiting For, MCA 3064
- 207—SOUNDTRACK, The Wiz, Atlantic SD 18137
- 208—DR. JOHN, City Lights, A&M 732
- 209—JARGE SANTANA, Tomato TOM 7020
- 210—ISLEY BROTHERS, Timeless, T-Neck K22-3560 (Epic)

AT L.A. TASK FORCE CONCLAVE

20 Legislators Hear Pleadings For More Govt. Aid To Arts

LOS ANGELES—"A musician gets to the point where he can really play, but who is going to hear him? We've got to get some programs going where there can be concerts or groups traveling to schools," jazz musician Buddy Collette urged the 20 legislators in attendance Nov. 18, the third and final day of the first national task force convention on the arts held here at the Wilshire Hyatt House.

Funded by a grant from the National Endowment for the Arts, the task force is comprised of one legislator from each of the 50 states and "will focus on the problems facing arts institutions and artists, and will develop state legislative programs in support of the arts," according to the chairman, California State Sen. Alan Sieroty.

Unlike the Nov. 16 meeting en-

titled "The Need For Legislative Support For The Arts" in which seven panelists addressed the visiting legislators, concerning general problems and needs of all artistic forms, the 90-minute Nov. 18 segment centered around music only, and usually, more specifically, jazz.

Opening the meeting, Collette, along with John Giannelli, Llewellyn Matthews, Carl Burnett and Al Aarons, performed three numbers, also showcasing Roger Hogan and Jean Strickland, two students at Collette's presently unfunded one-month old workshop.

Following the music presentation, Collette led an informal discussion on musicians' hardships, urging other artists to share his views. Hogan, who feels the root of the problem is that jazz is not recognized as a viable form of music, pointed out

that music programs are the first to be eliminated when there is a financial cutback in the school system.

Strickland, who has been studying under Collette through a grant from the National Endowment for the Arts, is a public elementary school music teacher. She spoke of the musical ignorance she has encountered among her students and stressed the need for better education.

Among other issues raised were the artists' inability to financially afford further private education past public school attendance, the need for rehearsal space within a group experience and the ultimate job whereby he can make a living from his art exclusively.

Ruben Gorewitz, founder of Artists' Rights Today, Inc. and Change, Inc., noted that New Jersey Congressman Frank Thompson, who originated the proposal that began the National Endowment for the Arts, also introduced a bill to convert all abandoned railroad stations into performing arts facilities, and Gorewitz cited that New York recently took over an abandoned police station out of which an art center was constructed, suggesting the various states consider doing the same.

Gorewitz also emphasized that jazz is the only musical form that was actually born in the U.S. and then introduced to the world.

Bass player Giannelli proposed to the audience that funding be sought to bring musicians into the schools in order to expose students to the art form and also provide jobs for musicians.

Legislator John Irick of New Mexico, indicated a need to make jazz more salable by gearing it toward the record buying public and he was quickly reminded by drummer Burnett that classical music has never had to compromise by trying to produce "hit records" and yet does not have difficulty obtaining funding. Legislator Josine Stareils, director of the Barnsdall Park Theatre facility in L.A. urged that there must be a greater willingness to explore the unknown—the creative process instead of the salable commodity.

The necessity of media utilization of jazz and free legal advice for the drafting of appropriate grant pro-

(Continued on page 43)



Bursting Out—Members of Jethro Tull salute the audience during a standing ovation after a recent concert. The band is celebrating its 10th year anniversary.

Thorogood Nixes Majors For 3-LP Rounder Binder

By IRV LICHTMAN

NEW YORK—Rounder Records is a modest Boston label with an apparently self-effacing performer in George Thorogood.

Thorogood, according to Ken Irwin, vice president of Rounder, is elated to be on the label despite the fact that a number of major companies bid for his services after the release of his first LP, "George Thorogood & The Destroyers."

Irwin, in fact, claims the album received "limited airplay because radio felt it was only a matter of time until the LP was to appear on a major label."

But, major labels will have to wait until Thorogood completes a new multi-year, three-album contract with Rounder, the first album of which is called "Movin' On Over." In just two weeks since its release, Irwin points to sales of 75,000. Total sales in the U.S. for the first package reached 60,000 plus an additional 40,000 in Europe, Irwin claims. Sonet represents Rounder in most European markets. Thorogood

recently played a week in Europe.

Thorogood, who does vocals and plays electric guitar, cuts a lively figure onstage, and sometimes hops on tables and dances. Although white, he is heavily influenced by the styles of Chuck Berry, Bo Diddley, Elmore James and John Lee Hooker.

With Thorogood and his group, Rounder is making its first foray into the pop mainstream. Its 200-LP catalog consists mainly of bluegrass, old-time and esoteric folk releases, including packages by NRBQ and the Rio Grande Band. Latter is featured in the hit Broadway musical, "The Best Little Whorehouse in Texas."

Rounder, with a staff of 18, also operates a distribution service in the Boston area. How does a small label setup make a national impact? One way, Irwin cites, is the assistance of personnel from other labels who believed in Thorogood. "They were willing to take product by hand to radio and other image builders," Irwin explains.

Little Wing Buys Acts At Old Theatre In Oklahoma

By ELLIS WIDNER

TULSA—Little Wing Inc., has signed a long-term lease for the Boomer Theatre in Norman, Okla. The 700-seat facility, built in the mid-40s, was a movie theatre until it was converted into the Boomer Music Hall in 1976.

Larry Shaeffer, president of Little Wing Inc., and owner of Cain's Ballroom here, plans to continue the facility as a music hall booking shows in conjunction with Cain's.

"Little Wing will showcase new acts and produce other quality shows on a regular basis. We will have an office in the theatre for the production of arena shows in the Oklahoma City/Norman area," says Shaeffer.

Prospective shows for Boomer Music Hall, adjacent to the Univ. of Oklahoma campus, include Johnny Winter, Papa John Creach, Shawn Phillips, Ambrosia, Dave Edmunds, Elvin Bishop, Jerry Jeff Walker, Taj Mahal and Jimmie Spheeris.

"The acquisition of Boomer will enable us to produce top quality shows in an intimate atmosphere, as well as providing us a base of operations to expand further."

The Boomer Theatre will use reserved seating for most concerts.

Little Wing will produce the Black

Sabbath and Van Halen date at the Myriad Monday (20) in Oklahoma City. Little Wing co-produced "Super Rock '78," a 10-hour rock show held outdoors at the Fairgrounds Grandstand.

In addition to the production of arena shows, Little Wing also operates a lighting and staging division for outdoor dates. Little Wing Lighting and Staging works with other promoters and has set up large arena dates in Kansas City, St. Louis and other large cities.

Grapevine Adds

NASHVILLE—The Grapevine Opry, located in the heart of the Dallas/Ft. Worth area, will be adding a Friday night show to its weekend show schedule beginning Jan. 6, 1979.

According to Chisai Childs, owner of the hall, the addition of the Friday show was necessitated due to some 100-200 persons being turned away every Saturday night and tickets selling far in advance.

Plans are to maintain the presently scheduled gospel show on the second Friday of every month, and the bluegrass show held on the fourth Friday of the month.

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TK RECORDS AND TAPES

Talent

Hawaii's 'Follies' For Mainland

By DON WELLER

HONOLULU — Jack Cione, whose "Naked Waiters" show in these islands attracted international attention several years ago, will tour his hit show "Follies Polynesia" on the Mainland beginning February.

Cione created the "Follies" two years ago and opened it in what was Duke's in Waikiki's International Marketplace. The club had declared bankruptcy, and Cione took it over, naming it Le Boom Boom Room.

The show has been successful since its opening, appealing almost exclusively to the booming tourist market in Hawaii.

It is a lavish production with 16 island singers and dancers wearing \$75,000 worth of costumes and performing a series of vignettes about the South Pacific Islands in traditional dances and songs.

The present cast will leave Oahu early next year and open Feb. 27 at

the new Park Hotel in Lake Tahoe. After a three-month stint, Cione plans to take the touring group to Atlantic City and possibly Korea and Japan.

Another company of the "Follies" will be formed to take the place of the present one at Le Boom Boom Room.

Cione is also in the process of writing, in collaboration with Island songwriter/producer Jack DeMello, "Follies Orientale," which is scheduled to open in a major Waikiki club about March next year.

The 52-year-old Arizona-born Cione has not been a stranger to success since arriving here in 1958. Nor has he been a stranger to controversy.

His first business strategy was to work with Francis Tom, owner of Forbidden City, in putting together oriental dance shows.

By the early 1960s, Cione pioneered topless fashion shows and bottomless shows and then introduced Hawaii's first sex-change entertainer, Lin Loo. By the mid-'60s, Cione was a full partner with Tom, and had opened a series of clubs in the islands.

"I developed a pattern in my entertainment operations," Cione notes. "I would look around for a club which had declared bankruptcy, then open it with a show which was financially successful, all the while looking around for a new gimmick."

"And I owe a debt to Sophie Tucker. I bought Hutches Supperclub in 1964, renamed it the Dunes and began to book name talent weekly. It was Sophie who told me that there aren't enough big stars to book each week of every year, and if I was to succeed, I'd need to have new gimmicks."

"The next year I began with topless, then bottomless shows, and eventually put together the 'Naked Waiter Revue' in 1972. Each of these was successful, and each show I'd done had appealed strictly to a local audience."

Along with success came arrests and trials—for alleged obscenity and "lewd exhibitions"—all of which Cione won.

He sold the "Naked Waiters Revue" to people on the Mainland who played it for 12 weeks at the Meeting House Cabaret in Los Angeles.

By 1976, Cione had sold all of his clubs, dissolved his partnership with Tom, created the "Follies Polynesia," and opened it at Le Boom Boom Room.

"I wanted to change my sights from a local audience to the tourist market. That's why I wrote the 'Follies,' and that's why I invested \$250,000 to get it operational," he claims.

Richmond Club, Felled By Fire, Operating Again

RICHMOND, Va.—After a disastrous fire which forced it to close in April 1976, the Much More club here has returned. According to manager Bill Bezins, the club has featured such performers as Cars, Patti Smith group, Jesse Winchester and Tower of Power.

Bezins says of the 500-seat venue: "We're the only big club around here. There are lots of discos and medium-sized clubs but none this size." The room also expands into a 600-seat theatre for some events.

Much More features live groups with Tuesday, Friday and Saturday dedicated to local acts. The other nights, excluding Monday, are reserved for disco dance bands. Monday is set aside for the name acts.

"We're satisfied with the situation the way it is," says Bezins. "We're not setting the world on fire with our Monday night shows but we're doing okay." The only act not to do well was the Patti Smith group.

"Probably, we won't be having any more punk," states Bezins. "It goes against our nature and it's not popular around here. We had Tom Petty booked but cancelled him."

The age group of patrons ranges between 18 and 25 in this club where only beer is served. Because of state laws, no alcohol except beer can be sold at a facility which does not serve food as well.

Arizona 'Promoter' Sentenced To Jail

By AL SENIA

PHOENIX—Rock concert promoter Theodore H. Znosko has been sentenced to six months in the county jail for his conviction on fraud and conspiracy charges related to a promotion of a 1977 rock concert. The concert was once billed as being "bigger and better than Woodstock."

The prison term was added to a five-year probationary sentence imposed by Superior Court Judge Richard K. Magnum.

State prosecutors in the special white collar crime division of the Attorney General's office say the cooperation of more than 12 booking agents was responsible for the successful outcome of the case. The agents, representing major musical acts that were reportedly scheduled to appear at the festival, all testified against Znosko.

"All the booking agents but one cooperated fully with us and were glad to come and testify," claims state Assistant Attorney General Mark E. Aspey. "And that says something for the music industry because it was a busy time of year and

some of these people suffered financial loss by coming here."

Znosko, 38, a Las Vegas building inspector, was found guilty last August of fraudulently promoting the concert that was to be held at the Gila River Indian Reservation north of Phoenix in February 1977.

Promotional materials distributed in three major Arizona cities and throughout California, New Mexico, Texas and Nevada promised the appearance of more than two dozen major groups, including Aerosmith, B.B. King, Joni Mitchell, Peter Frampton, Sha Na Na, the Dirt Band, Ted Nugent and others.

It was alleged in trial testimony that Znosko had no intention of staging the concert, had not contacted the advertised artists nor had he obtained the necessary approval of Indian tribal officials.

His attorneys claimed Znosko intended to carry out the event but was stymied when state prosecutors obtained a court order to stop it. No tickets to the event were actually sold.

POORLY ORGANIZED BENEFIT

Santa Monica Jazz Fusion Event OK Despite Snafus

LOS ANGELES—A rowdy crowd and chaotic conditions did not hinder the performances of some of the hottest names in jazz fusion staged at the Santa Monica Civic Auditorium.

The Nov. 15 date, billed as a benefit concert for the national drug and alcohol rehabilitation program Narconon, was mildly successful. But for many, the second show of the one-night stint rang with confusion and lack of organization on the part of the concert promoters and security systems.

As for the headlining group, consisting of Chick Corea, keyboards; Stanley Clarke, bass, and Tony Williams, drums, all were in top form. The trio offered a well blended set of jazz standards including Charlie Parker's classic "Confirmation" and a distinctive rendition of "Green Dolphin Street" featuring Corea on an outlandish piano solo.

Having to deal with a restless and tired crowd that wanted more electronic sound, the trio eased into still another unforgettable classic from the Miles Davis catalog, "All Blues," with Clarke and Williams displaying their virtuosity.

The group continued in the same acoustic manner and toward the end of the set, Warner Bros. recording artist Al Jarreau guested for the remainder of the evening singing Gershwin's "Summertime," a tune titled "Doodlin'" and ending with Corea's "Spain."

Also onhand was session guitarist Larry Carlton and band, a jazz-rock-oriented quartet that mixed the two directions well in a long, seven-song set which was extremely well received.

Opening the show was the Jeff Lorber group. A band that is making its mark on today's fusion market, Lorber's five-song segment was a showstopper. **ED AGUIRRE**

MUSIC FOR EVERYONE

Knott's Berry Farm Into Major Leagues

By JEAN WILLIAMS

LOS ANGELES—Knott's Berry Farm in nearby Buena Park is fighting for recognition as a total music entertainment center, with a slight edge going to country acts.

According to Denny Shanahan, entertainment publicist for the theme park, "We touch all contemporary music bases and offer the appropriate facilities for each."

The park has the 1,100-seat Wagon Camp Theatre where most of its country acts perform, the 2,100-seat Goodtime Theatre for major headline acts and the Cloud Nine Ballroom for its big band showcases.

Knott's Berry Farm, still a family operated, year-round park, has also tied into local radio stations, with the stations producing remote broadcasts from the Farm.

KLAC-AM recently held its eighth birthday party at Knott's with a show featuring Ray Stevens, Johnny Duncan, Janie Fricke, Brush Arbor, Red Stegall, Rex Allen Jr. & Country Travelers, Joe Stampley, Smokey Rogers, Doc Watson and Susie Allanson.

KEZY-AM and FM also broadcast live from the park "on special occasions such as Halloween and during the summer." The stations have had live broadcasts 15 weekends thus far this year.

Knott's has moved into disco, turning its Air Field Eatery into a disco earlier this year. With the disco has come a disco club, which is tied in with the Wherehouse retail record chain, says Shanahan.

Memberships are obtained by going to a Wherehouse store and asking for them. "As a member of the club the person gets \$1 discount on admission to the park after 7 p.m. and discounts on records at Wherehouse."

He notes that 15,000 have joined the club since its inception. Reed Shibata pulls together the disco program, which also features disco dance contests. In the summer months the disco is open nightly.

Shanahan points out that Tommy Walker, who heads up the entertain-

ment division of the park, is strongly considering the same type of club program for big bands.

Big bands are featured only on weekends with 12 different bands performing between Memorial Day and Labor Day. Among the bands to appear in the Cloud Nine Ballroom are Mercer Ellington, Harry James, Rex Everly and others. Woody Herman is set for New Year's Eve.

According to Shanahan, the park has expanded its music presentations greatly, having gone from weekends only to now featuring headline acts six nights a week in the summer months, Tuesday-Sunday.

"We found that with Knott's Berry Farm being a family-oriented theme park, with some families consisting of young kids, mother, father and teenagers, we must plan some kind of entertainment for all of them.

"We have the different types of shows going simultaneously with two-three in each arena nightly.

"The mother in the family may want to go to the Goodtime Theatre to see acts like Debbie Reynolds, Vicki Carr, Larry Gatlin and other such performers, while dad may want to see some of the country acts and the teens will prefer our rock acts. We also get both mom and dad coming to hear the big bands."

The park also offers Christian Music Night twice a year, usually in late September and early April. He claims that this past Christian Music Night was so successful Knott's had to turn away people. Pat and Debby Boone headlined the last show.

One of the high points of the year is the park's 10-day bluegrass festival, which features dozens of bluegrass and country acts. Harvey Walker, a Knott's staffer, pulls the bluegrass program together. Bob Auletta, music arranger for the park is also responsible for putting together its rock program, which features such act as the Sylvers, Tower of Power, among others. All programs are under the direction of Tommy Walker.

Officials Stop New Year Event In Honolulu Crater

HONOLULU—Breaking a 10-year tradition, Hawaii probably will not have a music and crafts celebration inside Diamond Head Crater this New Year.

The Hawaii State Board of Land and Natural Resources Nov. 9 revoked the tentative approval it had given to Rock & Reel Productions president Robert Kent to produce a New Year's celebration at the Crater.

The board ruled that Kent, who had staged a Crater celebration last Labor Day and who had hoped to gather major groups for a two-day Crater event this New Year that would include film and television productions, had not fulfilled certain obligations.

Among those obligations, the board cited failure to post a \$50,000 performance bond, failure to provide \$50,000 for landscaping the Crater before New Year and failure to provide a financial statement.

Kent reportedly had requested the board waive some of its requirements, otherwise he would in all

probability not be able to produce the event.

Kent's problems with the state began two years ago when he was president of Polynesian Enterprises. He produced a New Year Festival that year and took a substantial financial loss.

He was granted a permit to produce another festival this past Labor Day when he became president of Rock & Reel.

Although other promoters may still apply to the board for a permit to hold a Crater celebration, including Kent if he wishes to re-apply, it generally is agreed among promoters here that there is not enough time left before the date to plan and produce such a complex event.

Sample, Dozier Tie

LOS ANGELES—Joe Sample, keyboard player with the Crusaders, has teamed with singer/songwriter Lamont Dozier to write the title song for the upcoming First Artists television pilot for NBC, "Uptown Saturday Night."

Acts Pitch In, Aid Nashville With a Concert

NASHVILLE—Concerts For People, a non-profit organization dedicated to community involvement in the local music business and neighborhood organizations, and JMI Records, a recently reactivated Nashville label, teamed for a successful benefit performance recently at the Exit/In.

Generating nearly \$800 in funds to benefit the Humphreys St. School and Community Project, the program also brought the JMI artist roster to the attention of the local community, which attended the showcase in full force.

Among those performing to the SRO crowd during the 4½ hour set, which was additionally broadcast live over WKDA-AM between 10 p.m. and midnight, were Stoney Edwards, whose "If I Had To Do It All Over Again" single release spurred the initial activity for the label; Jim Rooney, Kathy Johnson, Rick Schulman and Rachel Peer, along with JMI president and Elektra recording artist Jack Clement. Each act was backed by the JMI band, consisting of an assemblage of musicians from Nashville and four foreign countries.

Concerts For People, which also recently presented the Harry Chapin concert at Nashville's Vanderbilt Univ., is one of eight Tennessee charitable groups to meet the stringent new state regulations pertaining to solicitation of funds.

L. A. Awaiting Hendricks Show

LOS ANGELES—"Evolution Of The Blues," a stage musical chronicling the history of the blues, opens at the Westwood Playhouse here Nov. 29 after a successful four-year run in San Francisco.

The play stars Jon Hendricks who was once part of the jazz trio, Lambert-Hendricks & Ross. He recently wrote a special for PBS-TV titled "Sing Me A Jazz Song." With Hendricks will be 17 singers, dancers and musicians including actresses Rosalind Cash and Hannah Dean.

Choreography is being handled by Donald McKayle, who has received four Tony nominations for his work in "Golden Boy," "Doctor Jazz" and "Raisin."

More Arts Aid

Continued from page 40
posals were also discussed briefly. No concrete methods of funding or actual monetary figures were mentioned at either of the two meetings.

The three-day symposium also included sessions moderated by the directors of the Los Angeles Philharmonic Assn., the San Francisco Ballet, the Music Center and the Los Angeles Shakespeare Festival.

Among the activities on the agenda were visits to the L.A. County Museum of Art and the Aquarius Theatre for a performance of "Zoot Suit" and informal exchange with those involved with its production.

Sieroty's office has scheduled two followup conferences. The first will be held in Santa Fe, N.M., in February 1979 and the next meeting will convene the following May in New York City. **ROBYN FLANS**

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tk RECORDS AND TAPES

Signings

The Brothers Johnson, whose A&M album "Blam" has recently been certified platinum, have joined ASCAP. . . . Prisoner, five-man rock group on Warner/Curb Records, to Gary Borman Management for personal management. . . . Composer, performer Anita Kerr to Al Bart for personal representation. . . . Chuck Brown & the Soul Searchers, an eight-piece band from Washington, D.C., to Source Records, distributed by MCA. . . . New Riders of the Purple Sage to the Paragon Agency for booking. The band is currently negotiating a new label contract after affiliations with CBS and MCA.

Composer, conductor Basis Poledouris to the Robert Light Agency for representation. . . . Chuck Price, formerly a Playboy Records artist, to Greensprings Express, for personal management.

Polydor recording artist James Brown to a personal management agreement with Celebrity

Management, Inc. of Nashville. . . . Ranwood recording artist Ava Barber, the Hager Brothers, who are best known as members of the "Hee Haw" cast; Epic recording artist Bobby Borchers and Starcrest recording artist Penny DeHaven to United Talent, Nashville. . . . Jimmy C. Newman to Top Billing of Nashville for management and booking.

Singer/songwriter Evie Sands to RCA Records. She scored a while back with "I Love Making Love To You." . . . Reggae group Inner Circle to Chris Blackwell's Island Records, with an album due soon. . . . Femme gospel group, the Stars of Faith, to Vanguard Records. . . . Wes Houston and the All-Star Space Band, a Long Island-based rock group, to Midnight Management and Fireball Productions. . . . Rockers the Final Act to a booking and management deal with Artist Attractions.

Talent Talk

When Black Sabbath's Ozzy Osbourne overslept and missed a Nov. 9 gig at Nashville's Municipal Auditorium, the group decided to return Nov. 12 to make up the date, picking up all expenses involved, including opening act Van Halen's fee, hall rental, security, stagehands and the estimated \$2,500 in damages caused by angry Sabbath fans at the cancelled show.

Osbourne had checked into the wrong hotel

room, conked out with a cough medicine prescription, and slept through the performance. His cohorts thought he'd been kidnapped.

Latest word on disco singer Grace Jones is that she won't have to have her kneecap removed as a result of leg injuries suffered Nov. 13 at a disco in Hallandale, Fla. She cancelled her current tour and is under a doctor's care at New York's Lenox Hill Hospital, where she has been ordered to remain immobile for at least 10 days. . . . David Bromberg wound up his recent tour at Carnegie Hall with Bert Jansch and Ralph McTell Nov. 26. . . . "The Rocky Horror Show" is being revived for the stage Dec. 21-31 at the Westbury (L.I.) Music Fair, where the "Rocky" cult is strong. . . . Miklos Rozsa will score "Last Embrace," a new United Artists film.

TK vocalist Betty Wright so impressed Alice Cooper on her recent Los Angeles date that Cooper invited her to join him in the recording studio the following day. What resulted was a duet between Alice and Betty titled "No Tricks" which is the flip side of Alice's new single, "How You Gonna See Me Now?" Later in the week, Betty attended Alice's party celebrating the completion of his album, "From The Inside," which chronicles Alice's bout with alcoholism and his subsequent self-commitment to a psychiatric institution. The party, with Melissa Manchester, Kiki Dee, Richard Dreyfus and Billy Preston attending, was held at United Western Studios in Hollywood which had been converted to resemble an insane asylum for the event.

Talent In Action

BLONDIE MITCH RYDER

Palladium, New York

Anyone who still thinks that Blondie is anything less than an excellent performing band did not see Blondie bring down the house at its almost SRO gig at the Palladium Nov. 12.

Time on the road and a fair measure of international success have given Blondie an opportunity to sharpen its instrumental skills, and to create a professional stage show that still retains the fervor and freshness of the band's early outings at CBGB's and Max's.

In its 80-minute show, Blondie performed about 20 different songs, though it was difficult to keep count as many of them ran together. In fact it was a mark of the band's heightened sense of pacing and stagecraft that the band played the last half-hour without any break between numbers.

Just as Blondie's musicians were ready to end a song and enjoy its well earned applause, lead singer Debbie Harry would call out a new number and the music would go on. It was no surprise then, when the set finally ended that the audience as one rose for a standing ovation.

Blondie's music is basically a revved up, late-'70s version of the girl group sound of the early '60s, but exposure to other musical forms around the world has paid off for the band with a broadening of horizons so that now electronic sound effects and disco rhythms are a strong part of its overall presentation.

Holding the band together is drummer Clem Burke, who looks like Paul McCartney, but whose broken stick style evokes the spirit, if not the dissolution, of the late Keith Moon. Also shaping the overall sound of the band is keyboardist Jimmy Destri, who has now an arsenal of electronic wizardry to give the band a new and European electronic edge.

And there is Debbie Harry, herself, the visual and vocal focus of the group. Nowhere is the recent maturity of Blondie more evident than in Harry's performance. Eschewing some of the more sensationalistic aspects of her earlier performances—she didn't rip her clothes or roll around or crawl on the ground in her Palladium show—Harry seemed more confident with her voice, going beyond her usual deadpan delivery to search for some previously unheard high and low notes.

Though drawing mostly from the recent "Parallel Lines" LP, the repertoire also included such Blondie oldies as "X Offender" and the international hit, "Denis" as well as such recent gems as the new single "Hanging On The Telephone" and the FM favorite, "One Way Or The Other."

For its encore Blondie did Iggy Pop's "Sister Midnight" and David Bowie's "Heroes." The band was joined onstage by Robert Fripp, whose guitar playing pointed to yet another possible direction for Blondie in the future.

Opening the show was Mitch Ryder, making a comeback after more than five years away from the public eye. In his 40-minute performance Ryder seemed genuinely surprised by the good reception he was getting from the audience.

But he deserved all the applause he got. Starting off a bit tentatively, with Lou Reed's "Rock'n'Roll Music," Ryder warmed up as the set progressed through its eight songs.

Interestingly enough it was not the old hits like "Devil With A Blue Dress On," and "Jenny Take A Ride" that demanded the most attention, but rather some of the new material, with a new composition, probably titled "This Is Real, This Is Love," sounding as vital and contemporary as anything done these days by Steve Miller or Boz Scaggs.

Ryder should hang in there. He has the voice and mannerisms of a mature song stylist who has paid his rock'n'roll dues, and who can now get a little more mellow with his maturing audience. If Boz could do it, so can Mitch.

ROMAN KOZAK

PHOEBE SNOW DAN HILL

Civic Auditorium, Santa Monica, Calif.

Despite the fact she has not hit the top of the charts for some time, Snow enthralled a large crowd at her Nov. 18 performance. Her 16-song, 75-minute performance was constantly interrupted by whoops and cheers from her adoring audience.

(Continued on page 45)

Top Boxoffice

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| Rank | ARTIST—Promoter, Facility, Dates *DENOTES SELLOUT PERFORMANCES | Total Ticket Sales | Ticket Price Scale | Gross Receipts |
|--|--|--------------------|--------------------|----------------|
| Stadiums & Festivals (More Than 20,000) | | | | |
| 1 | BOB DYLAN —Bill Graham Presents, Col., Oakland, Calif., Nov. 13 (2) | 26,790 | \$7.50-\$10 | \$237,561* |
| 2 | JETHRO TULL/URIAH HEEP —Wolf & Rissmiller Concerts, Forum, L.A., Calif., Nov. 14 | 15,259 | \$7.75-\$9.75 | \$140,267 |
| 3 | JETHRO TULL/URIAH HEEP —Wolf & Rissmiller Concerts, Forum, L.A., Calif., Nov. 13 | 15,122 | \$7.75-\$9.75 | \$138,829 |
| 4 | STEVE MARTIN/STEVE GOODMAN —Artist Consultants, Checker Dome, St. Louis, Mo., Nov. 19 | 14,941 | \$8.50-\$9.50 | \$138,364* |
| 5 | BILLY JOEL —Pace Concerts, Summit, Houston, Tx., Nov. 17 | 16,596 | \$7.35-\$8.35 | \$131,299* |
| 6 | JETHRO TULL/URIAH HEEP —Wolf & Rissmiller Concerts, Arena, Long Beach, Calif., Nov. 16 | 12,826 | \$7.75-\$9.75 | \$119,355* |
| 7 | BILLY JOEL —Pace Concerts/Univ. Of Texas, Univ. Of Texas, Austin, Tx., Nov. 16 | 15,393 | \$6-\$8 | \$113,884* |
| 8 | FOREIGNER/SAMMY HAGAR —Brass Ring Productions, Cobo Arena, Detroit, Mich., Nov. 14 | 11,520 | \$9-\$10 | \$111,673* |
| 9 | COMMODORES/BROTHERS JOHNSON —Bill Graham Presents/Concerts West, Col., Seattle, Wash., Nov. 18 (2) | 11,986 | \$9-\$10 | \$108,389* |
| 10 | STYX/CRIMSON TIDE —Ruffino & Vaughn, Col., Birmingham, Ala., Nov. 18 | 12,866 | \$6.50-\$7.50 | \$93,384* |
| 11 | TEDDY PENDERGRASS/LENNY WILLIAMS/BETTY WHITE —International Tour Consultants, Col., Columbia, S.C., Nov. 17 | 10,933 | \$7.25-\$8.25 | \$86,532 |
| 12 | STEVE MARTIN/STEVE GOODMAN —Artist Consultants, Univ. of Tenn., Knoxville, Tenn., Nov. 16 | 9,786 | \$8.50-\$9.50 | \$85,800* |
| 13 | AEROSMITH/FLINT —Cross Country Concerts, Col., New Haven, Ct., Nov. 18 | 9,973 | \$6.50-\$8.50 | \$80,750* |
| 14 | DOBBIE BROTHERS/CHILLIWACK —Don Law Co., Civic Center, Providence, R.I., Nov. 18 | 9,025 | \$7.50-\$8.50 | \$76,713 |
| 15 | GRATEFUL DEAD —Monarch Entertainment/Don Law Co., Music Hall, Boston, Mass., Nov. 11 & 14 (2) | 8,450 | \$8.50-\$9.50 | \$76,296* |
| 16 | STYX/NICK GILDER —Mid-South Concerts, Col., Memphis, Tenn., Nov. 17 | 10,153 | \$6.50-\$7.50 | \$74,982* |
| 17 | TEDDY PENDERGRASS/LENNY WILLIAMS/BETTY WHITE —International Tour Consultants, Col., Macon, Ga., Nov. 18 | 10,200 | \$6.50-\$7.50 | \$73,050* |
| 18 | AEROSMITH/GOLDEN EARRING —Cross Country Concerts, Civic Center, Springfield, Mass., Nov. 15 | 8,822 | \$7.50-\$8.50 | \$72,647* |
| 19 | BOSTON/AMBROSIA —Entam, Civic Center, Huntington, W. Va., Nov. 14 | 9,600 | \$7-\$8 | \$71,953* |
| 20 | STEVE MARTIN/STEVE GOODMAN —Entam, Civic Center, Huntington, W. Va., Nov. 15 | 8,428 | \$8.50-\$9.50 | \$71,472* |
| 21 | BLACK SABBATH/VAN HALEN —Pace Concerts/Sound Seventy, Municipal Aud., Mobile, Ala., Nov. 14 | 9,690 | \$7-\$8 | \$70,531 |
| 22 | STEVE MARTIN/STEVE GOODMAN —Artist Consultants, Civic Center, Huntington, W. Va., Nov. 15 | 7,667 | \$8.50-\$9.50 | \$70,150* |
| 23 | DOBBIE BROTHERS/REEVE —Don Law Co., Music Hall, Boston, Mass., Nov. 19 (2) | 8,400 | \$7.50-\$8.50 | \$69,150 |
| 24 | HEART/PLAYER —Entam, Civic Center, Wheeling, W. Va., Nov. 19 | 9,000 | \$7-\$8 | \$68,150* |
| Auditoriums (Under 6,000) | | | | |
| 1 | GRATEFUL DEAD —Monarch Entertainment/Jerry Michaelson, Uptown Thea., Chicago, Ill., Nov. 17-18 (3) | 12,607 | \$8.50-\$9.50 | \$116,103* |
| 2 | CHICK COREA/STANLEY CLARK/TONY WILLIAMS —Wolf & Rissmiller Concerts, Civic Center, Santa Monica, Nov. 15 (2) | 5,329 | \$8.50 | \$45,295 |
| 3 | HEART/PLAYER —Brass Ring Productions, I.M.A., Flint, Mich., Nov. 16 | 5,188 | \$8.50 | \$44,098* |
| 4 | ELVIS COSTELLO & THE ATTRACTIONS/WIVES —Perryscope Concert Productions, P.N.E. Col., Vancouver, B.C., Nov. 17 | 5,468 | \$7.50-\$8.50 | \$40,829 |
| 5 | RUSH/PAT TRAVERS —Avalon Attractions/Marc Berman Concerts, Sports Arena, San Diego, Calif., Nov. 13 | 4,730 | \$6.75-\$7.75 | \$36,131 |
| 6 | CAROLE KING/NAVARRO —Don Law Co., Music Hall, Boston, Mass., Nov. 17 | 4,200 | \$7.50-\$8.50 | \$33,665* |
| 7 | REO SPEEDWAGON/BLONDIE —Bill Graham Presents, Winterland, San Francisco, N.Y., Nov. 18 | 4,179 | \$7.50-\$8.50 | \$32,892 |
| 8 | CAROLE KING/NAVARRO —Monarch Entertainment, Capitol Thea., Passaic, N.J., Nov. 16 | 2,500 | \$7.50-\$8.50 | \$24,200 |
| 9 | PHOEBE SNOW/DAN HILL —Bill Graham Presents, Paramount Theat., Oakland, Calif., Nov. 19 | 2,929 | \$6.50-\$8.50 | \$22,951* |
| 10 | JORMA KAUKONEN/STILLWATER —Monarch Entertainment, Capitol Thea., Passaic, N.J., Nov. 18 | 2,988 | \$6.50-\$7.50 | \$22,074 |
| 11 | PHOEBE SNOW/DAN HILL —Wolf & Rissmiller Concerts, Civic Center, Santa Monica, Calif., Nov. 18 | 2,541 | \$8.50 | \$21,598 |
| 12 | JESSIE COLIN YOUNG/JACK TEMCHIN —Brass Ring Productions, Music Thea., Royal Oak, Mich., Nov. 16 (2) | 2,227 | \$7.50-\$8.50 | \$19,644 |
| 13 | HARRY CHAPIN —Frank J. Russo, Inc., Music Hall, Boston, Mass., Nov. 16 | 2,511 | \$7.50-\$8 | \$19,494 |

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College Radio: Labels Taking Careful Look

By ED HARRISON

SAN DIEGO—Spearheaded primarily by the increasing amount of jazz and progressive product, record companies are gearing more of their promotional activity toward college radio.

This growing awareness to the college market was in evidence at the third annual West Coast Inter-collegiate Broadcasting System convention, Nov. 17-19 hosted by San Diego State's KCR-FM at the Town & Country Hotel.

Thirteen major labels were represented, some making first appearances at such a convention. Entertaining and speaking with collegiate broadcasters were Atlantic, A&M, Warner Bros., MCA, CBS, Polydor, Elektra/Asylum, Arista, Janus, RSO, Capitol, Cream and London.

While attendance at this year's confab was slightly less than last year's in San Francisco, the 200 registrants nonetheless actively participated in the numerous broadcasting workshops which drew many notable West Coast air personalities, FCC representatives and others involved in professional radio.

At the record company panel, label representatives spoke predominantly about their jazz and progressive releases and the importance of college radio in sustaining and exposing this music not normally compatible with Top 40 and AOR radio.

On the panel were Bruce Tenenbaum, Atlantic Records; Bob Frymire, A&M; Dan Blaylock, CBS; Jim Delbazo, Polydor; Laura Brotman, MCA; Marilyn Lipsius, Arista; Doug Daniels, Elektra/Asylum; Ricky Schultz, Warner Bros.; Paul Brown, Paul Brown Promotion, and legendary rock star Spencer Davis, representing Paul Korda on Janus Records.

Said Schultz: "Sixty-five percent of jazz is being played on noncommercial and college stations which is why college radio is so important to sustaining jazz as an art form."

Said Blaylock: "According to a CBS market survey, there has been a 35%-40% increase in jazz sales over the last year."

Lipsius said Arista has "revved up" its college promotion partly due to its Novus jazz label and other progressive product, using college radio as a base.

Daniels, representing Elektra/Asylum and its jazz fusion department, pointed to college radio as a place to turn people onto artists who don't fit neatly into a commercially viable category.

And Tenenbaum substantiated the record companies' awareness to college radio by pointing to com-

panies like RCA, United Artists and others which are gearing up college promotion departments.

However, Blaylock seemed annoyed at college stations programming Top 40. "It is distressing seeing college playlists that are supposed to be progressive but are Bee Gee-oriented. If you're playing the same music as commercial stations, why should anyone listen?"

Brown called some playlists "ridiculous" in that schools list all product they receive that week instead of what is actually being played.

Blaylock urged stations to gather store reports following concerts to gauge sales leaps which will also show how effective the station is in the market. "This could lead to advertising dollars if it's worth it," he said.

Mike Harrison, KMET-FM air personality, keynoted the convention with a prophetic analysis of the future of radio.

Harrison predicted that the next form of radio, replacing AOR, will be "highest common denominator." "The scene is so varied and wide that programmers will have to open their minds to topics and pick the cream of the crop as opposed to the cream and crap of just one type of music."

Harrison said jazz will be another thing of the future, although not necessarily the next big thing. "Your playing of jazz indicates that sophisticated music can be popular."

He also believes that the "top track concept" will replace Top 40. "The day is over of programming what is selling. You can't measure according to mechanical configuration. The track is the measurement," said Harrison. "You have to look for individual gems and think on a track-by-track basis."

Harrison told the convention that college radio is the forerunner of commercial radio and "you are what radio will be three or four years from now."

David Borst, founder of IBS, gave a capsule history of college radio and the formation of IBS. He concluded his address by saying that the FCC "is pulling the rug out from under college radio" by freezing license approval of new 10-watt stations and forcing those 10 watters in existence to go to at least 100 watts or back to carrier current.

Air personality Rachel Donahue, now with KWST-FM in Los Angeles and co-founder of the first free form station KMPX-FM in San Francisco with her husband the late Tom Donahue in 1967, gave a speech entitled "Beats Working" in which she viewed the evolution of radio since KMPX.

"Radio now is self serving and cautious. No one is making a move. In 12 years radio hasn't changed," said Donahue.

Live music was presented Saturday evening (18). Janus Records showcased Paul Korda and the Greg Kihn Band while MCA Records treated the crowd to a performance by 16-year-old rocker Dyan Diamond.

The IBS national convention convenes in Washington, D.C., in March.

Educators Convene

PHILADELPHIA—The Sheraton Hotel here will be host to the National Assn. of Jazz Educators March 8-11.

The conclave's theme will be "Giant Steps" in tribute to the late John Coltrane. Eighteen jazz clinicians, four lecturers, 12 panelists, 15 school groups, 10 professional soloists and six professional bands will attend. About 1,200 are expected.

• Continued from page 44

Backed by a simple four-piece band and a male vocalist, Snow performed her patented vocal acrobatics. She is capable of piercing high notes, abrasive lower ones and everything in between.

Strangely, she chose only to do three songs from her new "Against The Grain" album. The best received of these was the touching "Keep A Watch On The Shoreline" but the crowd saved its fervor for her past hits which dominated the evening. She barely paused for breath as she strapped on an acoustic guitar for "Poetry Man," "Either Or Both," "San Francisco Bay Blues" and "Let The Good Times Roll." She set the guitar aside for the jazz-flavored "No Regrets" and raucous versions of "Don't Let Me Down," "Love Makes A Woman," "Be Thankful" and "Keep Playing That Rock 'N' Roll."

Lighting was simple but effective especially on the slower songs. Fortunately, she balanced the show with her uptempo melodies, proving herself to be a versatile and confident artist.

Canadian folk singer Dan Hill opened with a simple, tasteful 10-song, 50-minute set. Surprisingly, Hill showed a sense of humor in his between-song patter which is missing in much of his music. The songs, which feature only Hill on vocals and acoustic guitar with the occasional accompaniment of a pianist, suffer from the sameness of tempo and theme. The humorous "Goodbye RCA" and the effective "Frozen In The Night" were highlights though the audience responded most vocally to Hill's hit, "Sometimes When We Touch" and the encore of "Hold On."

CARY DARLING

SYLVESTER

Limelight Disco, Hollywood, Fla.

Sylvester showed he's put a lot of time and work into his act which featured the excellent Two Tons of Fun, an eight-member band.

The show Nov. 18 was polished, with a good sampling of Sylvester's material. Running for 75 minutes, the program of seven songs offered both chart successes "Dance" and "You Are My Friend" to material from his newest Fantasy album. The show has style, sophistication and class, and is visually entertaining.

Perhaps the most outstanding selection was a dramatic and rousing rendition of the old Tom Jones tune, "I Who Have Nothing." Other songs included "You Make Me Feel (Mighty Real)," current single "You Are My Love" and "Over And Over."

Sylvester has surrounded himself with a high octane band and the impressive vocals of Izora Rhodes and Martha Wash (Two Tons of Fun) all of which made for a dynamic, cohesive presentation.

The Limelight, a glitter palace with thousands of flashing colored lights and a stainless steel dance floor, provided the ideal setting for the sequined-clad Sylvester and the equally sequined Two Tons of Fun.

A fever pitch was reached in the finale—a 10-minute rendition of "Dance" with the SRO audience bobbing, dancing, applauding and emitting wild sounds of approval.

SARA LANE

SALSA INTERNACIONAL

Madison Square Garden

RMM Management brought New York its second annual international concert of Latin music Nov. 10, showcasing five acts representing the areas where salsa music is strongest: New York, Puerto Rico, Colombia, Venezuela and Santo Domingo. An approximate 12,000 persons crowded the Garden to enjoy the 3½-hour show headlined by Puerto Rico's Ismael Rivera.

Known as "El Sonero Major" (the major

Industry Notables At L.A. Workshop

LOS ANGELES—Songwriters Resources and Services is presenting a workshop called Taking Care Of Business with several representatives from the music industry on Monday (4) at the Hollywood Holiday Inn. The event, free to members and \$2 for others, will utilize a panel format, with those in attendance invited to ask questions.

Panel speakers include music attorney Al Schlesinger, manager Joel Cohen, accountant Bud Kahaner and agent Stan Milander. Topics will include the finding of an agent or manager, taxation and contracts.

www.americanradiohistory.com

Talent In Action

singer), Rivera, a foremost exponent of folk rhythms since beginning his career back in the '50s, began his 40-minute set on a shaky foot.

After taking a year's sabbatical from the music scene, it was noticeable that his orchestra was too quickly put together for the occasion. His four-voice coro which included two of his sons was flat at times, making it difficult for the singer to reach his pitch.

Material for this concert also seemed carelessly chosen, opening with "De Todas Maneras Rosas" a laidback previous hit which did not contain the punch expected from Rivera. He made up for this when he broke into his current hit "Caras Lindas" singing the instrumental solo along with the cuatro (folkloric guitar) impeccably played by Mario Hernandez, another forefather in this genre.

"La Comedia," another recent number illustrating the artist's disenchantment with routine club dates, was skillfully played showing off the talents of trumpeter Ray Maldonado and Harry DeAguir on trombone. Ending his set in a potpourri of hits from the past, "Dime Por Que," "Icomprendido" and others, Ismael Rivera conducted the orchestra with his traditional dance movements receiving a respectable welcome.

Puerto Rican bandleader Roberto Roena made a guest appearance before emcee Paquito Navarro instructed the audience to light matches in memory of Miguelito Valdes' who

recently died of a heart attack while performing in Colombia.

Most impressive of the groups was Fruko y sus Tesos from Colombia who performed a four-tune, half-hour set for its debut at the Garden. Its recent hit "Borincana" was its strongest number paying homage to Puerto Rico as the source of salsa.

Venezuela's Dimension Latina with Puerto Rican former Gran Combo member Andy Montanez on vocals and Rodrigo Mendoza gave a splendid visual as well as musical performance. However, it was obvious that his band has learned much from Montanez.

Representing the Republic of Santo Domingo was Wilfredo Vargas y Sus Beduinos. The group put in a 35-minute set equipped with mini vignettes of its tunes, dance steps, fast-paced merengues and sporting an outrageous pianist. However, the orchestration seemed much too crowded with brass while leader Vargas, who is known for his trumpet work, did nothing but sing coro and pantomime onstage.

Representing New York one of the finest, progressive young bands, Conjunto Libre nervously opened the show with "Porque Tu Sufres." Although the orchestration was somewhat flat, the band gained its equilibrium by the second tune, "Suavecito," featuring an electrifying timbale solo by co-leader Manny Orquendo.

AURORA FLORES

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Billboard

DECEMBER 2, 1978 BILLBOARD



Soul Sauce

U.S. Tastes On Isle In Caribbean

By JEAN WILLIAMS

LOS ANGELES—Although residents of St. Maarten, Netherland Antilles, a 37-square-mile island of 25,000 persons, are multi-lingual, with Dutch being the national language, the country's musical tastes are American r&b and disco.

With LPs selling for \$8 at the island's five major retail record outlets, Teddy Pendergrass, O'Jays, Barry White, Evelyn "Champagne" King, SaSou Orchestra and other top selling American r&b-oriented acts, some shop owners say it's hard keeping stock.

American music is not being purchased by visitors to the island but by the country's residents, according to Albert Hodge, owner of the Acme Record shop.

This situation does not particularly please Hodge, who is also a record producer and local DJ. He feels more emphasis should be placed on calypso, "spouge" and other forms of music indigenous to the islands.

Spouge is a toned-down blend of calypso and reggae. Reggae is also extremely popular in the islands, according to Hodge, coming closely on the heels of r&b and disco.

At Acme Record shop as with Guy Hodge Records, (no relation) both 8-track and cassettes are as popular as LPs, and in some cases outselling albums, says Albert, who points out that tapes also retail at \$8.

Hodge also makes his own tapes, putting together cuts from different LPs (usually local acts) on one tape as requested by customers. These he sells for \$7.25.

He notes that while his selection of self-made tapes is popular, he can afford to lower the price because of the minimal cost to himself.

St. Maarten is an active music island with George Benson or the Commodores blaring over the shops' loudspeakers for all to hear.

Hodge ties his radio program into his retail outlet. The radio programming system is "totally different" from the U.S., he says.

Most of the stations play r&b music like r&b-oriented outlets in North America with DJs competing to be the first to air hit product. But according to Hodge, many DJs are left alone to play records of their personal choosing.

When he wants to push a particular record, he features it on his show.

Although both Acme and Guy Hodge Records, possibly the largest outlet on the island, claim brisk sales, both say Island record merchants must be extremely careful in their buying practices because there can be no returns.

"What we don't sell we must reduce in price. When that doesn't work we end up eating them," says Hodge.

Both shops boast of receiving disks by some major American artists before they are available in record shops in the U.S.

Although American trade will not keep them in business, "Often people from the States come here not knowing that we have certain records. They generally expect to hear only calypso and reggae.

"We will do American business when the tourist sees brand new records which they heard somewhere on the radio back home but were not yet in the record shops.

(Continued on page 47)

Billboard

Hot Country Singles

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Billboard SPECIAL SURVEY For Week Ending 12/2/78

★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.

| This Week | Last Week | Weeks on Chart | TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee)) | | | This Week | Last Week | Weeks on Chart | TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee)) | | | This Week | Last Week | Weeks on Chart | TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee)) | | | | | |
|-----------|-----------|----------------|--|-----------|----------------|-----------|-----------|----------------|--|-----------|----------------|-----------|-----------|----------------|--|-----------|----------------|-----|-----------|----|
| | | | This Week | Last Week | Weeks on Chart | | | | This Week | Last Week | Weeks on Chart | | | | This Week | Last Week | Weeks on Chart | | | |
| 1 | 2 | 10 | 1 | 2 | 10 | 35 | 42 | 4 | 1 | 2 | 10 | 68 | 78 | 2 | 1 | 2 | 10 | 68 | 78 | 2 |
| 2 | 3 | 9 | 2 | 3 | 9 | 36 | 41 | 4 | 2 | 3 | 9 | 69 | 80 | 3 | 2 | 3 | 9 | 69 | 80 | 3 |
| 3 | 5 | 6 | 3 | 5 | 6 | 37 | 37 | 8 | 3 | 5 | 6 | 70 | 81 | 2 | 3 | 5 | 6 | 70 | 81 | 2 |
| 4 | 6 | 7 | 4 | 6 | 7 | 38 | 52 | 3 | 4 | 6 | 7 | 71 | 74 | 4 | 4 | 6 | 7 | 71 | 74 | 4 |
| 5 | 1 | 11 | 5 | 1 | 11 | 39 | 47 | 4 | 5 | 1 | 11 | 72 | 68 | 5 | 5 | 1 | 11 | 72 | 68 | 5 |
| 6 | 9 | 7 | 6 | 9 | 7 | 40 | 49 | 2 | 6 | 9 | 7 | 73 | 45 | 13 | 6 | 9 | 7 | 73 | 45 | 13 |
| 7 | 10 | 6 | 7 | 10 | 6 | 41 | 55 | 4 | 7 | 10 | 6 | 74 | 87 | 2 | 7 | 10 | 6 | 74 | 87 | 2 |
| 8 | 8 | 12 | 8 | 8 | 12 | 42 | 4 | 13 | 8 | 8 | 12 | 75 | 79 | 6 | 8 | 8 | 12 | 75 | 79 | 6 |
| 9 | 12 | 7 | 9 | 12 | 7 | 43 | 58 | 3 | 9 | 12 | 7 | 76 | 53 | 9 | 9 | 12 | 7 | 76 | 53 | 9 |
| 10 | 16 | 5 | 10 | 16 | 5 | 44 | 59 | 3 | 10 | 16 | 5 | 77 | NEW ENTRY | | 10 | 16 | 5 | 77 | NEW ENTRY | |
| 11 | 17 | 6 | 11 | 17 | 6 | 45 | NEW ENTRY | | 11 | 17 | 6 | 78 | 83 | 2 | 11 | 17 | 6 | 78 | 83 | 2 |
| 12 | 15 | 8 | 12 | 15 | 8 | 46 | 11 | 10 | 12 | 15 | 8 | 79 | 84 | 3 | 12 | 15 | 8 | 79 | 84 | 3 |
| 13 | 13 | 9 | 13 | 13 | 9 | 47 | 7 | 12 | 13 | 13 | 9 | 80 | NEW ENTRY | | 13 | 13 | 9 | 80 | NEW ENTRY | |
| 14 | 14 | 9 | 14 | 14 | 9 | 48 | 62 | 2 | 14 | 14 | 9 | 81 | NEW ENTRY | | 14 | 14 | 9 | 81 | NEW ENTRY | |
| 15 | 18 | 5 | 15 | 18 | 5 | 49 | 54 | 5 | 15 | 18 | 5 | 82 | 82 | 7 | 15 | 18 | 5 | 82 | 82 | 7 |
| 16 | 19 | 11 | 16 | 19 | 11 | 50 | 85 | 2 | 16 | 19 | 11 | 83 | 97 | 2 | 16 | 19 | 11 | 83 | 97 | 2 |
| 17 | 22 | 5 | 17 | 22 | 5 | 51 | 43 | 13 | 17 | 22 | 5 | 84 | 89 | 2 | 17 | 22 | 5 | 84 | 89 | 2 |
| 18 | 20 | 6 | 18 | 20 | 6 | 52 | 56 | 6 | 18 | 20 | 6 | 85 | NEW ENTRY | | 18 | 20 | 6 | 85 | NEW ENTRY | |
| 19 | 24 | 5 | 19 | 24 | 5 | 53 | 44 | 12 | 19 | 24 | 5 | 86 | 86 | 2 | 19 | 24 | 5 | 86 | 86 | 2 |
| 20 | 23 | 5 | 20 | 23 | 5 | 54 | 25 | 9 | 20 | 23 | 5 | 87 | 94 | 2 | 20 | 23 | 5 | 87 | 94 | 2 |
| 21 | 21 | 8 | 21 | 21 | 8 | 55 | 65 | 3 | 21 | 21 | 8 | 88 | NEW ENTRY | | 21 | 21 | 8 | 88 | NEW ENTRY | |
| 22 | 29 | 4 | 22 | 29 | 4 | 56 | 38 | 8 | 22 | 29 | 4 | 89 | NEW ENTRY | | 22 | 29 | 4 | 89 | NEW ENTRY | |
| 23 | 28 | 5 | 23 | 28 | 5 | 57 | 57 | 6 | 23 | 28 | 5 | 90 | NEW ENTRY | | 23 | 28 | 5 | 90 | NEW ENTRY | |
| 24 | 33 | 3 | 24 | 33 | 3 | 58 | 30 | 10 | 24 | 33 | 3 | 91 | 46 | 12 | 24 | 33 | 3 | 91 | 46 | 12 |
| 25 | 26 | 8 | 25 | 26 | 8 | 59 | 71 | 5 | 25 | 26 | 8 | 92 | 92 | 3 | 25 | 26 | 8 | 92 | 92 | 3 |
| 26 | 27 | 8 | 26 | 27 | 8 | 60 | NEW ENTRY | | 26 | 27 | 8 | 93 | 93 | 4 | 26 | 27 | 8 | 93 | 93 | 4 |
| 27 | 32 | 7 | 27 | 32 | 7 | 61 | 67 | 5 | 27 | 32 | 7 | 94 | NEW ENTRY | | 27 | 32 | 7 | 94 | NEW ENTRY | |
| 28 | 31 | 7 | 28 | 31 | 7 | 62 | 66 | 3 | 28 | 31 | 7 | 95 | 60 | 11 | 28 | 31 | 7 | 95 | 60 | 11 |
| 29 | 35 | 5 | 29 | 35 | 5 | 63 | 73 | 2 | 29 | 35 | 5 | 96 | NEW ENTRY | | 29 | 35 | 5 | 96 | NEW ENTRY | |
| 30 | 34 | 6 | 30 | 34 | 6 | 64 | 69 | 4 | 30 | 34 | 6 | 97 | NEW ENTRY | | 30 | 34 | 6 | 97 | NEW ENTRY | |
| 31 | 36 | 5 | 31 | 36 | 5 | 65 | 75 | 2 | 31 | 36 | 5 | 98 | 50 | 14 | 31 | 36 | 5 | 98 | 50 | 14 |
| 32 | 40 | 4 | 32 | 40 | 4 | 66 | 76 | 3 | 32 | 40 | 4 | 99 | NEW ENTRY | | 32 | 40 | 4 | 99 | NEW ENTRY | |
| 33 | 39 | 7 | 33 | 39 | 7 | 67 | 77 | 2 | 33 | 39 | 7 | 100 | 51 | 9 | 33 | 39 | 7 | 100 | 51 | 9 |
| 34 | 48 | 2 | 34 | 48 | 2 | | | | 34 | 48 | 2 | | | | 34 | 48 | 2 | | | |

Billboard Soul LPs

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| This Week | Last Week | Weeks on Chart | *STAR Performer—LP's registering greatest proportionate upward progress this week TITLE Artist, Label & Number (Dist. Label) | This Week | Last Week | Weeks on Chart | TITLE Artist, Label & Number (Dist. Label) |
|-----------|-----------|----------------|---|-----------|-----------|----------------|--|
| ★ | 1 | 7 | THE MAN Barry White, 20th Century T-571 | 39 | 39 | 16 | YOU SEND-ME Roy Ayers, Polydor PD1-6159 (Phonodisc) |
| ★ | 2 | 4 | CHAKA Chaka Kahn, Warner Bros. K3245 | 40 | 40 | 20 | SPARK OF LOVE Lenny Williams, ABC AA1073 |
| 3 | 3 | 9 | ONE NATION UNDER A GROOVE Funkadelic, Warner Bros. BSK 3209 | 41 | 35 | 16 | SUNBEAM Emotions, Columbia JC 53385 |
| ★ | 5 | 11 | LIVE AND MORE Donna Summer, Casablanca NBLP 7119 | 42 | 45 | 2 | LOU RAWLS LIVE Lou Rawls, Philadelphia International PZ2-355517 (CBS) |
| 5 | 4 | 13 | IS IT STILL GOOD FOR YA Ashford & Simpson, Warner Bros. BSK 3219 | 43 | 43 | 9 | BEFORE THE RAIN Lee Oskar, Elektra GE-150 |
| 6 | 6 | 14 | SWITCH Switch, Gordy G-7980 (Motown) | 44 | 36 | 4 | INNER SECRETS Santana, Columbia FC 35600 |
| 7 | 7 | 7 | REED SEED Grover Washington Jr., Motown M7-910 | 45 | 44 | 6 | CHILDREN OF SANCHEZ Chuck Mangione, A&M SP-6700 |
| ★ | 8 | 13 | STRIKES AGAIN Rose Royce, Whitfield WHK-3227 (Warner Bros.) | ★46 | 57 | 2 | NOTHING SAYS I LOVE YOU LIKE I LOVE YOU Jerry Butler, Philadelphia International JZ-35510 (CBS) |
| 9 | 9 | 28 | COME GET IT Rick James & the Stone City Band, Gordy G7-981 | 47 | 51 | 20 | FOR YOU Prince, Warner Bros. BSK 3150 |
| 10 | 10 | 25 | BETTY WRIGHT LIVE Betty Wright, Alston ALST 4408 (T.K.) | ★48 | 68 | 2 | BOBBY CALDWELL Bobby Caldwell, Clouds 8804 (TK) |
| ★ | 14 | 6 | CRUISIN' Village People, Casablanca NBLP 7118 | 49 | 46 | 16 | ATLANTIC STARR Atlantic Starr, A&M SP-4711 |
| 12 | 12 | 20 | STEP II Sylvester, Fantasy F9556 | ★50 | 67 | 2 | BRASS CONSTRUCTION IV Brass Construction, United Artists UALA 916 |
| 13 | 15 | 13 | SECRETS Gil Scott-Heron & Brian Jackson, Arista AB 4189 | ★51 | NEW ENTRY | ★ | C'EST CHIC Chic, Atlantic SD-19209 |
| 14 | 13 | 24 | LIFE IS A SONG WORTH SINGING Teddy Pendergrass, P.I.R. JZ 35095 (CBS) | ★52 | 62 | 2 | KINSMAN DAZZ Kinsman Dazz, 20th Century 574 |
| 15 | 11 | 17 | BLAM Brothers Johnson, A&M SP 4714 | 53 | 47 | 19 | HOUSE OF LOVE Candi Staton, Warner Bros. BSK 3207 |
| ★ | 24 | 4 | CHERYL LYNN Cheryl Lynn, Columbia JC 35486 | 54 | 54 | 7 | ROSS Diana Ross, Motown M7-907 |
| 17 | 17 | 6 | FUNK OR WALK Brides Of Funkenstein, Atlantic SD-19201 | 55 | 58 | 5 | MELBA Melba Moore, Epic JE 35507 |
| 18 | 20 | 4 | FLAME Ronnie Laws, United Artists UA LA 881 | ★56 | 66 | 2 | 2 HOT Peaches & Herb, Polydor PD 1-6172 |
| 19 | 19 | 21 | IN THE NIGHT TIME Michael Henderson, Buddah BDS 571Z (Arista) | 57 | 60 | 2 | MISS GLADYS KNIGHT Gladys Knight, Buddah BDS 5714 (Arista) |
| ★20 | 31 | 4 | BROTHER TO BROTHER Gino Vannelli, A&M 4722 | 58 | 55 | 10 | MOTHER FACTOR Mother's Finest, Epic JE 35546 (CBS) |
| 21 | 18 | 25 | TOGETHERNESS L.T.D., A&M SP 4705 | 59 | 50 | 3 | WHAT YOU WAITIN' FOR Stargard, MCA 3064 |
| ★22 | 30 | 4 | FOR THE SAKE OF LOVE Isaac Hayes, Polydor PD 16164 | ★60 | NEW ENTRY | ★ | NEW WORLDS Mandrill, Arista AB 4195 |
| 23 | 26 | 27 | HEADLIGHTS Whispers, Solar BXL1-2774 (RCA) | 61 | 56 | 3 | DISCO GARDENS Shalamar, Solar BXL1 2845 (RCA) |
| ★24 | 32 | 3 | GREATEST HITS Commodores, Motown M7912 | 62 | 52 | 5 | GOOD THANG Faze-O, SHE SH 741 (Atlantic) |
| 25 | 21 | 20 | GET OFF Foxy, Dash 30005 (TK) | 63 | 69 | 2 | IN TUNE Willie Hutch, Whitfield K-3226 (Warner Bros.) |
| 26 | 16 | 7 | UGLY EGO Cameo, Chocolate City CCLP-2006 (Casablanca) | 64 | 49 | 4 | THE GOLDEN TOUCH Cerrone, Cotillion SD 5208 (Atlantic) |
| ★27 | 37 | 3 | QUAZAR Quazar, Arista AB 4187 | ★65 | 75 | 2 | JOURNEY TO ADDIS Third World, Warner-Island ILPS 9554 (Warner Bros.) |
| 28 | 27 | 5 | ALL FLY HOME Al Jarreau, Warner Bros. BSK 3229 | 66 | 53 | 25 | LOVE SHINE Con Funk Shun, Mercury SRM-1- 3725 (Phonodisc) |
| ★29 | 38 | 3 | MONEY TALKS Bar-Kays, Stax STX 4106 (Fantasy) | 67 | 41 | 7 | THE WIZ Various Artists, MCA MCA-2-1400 |
| 30 | 33 | 8 | ALICIA BRIDGES Alicia Bridges, Polydor PD-J-6158 | 68 | 61 | 8 | TAKE IT ON UP Pockets, Columbia JC-35384 |
| 31 | 25 | 24 | SUMMERTIME GROOVE Hamilton Bohannon, Mercury SRM- 1-3728 (Phonodisc) | 69 | 72 | 2 | ENERGY Painter Sisters, Planet D1 (Elektra) |
| 32 | 22 | 7 | GIANT Johnny Guitar Watson, DJM DJM-19 | 70 | 70 | 2 | TIMELESS Isley Brothers, T-Neck KZZ-3560 (Epic) |
| 33 | 28 | 4 | CHANSON Chanson, Ariola SW 50039 | 71 | 71 | 2 | EVERYBODY'S DANCIN' Kool & The Gang, Delite DSR-9509 (Mercury) |
| 34 | 23 | 25 | A TASTE OF HONEY A Taste Of Honey, Capitol ST 11754 | 72 | NEW ENTRY | ★ | HOLLYWOOD PARTY TONIGHT Odyssey, RCA AFL1-3031 |
| 35 | 29 | 27 | NATURAL HIGH Commodores, Motown M 790 | 73 | 73 | 2 | DANCING IN PARADISE El Coco, AVI 6044 |
| ★36 | 48 | 2 | GET DOWN Gene Chandler, 20th Century 578 | 74 | 74 | 2 | READY TO ROLL Thelma Houston, Tamlia T7-361 (Motown) |
| 37 | 34 | 28 | SMOOTH TALK Evelyn "Champagne" King, RCA APL1-2466 | 75 | NEW ENTRY | ★ | DIG A LITTLE DEEPER Latimore, Glades 7515 (TN) |
| 38 | 42 | 8 | UNLOCK YOUR MIND Staples, Warner Bros. BSK 3192 | | | | |

General News

Black Music Assn. Discloses Goals At Implementation Meet

By ROBERT FORD JR.

CHERRY HILL, N.J.—Black Music Assn. board members crystallized plans to implement the goals of the fledgling association at a three-day series of meetings here last week.

Among these are a proposed location for its Hall of Fame and association headquarters, a founders conference in Philadelphia June 8-12, a deal with a major talent agency to represent it as a packager of television shows, a broad based educational program, the desire to have June recognized as "Black Music Month," tributes to black music to be staged in March by RIAA and NARM, and support for making Martin Luther King's birthday a national holiday.

Assn. president Kenneth Gamble said the organization is looking to acquire the now dormant Penn's Landing Museum and Cultural Center which was built by the state of Pennsylvania as part of the city's bicentennial downtown restoration project. The center has not made money since the bicentennial and has been closed for some time. Gamble is hoping to acquire the center through a long-term public service lease with the state.

According to executive director Glenda Gracia, the city government, headed by conservative mayor Frank Rizzo, has told the Assn. that the Penn's Landing Center has been leased to a maritime foundation. But Gracia also said that the state government, which has jurisdiction over the center, denied that a tenant has been found.

Besides museum facilities, the Penn's Landing complex also includes classrooms, offices and an auditorium. Gamble feels that this combination of factors makes Penn's Landing an ideal location.

The June founders conference will be held at the Philadelphia Sheraton Hotel in the city's downtown area. The conference will feature seminars and meetings covering all areas of the industry as well as live performance by some of the top names in black music.

Officials said that both ICM and the William Morris Agency have made presentations to the association for the right to represent it as a packager of television shows. The Assn. is planning an annual awards presentation and it hopes to land a contract with a major network to televise the ceremony. While a decision is said to have been made on an

agency, its identity has not been disclosed.

The RIAA is said to be planning to devote this year's annual Washington, D.C., awards dinner to a tribute to black music, staged by the Black Music Assn. The affair, which usually attracts a host of government and industry dignitaries, will be held March 20 in the nation's capital. NARM is also planning to pay tribute to black music March 26 with a special evening of entertainment at its annual convention in Miami.

Each of the organization's divisional vice presidents outlined the plans their divisions have made to upgrade the image of black music and educate blacks on the intricacies of the business.

Communications vice president Rod McGrew said "We will work hard to upgrade the image of black radio, because we feel that without black radio there would be no black music." McGrew said his division is planning to represent black radio to major advertisers and work towards getting more black records played on white stations.

Merchandising vice president and Detroit wholesaler Calvin Simpson spoke of his division's plans to educate black music merchandisers. "We will focus on economics in training courses and seminars geared to the small black businessman," Simpson stated.

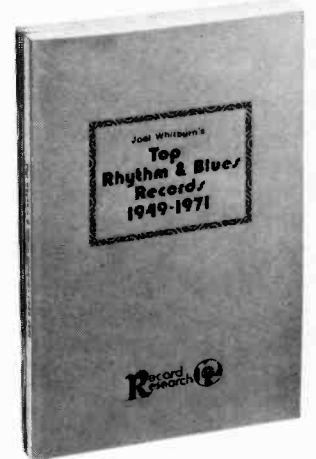
Smokey Robinson, vice president of the performing arts division, said his group will also address itself to the business education of blacks. "We have to teach people that it is not just show, it's show business," Robinson quipped.

Robinson said the organization is planning business seminars for black artists and hopes to eventually standardize minimum terms for recording contracts.

CBS's LeBaron Taylor, vice president of the organization's records division, spoke of its intention to recruit more blacks to work for record companies and to improve the upward mobility of blacks currently employed. Taylor said plans are in the works to establish training programs for new black executives and investigate the corporate advancement policies of major labels.

Gamble said the Assn. has no plans to get involved with politics or political candidates. He also said the group would not involve itself in the always controversial industry subject of pricing.

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Soul Sauce

Continued from page 46

"They are surprised and pleased and often end up purchasing several records," says Hodge.

While shop owners would go broke trying to sell rock music, says Hodge, gospel is a major seller. He maintains that St. Maarten and residents of other nearby islands are extremely religious and American gospel acts are sold on a large scale. There also is a 24-hour station on a nearby island, which is heard on St. Maarten.

Although American music is the most popular, Albert Alex is working with local recording groups in an attempt to bring about a renewed awareness of island-oriented music. He contends that many local

groups are patterning themselves after U.S. r&b acts, and he sees no real point to this. "It has gotten so that with a couple of island groups, it's difficult to distinguish them from American artists."

Hodge, who is also a record producer, with a recording studio on the same premises as the record shop, believes local groups should for the most part maintain their individuality.

He points to Bob Marley, who stands alone as the reggae king, as an artist that "got over" doing his thing and not following anyone else.

On other forms of music, jazz is high on a scale of one to 10, while soundtracks merely die.

(Continued on page 80)

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(Continued on page 50)

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MARKETPLACE

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General News

Distribution Topic At New York Meet

NEW YORK—"Filling The Distribution Pipeline of Consumer Needs" will be the topic of the second end-of-the-year "rap" session hosted by the Music & Performing Arts Lodge of B'nai B'rith.

Date is Monday, (4), following the business portion of the Lodge's regular monthly meeting here at the Sutton Place Synagogue.

Set as panelists are: Paul Smith of CBS Records, Dick Carter of RCA Records, Phil King of King Karol, Bob Menashe of Sam Goody, Bernie Boorstein of Double B Records and Eliot Mavora of Disc-O-Mat Stores. Herb Goldfarb, marketing consultant, will chair the discussion.



WIN AGAIN—Reggae artist Jimmy Cliff greets former welter weight champ Sugar Ray Robinson during Cliff's benefit performance at L.A.'s Roxy. The benefit was for the ex champ's Youth Foundation setup to aid disadvantaged and troubled children. Jimmy donated \$2,000 to the Foundation.

BOOK REVIEWS

'The Genius' And Mehta: Both Rise From the Pits

LOS ANGELES—Pianist-singer Ray Charles came out of Albany, Ga. Zubin Mehta got his start in Bombay, India. They have little in common except music, and that's why new books delineating their spectacular careers provide engrossing reading for a nippy autumn evening when there's no football on the tube.

"Brother Ray: Ray Charles' Own Story" by Charles and David Ritz (Dial Press, 340 pages, \$9.95) will shock many readers.

The singer is heavy on obscenities and overly generous with philosophy. Addicted to heroin for 17 years, he says he would advise young musicians neither to use nor avoid drugs, claiming their use never affected him and his music.

He boasts of his sexual appetite and his prowess in attracting women eager to satisfy his carnal requirements. He recites tales of cruel racial prejudice in the northern states as well as below the Mason-Dixon line.

Charles is almost 50 now, a scarred and inordinately sophisticated man who has traveled the globe as a celebrity. And before one protests his vulgarities and the crudities expressed in his book, a look at his background is prudent.

He was seven years old before his eyesight failed. To this day he isn't sure what caused his blindness—glaucoma is his best guess. He had little contact with his father as a small child. He was reared in poverty in rural Georgia and was out on his own, in Florida, earning a living as a pianist while still a teenager—a blind, black, ill-clothed, ever-hungry little kid in the deep South at a time when civil rights was only a phrase used in NAACP publicity handouts.

Ray's progress in music was stop,

go, stop for many difficult years, and how he triumphed, in time, provides the blue skies in an otherwise cloudy, defiant, stormy book. He long ago abandoned drugs and he believes he has found tranquility living in Los Angeles with his expensive cars and well-equipped recording studios.

It's hard to believe that there's anyone active in the music industry today who won't find the Charles book compulsive, informative reading.

"Zubin: The Zubin Mehta Story" by Martin Bookspan and Ross Yockey (Harper & Row, 226 pages, \$10) is more skillfully written and—if you appreciate classical music—perhaps the equal of the Charles tome for holding one's interest.

For Mehta, too, struggled in his salad days.

He learned music from his family, but it was in Vienna that he mastered the double bass, and how to conduct. Like Charles, he endured hunger at times and traumatic disappointments. And like Charles, Mehta persevered and eventually became celebrated internationally, conducting the Los Angeles Philharmonic for almost two decades and now facing a new challenge as music director of New York Philharmonic in the steps of Toscanini, Mitropoulos and Bernstein.

It's an intriguing story about an uncommon, sometimes controversial man whose musical gifts cannot be questioned. But whereas Ray Charles has hit his peak and is content to coast down from his mountain top comfortably, Mehta at 42 is still a man in motion, accelerating professionally and perhaps destined for even more spectacular victories.

DAVE DEXTER JR.

RSO, Prior In 'Classic' Rock Tie

LOS ANGELES—RSO has signed an agreement with Tim and Tony Prior of Claude Hopper Productions Ltd. calling for the release of a series of albums titled "Rock Classics." The albums will feature popular hit music performed by the London Symphony Orchestra.

Based on an idea by Don Reedman, the Orchestra plays contemporary composers in a classical style. The use of classical orchestration, a rock rhythm section and full choral groups results in a synthesis of rock and classical music.

The first volume of "Rock Classics" will be released early next year. It will contain modern classics like

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LOS ANGELES — Butterfly has re-signed with BMI Pathe Marconi in a licensing agreement to market its product in France. Pathe Marconi was the first foreign licensee acquired by Butterfly Records and the terms of the new agreement extend the association for another year.

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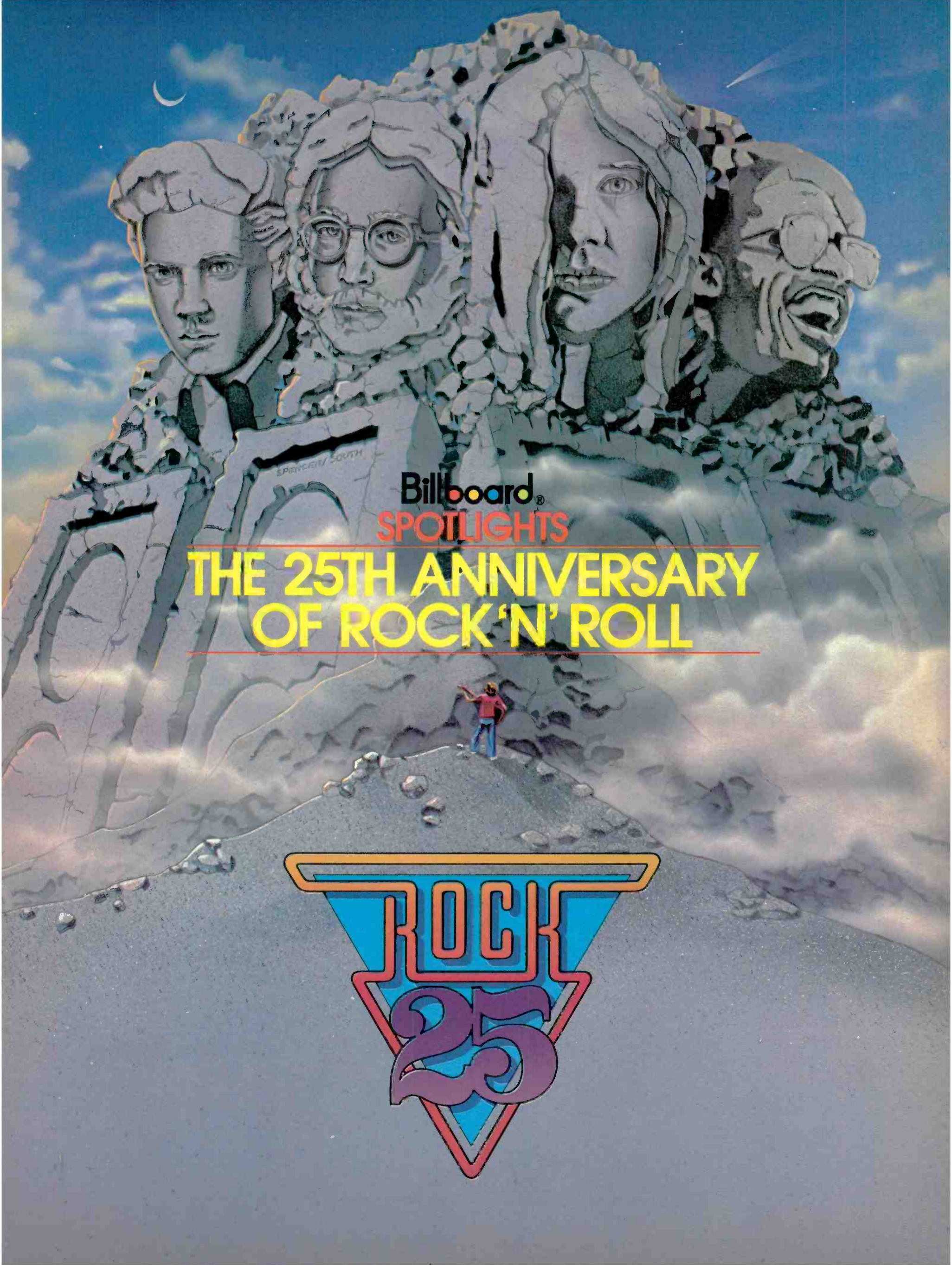
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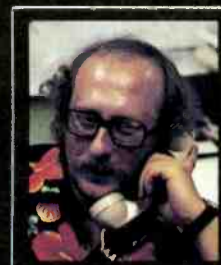
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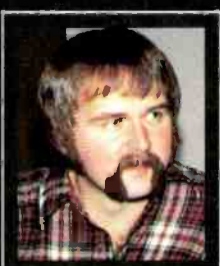
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1953:

A Reasonably Uneventful Year

By DAVE DEXTER JR.

It was the year marking the beginning of the end for middle of the road music.

Fred Waring and his gaggle of musical Pennsylvanians were rehearsing to dominate festivities at the Jan. 20 inauguration of Dwight David Eisenhower as the 34th President and, within the music industry, many of us were mourning the death of country singer-composer Hank Williams and Fletcher Henderson, one of the most celebrated innovators in jazz.

Joni James' version of "Why Don't You Believe Me?" on MGM reigned as the nation's most popular record as the war in Korea wound down after 5,720,000 American men had participated. Wisconsin senator Joseph R. McCarthy was at his peak in probing possible Communist connections of prominent U.S. citizens.

Perry Como picked up his sixth gold record with his "Don't Let The Stars Get In Your Eyes" on RCA and Johnny Mercer's new lyrics to Paul Lincke's ancient "Glow Worm" attained third place in January popularity behind the James and Como singles. "Glow Worm" was sung by the ageless Mills Brothers on Decca.

Rounding out the 1953 top 10 that frigid winter were Jo Stafford's "Keep It A Secret," Columbia; Stafford's "You Belong To Me," Columbia; Mario Lanza's "Because You're Mine," RCA; "Lady Of Spain" by Eddie Fisher, RCA; Teresa Brewer's "Till I Waltz Again With You," Coral; Patti Page's "I Went To Your Wedding," Mercury, and Johnny Standley's "It's In The Book" on Capitol.

But for Spike Jones and his zany City Slickers, it was a frustrating period.

Boston's WHDH-AM banned Spike's clever parody of "I Went To Your Wedding" on morality grounds.

"What's immoral about it?" Jones inquired of George Perkins, the station's p.d.

Perkins' response was that Jones' revised lyric ("You walked down the aisle—and fell on your smile") might be misinterpreted by WHDH listeners as salacious, obscene and just plain dirty.

Remember, it was the McCarthy era. Most everyone was afraid of everything. The Boston ban stood.

Singles were the big thing. They were all recorded monophonically and 45s were fast overtaking shellac 78s in the marketplace. Albums at 33½ speed were beginning to make a substantial dent; some companies still were issuing them in 10-inch configuration. Stereo product was yet five years into the future.

In the country field, Red Foley's "Midnight" on Decca led the best-selling singles but Skeets McDonald, Capitol; Lefty Frizzell, Columbia; Hank Williams, MGM; Slim Willet, Four Star; Slim Whitman, Imperial; Webb Pierce, Decca, and Hank Snow, RCA, all were in contention for top 10 ranking. The femme performers started 1953 out of the running, but soon they would emerge to take over the charts for the 25 years to follow.

Rosemary Clooney, coming off her "Come On-A-My House" '52 bellringer for Columbia, made the front cover of Time magazine in February. And Norman Granz shook up many retailers when he pressed up 1,384 copies of a Fred Astaire album—four blue vinyl LPs—and listed the package at \$50. Nothing like that had ever been produced before.

The big bands? Few were aware that they were sliding into oblivion. A Billboard poll disclosed that the 10 most popular were, in order, Ralph Flanagan, Ray Anthony, Billy May, Sauter-Finegan, Les Brown, Ralph Martiere, Hugo Winterhalter, Stan Kenton, Woody Herman and Buddy Morrow. Giants over the decades like Count Basie, Duke Ellington,

Harry James, Benny Goodman, Guy Lombardo and a dozen others from the 1940s, while still active, failed to place.

Rock'n'roll was still in gestation by mid-1953. Hardly anyone was aware of it. MOR continued its dominance.

Disk jockeys were growing in importance as vital avenues of promotion. Dick Martin of New Orleans' WWL, working out of the Roosevelt Hotel with 50,000 watts, was named the nation's most influential by his fellow spinners. Runnersup included Doc Hult, KVOO Tulsa; Howard Miller, WIND Chicago; Bill Gordon, WHK Cleveland; Martin Block, WNEW New York; Paul Dixon, WCPO-TV, Cincinnati; Bill Wells, WBBM Chicago; Rex Dale, WCKY, Cincinnati; Eddie Gallaher, WTOP, Washington, D.C.; Bob Seymour, WKMH, Dearborn; Gene Norman, KLAC Los Angeles, and Bob Poole, WBIG, Greensboro, N.C. Others who won national recognition that year were Kurt Webster, Peter Potter, Ted Brown, Nelson King, Gene Klavan, Joe Mulvihill, Gene Nobles and Al Jarvis.

RCA, that summer, introduced EPs (extended play) in which two songs were pressed on each side of a 45. Columbia, Mercury, Decca and then Capitol fell in line with the EP, but its longevity would extend for only about a decade.

Down and out, discouraged and ignored by virtually everyone in the industry whom he believed to be his "friends," a dejected Frank Sinatra looked back to better times when he was the most popular singer in the world in the World War II era. Gone were his television and radio shows. And none of his Columbia records sold well.

Only Capitol showed faith in the fallen king. And by July, Sinatra's "I'm Walking Behind You" was in thousands of jukeboxes competing with Eddie Fisher's RCA version for the number two spot on the top 10. Percy Faith and Felicia Sanders were number one with the "Song From Moulin Rouge" on Columbia, Les Baxter's "April In Portugal" held third spot, on Capitol; Richard Hayman, Frankie Laine, Como, Nat "King" Cole, Silvana Mangano, Georgia Gibbs and Joni James all were solidly ensconced on Billboard's "Honor Roll Of Hits." Not a rock disk in the batch.

The world didn't revolve exclusively around music in that distant year when Joseph Stalin died and the New York Yankees defeated the Brooklyn Dodgers for their fifth successive world championship and moviegoers sat in the dark peering through colored cellophane "glasses" to better enjoy the wondrous three dimension effects of motion pictures such as "Bwana Devil" and "The Man In The Dark."

Film musicals enjoyed astonishing popularity. Major clicks included "The Band Wagon," "Gentlemen Prefer Blondes," "Moulin Rouge," "Call Me Madam" and "Lili." Even a soundtrack of Sousa marches from 20th Century-Fox's "Stars And Stripes Forever" made Billboard's top 10, along with LPs by Danny Kaye and Gordon Jenkins, Jackie Gleason, Mantovani, Doris Day, Liberace, Roz Russell, Ethel Merman, Arthur Godfrey and the sizzling, can't miss duo of Les Paul and Mary Ford.

There were sundry recorded tributes to Hank Williams, whose own posthumous singles of "Take These Chains From My Heart," "Your Cheatin' Heart" and "Kaw-Liga" occupied the top 10 in the company of singles by Homer and Jethro, Jim Reeves, Hank Snow, Eddy Arnold, Hank Thompson, Carl Smith and T. Texas Tyler.

In August, Columbia issued its first Epic disks. And through many of those 12 months of '53 it was Patti Page's soporific but irresistible "How Much Is That Doggie In The Window?" which kept record retailers happy. As autumn began, Paul and Ford owned a No. 1 with "Vaya Con Dios," Capitol, followed in order by the Ames Brothers' "You, You, You," RCA; "Cryin' In The Chapel," sung by RCA's June Valli and Jubille's competing

Orioles; Pee Wee Hunt's "Oh," Capitol; Perry Como's "No Other Love," RCA; the Hilltoppers' "P. S. I Love You," Dot; "Dragnet," Ray Anthony, Capitol; Eddie Fisher's "With These Hands," RCA; "Ebb Tide," Frank Chacksfield, London, and the long running duel between Fisher and Sinatra with their respective "I'm Walking Behind You" singles on RCA and Capitol, respectively.

Congress was confused, as usual. The McCarthy hearings on Communism terrified many American citizens. Former President Harry Truman refused a subpoena to testify and President Eisenhower backed him up. The House Interior Committee adjusted an oversight dating back to 1803 by voting to admit Ohio to the union, a move which officially made Ohioans 100% Americans.

In Great Britain, the coronation of Queen Elizabeth II in Westminster Abbey was televised throughout the globe. A number of records commemorating the event failed to sell well in the U.S.

Most everyone was playing scrabble, and the controversy over the best method of transmitting tv in color ended when RCA's "Compatible" system was chosen by government representatives over the CBS design, a blow to William Paley and his associates.

As 1953 neared its end, MOR maintained its popularity on records.

Tony Bennett's "Rags To Riches" on Columbia perched at the top of the chart, but Patti Page (Mercury) and Kay Starr (Capitol) were pushing him with their waltzy versions of "Changing Partners." A German ballad, introduced by trumpeter Eddie Calvert on Essex from an EMI British master, tied with Eddie Fisher's RCA single cover for show position. Bennett, coming up fast, held fourth with his "Stranger In Paradise" single from the Broadway musical, "Kismet." Teresa Brewer with "Ricochet," Coral; Dean Martin's "That's Amore," Capitol; the Ames Brothers' "You, You, You" on RCA; Frank Chacksfield's "Ebb Tide," London; Eddie Fisher's "Many Times," RCA, and Eartha Kitt's "Santa Baby" on RCA filled out the December top 10 in that order.

And when the year's record sales were totaled later, the gross was calculated at \$219 million, an increase of 2.3% over 1952, a year which closed spectacularly with enormous singles sales of "I Saw Mommy Kissing Santa Claus" taped by Jimmy Boyd (Columbia) and Molly Bee (Capitol) late in the year. Kitt's "Santa Baby" didn't come close in equaling the "Mommy" phenomenon 12 months later.

In retrospect, those of us who were active in the recording industry a quarter-century ago regard 1953 as a reasonably uneventful year—just one of many, with few earthshaking highlights.

The international conglomerates were yet to buy up American record companies. Rackjobbers were far from occupying the lofty position they possess today. Self-service in record stores was a novelty, introduced by Capitol at Hollywood's Music City. There were no cassettes. Hi fi was a comparatively new development. Top 40 radio formats were unknown. Deejays pretty much selected the disks they wanted to play. The industry faithfully watched Lucky Strike's "Hit Parade" tv show every week, a music stanza which offered a lot of dancing, brief skits and the performance of the nation's most popular songs by a half-dozen singers whose talents ranged from mediocre to competent.

But off in the bushes lurked youngsters like Bill Haley, Elvis Presley and a covey of others, all determined to change the course of American popular music. And in Liverpool, far across the Atlantic, four even younger musicians were beginning to hear records and learn to play guitars and drums.

A musical revolution was about to be hatched.

Patti Page: her "How Much Is That Doggie In The Window" was the hottest property of 1953.

Frank Sinatra, below, made a strong comeback in 1953 with "I'm Walking Behind You." (Dexter photo)

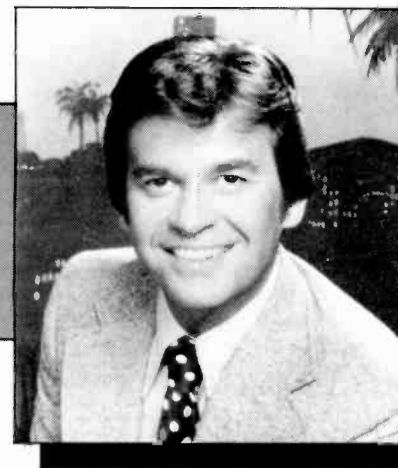
Spike Jones, at left, holding his banned "I Went To Your Wedding," and Jo Stafford, below, stepping out of a DC-3. (Dexter photos)

Perry Como, the favorite male vocalist of 1953, with WNEW deejay Martin Block, left. (Dexter photo)





Dick Clark Remembers...



A Billboard Spotlight

"Rock'n'roll is phony and false, and sung, written and played for the most part, by cretinous goons."

Frank Sinatra, 1957

"The bad taste that is exemplified by the Elvis Presley 'Hound Dog' music with his animal gyrations which are certainly most distasteful to me, are violative of all that I know to be in good taste."

**Representative, Emanuel Celler
Congressman from New York**

"Not only are most of the BMI songs junk, but in many cases, they are obscene junk, pretty much on a level with dirty comic magazines."

**Billy Rose
Impressario and composer of "Barney Google with the Goo Goo Googley Eyes"**

"American Bandstand. . . . As relaxation and entertainment it wasn't. . . . The bulk of the 90 minutes was devoted to colorless juveniles, trudging through early American dances. . . . ABC radio just banned records, why doesn't ABC-TV?"

Billboard magazines's review of the first network telecast of American Bandstand on ABC-TV

"How long can rock'n'roll possibly last?" . . .

Innumerable writers

By DICK CLARK

A quarter of a century ago, columnists, reporters and the musical historians of the day asked me that question over and over again. The majority of them looked at me like I was a raving maniac, when in my youthful innocence, I would say, I think the trend has just begun.

The history of rock'n'roll has been approached from practically every angle . . . sociologically, the art of album covers, the back stage observation of groupies, rehashing by a couple of generations of youthful enthusiasts' fan magazine artists clippings, newspaper files and interviews. When I was asked by Billboard to put down some thoughts on the rock'n'roll era to appear in their special anniversary issue, obviously, I was pleased. The music and the people involved with it are a part of all of my adult life. It suddenly dawned on me, what could I possibly say that hasn't already been written? What follows are some random thoughts. . . .

You know you're getting old when you say, "Boy, it's not like the good ol' days." I have often likened that period of time to the Oklahoma landrush. The people who made the music, promoted it, sold it, performed it, were all pioneers. They flew by the seat of their pants. As in any frontier or pioneering situation, rules were pretty much made up as we went along.

The early artists were a strange conglomeration. Some of them were pure jazz artists. Others were rhythm 'n' blues performers. Some were hillbillies. Others were purely pop. The amalgamation of the various kinds of influences is a well known story. Basically, all of a sudden, many of us discovered that by playing records available only in black record stores, or cover versions of rhythm'n'blues artists, or the music of combination country/rhythm'n'blues performers, we could attract a giant audience of young people. Alan Freed was one of the earliest discoverers and the man most responsible for the early promulgation of the gospel of rock'n'roll. Other radio and television personalities followed suit. . . . George "Hounddog" Lorenz, Robin Seymour, Bob Horn and Lee Stewart; Joe Grady and Ed Hurst; Arnie Ginsberg, Joe Smith, B. Mitchell Reed, Murray the K, Dick Biondi, Art Laboe and Buddy Deane, were all white broadcasters who discovered that new music would attract both white and black youngsters when played on what were previously white-oriented radio and television stations. They were all kings of their own domain—big, big fish in various sized ponds. A world of promoters sought their favor in an effort to introduce a kind of music for which there seemed to be an insatiable appetite. The kids who liked it were christened "teenagers" by the older generation.

Once recognized as an economic force, teenagers took over the music world. How any of us ever survived the ensuing battle is one of the untold stories of music—old timers were scared to death. The traditional composers and their publishers panicked. Hitherto unrecognized young, black, white, country, rhythm'n'blues and rock'n'roll writers flocked to BMI. Eventually, ASCAP would actively court the new writers and make up the lost time. Back in the stone age of rock'n'roll, the in-fighting got pretty serious. The traditional record labels couldn't understand the success of Nesuhi and Ahmet Ertegun and Jerry Wexler's Atlantic records, Bernie Loew's Cameo, the Chess Brothers, Chess/Checker Operation, the Biharis' Modern label; Art Rupe's Specialty Records; Lou Chudd's Imperial, Abner's Vee Jay. The operator of a small label moved fast, made quick decisions, ran circles around the big fellows, then practically cornered a market. They were independent; they made giants of the independent distributors. The emphasis was on the single record. Get a hot single and translate it into an album. We moved from 78s to 45s, RCA hyping 45s, CBS Columbia pushing 33 $\frac{1}{3}$ s. Youngsters were snapping up inexpensive 45 rpm adaptors which could be plugged into any radio.

Recording quality in those days was not one of the prime prerequisites for success. This too, was bound to change. Music selection was severely limited. We were moving from the old days of the big band era and middle-of-the road pop, into something that defied description. The big stars of "American Bandstand" were no longer Eddie Fisher, Patti Page, the Four Aces and Tony Bennett. The kids wanted the Penguins, the Cadillacs, Elvis Presley, Chuck Berry, Little Richard, Fats Domino and Bill Haley.

Young writers looking over the past, always criticize the cover record syndrome. It's hard for somebody who wasn't

living during that period to realize that economics was the basic reason for the rise of covers. Programmers found that they were in an educational period of time.

The music business, as a \$4 billion annual business, is a little more sophisticated. Multi-million dollar conglomerate corporations are a way of life. Company owned distributorships are increasing the pressure on the independents. Today's studio looks like it's from outer space. It's a far cry from direct-to-acetate recordings, wire recorders and single track tapes.

The artists are cosmopolitan and sophisticated compared to the grandfathers of rock'n'roll. The old Dick Clark Caravan of Stars rock'n'roll bus tour with 17 acts played one and two shows nightly for 60 to 90 days in a row. Admission was a \$1.50. The show ran four hours in a 2,000 or 3,000 seat gymnasium or abandoned vaudeville house. It's difficult to think of those as the "good ol' days." Compare it to private jet airliner travel for a group and its entourage. They play 18,000 seat arenas and are joined by an army of roadies and trailer trucks with hundreds of thousands of dollars worth of equipment. They entertain the \$8.00 to \$12.00 ticket buyers. Those old days on the road remind me of veterans reflecting on any war. The stories always sound glamorous and full of fun. It wasn't all fun & games. It was tough work. I'll always remember the standing ovations for Jackie Wilson; little girls going berserk for Frankie Avalon; the magic of Diana Ross as a teenage Supreme; the fabulous harmonies of the Drifters; fighting off outraged PTA members during Tom Jones's performances; opening the Herman Hermits concert with an unknown group called the Who.

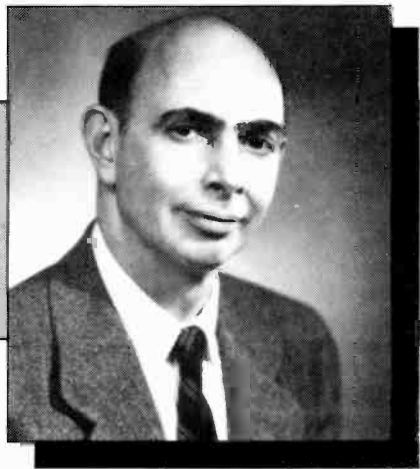
Those are the good thoughts. The downside was separate hotels for blacks and whites in the early days, performing before segregated audiences, wondering if the show would be cancelled the night of Nov. 22, 1964 in Dallas, having the manager of an act extort extra money or threatening to turn the sold-out house into a riot. No sleep, junk food. It's called the good news and the bad news.

It's all changed over the years. I've reflected on the early days. . . . We're all familiar with what happened during the 60s and 70s. I've been happy to participate in almost three decades of rock'n'roll. The music has been the most culturally significant contribution to the arts that America has made in my lifetime. It can only become more interesting, colorful and significant. The Encyclopedia of Pop, Rock and Soul by Irwin Stambler is quoted as saying that Arthur "Big Boy" Crudup is the father of rock'n'roll. Many experts maintain it was Alan Freed. . . . others say Elvis. Real purists have many more suggestions. A couple have suggested that I might be considered. They are wrong. Many fathered rock'n'roll. Many of us fought for its survival, guarded it against innumerable assassins. We helped keep it alive. As for me, I would like to be remembered as having been in attendance at the birth of rock'n'roll and having assisted with the delivery.

DECEMBER 2, 1978, BILLBOARD



The Revitalization Of American Music



Editor's note: The following is reprinted from a Billboard, November 14, 1970. Paul Ackerman, Billboard's music editor for many years is often credited with leading the way to the recognition of rock as a valid musical form.

By PAUL ACKERMAN

It is to the everlasting credit of the independent record labels of the late 1940s and early and middle 1950s that they set the groundwork for the development of rock. These labels were mostly in the rhythm and blues field and produced records for the Negro market. From an administrative and structural point of view, these labels were generally examples of owner-management—in the case of each label a very few men attended to all tasks—signing artists, producing records, handling promotion, lining up indie distributors. Inasmuch as r&b song material was not generally available from the well-known Broadway publishers, these labels also got up their own publishing wing—such a publishing operation being regarded in early years as nothing more than a “drop” or repository for the copyrights. Often, the copyrights came from the artists already signed to the label, inasmuch as blues artists, like country artists, traditionally are folk-oriented and do considerable writing.

Examples of such labels were Atlantic, whose key personnel included, in addition to Ahmet and Nesuhi Ertegun and Jerry Wexler, Herb Abramson; Chess Records in Chicago, headed by the brothers Leonard and Phil Chess, a spate of West Coast labels including the Bihari Brother's Modern, Lew Chudd's Imperial, Art Rupe's Specialty, Leo and Eddie Mesner's Aladdin, Leon Rene's Exclusive, Excello in Nashville, Savoy in Newark, King in Cincinnati and many others around the country.

Regarded as a “specialty field,” records on such labels were expected to sell only in the blues field, in fact, when an r&b record—or for that matter a country record (also a specialty field), had pop overtones it was regarded as likely to bomb. Such a record was termed a “hybrid.”

But a new era was at hand, and the barriers separating the musical categories were to be largely erased. There were various socio-music reasons for the onset of the new day. They included:

- 1) Improved communications: Increased travel and radio broadcasting were giving the broad pop market some familiarity with rhythm and blues, which heretofore had been a self-contained cultural entity. Deejay Alan Freed was a giant factor.
- 2) Population migrations: Southerners, black and white, during the war years moved into large northern industrial areas to work in defense plants; they brought with them

their love of Southern rural blues. Urban blues was also reaching beyond its normal black market and reaching beyond its normal black market and reaching the pop audience. These population migrations were also stepped up by developments in agricultural and mining, which motivated many Southerners to seek residence in large industrial cities.

Meanwhile, in the world of pop music, a subtle change was taking place: The band business, once the most glamorous facet of the pop music field, had already virtually collapsed. Tastes were changing and there was a shift in interest from the band to the vocalist. In addition, the band business had become uneconomic and “risk” money was not so readily available for a field no longer lush.

Jazz, too, had entered a culturally important phase—the bop era, with such prophets as Charlie Parker, Thelonious Monk, Dizzy Gillespie and Charley Christian. But while bop had its fanatical devotees and was a major contribution on a musico-cultural level it did not sustain itself as musical fare for the mass market.

Thus, a vacuum existed in the pop field. This was quickly filled by the exciting music of the Negro, records like Willie Mabon's “I Don't Know,” Chuck Berry's “Maybelline,” Little Richard's “Long Tall Sally,” Ruth Brown's “Mama,” and dozens of other records by Fats Domino, the Clovers, the Drifters, Clyde McPhatter (once the Drifters' lead singer), Billy Ward's Dominoes, spilled over into the pop field.

The dam was broken and the pop music field was thrown into virtual chaos. The new wave was fought by the entire pop establishment. Including critics, a&r men, so-called professional songwriters and publishers. They regarded the new music as repetitious and cheap, but they were powerless to stop its expansion because the chief arbiter was the youngster with a dollar in his pocket and he knew what he wanted. And what he wanted was definitely not the “big ballad” done by a traditional artist to the syrupy accompaniment of strings.

The time was now ripe for another major development in the history of rock: White artists, seeing the success of r&b in the pop field, began to cover r&b tunes—for instance Perry Como cut “Ko-Ko-Mo,” Tennessee Ernie Ford cut “I Don't Know” and even country artists began to cover r&b as manifested by such sides as Ernest Tubbs' version of Chuck Berry's “Thirty Days.”

A corollary development to the above also occurred. Black artists having a taste of the broader pop market, sought to become more pop.

Thus, a hybrid, rock'n'roll, was born. Often, such records were inferior to the pure product, and purists such as Ahmet Ertegun were well aware of this and regarded it with some sadness. But they realized that this pollenization brought an incomparably rich vein into the pop field.

The final clincher to the early development of rock came about as a result of the vision and talent of Sam Phillips of Memphis, founder of Sun Records. Phillips had become interested in Negro blues. He opened a studio and recorded such key artists as Muddy Waters, whose masters he

turned over to Chess. He also recorded B.B. King, and he turned out a smash, “Rocket 88” by Jackie Brenston.

Fully aware that many white Southern artists dug the blues, Phillips expanded his roster to include white vocalists. In the course of a relatively short span of years he discovered Elvis Presley, Jerry Lee Lewis, Johnny Cash, Carl Perkins, Roy Orbison, Charlie Rich, as well as releasing such instrumentals as Bill Justis' “Raunchy.” Phillips accomplished this prior to the currency of the term “blue-eyed soul,” and through this accomplishment he radically changed the entire music scene. For his artists “tied it all together,” infusing the pop market with elements of blues, country and gospel. Presley, who was acquired by RCA Victor in 1955, quickly became known as the “greatest rocker of them all.” His great early disks on Sun were gut blues, such as “Mystery Train,” “Lawdy Miss Clawdy”—sides which reflected the influences of Arthur (Big Boy) Crudup.

The Sun artists also were vital in bringing the country influence into the rock'n'roll field, for everyone of the aforementioned vocalists were steeped in the country tradition. Presley's first hit, in fact, was Bill Monroe's “Blue Moon Of Kentucky,” originally a hit for the father of bluegrass. Similarly, Jerry Lee Lewis coupled his Sun rocker smashes, such as “Great Balls Of Fire” with such country classics as “You Win Again.”

Just as the invasion of Negro blues was fought by the pop field, the success of the great Sun artists was resented not only by the pop field but also by a larger segment of the country field. The reason was simple. These artists, notably Presley, were scoring on all the charts—pop, r&b and country. On the latter chart these artists, notably Presley, were displacing artists associated with “Grand Ole Opry.” And Presley did not come up through traditional “Opry” channels. The irritation reached a high point one day when Billboard was asked to delete Presley from the country chart, “because this is only nigger music.”

Much encouragement was provided to the field of rock'n'roll by Broadcast Music Inc. Organized in 1940 by the broadcasters who wished to set up their own music licensing organization, BMI was faced with the necessity of creating a pool of music. It found fertile areas which had been neglected heretofore—namely, r&b and country. Today, of course, BMI has gone into all music areas, but it maintains its leadership in these root areas.

Such is the background of rock. The British Years and other manifestations represent a later era and a later development. The early years saw the introduction of the basic American music forms to the mass market. And the fact that the new music survived massive opposition was a tribute to the validity of the material. It was also a tribute to indie record labels who, although never representing more than approximately 15% of the industry's total dollar volume, prove to be great innovators. They brought many advances to the industry, including the stereo record (introduced by Audio Fidelity's Sid Frey)—but perhaps their chief contribution was the revitalization of American music, and much of the pop music of the world, with rock'n'roll.

A Billboard Spotlight

DECEMBER 2, 1978, BILLBOARD



ROCK 25 Milestones

The following list of events are intended as representative highlights in the opinion of the special issues staff and its consultants, and are not intended to be exhaustive.

1954

- The Chords write and record "Sh-Boom," subsequently released on Atlantic's Cat label. The disk crosses from r&b to the top 10 of the pop charts, and becomes one of the premier tunes—some say the first—of rock'n'roll. The song is also covered by Mercury's Crew Cuts, whose version goes to No. 1 pop.
- Bill Haley and the Comets, signed to Decca by Milt Gabler, record "Rock Around The Clock" in New York April 12. The record becomes an anthem of the new musical age, and figures in MGM's "Blackboard Jungle," itself one of the first movies to recognize the impending revolution.
- Sam Phillips' Sun label releases Elvis Presley's first commercial disk July 19, coupling "That's All Right Mama" with "Blue Moon Of Kentucky." It was recorded in Memphis two weeks earlier.
- Deejay Alan Freed moves from WJW Cleveland, to bow on the New York airwaves in September. His Rock'n'Roll Party shows on WINS, and his multi-artist concert packages, speed up the momentum of the rock'n'roll bandwagon.

1955

- Pat Boone signs to Randy Wood's Dot Records, to become second only to Elvis Presley in rock's popularity stakes (and disk sales) during the '50s with hits like "Ain't That A Shame," "I'll Be Home," "Tutt Frutti," "I Almost Lost My Mind" and "Friendly Persuasion."
- Fats Domino's "Ain't That A Shame" battles a cover version by Pat Boone, and becomes the Fat Man's first pop hit. He subsequently lends his considerable weight to the rock'n'roll impetus, with million sellers like "Blueberry Hill," "Blue Monday," "I'm Walkin'," "Be My Guest" and "Walking To New Orleans."
- Chess Records issues the first single by Chuck Berry, "Maybellene." It becomes a top five pop hit, launching one of the most creative and influential careers of rock'n'roll.
- Little Richard records "Tutti Frutti" in New Orleans September 14, his first release for Art Rupe's Specialty label, and the first of seven seminal rock'n'roll million sellers for him.

1956

- Elvis Presley makes his first national television appearance, on Jimmy and Tommy Dorsey's "Stage Show" January 6. He is filmed from the waist up.
- 20th Century Fox releases Elvis Presley's first film, "Love Me Tender." The studio's advertising proclaims him as "Mr. Rock'n'Roll."
- Carl Perkins cuts "Blue Suede Shoes" December 26. It becomes a major hit for him, and for Sun Records, which—despite the departure of Elvis Presley for RCA—continues its contribution to rock'n'roll with artists like Jerry Lee Lewis, Roy Orbison and Charlie Rich.

1957

- Buddy Holly records "That'll Be The Day" at Norman Petty's studio in Clovis, New Mexico. The disk, issued by Coral later the same year, becomes the first and biggest hit of Holly's brief but influential career.
- "American Bandstand" makes its nationwide debut on ABC-TV August 5, picked up from Philadelphia's WFIL-TV. The Dick Clark-hosted show becomes a talent springboard for many recording acts, and, ultimately, a fixture of rock'n'roll.

1958

- Elvis Presley is inducted into the Army March 24 in Memphis, Tenn., to become Private U.S. 53310761, for two years.
- Jim Stewart and his sister, Estelle Axton, launch Jaxon Records, subsequently renamed Satellite, then Stax. From 1960, the Memphis company grows to become a vital creative force in soul music, contributing to its popularity explosion in the mid '60s with acts like Booker T. and the M.G.s, Rufus and Carla Thomas, Otis Redding, Eddie Floyd and Sam & Dave.

(Continued on page R-42)



LEGENDS BEFORE OUR TIME

A decade of great rock on RSO



ROCK 25



'Roll Over Beethoven'

'54-'58

"The Billboard's latest survey indicates that many jockeys believe the quality of the pop platter has seriously deteriorated during the past year and yearn for disks to match those released in the late 1930s and early 1940s. Several jockeys are strongly opposed to the rhythm and blues influence on pop music. . . . Bob Tilton, WMFM, Madison, for instance, comments, 'Granted the teenager buys many records, but how about some records for adults that don't rock, roll, wham bam, or fade to flat tones.' . . . Chuck Blower, KTKT, Tucson, 'Looking back over the years, it seems to me that with the tremendous upsurge of r&b into the pop crop—the almost complete absence of good taste, to say nothing of good grammar—this has been the worst and certainly the most frustrating pop year I have ever known.' . . ." (Billboard, Nov. 12, 1955)

In terms of national popularity, rock'n'roll was born of a synthesis of the funky grassroots qualities of r&b and country with pop subject matter and artists that made it more acceptable to the mass teen white audience. Initially, it was closer to the roots, and "Sh-Boom" first issued by the r&b group, the Chords, is often credited as the first rock record. It did not gain wide acceptance until

recorded by a pop group, the Crew Cuts, however. At first, the pop versions repeatedly outsold the originals, and along with the Crew Cuts, the most successful in this area was Pat Boone, with covers of "Ain't That A Shame" (a Fats Domino cover) and "Tutti Frutti" (Little Richard).

Bill Haley took rock outside the confines of the United States and also established a tradition of breaking hits through movies, as many were introduced to "Rock Around The Clock" through the film "Blackboard Jungle." His roots were more country, and tied in with what became known as rockabilly, whose proponents included Jerry Lee Lewis, Ricky Nelson, the Everly Bros., Carl Perkins, Buddy Holly and of course the dominating force of this era, Elvis Presley, who also became an international phenomenon.

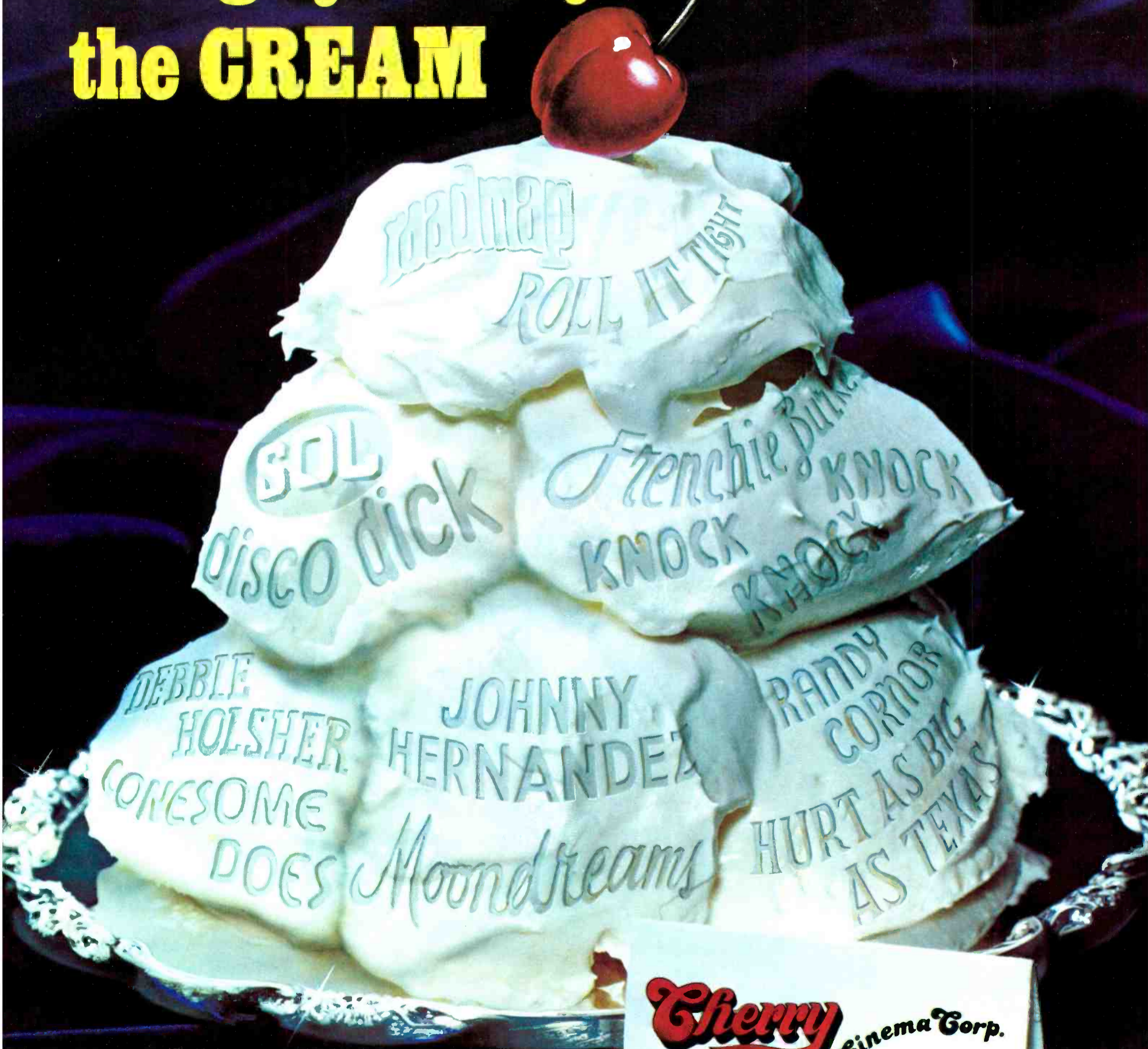
American Bandstand hit national television in 1957, exerting an enormous influence on the tastes of the American teenager with its weekly top 10, guest artists and trendsetting dancing regulars. The 45 rpm disk became the format young America favored, easing out the more cumbersome, MOR-associated 78 r.p.m. and not until the more affluent 60s did the LP gain importance to rock music.

1. Jerry Lee Lewis (Country Music Foundation); 2. Bill Haley and the Comets (Popsie); 3. The Five Satins (Ochs); 4. Conway Twitty; 5. Duane Eddy (Popsie); 6. The Platters (Popsie); 7. Eddie Cochran (Ochs); 8. Pat Boone; 9. The Poni Tails (Popsie) born in time for the beginning of rock 'n' roll, N.Y.'s Brooklyn Fox Theater, 1955; 10. Ruth Brown (Popsie); 11. Jackie Wilson (Popsie); 12. Buddy Holly; 13. Little Richard (Ochs); 14. Chuck Berry (Popsie); 15. Fats Domino (Ochs); 16. Elvis Presley (Popsie) at one of his first recording sessions for RCA Records in 1956; 17. The Crew Cuts (Popsie) guesting on Steve Allen's tv show in 1955; 18. Billy Ward's Dominoes (Popsie) enjoy adulation at N.Y.'s Apollo Theater. The act was the training ground for two successful solo careers, Jackie Wilson and Clyde McPhatter. 19. the Penguins (Popsie).



Cherry

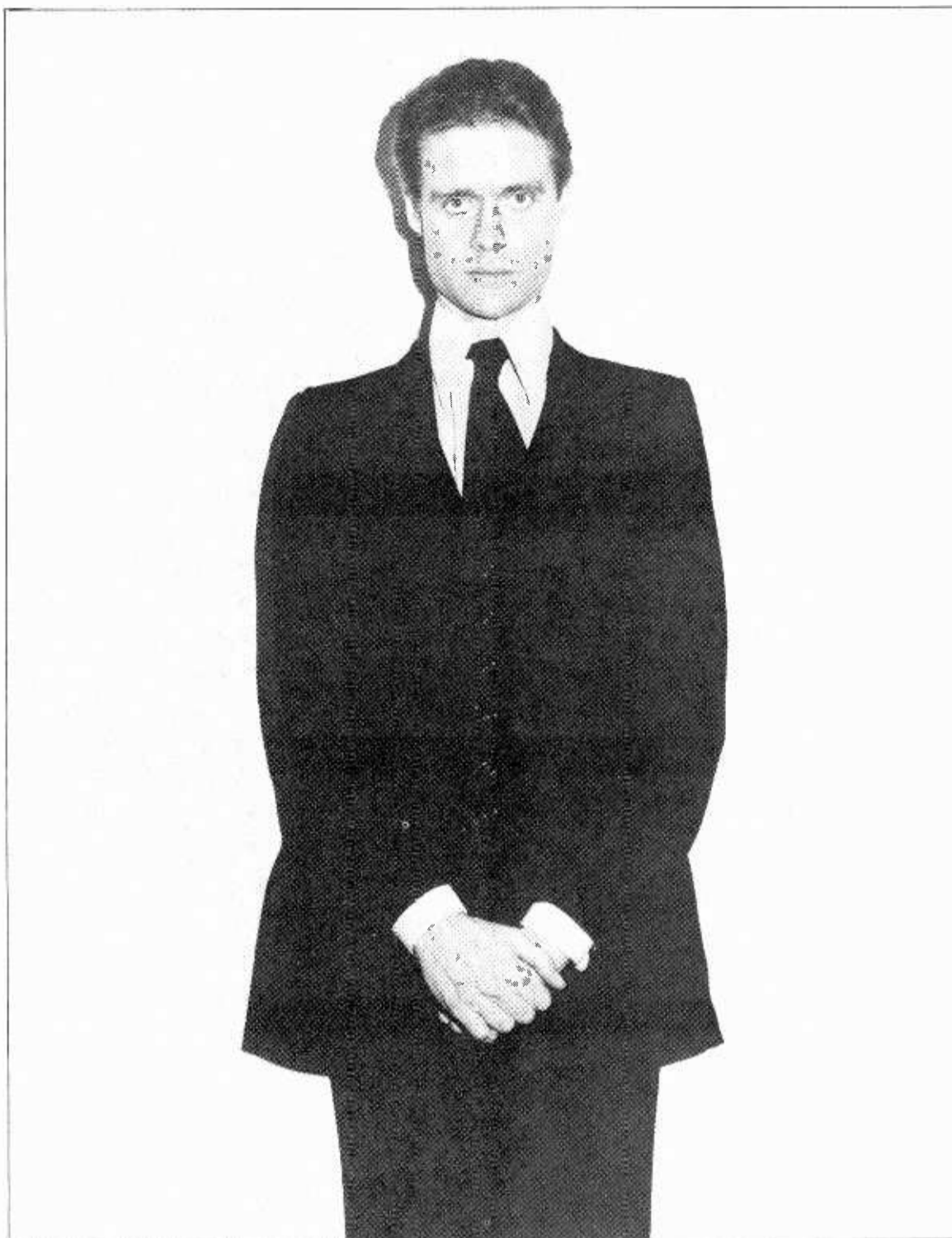
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KIM FOWLEY: ROCK 'N' ROLL SURVIVOR



1957: Kim meets future Beach Boy *Bruce Johnston* and begins to write songs.

1958: Kim Fowley graduates from Uni High School, West Los Angeles. Other rock 'n' roll soon-to-be-legends attending same school are *Jan and Dean*, *Dick and DeeDee*, *Randy Newman*, *Sandy "Teen Beat" Nelson*, *Nancy Sinatra*, *Henry "Canned Heat" Vestine*, *Frank "P.G & E" Cooke* and future ABC Records V.P. *Elaine Corlett*.

1959: Kim Fowley drops out of UCLA and Willis College of Business to become Record editor of *Dig Magazine*. Kim joins Music Department of American International Pictures under *Jimmie Madden*, co-promotes "Tall Cool One" by the *Wailers* with *Irwin Zucker*, becomes DJ at KGEM, Boise, Idaho. Is hired by the late *Marty Melcher* to be office boy for the Doris Day company, Arwin Records. Meets *Lou Cook* in hall. Both promise to meet 20 years later at MCA Records.

1960 Becomes road manager, Western States promotion man for *Skip and Flip*. "Cherry Pie" goes #3 Billboard. Kim appointed indie West Coast promotion man by *Berry Gordy*, Motown Records, works on products by *Mary Wells*

and *The Miracles* (for three weeks.) Kim does West Coast chores for *Bill Lowry's* NRC Records for "Sugar Bee" by *Cleveland Crochet*. Kim and Gary "Flip" Paxton co-produce "Alley Oop" by *The Hollywood Argyles*. #1 in Billboard. Kim co-publishes "Diamonds And Pearls" by *The Paradons*. #7 Billboard. Kim co-produces, co-publishes FIRST *Paul Revere & Raiders* hit "Like Long Hair," Top 20 in Billboard.

1961: Kim writes worldwide hit "Nut Rocker" by *B. Bumble & The Stingers*.

1962: Kim Fowley delivers *The Rivingtons* to Pan Or Productions and receives royalty override on "Pappa Oom Mow Mow," "The Bird Is The Word," and "Mamma Oom Mow Mow."

1963: Kim Fowley forms *Chattahoochee Records* with *Ruth Conte Yardum*.

1964: "Popsicles and Icicles" by *The Murmaids* on *Chattahoochee* goes to #1 in Billboard. *Chattahoochee* distributes *Kama Sutra Records* master. Kim garners publishing rights to two *Surfaris* album cuts on the *Decca LP*. Fowley goes to England, becomes publicist for *P.J. Proby*, ranked

#3 in Melody Maker world popularity poll to The Beatles and The Rolling Stones. Fowley produces *Dave Mason* and *Jim Capaldi* in group *Hellions* for Picadilly Records. Produced *Ritchie Blackmore* future Deep Purple member in instrumental group, *The Lancasters*.

1965: Kim returns to Hollywood and becomes the initial publisher of "Roses And Rainbows" by *Danny Hutton*, future member of *Three Dog Night*. Becomes West Coast Publicist for *The Yardbirds* under direction of *Giorgio Gomelsky*.

1966: Kim Fowley returns to England, becomes first white recording artist on Island Records. Kim produces *Belfast Gypsies*, former members of *Them*. Discovers and names *Family* featuring *Roger Chapman* and future *Blind Faith* rocker *Rick Grech*. Produces first *Soft Machine* recordings, featuring *Robert Wyatt* and *Kevin Ayres*. Produces the *In-Betweens* for E.M.I. Records (in 1970 to become *Slade*). Fowley co-writes "Emerald City" last record for *The Seekers* and "Portobello Road" B-side of *Cat Stevens* first single release. Meets *Mick Fleetwood*, future manager of *Bob Welch*, who drums for artist Kim Fowley on failure master which later bombs on Reprise Records.

1967: Along with *Brian Jones* and *Jack Nitzche*, Kim brings *Jimi Hendrix* to the attention of Fowley's champion, *Mo Ostin* at Reprise Records. Fowley and future Osmonds/Shawn Cassidy producer *Michael Lloyd* begin LWG Studios in Los Angeles. *Steppenwolf* uses facility to develop pre-production chops on "Born To Be Wild" and "Magic Carpet Ride." Fowley co-publishes, co-writes flip side of "Next Plane To London" by *The Rose Garden* who chart Top 20 in Billboard.

1968: Kim Fowley does tune title research for *Bud Dain* at Liberty Records. End result: two *Ventures* LPs on Billboard charts.

1969: Kim Fowley produces "Falling Off The Edge Of My Mind" by *the Seeds* on GNP Crescendo Records. Kim Fowley writes "Hungry Planet" with *Roger McGuinn* for *The Byrds* double pocket LP "Untitled." Kim becomes consultant/master-of-ceremonies for Toronto Rock Festival starring *The Plastic Ono Band* featuring *John Lennon*, *Yoko Ono*, *Eric Clapton*, *Klaus Voorman*, and *Alan White*. Other legends on stage included *The Doors*, *Bo Diddley*, *Little Richard*, *Jerry Lee Lewis* and the late *Gene Vincent*, who Kim produced the same year for Dandelion Records.

1970: Kim Fowley moves To Helsinki, Finland and produces *Wigwam* for Love Records. Fowley later moves across the Baltic to Sweden and has Swedish Top 20 LP entry with "No One Wants To Be Sixteen" by *Contact*. Fowley returns to L.A. and co-writes "Michoican" performed by *Sir Douglas Quintet* in "Cisco Pike" starring *Kris Kristofferson*.

1971: *Emerson, Lake & Palmer* record "Nut Rocker" by Kim Fowley. Worldwide platinum chart action. Kim Fowley

meets *Leo Kottke* and they co-write "Monkey Lust" for *Mudlark* LP on Capitol Records.

1972: Fowley joins Chateau Marmont neighbor, the late *Gram Parsons* as hand-clapper on "Grievous Angel." *Peter Rachtman* introduces Kim to *George Lucas*. Kim produces new musical sequences for "American Graffiti."

1973: Kim moves to England and predicts stardom for *Cockney Rebel* featuring *Steve Harley* on Old Grey Whistle Test. *Steppenwolf* uses Fowley co-composition on Epic chart package. *Byrds* continue to use Fowley material.

1974: Fowley and *Skip Battin* write material for *New Riders of the Purple Sage* and Fowley meets the Irving Thalberg of Rock, *Bob Ezrin*. Ezrin passes on Hollywood Stars but picks from their catalogue "Escape" for a future *Alice Cooper* project "Welcome To My Nightmare" and "King Of The Night Time World" which garners Fowley coin from *Aucoin and Company* on future *Kiss* bonanzas. *Randy Bachman* spots Fowley co-composition from Hollywood Stars catalogue for use on later recordings by *BTO*.

1975: Fowley works with reformed *Blue Cheer* for three minutes. Writes TV script with *Hunt and Tony Sales* and originates, forms and discovers *The Runaways*.

1976: *Runaways* chart worldwide. *Make People Magazine*. *Denny Rosencrantz* becomes Vice President of Mercury Records. Fowley participates in "This Ain't The Summer of Love" from "Agents Of Fortune" by *Blue Oyster Cult*, worldwide platinum LP.

1977: *Jeff Wald* discovers Kim Fowley. Fowley co-produces *Helen Reddy* to international chart success, two singles on the RKO chain and a gold record in Mexico for "You're My World."

1978: Fowley co-compositions appear on *Kiss*' "Alive II" and "Double Platinum," *British Lions* use Kim Fowley song on their Billboard chart album on RSO Records. Kim appears in grandstand scene in "Sgt. Pepper's Lonely Hearts Club Band." Kim co-writes with *Leon Russell*. Seven songs on Leon's chart LP "Americana." *Dead Boys* do Kim Fowley co-composition on Sire Records LP. Kim Fowley, *Leon Russell* and *Dyan Diamond* write "Housewife" for *Wayne Newton*. Fowley forms Mystery Records, *Dyan Diamond* first artist. Mystery Records licenses "In The Dark" by *Dyan* to MCA Records. *Bruce Springsteen* sees *Dyan Diamond* show at Roxy Theatre with *Cars*, gives seal of approval. Mystery Records signs *Tom Evans*, aka *Tommy Rock*, and *Laurie Bell* for 1979 release. Step Forward Records (U.K.) and Capitol Records (U.K.) EACH Issue Kim Fowley product with Kim wearing hat as artist. *Ralph Peer* sub-publishes majority of these songs.

Late 1978-early 1979: Kim Fowley journeys to Australia and New Zealand, searching for solo artists, groups and copyrights. While away, the store is being minded by *Walter E. Hurst, Esq.*, *Sharon Marshall*, *Michele Myer* and *Scott Goddard*.

Write, wire, phone: **KIM FOWLEY, Suite 209,
6000 Sunset Boulevard, Hollywood, California 90028. (213) 466-9131.**

HAVE TRACK RECORD, WILL TRAVEL

P.S. The only authorized Kim Fowley biography "Dreamland Cafe," is being written by *Harvey Kubernik* of Melody Maker for publication in 1980.



The Birth, Growth And Strangling Of Rock Radio

By RAY HERBECK JR.

Rock was born of boredom and radio was the midwife. But if today's tight format approach existed 25 years ago, radio may well have impeded the delivery.



At far left Murray the K on the air in 1964: In 1978 he says "The end of personality on rock radio was no more serious than cancer." Left, B. Mitchell Reed: By 1965 his bells, buzzers and bongs seemed irrelevant. "Musicians I knew said they were tired of making 2½ minute records just so we could squeeze in four minutes of commercials." (Bonnie Tieg photo)

As it stands, conception occurred in the late '50s, a time in American social history best comparable to Rip Van Winkle's 20-year sleep: Too many problems to cope with, so just close your eyes.

After all, an unpopular war had recently ended, recession was rampant and McCarthy was scaring the red out of the red, white and blue. Escapism seemed the answer to many people and their static mood was reflected in music, which then as now received its primary exposure via radio.

But the format concept had not taken widespread hold yet. The idea of one station catering to one audience with a particular musical style was radical for the times. The safe road was to play something for everyone, with stations usually segmenting broadcast days into musical pieces of pie for varying tastes.

Mornings might find a big band music show, followed by radio serials for the afternoon housewife with, perhaps, a polka parade during the evening and jazz late at night. And the various air personalities—not yet relegated to the then demeaning sobriquet of "disk jockey"—had virtual total control over which recordings were aired during their programs.

But in the mid '50s something musically

different and, consequently, frightening began to arrive at stations for airplay consideration. The labels on the records were unheard of. The promotion staff, if any existed other than the U.S. Postal Service, was inexperienced. But radio management was unstructured enough at the time to at least give an occasional listen to these pretentious, up-start disks.

Many station managers threw them away or barred them, terming the cuts "race records." Others allowed the resident blues or jazz personalities to decide if the tunes with the strong beat would be wedged into their shows. Most preferred not to bother. A Billboard radio personality survey in 1955 reflected loathing, if not virulent hostility, toward the new music by the overwhelming majority of leading DJs.

But a small percentage heard in the music's raw power a solution to what they perceived as musical stagnation. Tom Clay, known on the air in Buffalo as "Guy King" ("I'm just a guy . . . named King."), remembers that the music created immediate excitement in the previously bored teenage listeners.

"It's difficult today to understand what it was like to be a rock DJ back then," he says. "I mean, we were the most exciting people in the world because we were all the kids had. They were bored except for us, because we could go on the air and be crazy like they wanted to, but couldn't."

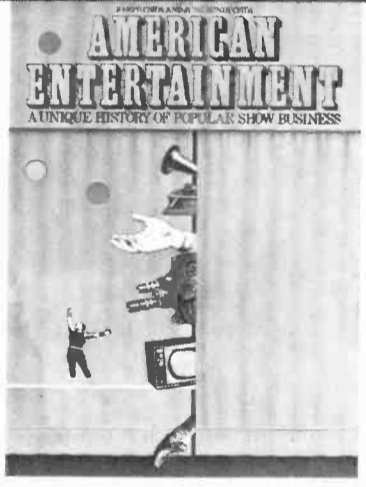
Clay's station segmented its day into various foreign language shows; German hour, Italian hour, Polish hour, etc. He was given the English program, from 3 p.m. to 9 p.m. seven days a week. As the music caught on, he played more and more rock. "But sometimes, management wouldn't let me play a black artist's tune until some white

(Continued on page R-44)

Ray Herbeck Jr. is Billboard's radio/tv reporter in L.A.

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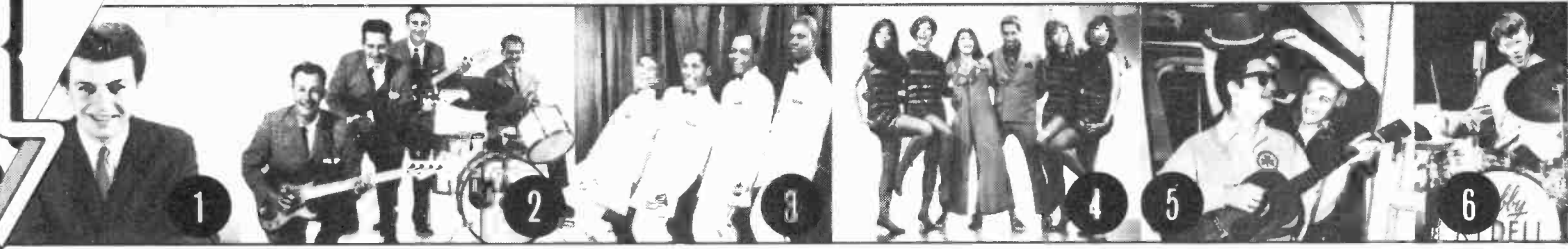
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ROCK 25



'Breaking Up Is Hard To Do' '59-'63

"Rock'n'roll's demise, like that of Mark Twain's has been greatly exaggerated. For now, even after the payola scandals and the attempt to link all payola with rock'n'roll recordings, the music with a beat still dominates over 60% of The Billboard's 'Hot 100' chart. This is not to say that rock'n'roll isn't fading, or actually evolving into pop music, but the fade is one of the slowest yet recorded." (Billboard, Jan. 18, 1960)

The payola hearings of 1959 and 1960 were more significant to American music in their suggestion of the fear and contempt that older America felt towards rock'n'roll than distaste towards corruption, the overall impetus seeming to be that only illegal means could have caused such music to gain airplay. The hearings were indicative of the fact that in 1960, rock'n'roll had not yet gained respectability, or acceptance as a valid musical form, let alone art form by adult America.

This second half-decade saw an expansion of the rock style, with second generation rockers picking up on the influences of the founding artists, and adding their own interpretations. Dance crazes proliferated, headed by the Twist, which inspired a myriad of spinoffs, and other dances provided subject matter for hits, such as the Loco-Motion, Poney, and Mashed Potatoes.

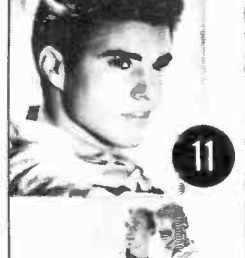
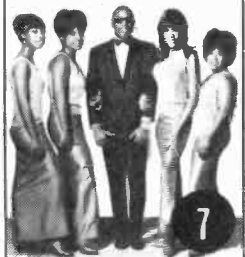
The rise of Motown and the soul sound brought r&b an even

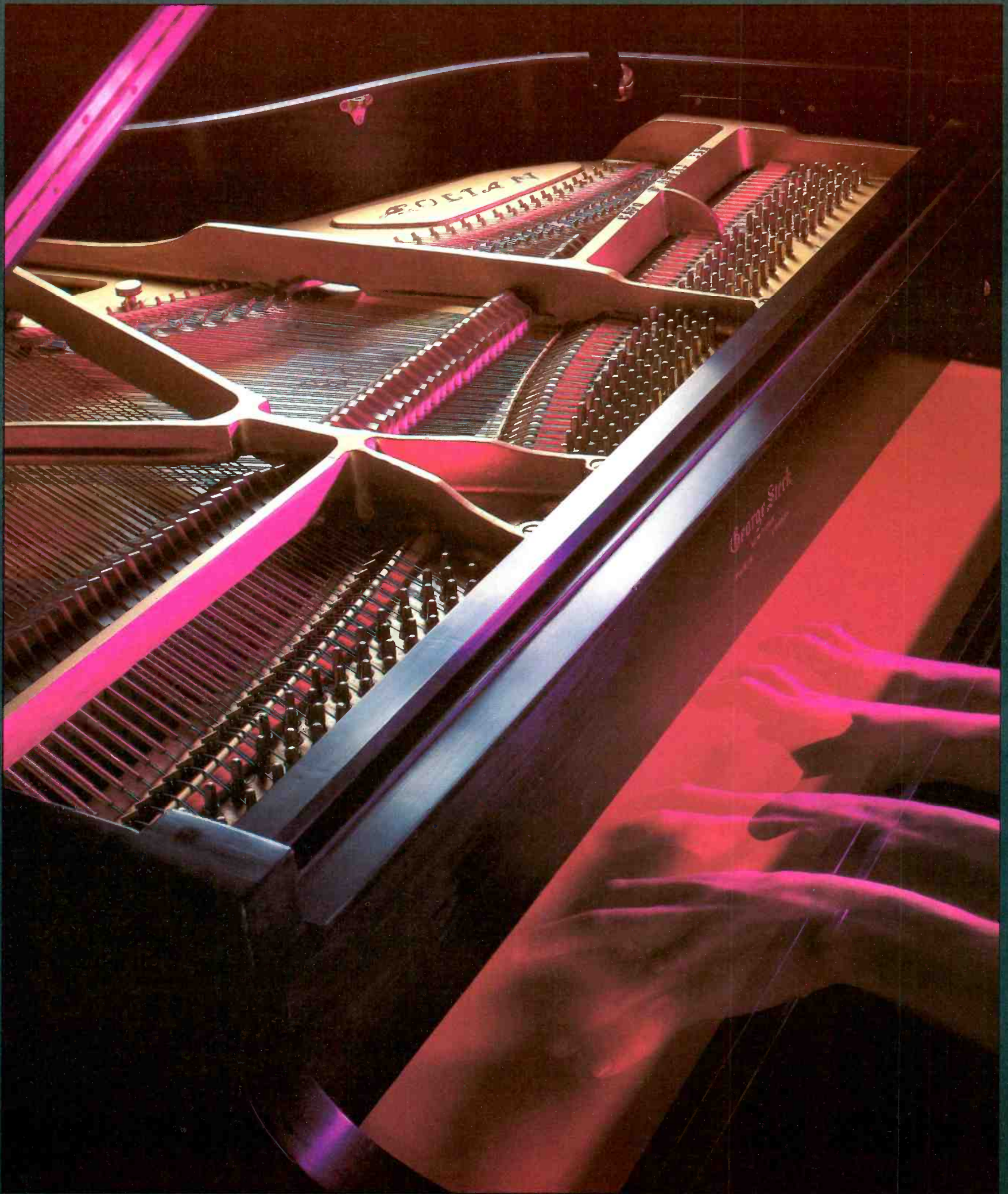
wider audience, made more accessible by a mellower sound exemplified by groups such as the Shirelles and Little Anthony and the Imperials. The Motown sound reigned supreme, however, with the Supremes, the Four Tops, Smokey Robinson and the Miracles, the Temptations and Little Stevie Wonder leading the pack. Atlantic and Stax were also big forces here with stars such as Wilson Pickett, Otis Redding, James Brown, Ray Charles, Aretha Franklin, Sam & Dave and Booker T and the MGs.

Tin Pan Alley reclaimed lost ground, as rock leaned more towards pop and produced young, attractive teen idols such as Fabian, Frankie Avalon, Bobby Rydell, Brian Hyland and Paul Anka. Important performer/songwriters also emerged with Neil Sedaka, Roy Orbison, Dion, Del Shannon, Gene Pitney and Anka among the most successful.

1962 saw the advent of surf and hot rod music, headed up by the Beach Boys and Jan & Dean. Again, movies helped spread the sound, as evidenced by a proliferation of beach party movies. The smooth vocal harmonies of their style were also heard in the work of the Four Seasons, who brought the falsetto from r&b and forever made it a part of pop/rock. Phil Spector's "wall of sound" productions were a dominant force, guiding hits for girl groups like the Ronettes and Crystals.

1. Dion; 2. the Ventures; 3. The Drifters (Popsie), with Ben E. King at left; 4. Ike & Tina Turner with the Ikettes; 5. Roy Orbison; 6. Bobby Rydell (Popsie); 7. Ray Charles and His Raelets; 8. Bobby Darin; 9. Little Anthony and the Imperials; 10. Leslie Gore (Popsie); 11. Ricky Nelson (Ochs); 12. Jan & Dean; 13. Mary Wells (Ochs); 14. Little Stevie Wonder (Popsie) onstage at New York's Brooklyn Fox Theater, 1963; 15. the Beach Boys; 16. the Four Seasons with Robert Stigwood in London; 17. Sam Cooke; 18. Smokey Robinson and the Miracles (Popsie) at the Brooklyn Fox in 1963; 19. Phil Spector with his prime proteges, the Ronettes (Popsie); 20. the Supremes (Popsie), from left, Florence Ballard, Diana Ross and Mary Wilson; 21. Brenda Lee; 22. Little Eva locomotes in the foreground with, from left, Don Kirshner, Al Nevins, Gerry and Carole King (Popsie); 23. Chubby Checker (Popsie); 24. the Everly Brothers in Munich.





Without music life would be a mistake.
Friedrich Nietzsche (1844-1900)



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ROCK 25

The Multi-Take & Multi-Track Takeover

By RON TEPPER

"If you're over 40 you're happy with two track in the studio. If you're under 40, you want at least 60 tracks and think anyone who prefers the old days is full of crap."

That statement, made by one of the industry's most respected producers, is symbolic of the quiet controversy that surrounds the recording studio today and will, undoubtedly, continue to plague it in the future. Few things in 25 years of rock have changed as much as the studio and the men who run them.

The old single track mammoth studio that dominated the industry at the beginning of the rock era, has given way to smaller compact studios and larger control rooms that at first glance resemble NASA's "Houston Control."

The days of the 30 to 40 piece big band sliding in and recording a single in one, sometimes two and seldom three takes, has given way to multi-track studios where the most difficult, time consuming job is no longer the recording but the mixing.

The studio is no longer the sole domain of the producer. Engineers have risen in stature; so much so that they are even given credit on LPs—something that was never done at the beginning of the rock era and it didn't become com-

(Continued on page R-54)

"The old single track mammoth studio that dominated the industry at the beginning of the rock era has given way to smaller compact studios and larger control rooms that at first glance resemble NASA's Houston Control." From left: (1) Barry Mann, at right by music stand with Joe Sherman, cuts his first sides for JDS in 1959. (Popsie photo). (2) Connie Francis in a 1959 session. (3) A modern-day console at Kendun Recorders in L.A., with engineer Joe Laux at the controls. (4) The look of the future: Soundstream's digital sound processing laboratory with Dr. Stockham at the console.

Ron Tepper is a freelance writer based in Los Angeles.



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photo: JON BONJOUR



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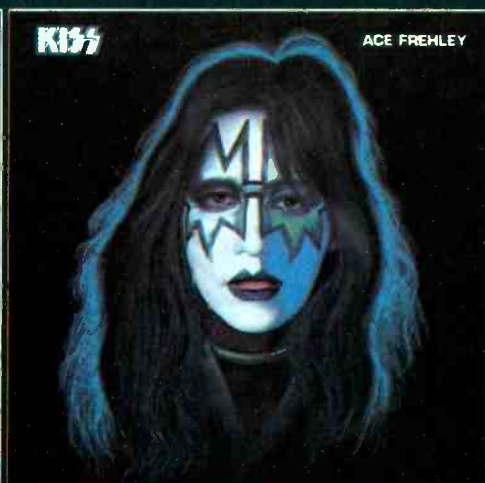
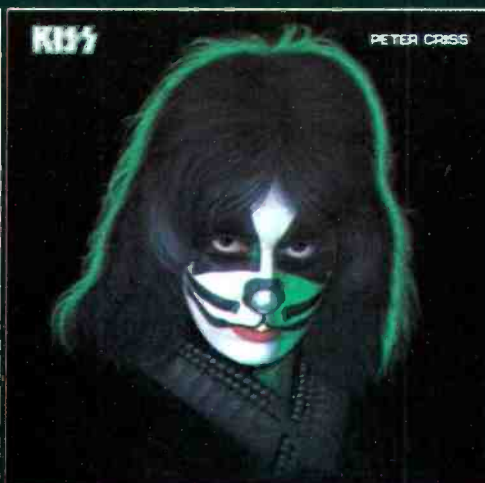
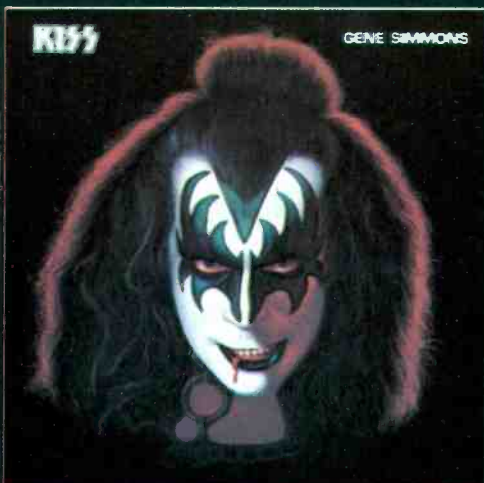
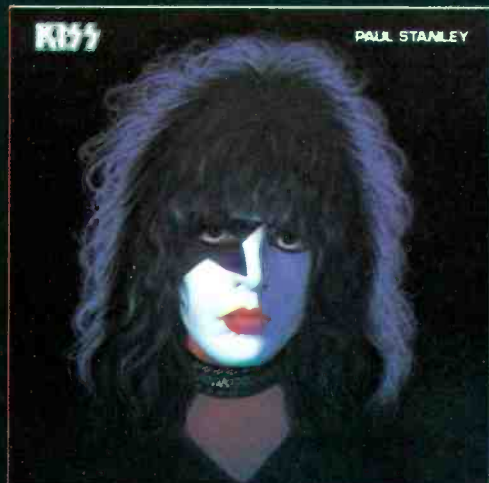
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ROCK 25



'I Wanna Hold Your Hand' '64-'68

"This was the week that was the Beatles'. First in the platter polls, first in the press, first in police protection and first in the hearts of New York teen-agers who upset the mechanics of John F. Kennedy Airport, the Plaza, a CBS-TV studio, Penn Station and Carnegie Hall ever since the foursome arrived from London a week ago Friday. . . . But then, again, this whole hysteria may just be a teen-ager's hair fetish." (Billboard, Feb. 22, 1964)

Far and away the dominating influence on this period was the phenomenon of the Beatles, who for the first time brought non-American influences to rock'n'roll, and started a booming market for British acts such as the Rolling Stones, Dave Clark 5, Hermon's Hermits, the Animals and later the Who, Yardbirds, Moody Blues and Bee Gees.

In the U.S., country and folk influences became stronger in this period, as did a growing concern with social inequities, the major influence here being Bob Dylan, who had by now electrified his once acoustic folk approach. Other folk-based rock groups emerged, Sonny & Cher, the Lovin' Spoonful, the Mamas and Papas, the Byrds and Simon & Garfunkel among them. The blues also asserted a renewed influence on rock, with proponents such

as Eric Clapton, Fleetwood Mac and John Mayall in the U.K. and Mike Bloomfield and Paul Butterfield in the U.S.

A growing use of a broader range of instrumentation such as sitar, string sections and a growing complexity in subject matter (with accompanying allusions to drug use) was heralded by such Beatles ground-breakers as "Sgt. Pepper's Lonely Hearts Club Band," and the San Francisco-based psychedelic sounds of Jefferson Airplane, Grateful Dead, Moby Grape and Big Brother and the Holding Company.

The phenomenon of Beatlemania, the growing affluence of the youth market, and the vocal unrest that burst so violently onto the American college scene in the late 60s, with rock music a constant theme and reflection, all contributed to the acceptance of rock as a valid cultural form, and its recognition in the national press grew to regular coverage. The credit that groups such as the Beatles and Stones gave to their influences—Little Richard, Chuck Berry, Buddy Holly among them—went a long way towards establishing, around the world, the reputations of early rock giants as innovative influences on music and subsequently culture.

1. Dusty Springfield (Popsie); 2. Wilson Pickett; 3. Otis Redding (Ochs); 4. the Mamas and Papas; 5. Sam & Dave (Popsie); 6. the Dave Clark Five; 7. Donovan with Louis Benjamin; 8. The Monkees with WJAM's Rick Shaw; 9. the Young Rascals (Popsie); 10. Aretha Franklin; 11. the Kinks; 12. the Four Tops (Ochs); 13. Sonny and Cher (Popsie); 14. Temptations; 15. Marvin Gaye (Popsie); 16. The Rolling Stones in N.Y. in June, 1964 (Popsie); 17. Bob Dylan; 18. Simon and Garfunkel (Ochs); 19. the Beatles; 20. James Brown; 21. the Byrds; 22. Janis Joplin and Jimi Hendrix.



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3-hour music special August 13, 1978 * on the ABC Radio Network.

"Sensational! We liked it.
'Elvis: Memories...' created lots of
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"'Elvis: Memories...' is dynamite! KIIS had
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Well done."
ED BOYD—KIIS—LOS ANGELES, CALIFORNIA

"Very well produced and very well
researched. The show was great."
JOHN GEHRON—WLS—CHICAGO, ILLINOIS

"'Elvis: Memories...' is a great show.
Exceptionally fine audience reaction."
RON RILEY—WCAO—BALTIMORE, MARYLAND

"Fantastic. Great audience response—
both calls and letters. Very favorable."
JIM CLEMENS—WPLO—ATLANTA, GEORGIA

"Excellent show. Could have sold
'Elvis: Memories...' two or three times!"
LARRY KNIGHT—WZZD—PHILADELPHIA, PENNSYLVANIA

"Very well done. Great emotional
appeal. Listener letters are still coming in."
AL BRADY—WHDH—BOSTON, MASSACHUSETTS

"Super program. It has excellent quality.
Good, good reaction from audience."
CHICK WATKINS—WGAR—CLEVELAND, OHIO

"WABC's audience response to
'Elvis: Memories...' was phenomenal."
GLENN MORGAN—WABC—NEW YORK, NEW YORK

"Excellent response!"
TED ATKINS—WTAE—PITTSBURGH, PENNSYLVANIA

"Excellent! Very good comments in
letters from listeners."
KEN CURTIS—WLEE—RICHMOND, VIRGINIA

"Memorable and moving. Michael has
put together a three-hour program that is
technically and musically well produced.
Through extensive interviews that wrap
around the music, Michael has probably
assembled as much information as an
Elvis fan would ever want to know."
BILLBOARD—AUGUST 12, 1978

"Thank you, George Michael!
(Producer/Host of 'Elvis: Memories...')
I couldn't agree with **Billboard** more! You
deserve every accolade on this page,
and it's only a partial listing. Space
doesn't permit us to include all the rave
reviews and notices we've received since
the airing of 'Elvis: Memories...'. And to our
affiliates who so successfully promoted
the show, and to the great radio network
team that helped make it the outstanding
show it is, my heartfelt praise and thanks."
EDWARD F. McLAUGHLIN ABC RADIO NETWORK



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*Over
390 stations
carried
'Elvis: Memories...'*

** Because
stations (and listeners!)
clamored for a rebroadcast,
'Elvis: Memories...' will be
repeated on Sunday,
January 7th, one day
prior to Elvis Presley's
birthday, from
6 PM to 9 PM*

ROCK 25

Rock Around The Tube

By KEN EHRLICH

If radio was the obstetrician and pediatrician of rock'n'roll, then television was its midwife. As I was growing up in the fifties in Cleveland (the home of two of rock's greatest media heroes—Alan Freed and Bill Randle), Saturday afternoons on tv featured not one, but two "Dance Party" shows. The music was basic—The Four Aces, Patti Page and then—Elvis Presley.

That was the beginning. Perhaps it is prophetic that I re-

member being on "Dance Party" dancing to Elvis, and then going home and seeing him on Jimmy Dorsey's "Stage Show" that night.

The impact of an Elvis Presley on tv was amazing—no-shot-of-hips and all. It was only a matter of time before tv recognized rock'n'roll and tried to do it itself—with mixed results. Tommy Sands became the "Teenage Idol"; Pat

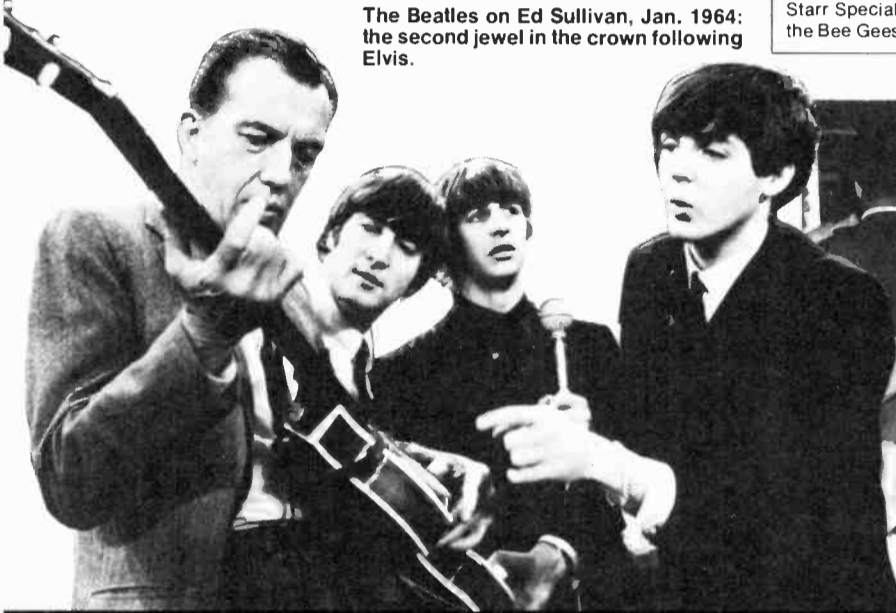
(Continued on page R-46)



Todd Rundgren during a taping break of "Burt Sugarman's Midnight Special" (Jeffrey Mayer photo).

Ken Ehrlich is an independent tv producer who created and produced the "Soundstage" series for Public TV, produced "The Midnight Special" for a year before producing "The Billboard No. 1 Awards," and more recently, "The Ringo Starr Special." He is now reading a special for NBC-TV to air in January starring the Bee Gees, Rod Stewart, Barry Manilow and a number of other stellar rock acts.

The Beatles on Ed Sullivan, Jan. 1964: the second jewel in the crown following Elvis.



Ken Ehrlich at rehearsal for Billboard's No. 1 Awards telecast, with Peter Dinklage, the Bee Gees and Kris Kristofferson.

Don Kirshner with (from left) Ringo Starr, Keith Moon and Rock Awards director Stanley Dorfman.

There's a better way to get there!

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ROCK 25



'Let The Sunshine In'

'69-'73

"The Rolling Stones free concert here (Altamont Speedway, Calif.) Dec. 9 was a far cry from the Woodstock West that it was hoped to be, though 250,000 attended. Four people died, there were many bad trips from drugs, fights interrupted the Stones performance, traffic was congested for miles around the scene, and the sound system was so bad that in many parts of the concert area the audience could not hear at all." (Billboard, Dec. 20, 1969)

Rock'n'roll fell on troubled times in this period. Woodstock, perhaps the apex of the "love generation" trend being followed quickly by the tragedy of Altamont. The disbanding of the Beatles, the closing of the Fillmores, the rise and fall of Jimi Hendrix, Janis Joplin and the Doors' Jim Morrison, along with the deaths of the Stones' Brian Jones all tended to dampen the mood of happiness and positive energy that had pervaded much of musicdom in the previous five years. Heavy metal arrived, perhaps reflecting the heavier mood of young America, bringing to the fore such groups as Iron Butterfly, Deep Purple, Grand Funk, Black Sabbath, Led Zeppelin.

There were counter-movements. A trend towards more person-

alized, romantic music was heard in the works of the many singer/songwriters who stepped into the spotlight—Carole King, James Taylor, Joni Mitchell, Cat Stevens, and Crosby, Stills, Nash and Young chief among them. Elton John became the biggest of them all, and his star continued to rise into the mid-70s.

Bubblegum music provided another alternative, with a suggestion of return to innocence in the songs of groups such as the Archies. The very young Jackson 5 and their white counterparts, the Osmonds, enjoyed enormous success. Southern rock also provided positive, good-time music, spearheaded by the Allman Brothers, ZZ Top, Lynyrd Skynyrd and the Marshall Tucker Band.

More ambitious experimentation with the limits of rock were heard in the Who's rock opera "Tommy," and later "Jesus Christ Superstar," and the big band jazz horn influences of Chicago and Blood, Sweat and Tears. Visual aspects and theatrics started to play a part in the live performance of rock with David Bowie leading the way for what was tagged "glitter" rock, and Alice Cooper paving the way for later extravaganzas such as Kiss.

1. Grand Funk; 2. the Band; 3. Sly & the Family Stone (Ochs); 4. Gladys Knight and the Pips; 5. Neil Diamond with songwriter Ellie Greenwich (Popsie); 6. the Jackson Five; 7. Chicago; 8. Melanie; 9. Jim Croce; 10. Creedence Clearwater Revival; 11. Leon Russell; 12. Van Morrison (Popsie); 13. Paul McCartney; 14. Blood, Sweat & Tears; 15. Ringo Starr; 16. Crosby, Stills, Nash and Young; 17. the Who; 18. John Lennon; 19. Carole King; 20. James Taylor; 21. George Harrison.



25
1953
YEARS

ROCK-N-ROLL

25
1978
YEARS



THEN & NOW... ROCKIN' ON

MCA Records





Live Rock Raves On ...But For Ever-Higher Stakes

By NAT FREEDLAND

It was a rainy day in Manhattan during the chill winter of 1959 and there was Buddy Holly kissing his bride goodbye as he climbed onto a grimy bus to join Richie Valens and the Big Bopper on a tour of one-nighters through the Midwest.

This is of course a scene from the popular "Buddy Holly Story," a surprise hit of the year and arguably the best rock bio film to hit the screen yet. But it makes a graphic point about how long a way live rock performance conditions have come since the 1950s.

It seems almost shocking today to realize under what near-primitive conditions the pioneers of rock'n'roll were bringing their new, exciting pop music breakthroughs to live audiences 20 and 25 years ago. There were the grinding bus tours, with barely a few hours in some cheap hotel before rolling out to the next show. It was a pace that went on weeks at a time for the likes of Chuck Berry, Bo Diddley, Jerry Lee Lewis, Little Richard, and a host of doo-wop groups like the Coasters.

If these creators of rock weren't bouncing along the road on busses, they were likely to be doing five or more shows

(Continued on page R-44)

Nat Freedland was formerly Talent Editor of Billboard and is now involved in the music business in San Francisco.

Paramount



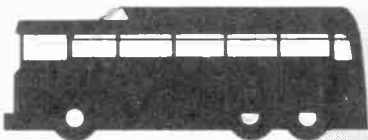
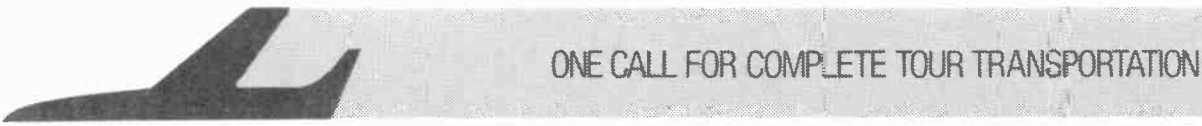
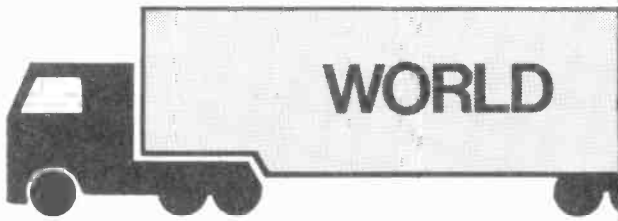
The Paramount marquee in 1957 (Popsie photo), and Bill Haley and the Comets onstage at New York's Coliseum in 1956 (Popsie photo). In 1968 (below right) this is Cream onstage at Madison Square Garden (Popsie photo). Note the stack of Marshall amps and lack of monitors. 1978: (far right) ELO's spaceship/laser extravaganza, complete with hanging sound system.

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- "Suspended Animation" Eve Sands

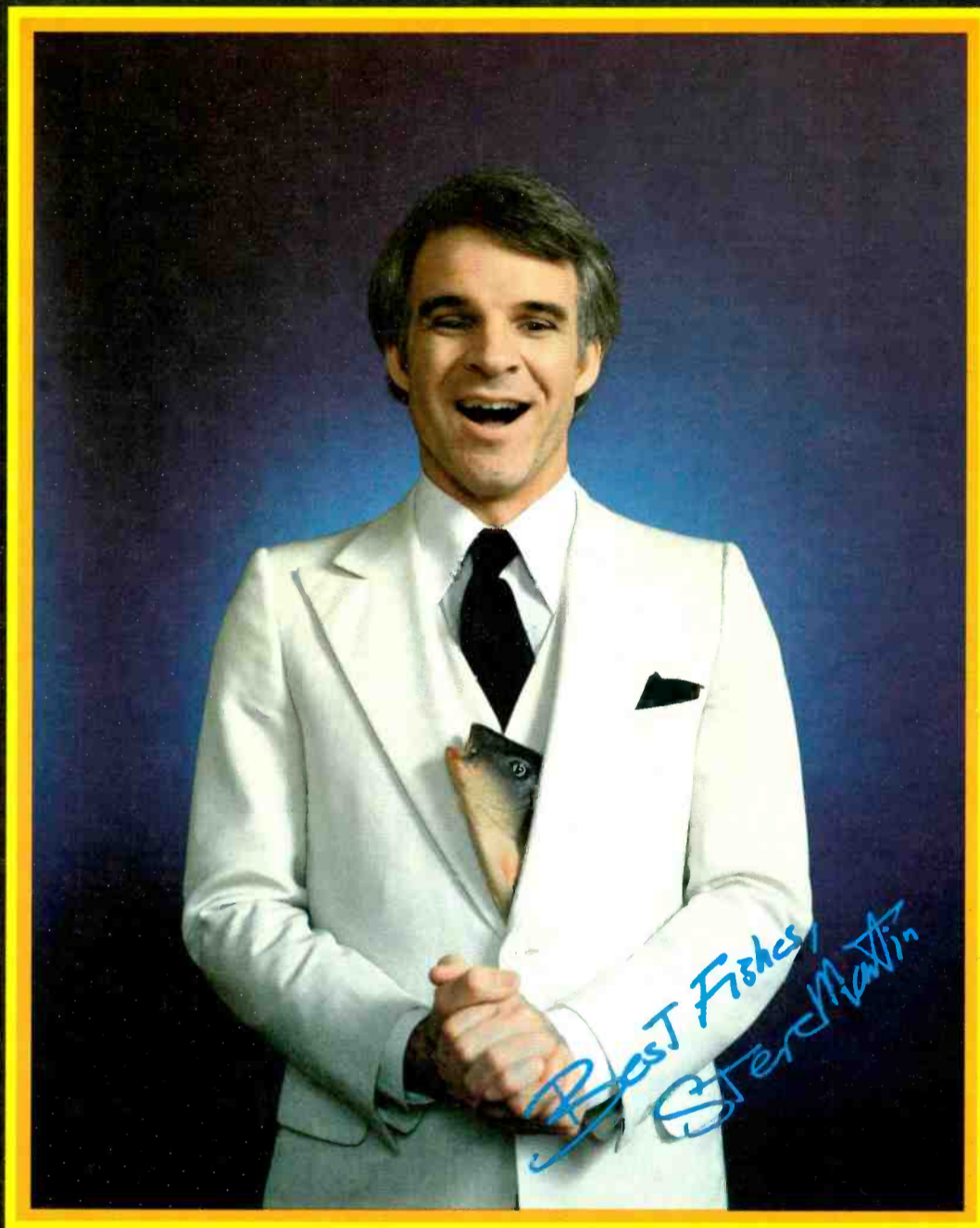


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ROCK 25



'You Should Be Dancing' '74-'78

"... in spite of worldwide recognition, there are still those who believe 'new wave' to be little more than a hype created by New York-bred and London-based critics. . . . More blind prejudice and frightened hostility has been directed toward this trend by people who would prefer to keep contemporary music safe, predictable and controlled, than at any time since r&b was first discovered by white audiences in the early 1950s. Historically, the music industry has not been quick to change. . . . Appellations like 'new wave' and 'punk rock' are merely convenient, yet misleading terms for what is in fact no more than the continuation of the loosely-woven thread that has followed the spirit of rock'n'roll through the years. To deny the existence of this common bond of music would be to deny rock'n'roll's greatest accomplishment, its ability to endure for so long as the world's dominant musical force." (Seymour Stein, Billboard, Jan. 14, 1978)

sound that is eons away from what was first termed rock'n'roll. In a counter move, the punk rock movement and the broader-based new wave have sought a return to the roots and more straightforward rock. The rise of Bruce Springsteen and the splash of the Sex Pistols are evidence, with acts such as Elvis Costello and Tom Petty and the Heartbreakers showing great promise for the future.

Remakes of oldies have been big, again a reflection of the full circle, return to the roots feeling. Oldies have been a staple of such current teen idols as Shaun Cassidy and Leif Garrett, but have also been a major material source for such vets as James Taylor and Linda Ronstadt.

The current period is always the most difficult to grasp, lacking the proper perspective of time. Rock'n'roll in the '70s is perhaps best defined by its lack of definition—a searching for direction and strong new force that has yet to appear with the impact of Presley or the Beatles. R&b and its disco foster child has emerged as the strongest current influence on the charts, bringing with it a national dancing craze, a distinct musical style and a new avenue for breaking records. It's creative centers are as far flung as Miami and West Germany. Synthesizers, multi-track overdubbing, the big, elaborate production heard in disco as well as the works of Yes, Electric Light Orchestra and Boston are all part of a branch of rock which holds in common a richness of texture and bigness of

It has been a period in which rock veterans make strong comebacks, achieving heights of commercial success far greater than their initial debuts. The Bee Gees are far and away the most stupendous example, but Rod Stewart, Boz Scaggs, Steve Miller, Bob Seger, Fleetwood Mac and Linda Ronstadt have all shared in this renewed appreciation of veterans. Even Stevie Wonder, long a mainstay among superstars, achieved his first No. 1 album since his debut with 1974's "Fullfillingness First Finale."

Jazz has made great inroads into rock synthesis, George Benson being the most successful to-date. Although punk and reggae are two movements which have been written about a great deal, they have failed to burn up the charts. However, their influence has most surely been felt in the mainstream, and they join r&b, country, jazz, folk, glitter, classical, Merseybeat, techno-rock, southern boogie and a myriad of other musical strains and sub-strains in making up the ever-richer blend that is rock'n'roll at age 25.

SUSAN PETERSON

1. Joni Mitchell; 2. Rolling Stones; 3. Peter Frampton; 4. Boston; 5. Boz Scaggs; 6. Alice Cooper; 7. Bay City Rollers; 8. Rod Stewart; 9. Led Zeppelin; 10. Bruce Springsteen; 11. Kiss; 12. Sex Pistols; 13. David Bowie; 14. Paul Simon; 15. Jefferson Starship; 16. Jackson Browne; 17. Elton John; 18. Linda Ronstadt; 19. Bee Gees; 20. Eagles; 21. America; 22. Stevie Wonder; 23. Fleetwood Mac.



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"My Boyfriend's Back"



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"Take Good Care of My Baby"



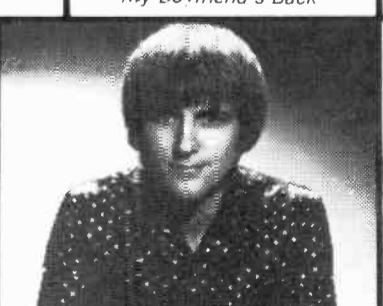
THE BELMONTS
"Teenager In Love"



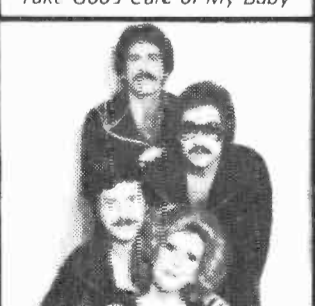
BO DIDDLEY
"Hey Bo Diddley"



THE SHIRELLES
"Will You Love Me Tomorrow"



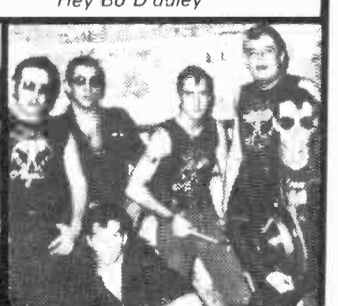
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ROCK

25

By PETER JONES

The following is a reprint from *Billboard's Music/Records 200, July 4, 1976, with an update, also by Peter Jones.*

From a British nationalistic standpoint, the most important year of the rock age was 1963, when the Beatles, having emerged from smokey beat clubs in Hamburg, Germany, and taken over the Cavern and sweaty clubs in Liverpool, then conquered the entire worldwide recording industry.

But in the years bridging 1955 and the emergence of rock'n'roll with the so-called merseybeat explosion, Britain had to plead guilty to being a kind of pop music sneak-thief.

Ideas of arrangements, production and songs flowed from American music men. Because American product itself didn't flow across the Atlantic, it became rich pickings for British producers, sharp-eared and often not too concerned with morality or ethics. Carbon-copy singles were produced on a conveyor-belt system.

A good American-developed ballad, say "Yellow Rose Of Texas," could bring maybe four or five direct cover versions out of London. Maybe one by an established big name not too worried about plagiarism or originality, and the rest for virtual unknowns hoping to thumb a lift to stardom on a U.S.-registered hit-song truck.

This formula had been going on for some years. But 1955 was to prove a real turning point. Bill Haley was on the charts with "Rock Around The Clock," a trendsetter which had made little impression first time around; Pat Boone joined Haley in the U.K. top 20 some months before Elvis Presley and "Heartbreak Hotel"; and, equally important, a 20-year-old ban was lifted which had prevented the exchange of musical talent represented by the AFM and the U.K. Musicians' Union.

For years, even in the jazz and big band field, British fans had been deprived of visits by the U.S. artists, undisputed leaders in the field. So, even here, simulated arrangements and sounds were the order of the day. The British band-leader was not really encouraged to go for originality.

Sometimes the copying was thoroughly accurate. British leader Vic Lewis, for example, spread the name of Stan Kenton here, and received the latest arrangements from Kenton himself. And the first actual big band exchange saw Kenton arrive in London and Ted Heath, one world-class British aggregation, cross to the U.S.

If the exchanges opened millions of British ears to "the real thing," then rock'n'roll, the white version of r&b, was to lead to ever more furious efforts to find local equivalents of the American stars. Haley's Comets were copied. When Tommy Steele, former merchant navy steward, became Britain's first star-name rocker, his Cavemen backing group featured a tenorist who played while lying on his back—just as Rudy Pompeii had performed for Haley.

Steele's real name was Thomas Hicks. Steele had more of an edge to it. And Larry Parnes, who co-managed Steele, built up a stable of British rockers with similarly evocative names. There was a Wilde (Marty), a Power (Duffy), a Goode (Johnny), an Eager (Vince), a Fame (Georgie) and, particularly important being local rock talent, a Fury (Billy).

But the influences remained firmly with America. Country moved into r&b, two U.S.-based music styles, and much of what happened in Britain was anemic, emasculated and dreary. However, musicians themselves, including the ones coming through from the do-it-yourself skiffle-music era, became knowledgeable about the American originals.

That was a good sign. But in the meantime, new names dominated the British scene as a result of an apparent goldmine of U.S. song material. Wilde, Fury, Craig Douglas, Lonnie Donegan, Jimmy Justice, Frankie Vaughan, Mark Wynter and countless others became household names on song in America, artists like Jody Reynolds, Johnny Horton, Don Cornell, Jim Lowe, Jimmy Clanton and so on remained virtually unknown here.

Meanwhile, up in Liverpool, a gang of unknowns, including a John Lennon and a Paul McCartney, were deriving much musical satisfaction from American music. They were operating as the Quarrymen for a while, then Johnny

& the Moondogs, but in their own minds they were British extensions of Buddy Holly and the Crickets.

Holly, via "Peggy Sue," "It Doesn't Matter Any More" and an all too short run of hits, died at 21, but his influence was felt the length and breadth of Britain. Not just by those about to turn into Beatles, but also by solo singers like Adam Faith, one of the big two in British vocal pop-rock circles. (The other was Cliff Richard who had to be restrained by television producer Jack Good from imitating too closely his own idol, Elvis Presley.)

Brian Poole and the Tremeloes were to have hits. Poole wore heavy-rimmed spectacles to be as much like Holly as possible. Holly's influence was truly enormous, as was that of Presley.

In the few remaining pre-Beatle years, the rock invasion was one-way. American artists like Gene Vincent, Eddie Cochran and the Everly Brothers went out on British tours

along with hand-picked local talent. Comparisons were generally odious—the Americans winning in terms of acceptance, impact, style, power and prestige.

Those working in music journalism knew what was happening in the U.S. and deplored the way it was being somehow emasculated and presented to the British market by local artists. The feeling was that something had to be done to create something really original in the British industry.

Some seethed when, for example, Craig Douglas had a huge hit with "Only Sixteen" while Sam Cooke made only a fleeting appearance in the charts. Same thing happened when "Battle Of New Orleans" rushed to the top on the local name value of Lonnie Donegan, while Johnny Horton's original enjoyed a top 20 place for just one week.

Pop stumbled on towards what looked like a bleak future. But the emergence of the Beatles, admitted copyists in the

(Continued on page R-48)



1. Queen—roll over Elizabeth II; 2. The Bee Gees first arrive in America in 1967 and go out over the airwaves with WMCA's Gary Stevens (Popsie photo); 3. Gerry Rafferty is among the most recent breakouts from Britain; 4. Tommy Steele—his real name was Thomas Hicks, but Steele had more of an edge; 5. Herman's Hermits pause for a second during the taping of tv's "Hullabaloo" in 1965, when they were riding the crest of six consecutive top 10 hits; 6. Elvis Costello in the late 70s takes a stance similar to 7. Joe Cocker, in the late '60s; 8. Eric Burdon and the Animals; 9. the Hollies go through the promotional motions for their latest (1966) album.

It's been
fun, fun, fun.

Thank you,
Alan, Brian, Carl, Dennis and Mike

The
Beach Boys

ROCK 25

Rock Around The World



Canada's Guess Who

Canada

By DAVID FARRELL

Around the time Fats Domino and Bill Haley first started uprooting America's conception of what popular music should be, Canada was blissfully floating along with what was then one of its biggest international hits ever. The artist was Percy Faith and the record was "Song From Moulin Rouge," and the combination just about summed up rock'n'roll here in 1953. It would take another five years before anything dramatic was to happen, but when it did it was to happen in a big way.

Alan Freed might query his term, rock'n'roll, being applied to Paul Anka, but for all intents and purposes it was Anka who led the way. Teaming up with Don Costa in New York the same year Danny & The Juniors recorded "At The Hop," the then pubescent Anka recorded "Diana" in 1958 and over the next five years he was to sell some 30 million records.

The same year that Mr. Lonely Boy left to New York, a wild breed of man from Arkansas crossed into Canada and put together a rock'n'roll band the likes of no one has heard since. A bear of a man, Ronnie Hawkins was a rock-

ably by trade and back in the early '50s, he had gigged around with friend Harold Jenkins, later to become known as Conway Twitty, and Carl Perkins.

Levon Helm was the only Hawk in his band when he cut "Forty Days" for Roulette Records a year later, but it was a one-take hit or miss situation, and Hawkins had just the band and song to do it with. A short time later Hawkins hired Garth Hudson as musical conductor (he was the only one who could read music), then Robbie Robertson (at first on bass guitar), Rick Danko and finally Richard Manuel in 1962. Collectively known as the Band today, that assemblage under the thumb of Hawkins literally brought rock'n'roll music to Canada and, when they played his adopted home town of Toronto, it was an event that brought everyone in the business in to hear the sets. Matinee shows included.

By 1962 a vibrant club scene had cropped up in centers like Montreal, Vancouver and the music capital, Toronto. While the west was tuning its laidback musical image, one Vancouver disc jockey, Red Robinson, was raising a little hell on the radio and coming on hot and heavy with the new sounds like some three-quarter speed Murrly the K. Toronto singularly stood out as the center of the scene because it had a vague proximity to New York, which is where everyone looked to at the time, and the fact that most of the record companies based out of the central Canadian city.

Coming onto the circuit around this time were David
(Continued on page R-58)



Olympic, first rock group in Czechoslovakia to find true commercial success at the start of the 1960s.

Czechoslovakia

By LUBOMIR DORUZKA

As a rough guess, for no accurate figures are available, rock or rock-tinged records in Czechoslovakia constitute somewhere between 30 and 40 percent of total pop music sales. There can be no argument that the impact of the music in Czechoslovakia has been decisive and irrevocable.

At concert level it lives mostly in small student clubs and just once a year during the Prague Jazz Days. This was the first event daring to present rock'n'roll in a big hall after a lengthy gap caused by disturbances which accompanied concerts of some Hungarian rock bands visiting Prague when audiences demanded rock but the hall capacities didn't meet that demand.

Nowadays the situation is more orderly. Concerts by top local bands may be sold out, but there are practically no groups from abroad. Polish and Hungarian bands are popular with Czech fans, but even they are seldom invited in for live performances.

In a nutshell, organizers are in a cautious mood. For promoters, rock remains a somewhat controversial music,

adored by a young minority audience, abhorred by the more conservative section, accepted within limits by the record industry, more tolerated than enjoyed by radio and television.

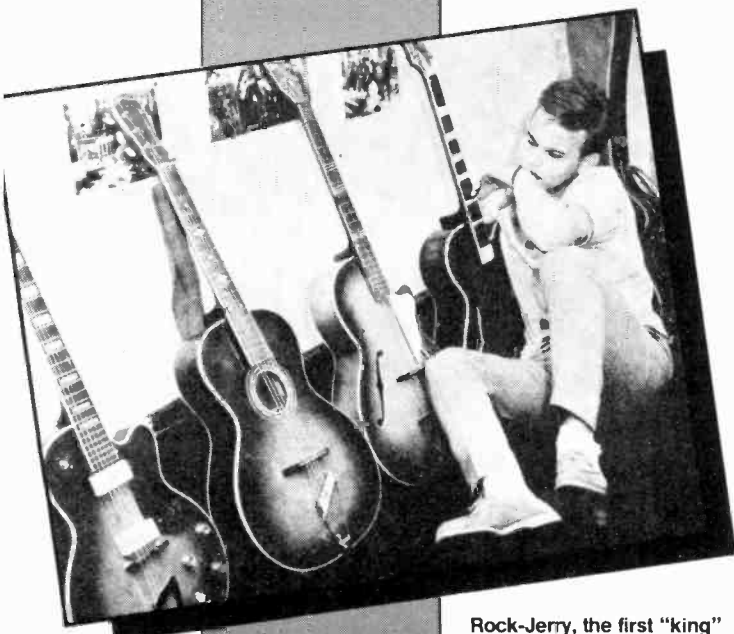
It all started in Czechoslovakia with "Rock Around The Clock," sung here just a year after its American triumph. It was in the Prague Reduta cabaret hall that a young group of amateur musicians first performed music completely different from the smooth post-swing ballads of the 1950s.

Jiri Suchy, self-taught bass player and singer, was a key figure. Later he was to become one of the best Czech lyric writers and founder of the Semafor Theater, most important institution in Czech pop of the 1960s.

A peculiarity of Czech rock'n'roll was that it started with witty, excellent Czech lyrics set to American hits. The words were just as important as the music. But this was understandable as original recordings were not available here. The first and only Bill Haley album was released by Supraphon in 1972; the first and only Elvis album, by Opus, was after the singer's death in 1977.

But the Semafor Theater popularized many rock tunes, including Suchy and Sliir's "Mr. Rock And Mr. Roll," a big-selling album. Suchy as singer had a hit with his version of Fats Domino's "Going To The River."

The Sputniks also did well in this period when the idea
(Continued on page R-60)



Rock-Jerry, the first "king" of Finnish rock, checking his arsenal of guitars.

Finland

By KARI HELOPALTIO

Unemployment and general economic depression: as in other territories, these are the twin hangups hampering further development of rock'n'roll in the Finland of today.

With promoters and manufacturers playing it safe, there are not many local product releases and there are few concerts. But even so, rock is in a stronger-than-most position and the general feeling here is that the good times must start rolling soon.

Within the confines of financial depression, Finland has been experiencing a new "golden age" of rock, the trend spearheaded by the U.K. band Darts and by local team Teddy and the Tigers. Both are top 10 regulars. And K-Tel Finland has been promoting an album compilation "Rock'n'Roll Show" on television, the package featuring artists like Little Richard, Del Shannon and Johnny and the Hurricanes.

Again, a return to the rock of the 1950s was sadly boosted by the premature death of Elvis Presley in 1977. Added in the general nostalgic atmosphere is the leather-

jacketed Fonz in tv's "Happy Days," Pete Blake doing his thing in the Pepsi-Cola commercials and the advent of the movie "Grease."

Rock emerged first in Finland in 1957, with Presley and Bill Haley record releases and movies. Local "rebels" were already familiar with James Dean and all they really needed to let go was a shot of rock'n'roll. Riots and public fights were commonplace.

But the real rock breakthrough was two years later, when a number of "firsts" were registered. Mainly it all hinged around a visit by Paul Anka, a true superstar here, selling more records locally than Elvis Presley. His appearance in a Helsinki amusement park pulled 20,000 fans, a hitherto unheard of attendance.

Then Swedish stars added fuel to the rock fire by shouting and gyrating in Elvis style at Helsinki's Culture House. Girls fainted and fans generally wrecked the place. The republic felt the need to find its own king of rock and a televised contest was won by Rock-Jerry, a 17-year-old from Helsinki, with a Presley-style repertoire. He did well in further contests against representatives from Sweden (Rock-Ragge) and Norway (Per Elvis) and so on.

(Continued on page R-60)

David Farrell, Lubomir Doruzka and Kari Helopaltio are all Billboard correspondents in their respective countries.

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ROCK 25

Rock Around The World



Johnny Hallyday, the French Presley, signs his portrait at the Gold Drouot in Paris, where most of the big French rock stars appeared.

France

By HENRY KAHN

There's no doubting that rock will continue for many years to be a major influence on the French music industry. At first it was accepted rather reluctantly in a country where jazz held sway after World War II, but today it has nostalgic interest allied to contemporary creativity.

Johnny Hallyday and his kind of rock still is big business. Many young fans of yesterday, adults of today, remain faithful. Some turn momentarily to "Chansons Francaise," the local pop ballad, but return to rock'n'roll. And then there are today's new "philosophers," the new breed of hippies who have not abandoned rock, but go for the more intellectual styles of Pink Floyd or Soft Machine.

While the French chanson style dominates radio, rock albums sell well. Rock is in competition with today's disco sounds. It held off punk, certainly in France. As ever, the music scene in France is confused, with rock's future maybe in the balance—but then it was ever so in this country.

In the beginning of the rock establishment the scene was

confused. After the 1939-45 war, Paris was an attractive center for American jazzmen. The "golden years" of St. Germain transformed the Left Bank into a veritable jazz mecca with Sidney Bechet as high priest. With him were Don Byas, Roy Eldridge, Jack Butler, and less regular visitors include Count Basie, Duke Ellington and Zooty Singleton.

These underground "caves" like the Club St. Germain, the Rose Rouge, the Vieux Colombier, looked like impregnable bases for jazz. But by 1957 rock'n'roll had gradually edged jazz out. The sounds from across the Atlantic of Bill Haley, Elvis Presley, and Little Richard were attracting attention.

Nevertheless jazz fought back. St. Germain hated rock. So Claude Luter, clarinet player and protege of Bechet, trumpeter/writer Boris Vian, drummer "Moustache" and French comic singer Henri Salvador decided the way to kill off the intruder called rock was by ridicule.

They made a record "Rock'n'Roll Mops," Salvador working under the name Henry Cording—or Hen Recording. But the effort failed as singers like Charles Aznavour, Gilbert Becaud, Richard Anthony and others used rock-based songs, creating their own new wave of musical interest. French teenagers loved the new music. Rock clubs sprouted like so many mushrooms.

(Continued on page R-56)



PFM, with U.S. fiddle player Gregg Block (third from left), who recently left the band. PFM now has its own label, Zoo, distributed by RCA.

Italy

By DANIELE CAROLI

Though it is no longer a driving force on the Italian record market, rock music nowadays is appreciated in its various forms by a very large number of fans. It is studied and commented upon with ever-increasing dedication and knowledge, while an unprecedented number of books and encyclopedias on its history and artists have flooded the market in the past two years.

Among the chart-making foreign product, up to 1974-75, mainstream and progressive rock were the two leading trends. Mainly because of lack of exposure for new U.K. and U.S. talent through live tours, festivals, radio and television, and because of a generation shift among buyers, rock lost ground recently and disco music took over.

Furthermore, several groups which once featured in the Italian charts (Deep Purple, Creedence Clearwater Revival, King Crimson, Traffic, Moody Blues and others) disbanded, with no new acts capable of replacing them in the minds of Italian fans.

The early 1970s were the period of biggest success for

international acts here: John Lennon, George Harrison, Paul McCartney, Rolling Stones, Frank Zappa, Joe Cocker, Colosseum, Emerson Lake & Palmer, Genesis, Gentle Giant, Jethro Tull, Elton John, Led Zeppelin, Pink Floyd, Procol Harum, Santana, Ten Years After, Van der Graaf Generator, Yes, Black Sabbath, Uriah Heep—all with big hits, live shows and intense media coverage.

Only a few of these acts can still be rated big in Italy. By 1976, rock names figuring in the national charts were Bob Dylan, Santana, Pink Floyd, Genesis, Deep Purple, Rolling Stones, John Miles and Wings. The following year the best sellers were Pink Floyd, Santana and Genesis, though with big sales too for Stevie Wonder, Chicago, Al Stewart, Emerson Lake & Palmer, Kraftwerk and Elton John.

If rock has less impact now in Italy, it must be noted that fans' interests have spread towards many different directions of late. Once only a few performers from the U.K. (mainstream, progressive and hard rock acts) and very few from the U.S. (mostly West Coast artists) were popular, some attaining mythical status, in Italy.

Today more knowledge of the international trends brings about specialization in taste so that music genres almost neglected some years back, like country-rock, jazz-rock, blues revival, reggae and electronic rock, all gain attention

(Continued on page R-56)



Per "Elvis" Granberg now. In 1958, at the first rock contest in Norway, the audience hurled bottles at the jurists when he was not voted the winner.

Norway

By RANDI HULTIN

Rock'n'roll is certainly popular all over again in Norway but it is a fact of life that the audience is much more critical these days and expects higher standards from the musicians.

Gone forever, in Norway at any rate, are the days when all an artist needed was some stage movements, a guitar, and a few chords.

In fact, all kinds of music do well in Norway now, from country to rock, pop-rock, hard rock and all the variations, and on to jazz, in which area bands vary from New Orleans to swing, bop and mainstream. Everything here has its audience but the signs are good for rock'n'roll, especially in the field of concerts.

The one stipulation is that today's acts really have something worthwhile to give an audience. The audience is more mature, older than the fans who first supported the 1950s rock'n'roll explosion.

Henry Kahn, Daniele Caroli and Randi Hultin are all Billboard correspondents in their respective countries.

The initial change of mood towards higher quality could be observed here in the days when Georgie Fame moved into rhythm and blues and with his Blue Flames charted here with "Bonnie and Clyde" and "Yeh Yeh," and around the same time the first visit of the Animals helped lift rock standards still further.

Rock started in Norway in the usual way, that is through the movie "Rock Around The Clock," with inevitable arrests being made among jiving youngsters in cinemas. The first local rock artist was Rocke-Pelle, Per Hartvig who cut "A Teenage Love Affair" on Philips, the first rock single here, though he was backed by some Norwegian jazz musicians who also eked out a living in dance-halls of restaurants.

Other popular early names were Per "Elvis" Granby, Roald Stensby, Jan Rohde and Little Sophus. Rock contests were held in Oslo and included rivalry with the other Nordic countries. Music journalists and musicians judged the first contest, at Jordal Amfi sports stadium in August 1958. Swedish rock artist Little Gerhardt was the winner in jury terms, but the audience voted for Per "Elvis" Granberg. Bottles were hurled at the jurists.

Further contests were staged and again audience reac-

(Continued on page R-60)

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Rock Around The World



The Red and Blacks, originally Rhythm and Blues, and first of all the Polish rock bands.

Poland

By ROMAN WASCHKO

March 24, 1959. A group called Rhythm & Blues presented its rock repertoire in the Red-Haired Cat cafe in Gdansk. That was the first manifestation of rock'n'roll in Poland, the music gaining a foothold there substantially later than in most other territories.

That first Polish rock band won first prize at the Polish Jazz and Dance Bands Contest run later that year by the daily newspaper Sztander Mlodych.

A founder of the group, Franciszek Walicki, a noted journalist and generally rated "father of Polish rock'n'roll" changed the name of the band to the Reds & Blacks a few months later. Then he set up a second band, the Blue Blacks.

Together they stimulated what is today a thriving and surprisingly active rock'n'roll scene in Poland.

There was a period when more than 300,000 guitars were sold each year to feed the demand from budding rock'n'rollers. The arrival of rock has consistently affected other kinds of music. Jazzmen, for instance, were at first

disinterested in rock but today many find it a new means of expressing their musical individuality.

In some cases, they played rock simply as a way out of economic hardship—to make money, in short. But it all added to the obvious growth of quality in Polish rock. The amateurs were forced to quit and there was no room for the one-hit wonders from the pop ballad field.

The result is that now the Polish scene boasts some extremely good rock groups, with SBB deserving top billing. This group is in the roster of the best European rock outfits, playing contemporary music of the highest quality. It has already recorded an album for German company Spiegelei Intercord and several U.K. majors have tried to sign the band.

Apart from SBB, there are the singers Halina Frackowiak, Krystyna Pronko and Ewa Bem, plus Leonard Kaczanowski, known as "the Polish Donny Hathaway."

But it was the hard work of Franciszek Walicki, also known as "Poland's Alan Freed," who set a base for all the worthwhile activity of today. New bands like Niemen and Aqarels, Polanie, the Red Guitars, the Scalds and Breakout followed his two original bands and there were literally thousands of amateur groups coming from the schools, clubs and universities in the early 1960s, with Festivals Of
(Continued on page R-60)



Manuel Cardoso, leader of the group Tantra, a leader in the Portuguese progressive rock scene.

Portugal

By FERNANDO TENENTE

Rock'n'roll in Portugal today is divided into three areas: social song, straight rock and progressive rock. Of the three, social song is the most important because the interpreters use the music to implant political ideas and to discuss social problems.

This scene is headed by Sergio Godinho, Trovante, Shila, Julio Pereira, Fausto, Fernando Tordo, Luisa Basto and Carlow Mendes. Before the fall of the dictatorship here, the social singer/songwriter had to perform underground.

Popular international acts within the social song field include Pink Floyd, Aguaviva, Patxi Andion, Chico Buarque, Elis Regina and Gal Costa.

The straight rock scene in Portugal is dominated by local acts Arte & Oficio, Psico, Gemini, Green Windows, and Jose Cid. The foreign acts big here include Queen, Abba, Bee Gees, John Miles, Donna Summer, Leo Sayer and Santa Esmeralda.

The local progressive scene is headed by Banda do

Casaco and Tantra. Portuguese followers of this area of rock go for recordings by Genesis, Yes, Rick Wakeman, Peter Gabriel and Jethro Tull.

Tantra was formed only recently and the EMI band pulled a packed audience to a solo concert at the Coliseu dos Recreios and its first album "Misterios e Maravilhas" made the top 10.

The very latest rock trend to hit Portugal is space-rock, inspired initially by German rock sounds, though the first two albums to make the charts were by Space, the French group, and Hungarian team Omega. Initially Omega was introduced here as a German group, a mistake later rectified.

This year, the popularity of rock here has been emphasized by the first two Festivals of Rock'n'Roll featuring local acts only, staged in Lisbon and Oporto, by the music magazine Musica & Som. Such festivals would previously have been impossible because of the restrictions imposed by the dictatorship.

However the so-called April Revolution helped the whole music industry. Concerts by U.K. groups in Portugal did the rest. Winning the two festivals' talent section was the band Arte & Oficio, now signed to the Orfeu label. The events surely marked the start of better days for the Portuguese rock playing community.
(Continued on page R-56)



Little Gerhard, Sweden's "king" meets Elvis in 1959.

Sweden

By LEIF SCHULMAN

In 1955, the most popular record in Sweden was Anton Karas' zither instrumental "The Harry Lime Theme" from the movie "The Third Man" . . . until fans latched on to "Rock Around The Clock" in the film "The Blackboard Jungle."

Though it took several years to mature, that was the start of rock 'n' roll in Sweden. The first local rock bands followed on, mostly based in Stockholm, the leader being Little Gerhard, destined to become rock leader of the whole Scandinavian area.

He recalls: "I used to sing what we then called rock 'n' roll at the Nalen in Stockholm. But our repertoire was really of songs like 'The Great Pretender' and we didn't know how to move on stage, since we'd never seen a real rock act. We read bits about Presley, how he moved his hips, but we didn't really know."

But his education was to develop fast when the movie "Rock Around The Clock" was shown in Sweden. Suddenly rock 'n' roll, the real thing, happened.

As in some other European areas, rock was not taken seriously by the media. Elvis Presley was talked about in a purely condescending way. His records for a while were banned by Swedish radio. Elvis fever itself started slowly, his "Heartbreak Hotel" taking months to make the charts, but the showing of the "Love Me Tender" movie pushed things along. Swedish buyers went for EPs rather than singles at this time.

Retail price for a single then was \$1.30 whereas an EP of four tracks cost only \$1.95. Since most U.S. record companies did not have their own representation in Europe, many European companies would hold back U.S. hits in favor of local covers of the songs. But Radio Luxembourg helped turn Swedish pop fans in the direction of U.K. talent. Even the skiffle craze from Britain was successful here. And Tommy Steele was a giant-selling artist by the end of 1958, with many media debates about whether he was bigger than Elvis.

Local rock thrived. The center was Stockholm and the main venue was the Nalen, through the 1940s and 1950s the major Swedish place for jazz. This was the first place to
(Continued on page R-60)

Roman Waschko, Fernando Tenente and Leif Schulman are all Billboard correspondents from their respective countries.

Remember the summer?



PHOTO CREDITS: Fireworks by Macy's 4th of July Fireworks on the Hudson. All other photos by R. Weinreb.

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ROCK 25

Rock Around The World



Pfuri, Corps and Kniri: a Swiss trio that combines genuine r&b played on weird instruments, some self-built and some taken from the rubbish dump.

Switzerland

By BEAT HIRT

Switzerland had to make its own way, in the end, where rock'n'roll is concerned. It moved slowly through the formative years of the music, then in the 1970s it moved into its own individualistic scene.

After much experimentation in the wake of the Presley-Beatles eras, local rock musicians started combining the heavy beat with genuine lyrics in the Swiss dialect.

It may seem astonishing to any English-speaking society, but the local Swiss dialect, in its grammatical structure, is just about the closest thing to the English language. The combination "I have been," not used in any other language, and certainly not in high German, is just as frequently used in the Swiss dialect.

The success story of local rock groups and individual artists in combining international sounds with local lyrics was mainly initiated in Berne. The capital city now is clearly the center of Swiss rock, and that is not by mere coincidence for the Bernese dialect is the smoothest and closest to the English idiom.

Supergroup of today's still-expanding scene is Rumpelstilz, a five-piece band which has produced around a dozen hits in the last four years. But dialect-rock, as it is properly called, made an appearance in most parts of the country.

In Zurich, it has mostly been Sophie's Dream, recording its material in London and on one occasion featuring the distinguished solo guitar of Procol Harum member Mick Grabham, along with Lise Schlatt and Trampolin.

In Basle, it has been Ernst Born, a political-rock singer, who dominates the scene. At the commercial level it has been Michel Villa, a promising newcomer, from the Canton Wallis. Villa's career was triggered just a few months ago with his offbeat and amusing lyrics.

But while the trends in dialect productions go on, both record companies and artists realize only too well that the local market, with only three million Swiss Germans, is small. It is really too small to make it worthwhile to concentrate solely on local product.

A newer trend is to spot local rock talent and record it for an international market, sometimes with an international producer. In June this year, CBS and EMI—both trendsetters in the Swiss rock business—went abroad to record two of their acts. CBS headed for London with its most promis-

(Continued on page R-56)



A rock'n'roll dance contest in West Germany, 1956.

West Germany

By WOLFGANG SPAHR

For the German people, the 1950s and the 1960s were the decades when a national taste for international music started to develop.

Prior to that, between 1934 and 1948, the people had suffered from the intellectual isolation of the Nazi regime. But in the 1960s particularly, Germany became one of the most popular rock'n'roll meccas in the world.

Most of the important artists of the day, especially the Beatles, played in Germany, venues such as the Star Club in Hamburg being stepping stones to international acceptance.

The advent of rock'n'roll in Germany in 1956 and 1957 opened up the local market to foreign product. Only occasionally, however, did the local and international scenes mix, with German artists tackling rather poor cover versions of international hits. The local scene for years continued a dull, conservative and uninventive existence alongside the fast developing international market.

Only recently, say over the past two years, have German

productions, such as those from the Munich Sound era, with Silver Convention, Boney M and Baccara, made their way outside Germany. Until then, the roots of today's German pop scene were in the rock'n'roll music of the 1950s and 1960s. Without this period, and its heroes, the development of today's music would not have been possible.

Among the big German rock idols were Peter Kraus, Ted Herold and the Rattles.

Two people of importance in the contemporary German record industry offer views about rock influences. Helmut Fest, international a&r director of EMI Electrola in Cologne, says: "Being under 30 years of age, everything I know comes from rock'n'roll. My whole interest in music came from the late 1950s and early 1960s. Rock will always be around."

Rainer Schmidt-Walk, international marketing director of Deutsche Grammophon Gesellschaft in Hamburg, says: "The first records I was able to afford were of rock'n'roll. The music hit me at a time when one is most responsive to physical experiences, which rock most certainly is. It influenced a lot of things in my later life—not least my choice of job."

Rock in West Germany today is by no means what it was in the 1950s. It has progressed. But even so the best of today's pop music retains the basic ingredients of the origi-

(Continued on page R-60)



Group 220: most popular band to emerge from Zagreb, and pioneers of Yugoslav scene.

Yugoslavia

By MITJA VOLCIC

It was the end of the 1950s, prior to the Beatles but well after Presley and Haley, that Yugoslav music addicts got to know about rock'n'roll. So if rock isn't 25 years old here, at least it has gained a reasonable maturity.

But at the beginning, the socio-economic conditions in Yugoslavia did not allow a wide audience to take an active part in the development of rock since only a handful could get hold of rock records where the new music was developing, mainly in the U.S.

There was little rock on the radio. The record industry barely existed here. Even the press tended to ignore the rock happening. Critics didn't take it seriously, much less commend it to the younger generation as a new direction in modern music.

By the 1960s this kind of passive acceptance grew outwards. The development of the U.K. rock movement

brought the music physically nearer to Yugoslavia, both geographically and spiritually.

The first musical movies, featuring Cliff Richard and Tommy Steele, were well received and the interest in guitar-playing turned into a boom movement. Rock groups mushroomed, though it was not easy even then for the average young Yugoslavian to buy an electric guitar.

First local group using electronic instruments were the White Arrows—Bijeke Strijele—which worked on television, even though the majority of the public still tended to reject rock music, along with all other Western-influenced pop. In 1963, though, Belgrade produced the group Siluete and generally the lack of good instruments and PA systems was overcome by sheer enthusiasm. The lack of sheet music and theory knowledge was overcome by nightly listening to Radio Luxembourg.

Bands just copied the arrangements from the British top 20. Nobody bothered with original material. But gradually the radio stations introduced more and more rock and the number of records increased in the marketplace. A magazine, Rhythm, was set up to push out articles on rock.

The status of rock here, as in so many other territories, improved dramatically in the Beatles' era. Most streets in the cities had individual rock bands. The biggest daily

(Continued on page R-56)

Beat Hirt, Wolfgang Spahr and Mitja Volcic are all Billboard correspondents in their respective countries.



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ROCK 25

Twenty Five Years Of Rock 'N' Roll: Who Are You?

By GEORGE H. LEWIS

Rock'n'roll is here to stay, it will never die. . . .
Danny & The Juniors (1958)

Music has always been a social and political phenomenon—not only in America but throughout most cultures in recorded history. Plato tells us in "The Republic" that musical "forms and rhythms are never changed without producing changes in the most political forms and ways." A rock group of the 1960's, The Fugs, put it this way: "when the mode of the music changes, the walls of the city shake."

A form of music usually grows out of the concerns of a group of people—initially emerging as an expression of that group through a small number who, though perhaps aware that they possess special artistic talents to a degree

greater than others within the group, nevertheless consider themselves as part of their group in a completely ordinary sense. They don't see themselves as part of a separate elite of people, nor does the rest of the group to which they belong. The music these people create is what I refer to as "folk art." What it boils down to is music "of a people, by a people, and for a people." With respect to the World War II "baby boom" youth, who came of age with rock'n'roll in the 1950's, this applies most aptly. Rock'n'roll is *their* music.

Charlie Gillet, in his book "The Sound of the City," notes that six major record companies distributed the bulk of the hit records at the beginning of the 1950s: Decca, Mercury,

(Continued on page R-48)

George H. Lewis is chairman of the Sociology Department, University of the Pacific. Dr. Lewis' most recent work is "The Sociology Of Popular Culture." He is the advisory editor of "The Pacific Sociological Review" and "Popular Music and Society."

Would you recognize the Shirelles? In early rock, the artist was less important than the music he or she performed (Popsie photo).

Peter Townshend—"Who Are You?" expresses doubts raised by the punk movement who labelled him an irrelevant sellout.



"Superstar—the image has become so ingrained into people's minds that in the rock opera, Jesus Christ Himself is elevated to that very status."



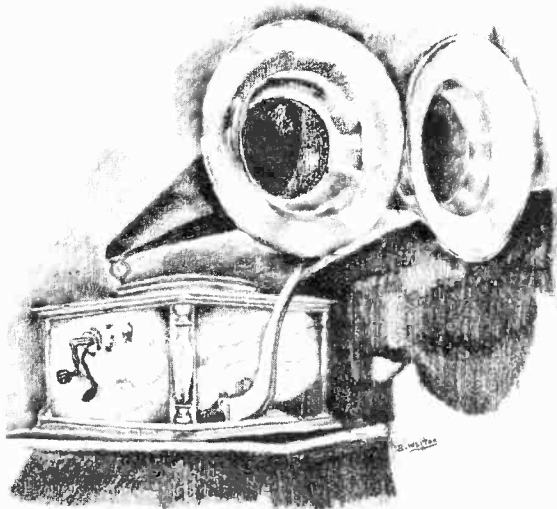
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• Continued from page R-6

- The career of Jerry Lee Lewis, built upon recordings such as "Whole Lot Of Shakin' Going On," "Great Balls Of Fire" and "Breathless," is blighted when a scandal develops over the rock'n'roller's marriage to his 13-year-old cousin. Ten years elapse before Lewis is able to regain significant disk sales via a series of country outings.
- Don Kirshner and Al Nevins from Aldon Music in New York, recruiting and developing a new generation of young songwriters for the rock era, including Carole King and Gerry Goffin, Neil Sedaka and Howard Greenfield, and Barry Mann and Cynthia Weil.

1959

- Buddy Holly dies in an air crash near Mason City, Iowa, February 3, at age 20. The tragedy also claims the lives of Ritchie Valens and the Big Bopper, but launches the career of Bobby Vee, who stands in for Holly at the concert he never reached.
- Berry Gordy launches Tamla Records in Detroit from the proceeds of his songwriting success for Jackie Wilson. The label's first two releases are Marv Johnson's "Come To Me" and Eddie Holland's "Merry-Go-Round," but its premier major hit comes one year later with Barrett Strong's "Money," brought in from sister Gwen Gordy's Anna Records.
- Ray Charles records "What'd I Say" for Atlantic February 19 in New York. It becomes the first major pop hit for the 'father' of soul music, and is considered a key cut in rock's inventory.
- The government begins its investigations into payola in the broadcast and disk industries, and rock'n'roll radio deejays are among the prime targets.

1960

- Eddie Cochran is killed April 17 in an auto smashup outside Bath, England. Injured in the accident are fellow rock'n'roller, Gene Vincent, and songwriter Sharon Sheeley.
- A grand jury in New York indicts eight people May 19 for taking payola payments, including deejay Alan Freed. He stands trial over two years later, pleads guilty to two counts, and receives a suspended sentence and a fine.

1961

- Bob Dylan is signed to Columbia by John Hammond, a deal initially characterized as "Hammond's Folly" because of the lack of record sales.
- Phil Spector, best known for the Teddy Bears' "To Know Him Is To Love Him" hit some three years earlier, launches Philles Records. The debut disk by the Crystals, "There's No Other," becomes the first of one dozen top 20 hits for the label over the next four years.
- Brian Epstein, boss of the record department of a Liverpool store, sees the Beatles for the first time, performing at the city's Cavern Club, November 9.

1962

- Riding the crest of the dance craze, Chubby Checker's "The Twist" goes to No. 1 on the U.S. charts for the second time in little more than a year. The achievement has never been matched.
- The Beach Boys sign to Capitol, which releases the group's hymn to the waves, "Surfin' Safari." The record signals the start of a series of surfin' anthems from the group and many other recording acts, epitomizing the sound of California for the first half of the '60s.
- The Beatles sign with EMI Records, May 9. Four months later, they cut their first sides for the company at its Abbey Road studios in London, with George Martin producing.
- The Rolling Stones perform their first gig July 21, deputizing for Alexis Korner's Blues Incorporated, at the Marquee Club, London.

1963

- Beatlemania takes hold in Britain, and the group enjoys their first major hit records with "From Me To You" and "Please Please Me." Their debut album performs similarly.
- Jimi Hendrix is discharged from the U.S. Army for medical reasons, and begins his career as a professional musician.

1964

- The Beatles make their first national television appearance in the U.S., on Ed Sullivan's show February 9, and perform their first concert, at New York's Carnegie Hall, three days later. The British invasion begins.
- The top five placings on Billboard's Hot 100 are occupied by the Beatles April 4, with "Can't Buy Me Love," "Twist And Shout," "She Loves You," "I Want To Hold Your Hand" and "Please Please Me."
- The Beatles' movie debut, "A Hard Day's Night," has its world premiere at the London Palladium July 6.
- The Supremes' "Where Did Our Love Go" claims the nation's No. 1 position August 22. The record crystallizes the Sound of Motown, becomes the first of five consecutive chart-toppers for the Diana Ross-led group, and introduces an era of worldwide hits for the Detroit company.
- The Animals' "House Of The Rising Sun" tops Billboard's Hot 100 September 5, inspiring Bob Dylan (who reportedly "jumped out of his car seat" when he first heard the record over the radio) to begin working with a rock band.
- The Who's Pete Townshend first smashes his guitar on stage.
- Elton John begins his musical career as a weekend pub pianist in London, for one pound per night.
- Sam Cooke writes and records "A Change Is Gonna Come," a prophecy of imminent changes in black political and social consciousness. But Cooke is murdered December 10 in Los Angeles, shot by motel manageress, Berthe Lee Franklin.

1965

- CBS issues Bob Dylan's "Like A Rolling Stone" July 20, clocking in (at 5:48) as the longest single in rock'n'roll to that date. Within days, Dylan sets another precedent, going electric at his Newport Folk Festival appearance.
- As folk-rock gathers momentum, fuelled by the Byrds and the new, electric Dylan, producer Tom Wilson adds a rock-oriented backing track to Paul Simon & Art Garfunkel's "Sounds Of Silence," originally released on their acoustic "Wednesday Morning 3 A.M." album. The resultant 45 turns into a No. 1 U.S. hit at the turn of the year, and launches a new career for Simon & Garfunkel.

1966

- The first supergroup, Cream, is formed in England, with Eric Clapton, Jack Bruce and Ginger Baker. The trio bows on disk soon after, and their success paves the way for the launch in Britain of another rock power trio, the Jimi Hendrix Experience.
- The Beatles perform the last concert date of their career at San Francisco's Candlestick Park, August 29.
- Kenny Gamble and Leon Huff form their first record label, Excel (later renamed Gamble), and start to fashion their distinctive Philadelphia sound.
- The Beach Boys' chart-topping "Good Vibrations" and "Pet Sounds" album marks rock's increasing preoccupation with big (and expensive) production values. But the pioneer of mammoth productions, Phil Spector, temporarily quits the industry after the U.S. failure of his most ambitious work to date, Ike & Tina Turner's "River Deep, Mountain High."

1967

- The Rolling Stones' "Let's Spend The Night Together" is amended to "Let's Spend Some Time Together" for the group's appearance on "The Ed Sullivan Show" in January. Many radio stations also ban the sexual invitation, but not enough to keep it from hitting No. 1 (as the flipside of "Ruby Tuesday") in March.
- Aretha Franklin travels to Muscle Shoals, Alabama, to record her first sides for Atlantic, under the supervision of Jerry Wexler. The resultant hit, "I Never Loved A Man," and her subsequent success takes soul music to a new plateau of worldwide popularity.
- The Beatles' "Sgt. Pepper's Lonely Hearts Club Band" album is released, June 1.
- The first rock music festival of any significance is held June 19 at Monterey, Calif., starring the Mamas and the Papas, Jimi Hendrix, the Who, Janis Joplin, the Grateful Dead and Moby Grape, among others. Event brings the California music scene into the sharpest focus since its folk-rock beginnings some two years earlier.
- Progressive rock radio takes hold, as more stations air album cuts alongside the staple top 40 fare. San Francisco's Tom Donahue at KMPX-FM is credited with pioneering much of this progress, along with B. Mitchell Reed at KPPC-FM in Los Angeles, but Murray the K also made ground-breaking moves at WOR-FM in New York in 1966.
- Procol Harum's "A Whiter Shade Of Pale" is a global hit, and one of the first pop hits to employ classical influences

seriously. It leads to a slew of symphonic rock outings by various artists over the next few years.

- Otis Redding dies in an air crash near Madison, Wisconsin, December 10. The creative promise of his posthumous hit, "Dock Of The Bay," intensifies the loss of a singer often hailed as the soul heir to Sam Cooke.

1968

- Sly & The Family Stone's "Dance To The Music" is a major hit, and becomes the single most influential record in black music for years ahead.
- Crosby, Stills & Nash is formed "one night round at Joni's place" in Laurel Canyon, Calif.

1969

- Bob Dylan's country connection is cemented through his "Nashville Skyline" album and a guest spot on Johnny Cash's ABC-TV special June 7. It is Dylan's first national tv exposure of any significance.
- Brian Jones of the Rolling Stones dies in Sussex, England, July 3, at age 25. Verdict: misadventure.
- Some 450,000 people trek to Woodstock in upstate New York for the ultimate in rock festivals August 15-17. Performers include the Who, Crosby Stills & Nash, the Band, Blood Sweat & Tears, Jefferson Airplane, Janis Joplin, Jimi Hendrix, the Grateful Dead, Joan Baez and the Moody Blues.
- The Rolling Stones give a free concert December 6 at Altamont, Calif. During the event, a member of the audience is murdered by Hell's Angels 'security guards.' The entire event is captured on film, and later appears in the Stones' "Gimme Shelter."
- The Who introduces Pete Townshend's rock opera, "Tommy," onstage at London's Coliseum, December 13. Other stage presentations of the period also fuse rock and theater: "Hair," billed as "the first tribal rock musical," and "Jesus Christ: Superstar," the first rock opera by Andrew Lloyd Webber and Tim Rice.

1970

- Paul McCartney releases his first solo recordings on Apple, effectively signifying the break-up of the Beatles. Later, he sues for the group's official dissolution.
- Jimi Hendrix dies in London September 18, at age 27. Verdict: he choked on his own vomit.
- Janis Joplin dies of a heroin overdose October 4 in Los Angeles, at age 27.

1971

- James Taylor appears on the cover of Time March 1, as music turns away from the hard acid rock sound of 1968-69 and toward a softer style.
- Marvin Gaye's "What's Going On" album is released in June, marking the maturing of Motown (and, to an extent, of soul music itself) as an album force to match rock's latter-day creativity. It is also Gaye's first self-composed and self-produced album, symbolizing the end of Motown's creative control of its top artists. Stevie Wonder also takes total control of his music upon turning 21, May 13.
- Carole King's "Tapestry" begins its 15-week run from June 19 as the nation's No. 1 album, and ushers in the era of singer-songwriters. The record remains on Billboard's charts for more than five years.
- Jim Morrison of the Doors found dead in a bathtub July 3 in Paris, at age 27. Verdict: heart attack.
- Two charity shows to aid war-torn Bangladesh are held at New York's Madison Square Garden July 31. George Harrison and Ravi Shankar are joined by Bob Dylan, Ringo Starr, Leon Russell, Billy Preston, Badfinger and Eric Clapton.
- Duane Allman killed in a motorcycle accident outside of Macon, Ga., October 29, on the verge of the Allman Brothers Band's greatest commercial success in 1972-1973 with "Eat A Peach" and "Brothers And Sisters."
- Isaac Hayes' "Shaft" is the first of the new wave of black movie soundtracks (Curtis Mayfield swiftly follows with "Superfly"). His hit title tune injects a fresh element of sophistication into soul music, and the trend blossoms into the '70s.
- Led Zeppelin records "Stairway To Heaven" for their fourth album. It becomes a staple of '70s rock radio, yet the group refutes its release as a 45, a move epitomizing rock's development from its singles-oriented birth.

1972

- Don McLean's "American Pie," an allegory relating the social and political history of a generation in terms of its

music, shoots to No. 1 in January, generating unprecedented media interest in a rock song.

• Stevie Wonder joins the Rolling Stones' summer tour of the U.S. as support act, receiving extensive exposure to rock audiences and influences. His ascension to new levels of creativity and popularity begins in earnest.

1973

• Jim Croce dies October 20 in an aircraft crash in Louisiana. He is to have the greatest posthumous chart penetration of any artist in the rock era: by January 1974, he has the two top albums in the U.S.

1974

• Abba wins the Eurovision Song Contest April 6 with "Waterloo." The event is the Swedish act's springboard to international success over the next four years, leading Atlantic to controversially tout it as the biggest-selling group in the history of recorded music.
• The '70s disco boom begins, propelled by such records as the Hues Corporation's "Rock The Boat," George McCrae's "Rock Your Baby" and Gloria Gaynor's "Never Can Say Goodbye." A related development is the rise of the Miami sound, largely through the popularity of TK's K.C. and the Sunshine Band.

1975

• Elton John's "Captain Fantastic And The Brown Dirt Cowboy" becomes the first album of rock'n'roll's 25 years to enter Billboard's charts at No. 1, June 7. His label, MCA, also claims it as the industry's first LP to ship one million copies.
• Bruce Springsteen, "the future of rock'n'roll," appears on the covers of both Time and Newsweek the same week, October 27.

1976

• Peter Frampton's "Frampton Comes Alive" hits No. 1 in April, demonstrating that live albums are more than throw-away projects to fill the gaps between studio LPs, but wholly viable packages in themselves. The album is the worldwide all-time biggest seller until eclipsed by "Saturday Night Fever."
• George Benson's "Breezin' " hits No. 1 on the U.S. pop, soul and jazz charts in July, epitomizing the '70s jazz explosion in full flower. Isaac Hayes' "Shaft" soundtrack is the only previous album to achieve this triple crown of chart success.
• Punk rock (the '70s version) begins to make itself heard, particularly in Britain, where the Sex Pistols become a pioneering band. They join (and leave) two labels the following year, then triumph at a third when "God Save The Queen"—despite an airplay ban, and an embargo of the group on the concert circuit—climbs to the top of the U.K. charts.
• The Band stages its farewell concert at Winterland in San Francisco on Thanksgiving, backed by a formidable assemblage of rock stars. Among the noted present are Bob Dylan, Neil Young, Eric Clapton, Joni Mitchell, Neil Diamond, Van Morrison and Dr. John.

1977

• Elvis Presley dies of a heart attack August 16 in Memphis, at age 42.

1978

• The Bee Gees claim four of the top five disks on Billboard's Hot 100 March 18, either as artists and/or songwriters. The records are Andy Gibb's "Love Is Thicker Than Water," Samantha Sang's "Emotion," and the Bee Gees' own "Stayin' Alive" and "Night Fever."
• As the Who endure into their 15th year, one of the longest surviving original lineups in rock, drummer Keith Moon dies of a drug overdose in London, September 7, at age 31.
• The "Saturday Night Fever" soundtrack, dominated by Bee Gees songs, becomes the biggest-selling album in the record industry's history to date, nearing 30 million copies globally. But fast catching up is the "Grease" soundtrack, music celebrating, appropriately enough, the nascent years of rock'n'roll. Billboard

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A Billboard Spotlight

DECEMBER 2, 1978, BILLBOARD

“When were you first turned on to rock 'n' roll?”

Billboard asked this question to numerous industry luminaries, including record company presidents, producers, artists, deejays and promoters. Scattered throughout the following pages, in boxes like this, are their replies. Survey was coordinated by Roman Kozak.

Birth Of Rock Radio

• Continued from page R-12

artist had covered it," he recalls. Still, eventually it was all rock'n'roll.

Clay's reaction to strong rock tunes was typical. In summer of 1957, he received "That'll Be The Day" by an unknown group, the Crickets. "I flipped for it," he recalls. "And in those days, you'd listen to every song that came your way because there weren't that many. And if you liked one a lot, you'd play it a lot. Nobody would stop you. So, I played it about 15 times in a row and the listener response was fantastic."

He initiated a phone call to the disk's producer, Norm Petty, to let him know he had a hit on his hands. Petty had a sincere, humble Buddy Holly phone Clay and thank him. "I was the big, number one DJ helping out the struggling kid," Clay adds wryly. "So, I thanked him for the call and that was it. Two years later I met him in Detroit when he played for a sock hop with the Big Bopper and Ritchie Valens. One week later, they were all killed."

In the recent "Buddy Holly Story" film, the phone call incident was combined with a stunt Clay performed for publicity in Buffalo. "I sat and broadcast from the top of our call letter billboard on the roof of the studio building," he says. Clay was arrested and physically carted away from the studio control room later the same day.

Clay explains that it was the kind of stunt rock DJs nationwide would do regularly: The rock DJ had become the teenage hero of the '50s and had to live up to the title. But Clay insists, "I was not that idiot jumping up and down in the studio" as portrayed in the film. "Every movie makes the old DJs appear like idiots," he adds, "which we weren't."

One rock pioneer whose career parallels the evolution of the music on radio is B. Mitchell Reed, who still broadcasts on L.A.'s leading rock station, KMET-FM. Reed came slowly to the music from jazz.

He first broadcast in 1956 on a Baltimore station, but then landed late nights doing jazz on WOR-AM in his native New York. "After a while, I'd felt I'd become an artist in my own right doing jazz," he recalls, noting that he moved after one year to L.A. and KFWB-AM, where he also held down the late night jazz slot.

But in 1958 new management arrived and threatened to rock L.A., as did hundreds of similar stations nationwide that year, with something new to radio called "Top 40." It had been developed in 1957 by Todd Storz at WTI-X-AM, New Orleans and Gordon McLendon at KLIF-AM, Dallas.

"I remember asking somebody, 'What's this Top 40?'" Reed says with a smile. He knew it had developed in the Midwest all the previous year, but he had never confronted it before. And rock was something Reed avoided with his tires. He and the other DJs chosen to remain on the air were literally sent to school, where they learned how to inject a "drive, drive, drive" feeling into their shows, along with "lots of Robert Orbin one-liners," he adds.

"We were taught to be craftsmen," Reed explains, "as opposed to my jazz self-image as an artist." But he admits that over his six years at KFWB, he became "enthralled with rock, which initially I didn't understand." But he says that his consciousness expanded "when I realized that the roots of the stuff I was playing—the rock—had come from the jazz and blues I'd been playing before."

By 1963, Reed had developed his own zany, on air style in keeping with the high energy, tight format using myriad horns, buzzers, bells, etc., plus what became known as "the fastest tongue in the West." That year, he took an offer from WMCA-AM in New York to return home and do ratings battle with WINS-AM's Murray the K.

Murray Kaufman first broadcast on WMCA in 1952, adding "the K" when he shifted to WINS in 1958. The legendary Alan Freed, credited as the first DJ to label the music "rock'n'roll" over the air, had been forced to leave WINS in 1957 during the payola scandals. Although Freed had been immediately replaced by Bruce Morrow, it was Murray who took the station's ratings back to the top with teens.

New York for two years witnessed fun-filled, no-plays-barred Top 40 radio warfare between Reed and Murray "the K," whose style was more laid back in presentation than Reed's rapid fire method.

Both personalities cultivated card-carrying fan clubs—"the K" even issued 620,000 "dictionaries" free so followers could speak a secret tongue based on the old "Carney" language. Both DJs struggled to involve their listeners with the music through exclusive artist interviews, particularly regarding the Beatles.

Kaufman brought the Beatles, as well as the Stones and other top acts, to New York for their earliest performances. But Reed made probably as many trips to England for in-

side stories and interviews as Kaufman. Once upon his return, Reed was met by 5,000 screaming fans at the airport. They arrived to welcome him, "their leader," and practically ignored Brian Epstein, who deplaned with Reed.

But the exciting competition in New York proved to be the dying spasms of the total personality DJ in rock. In retrospect, the development of the Top 40 approach years earlier had actually sounded its death knell.

As noted in Dick Clark's "Rock, Roll & Remember," Todd Storz had conceived the Top 40 idea when "... he watched people in a bar play the records they liked over and over on the jukebox." Storz built a station empire on the concept which, aside from appealing to the repetitive tastes of listeners, proved a boon to cost-conscious station managers: It enabled the radio personality to become expendable.

As Clark states, the personality was reduced to "... nothing more than a 'disk jockey' who put records on a turntable. ... With a few rare exceptions, the Top 40 format made the radio announcer a fairly anonymous, easily replaced portion of the overall station format."

By 1965, the two radio personalities most identified with Top 40 and, at the same time, most unlike the thousands of comparatively colorless imitations sprouting nationwide, realized for similar reasons that the music was changing and radio not keeping pace.

Reed returned that year to Los Angeles and KFWB, which had lost top spot to KRLA-AM and fast-gaining KHJ, where Bill Drake's "cut the clutter" approach to Top 40 eventually gave birth to an even more hit-oriented, as opposed to personality, approach to rock radio.

As Reed put it, his bells, buzzers and bongos seemed irrelevant. "Something else was happening out there," he explains, citing the Byrds, Jefferson Airplane, Grateful Dead and Dylan. "Musicians I knew said they were tired of making 2½-minute records just so we could squeeze in four minutes of commercials."

Kaufman puts it another way: "I'd concluded that in 1965, the music was 10 years ahead of the way it was being presented on radio." Used to total control over which cuts he would air, Murray quit the station when the "playlist" concept was to be enforced. He opted to tour with the Beatles and promote "Help."

The stage was set by the music itself for the emergence of FM to reinject rock radio with true personality, by 1966 almost extinct on AM. The FCC raised the curtain that year with its separation edict: FM and AM outlets could no longer simulcast with impunity.

Kaufman joined RKO's WOR-FM in New York where he experimented in what came to be known as progressive radio, i.e., long versions of the emerging new music, tying the tunes with political commentary through interviews (such as quizzing William F. Buckley during an entire album play of Phil Ochs) and building "frames of reference" for listeners through three and four-song sets. Billboard's Claude Hall later dubbed Murray the K the father of FM progressive radio.

But on the West Coast, Reed and Tom Donahue, also credited with the same title, were developing similarly. Reed turned his and Dave Diamond's evening KFWB shifts into L.A.'s first album-oriented programs. Having met at the Monterey Pop Festival in 1967, Reed and Donahue teamed to solve a mutual problem: How do you program long songs with 18 minutes of commercials per hour on AM?

Donahue found his answer at KMPX-FM in San Francisco; Reed, at KPPC-FM in L.A. Because promised facilities improvements were not forthcoming despite high profits, both stations' staffs struck together in 1968. And together, Reed and Donahue convinced Metromedia in New York of the worth of FM rock, resulting in Donahue's KSAN-FM in San Francisco and KMET-FM in L.A.

Reed remains there today, content that he can program music his way. "We're a personality station," he says, noting that the breed is endangered today even on FM. "We're a little looser, a little left of center ... not geared to pressure, but laid back and having fun. Yet, along with the freedom, we have a format." By that, Reed means the program director and the music director screen albums and mark which cuts are airable, to keep the station's sound consistent for targeted listeners.

Kaufman quit radio altogether in protest to that approach, now the closest thing to free form, total DJ control in radio and almost exclusively FM's domain. "When Drake's methods spread throughout the RKO chain," he says, "one of his consultants landed at WOR. One day I found a memo from him which began, 'These are the accepted cuts from the Ritchie Havens LP. ... So, I walked.' It was 1967."

Kaufman furthered his ideas on CHUM-FM in Canada and, by invitation, returned to New York and WNBC-AM to inject some personality. He worked weekends for a while and the ratings rose, but he quit on the air in 1973, "when they tried to stick with a playlist." Now involved in television production and "Beatlemania," Kaufman has not returned to radio.

He believes the tight controls on rock radio today—playlists of 13 high rotation tunes, format "clocks" for dayparts, etc.—resulted from large corporations building radio chains and, consequently, needing to document total control to the FCC for license renewal.

He says the fun is gone from rock radio. "There's no excitement," he explains, careful to include most FM formats in his disdain. "I mean, anybody can give away money or a free LP ... that's not personality radio."

Wolfman Jack concurs, though from a different viewpoint. His program is syndicated to 2,000 stations world-

wide. If he varied too far from the accepted "play the hits" format, "the stations would cancel me or just cut the record out." But he says his approach is more personality oriented anyway, "using the music as a vehicle you play around."

By comparison, he sees most rock DJs today saddled with "trying to inject their personality into that 10 or 15 seconds a program director may give you once in a while to fill on your own. Today, the DJ ain't worth a shit. He's got no power, no control." He points out that when he started at WOOK-AM in Washington, D.C., playing r&b in 1959, he chose his cuts. He played some white rock acts with the early black cuts, noting it was still usually called r&b or rockabilly. Later, he moved to XERF in Del Rio, Texas, beamed everywhere from Mexico with 250,000 watts.

But he stresses that rock probably would not have caught on so rapidly if radio back then had been constrained by the tight DJ controls of today. "It probably would have crept up on radio through live performances and DJs playing records in clubs," he says, "much as disco music today is creeping up on radio, forcing its way in. Today's disco DJ is more like the early rock DJs."

Kaufman concludes by drawing similarities between the state of rock radio today and 1965, when he felt the music was 10 years ahead of its presentation on the air. "The music's all the same today, like back before rock'n'roll. So, DJs should be judged on their ability to present that music differently," he says, pointing out that, like Wolfman Jack, he believes radio today hinders new acts from breaking, and therefore impedes new forms of rock from emerging.

"Today, there's an inability in the industry to recognize the need for definitive personality," he adds, pointing out that personality and its inherent freedom were responsible for breaking rock in the first place. "I think the end of personality on rock radio was no more serious than ... cancer." Billboard



Scott Muni, program director of WNEW-FM in New York, who took over Alan Freed's time spot on WAKR in Akron in 1954 and has been playing rock ever since:

"I started listening to music when I lived in New Orleans in 1950-1951 and I got a chance to listen to a lot of what were called 'race' records then, even before they started calling it r&b. And it was really rock'n'roll. So I got turned on to the music even before Bill Haley. 'Sh-Boom' whether by the Crewcuts or anybody else, was the first real rock'n'roll record. The problem then was that so many of the good black records were covered by white artists. Dot Records, for instance, was nothing but a cover label."

Live Rock Raves On

• Continued from page R-24

per day in between movies and theater packages exceed by the pioneer rock disk jockeys such as Alan Freed, Dick Clark or Murray The K.

The lighting effects for these shows were little more than basic illumination. The acoustics were often appalling and generally uncontrolled, in halls that had never been designed with anything like this energetic, electronically amplified music in mind. The sound quality and playing conditions were maddening to creative musicians who were trying to create a new kind of live performance with rock.

Peter Asher, now the Grammy-winning producer of Linda Ronstadt and James Taylor, toured the U.S. during the mid-60's British invasion as half of the Peter & Gordon duo. Asher has said that rock stage performances at that time were extremely difficult because it was near impossible for the performer to hear his own singing and playing in proper balance against the music of the rest of the players in the group.

Adequate stage monitor speaker systems had not yet been perfected.

For a dramatic contrast showing what is possible on the rock stage today, we need only look at one of the summer's major musical events—the Electric Light Orchestra's "Big Night" tour.

The stage setting for these concerts was a replica of the rainbow-colored flying saucer illustrated on the cover of the most recent ELO album, "Out Of The Blue," which has sold over four million copies to date.

The model spacecraft had a 60-foot radius, was constructed of lightweight aluminum alloy and molded fiberglass at a cost of \$300,000 and took a 45 member crew 10 hours to assemble at each arena.

Transporting the ELO tour equipment required eight 45-foot trucks.

(Continued on page R-50)

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On Prodigal Records & Tapes

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R-46 Rock Around The Tube

• Continued from page R-20

Boone had his own show; and then, God bless the ABC-TV vice president who ordered it, Dick Clark's American Bandstand started showing up Monday through Friday after school.

You can say all you want to about radio's impact on rock and roll, but I tell you on Fridays when Dick ran down his top 10 records of the week, that's what made nationwide hits. It was amazing; when Dick played a new song for the first time, the next day that was all you heard about. The Stroll started that way, the Twist, and Dick and television made (and probably finished) the careers of Frankie Avalon, Fabian, Bobby Vee and a couple of hundred more.

Then someone gave Dick a Saturday night slot, and "IFIC" buttons, Pink Chemises, Bobby Darin, Eddie Cochran, it all happened right there. This was before families had two tv sets—and you had to sit there with your parents ridiculing every other minute of the music and the culture you loved.

Rock on tv was on its way it seemed and then suddenly—the Beatles on Ed Sullivan. That was the second crown in the jewel following Elvis. Certainly this national phenomenon couldn't get any bigger than Ed Sullivan! Rock was there, and so was "Hullabaloo" and "Shindig," too. Two nights a week, Dick Clark (now only on Saturdays), local dance shows, guest spots on the big variety shows. Next . . . The Monkees. They weren't the Beatles, everyone knew that, but they had a charm and an innocence that made the music endearing even to adults . . . and they sure sold records.

It was only a matter of time before television became what radio already was, a rock'n'roll medium. Right? Wrong. The middle sixties killed every chance rock music had of taking over tv, not that it ever really could have done it.

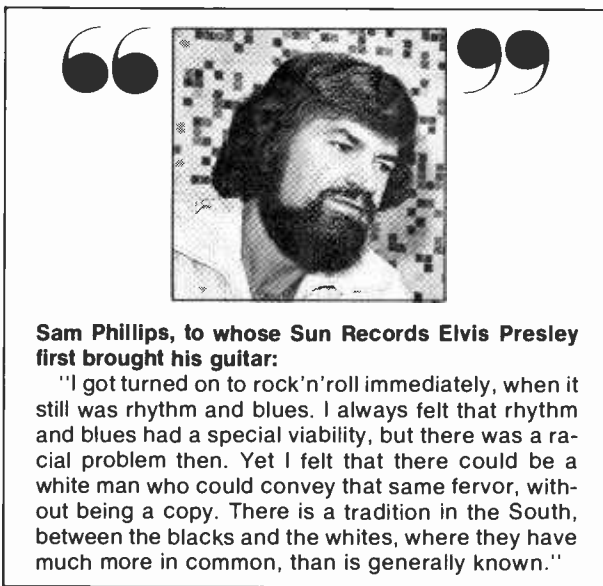
And why?

It's not an easy answer, but I think part of it was because the music turned angry. Rock'n'roll symbolized revolt on college campuses, anti-war feelings, long-haired hippiedom, drugs—all that the counter culture represented that was alien and distasteful to the middle American tv viewer. And why should he want to see more of it as represented by rock'n'roll on tv when he saw it at home with his kids, in the nightly news bombardment, etc.

It was one thing to watch four mop-heads sing about holding your hand, and quite another to watch (and listen) to Hendrix, Joplin, and company.

There was something else, too.

We were now entering the second generation of tv view-



Sam Phillips, to whose Sun Records Elvis Presley first brought his guitar:

"I got turned on to rock'n'roll immediately, when it still was rhythm and blues. I always felt that rhythm and blues had a special viability, but there was a racial problem then. Yet I felt that there could be a white man who could convey that same fervor, without being a copy. There is a tradition in the South, between the blacks and the whites, where they have much more in common, than is generally known."

ers. Those who were kids in the early fifties were now becoming adults, and were used to tv. The programmers saw that, and began looking for the combination in format that would keep that tv generation focused in . . . and still watching.

They found it in the mindless "Gilligan's Island" type comedies. Anybody from 6 to 60 could watch that, and what's worse, did. And that, my friends, was one more stake driven into the heart of music on tv.

Oh, there were exceptions. The Smothers Bros., bless their hearts, brought us Kenny Rogers and the First Edition, and I recall seeing some really hip acts there too. ABC-TV bombed badly with a show called "The Music Scene," a 45-minute show that was much too innovative for its time. Crosby Stills and Nash, the Stones, a lot of acts that had never done tv took a chance on this one, and it all came up a cropper.

So here we were in the seventies, without a video home to call our own, when what should come along but a little late night ditty called "In Concert," and rock was back. Oh, a little less important to the programmers, no doubt, but back. And NBC-TV followed with "The Midnight Special," and Don Kirshner who had started "In Concert," but lost out to Dick Clark in a range war, started "Rock Concert." And then, PBS (and here's where I came in) began "Soundstage," a show not unlike the aforementioned, except that it focused in on the performers as well as the music.

Today, with the smoke still lifting, "In Concert" is gone, a

victim of ABC-TV late night Starsky/Hutch/Police Woman Fever, while "The Midnight Special," "Rock Concert" and "Soundstage" continue.

The occasional specials with pop music stars continue to do from mediocre to fair in the ratings, and the guest spots on variety shows no longer come up for rock acts because there aren't any variety shows. Only Dick Clark is still there, still looking like he did in 1956, and with his Saturday afternoon "Bandstand" show and the Wednesday night variety show still peddling rock'n'roll to perhaps the third tv generation.

And yet, the Walrus said, there is hope. And here we get to the positive side of this story:

Hypothesis: The folks who now control the television sets grew up on rock'n'roll. Imagine, if your record collection includes Jerry Lee Lewis, Elvis, The Everly Bros. chances are you're over 30 (maybe 40), have two kids, two cars, and stay home and watch tv six nights a week. If your record collection includes Janis and Jimi, The Doors, and/or The Lovin' Spoonful, you're in your late 20s with two younger kids, two younger cars, and home watching the tube just like your older brothers and sisters.

In other words, unlike television of the fifties, you've grown up with it, you know it, and you expect it to respond to you . . . and I have great news folks, pretty soon it will.

Ehrlich's Preposterous Prediction #1: In the next two years, we'll pass through "T & A" television into the next stage which will include, but not be based on, a revival of music on the tube. There will be more specials, more variety, more rock'n'roll, and more fun on television. And here's why.

Ehrlich's Irrational Reasoning: Believe it or not, disco music is turning television around. As these shows proliferate, and some of them make good, there will be a clamor on behalf of programmers eager to follow. And since we all know that nobody knows how to differentiate between the pop musical classification of today, it's all in for a rebirth on tv.

But that's only a secondary reason. The real reason is two-fold.

First, stereo television is around the corner. It already exists in the technology, and manufacturer's are beginning to offer "high fidelity" tv, and stereo manufacturers are already selling "stereo add-ons" as components. The technology for feeding stereo from network origination exists in both hard-line (telephone cable) and satellite forms, and it's only a matter of time before it becomes a regular thing. And then watch what happens to music on television. It will be able to match the concert sound, the fm stereo sound and it can go one step further. It can do what television does best, bring it all close-up. Folks, watch out for what I

(Continued on page R-48)

A Billboard Spotlight

DECEMBER 2, 1978, BILLBOARD

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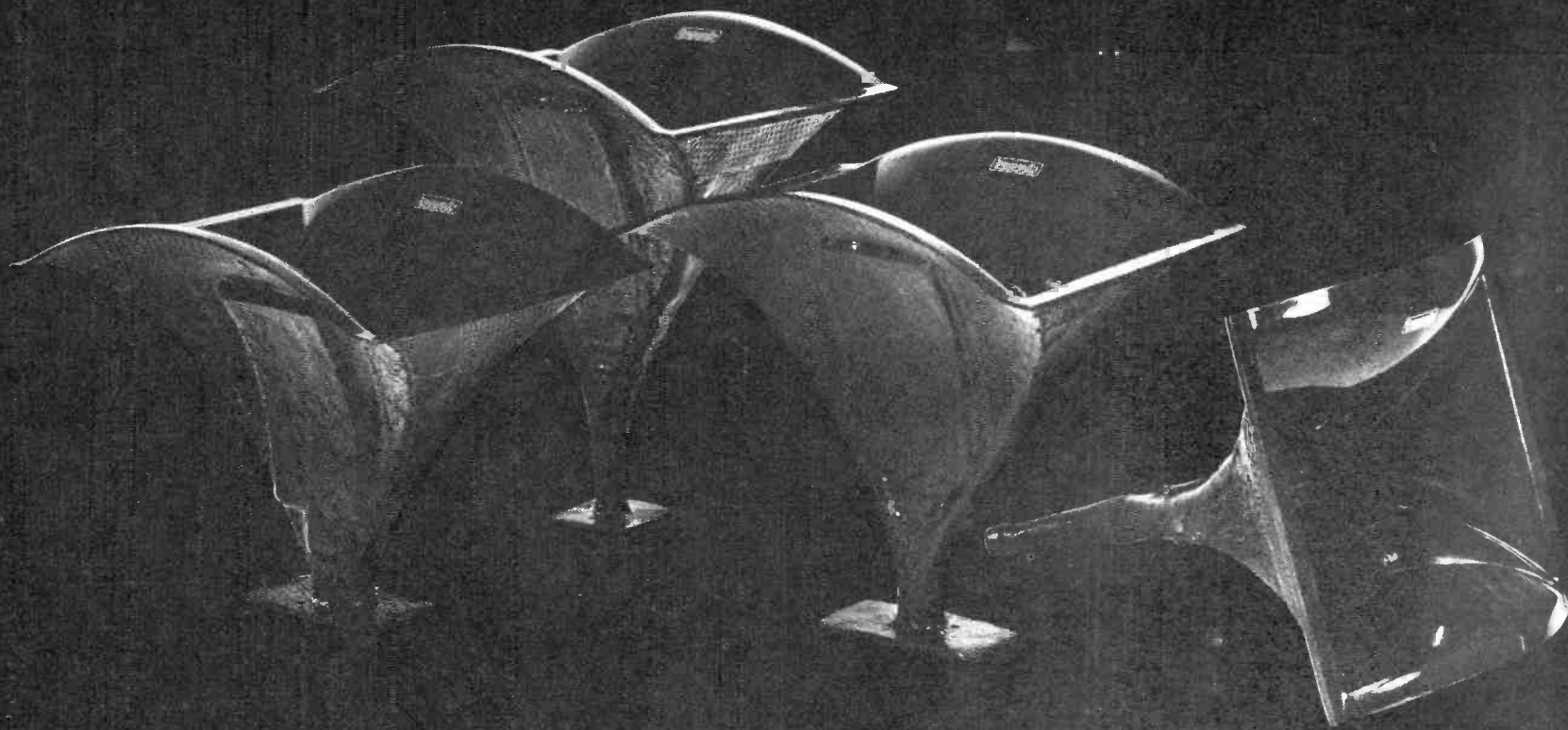
No tricks, no inconsistencies, just factual information on what you can expect from us.

We distribute through the most knowledgeable, reliable professional retailers in the country.

Not every big city can boast a Community dealer, but a lot of small towns can, because we go where the talent is.

In other words, we give our best so that you can give your best. We take pride in what we do and we sincerely believe that what we do is build superior pro sound equipment.

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• Continued from page R-46

say, because we're in for a revolution, and it's going to happen soon.

The second reason is also technology, and it's the video screen. As rock music has grown, the distance between performer and audience has also. From 500 seat clubs, to 2,500 seat halls, to 50,000 seat stadiums, rock fans have been moved farther and farther away from their idols—and from the intensity of their performance. Imagine a time when stereo television and a seven foot color videoscreen are in most homes. It's a whole new experience, combining the best of the concert situation and records. It's going to happen, and it's going to happen soon.

So, that's where we stand today. It's been a shaky relationship, this has. And it's had its ups and downs, and will probably continue to have them. But one thing is sure. And that is that both of these cultural phenomena are the most pervasive elements of today's society, and while their interaction is not guaranteed, their impact upon people is.

Billboard

A Billboard Spotlight



Jerry Lee Lewis, aka the Killer:

Dear Mr. Kozak:

In response to your question to Jerry Lee Lewis, "When was the first time you were personally turned on by rock'n'roll?" His reply: "When I was born and I've been rockin' every since."

Thanks for your interest,
Robert Porter
Manager

Who Are You?

• Continued from page R-40

RCA Victor, Columbia, Capitol, and MGM. As these companies were responsible for producing most of the popular music (nationally) at that time, their well-established distribution set-up also enabled them to maintain a firm hold on those records that hit the popularity charts.

But there were also a number of independent record companies which operated out of local markets. They tended to be small and to cater to audiences which liked such sounds as country music (these audiences were overwhelmingly blue-collar, white, poor and located in the South and Midwest) or rhythm & blues (these were black poor audiences in the major urban areas). The independent companies rarely scored a national hit. Without the adequate facilities to distribute their records nationally, their locus of operation was restricted. Besides, neither r&b nor country were that popular with the national audience. Major companies, as successful financial enterprises, saw little reason *not* to maintain the status quo as far as the type of music they distributed was concerned. Monetarily, it would not be worth their effort to record either r&b or country.

But by 1954 the independent companies stunned the rest of the music industry when their small local labels featuring rock'n'roll began reaching larger and larger audiences—winding up, finally, on the national charts. Basically a crossbreed between country and r&b, the new music had a crude but fresh sound—a sound that seemed to reflect the rough and optimistic character of a post-war generation of young people coming of age. Unlike their parents, the people of this generation had a good deal of money to spend on leisure. They seemed anxious to spend it on a music which they could identify. Rock'n'roll was perfect. Its simple rhythm (usually four-four with every note accented) and rudimentary structure—while offending the older followers of easy listening music—permitted the sound to grow and spread musically, incorporating additional resources without (necessarily) losing its folk-art roots. The increased distribution and popularity of records produced by independents was also an effect of the technological replacement of the 78 r.p.m. with the cheaper, lighter, less fragile 45 r.p.m. record.

And so rock'n'roll was born—the birth taking a number of years and upsetting the major recording companies terribly—at least until they too jumped on the bandwagon. The shift can be seen in "Billboard's" chart lists of the time. In 1955, 75% of the top single records were put out by the six major companies of the earlier era. By 1957, the majors held down only 12 of the top 30 slots, for a drop of 40%. This percentage dropped further to 26% and 17% in 1959 and 1961 respectively.

If the emergence of rock'n'roll signaled a disturbance of the financial status quo within the music industry, it also brought forth a change in the relationship between per-

former and audience. An incredibly tight bond now existed between the new music and those who followed it, with a strong identification between audience and type of music emerging. The more traditional "cover artist" (Patti Page or Perry Como or Pat Boone) and the earlier "crooners" (Johnny Ray and Frank Sinatra) became increasingly rare. The artist was becoming less important than the music he or she performed. This shift probably had as much to do with changes in the audience composition as it did with changes in the music and its performers. Notable exceptions (such as Elvis Presley and Buddy Holly) notwithstanding, by 1957, artists rarely were able to experience more than one or two of their songs on the top 10 charts throughout their musical career. The everchanging tastes of the young, affluent, mainly white teenage audience were focused more on the excitement of the music than on the artist responsible for it. *Sound* was the living blood of rock'n'roll; the artist usually was a kind of clothing that was needed, but only as a plentiful means and not as an end. As Phil Spector said about the records he produced, "I used voices as instruments. . . . Singers are tools to be worked with." Interestingly the defining of many of the rock performers of the 1950s as superstars was done only in the late 1960s—and then by the British groups (such as the Beatles and Rolling Stones) who had learned so much from them. American teens in the 1950s, in the main, cared not the least as to who the artist was.

Some symbolic leadership was needed, however, with early rock'n'roll (if not for the music then for the outraged parents who needed a focal point for their hostile criticism of the music). That role was effectively filled by a southern singer recording for Sun Records: Elvis Presley. Presley was able to attract an enormous following of young people. His strongly physical and emotional performances both characterized the "earthy" dimensions of love hitherto lacking in easy listening, cover version type popular music while simultaneously evoking reactions ranging from slight resentment to total fury in the adult sector of society—at least in his early years, until the mass media, the U.S. Army, and Las Vegas straightened him out and watered him down.

However strange as it may seem looking back in 1978, the mid-1950s were a time when a skeletal version of social polarization was beginning to take place. It was something like a constant boxing match between "teenage world" and "adult world," and rock'n'roll helped draw the boundary lines with its development as the sound of the younger baby boom subculture. While the established major recording companies were threatened financially by the surge of rock'n'roll's popularity, this threat proved to be a scrambling for economic power. Who could put out more popular records? There was no real threat of a re-structuring within the industry itself. Still, aesthetic changes had taken place. Popular music as easy listening was being shoved aside by the folk art of rock'n'roll. The music became the voice of its audience.

But while a form of music may develop as folk art, it can also change into fine art. This occurs when the music becomes primarily identified, not with the group of people from whom it originated, but with the performer or group of performers who produce it. In fine art there is a distance between artist and audience, and the music becomes an expression of the artist, rather than an extension of audience concerns. As Carl Belz has pointed out in "The Story of Rock," folk art and fine art can thus be seen as two poles between which a musical form can be assessed; it is not an either/or proposition—rather, the assessment is one of degree.

I am arguing that rock music, having initially developed as a folk art marriage between two rather separate localized musical forms (the country sounds of the South and Midwest, and the r&b of urban blacks), has changed from a music which was tightly tied in with a distinct subculture, to the sound of a select elite of multi-millionaire musicians to whom, in a fine art sense, the music now primarily belongs. Once the music of, by, and for young people, it has changed (or rather, evolved) into the sound of superstars—an idolized group of musicians who are conscious of their elite status and who are simultaneously deified, worshipped, and glorified by millions of people. Superstars have become modern gods in the classic sense of that concept—their guitars are their bibles and the music is their gospel. Superstar—the image has become so ingrained into people's minds that in the rock opera, Jesus Christ Himself is elevated to that very status.

Relationships exist here. As the stature of rock's superstars grows larger, the distance between those few hundred musicians grows smaller, while the gap between performer and audience grows correspondingly larger. As Donald Weller has pointed out, rock music is threatened in the sense that, as the distance between audience and performer grows larger, there develops a greater likelihood that some of the audience will turn their backs to the music and embrace a totally new form of musical folk art. If this minority is comprised of the "opinion-leaders" upon whose influence the future of the music is shaped, rock'n'roll may well be in trouble.

Just such a thing is happening in the late 1970s, with the recent popularity of jazz in the rock audience. But it is most dramatic when one considers punk rock. Johnny Rotten's attacks on Mick Jagger as a flit plaything of the rich, and the self doubts expressed by Peter Dinklage in the Who's latest, "Who Are You?"—doubts raised because of Townshend's interactions with those in punk rock who have labeled him an irrelevant sellout and who have

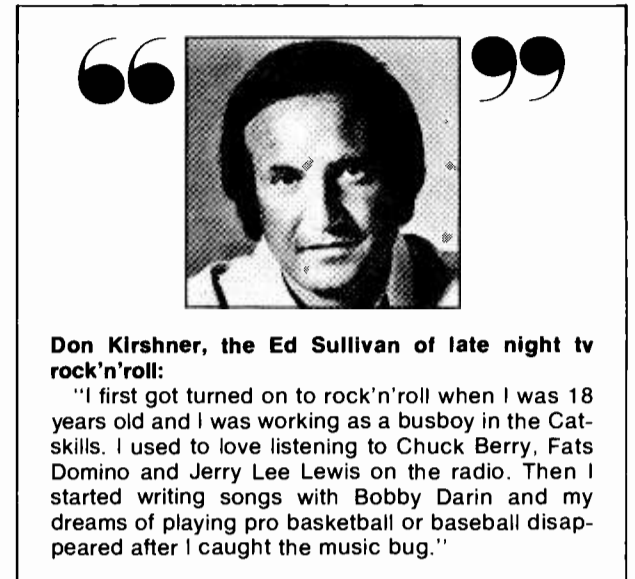
violently turned their backs on all the mainstream rock groups—are examples of what I am getting at.

Thus I see the future of rock'n'roll as dependent upon changes in the present relationship between artist and audience, and that this relationship is dependent in turn upon changes in other relationships within the music and the music industry. Rock is a huge corporate structure composed of many dimensional factors. At present, the total configuration of these factors has spelled out an increasing trend toward fine art and corporate control. The survival of rock as popular music may well depend on how extensively this trend can be reversed.

*It's got to be rock'n'roll music
If you want to dance with me.*

Chuck Berry

Billboard



Don Kirshner, the Ed Sullivan of late night tv rock'n'roll:

"I first got turned on to rock'n'roll when I was 18 years old and I was working as a busboy in the Catskills. I used to love listening to Chuck Berry, Fats Domino and Jerry Lee Lewis on the radio. Then I started writing songs with Bobby Darin and my dreams of playing pro basketball or baseball disappeared after I caught the music bug."

The British Invasion

• Continued from page R-28

early days, was to provide a two-pronged restoration of justice. They were to enable Britain to trigger off a boom period in which leadership in creative, dynamic pop finally changed hands from the U.S. to the U.K. and in which the British invasion of America was to provide an unprecedented boost to the balance of payments situation, disk-wise.

The justice was that Britain had finally gone for originality. Further justice was that the Beatles, and the Stones who followed, paid ample tribute to the Americans who influenced them. The Beatles talked about Holly and the Tamla artists they loved—the Miracles, Stevie Wonder, Martha & the Vandellas, the Four Tops and so on.

The Beatles wrote their own material from the beginning of their recording career. The Stones did not. At first they relied on the r&b of black roots, and when Mick Jagger was first considered important enough to be interviewed he talked incessantly about the "unknowns" who had influenced him. He particularly admired Bo Diddley, Howlin' Wolf, Slim Harpo and Chuck Berry. He admitted taking vocal ideas from them; agreed some of his movements were derivative.

He maintained a American-biased kind of delivery, working American-based songs. Material, notably, from Jimmy Reed, Barbara Lynn, Solomon Burke, Otis Redding, the Crickets and the Staples Singers. He was a 50-50 mix of America and Britain; the Beatles, with original material, retained the "cuddley" Liverpudlian accent.

In the end, Mick Jagger and Keith Richard wrote their own songs, as did Lennon and McCartney. But justice prevailed some more after the Beatles and the Stones had made initial impact in the U.S. on live shows and television, because artists like John Lee Hooker, Sonny Boy Williamson and Jimmy Reed were suddenly in demand in British blues clubs—all on the say-so and personal recommendation of the two superstar white, local groups.

It is surely to the credit of the Beatles and the Stones that they openly admitted their "sources." As they spent more and more time in the States, to tumultuous receptions, they got to know and respect other contemporary U.S. artists. In that way artists like Bob Dylan, the Isley Brothers and James Brown also became known to British audiences.

Many of these approval-stamped U.S. performers were not so easy for British artists to copy, though several had a good try. Donovan, for example, was in early days regarded as a virtual carbon copy of the then-emergent Dylan.

But the tide had turned. The mid-1960s produced a non-stop invasion of the U.S. by British artists. The more musically-aware, and one must include the Animals in this, with Eric Burdon and his decidedly black voice, returned armed with recordings of their hero figures and full of awe at the atmosphere of the recording studios of America.

Yet as the British group scene developed, many of the groups—Wayne Fontana and the Mindbenders, Brian Poole and the Tremeloes, the Searchers, the Swinging Blue Jeans and others—still dug deep into the U.S. r&b song quarry, chipping out songs which they then angli-

(Continued on page R-52)

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R-50 Live Rock Raves On

• Continued from page R-44

ELO carried an 80-channel lighting console which could throw rings of light around the space ship as it opened up to reveal the group performing inside. Laser beams were projected from inside and outside the ship. About 520,000 lighting watts were required for all this, provided by special generators since the average rock show uses only one-fourth of this wattage.

For sound amplification, ELO provided full 360-degree surrounding speakers. The sound system was also made of lightweight aluminum alloy so that much of the equipment could be hung in the air, not blocking audience vision.

Alice Cooper, Parliament/Funkadelic, Yes, and Earth, Wind & Fire are among the other groups which have toured with spectacular staging in recent years. But according to Barry Fey, 1978 Billboard Talent Forum award-winner for concert promoter of the Year, the ELO "Big Night" represents the current state of the art for rock stage presentation.

Fey also feels that outdoors stadium sound can at last be made comparable in quality to indoors arena sound.

In many ways, Fey's 11-year career typifies and mirrors what has happened in the explosion of the rock concert market which reflects the even more explosive growth of record sales since the start of the rock era.

"I really didn't know what I was doing when I started promoting shows in September, 1967," says Fey. "I think that all of us who grew up with the business during the past decade learned together as we went along."

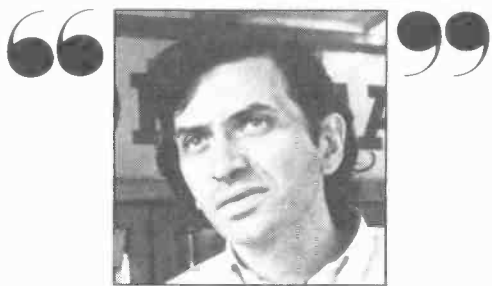
Fey is based in Denver and is the reigning promoter of the Southwest. He regularly puts on shows in Albuquerque, St. Louis, Kansas City and Oklahoma City.

His Feyline Productions has grown to a fulltime staff of 18 and will put on some 200 concerts this year. "For three months around this summer we had a show every other day," he says.

Fey is looking at a 1978 gross of \$14 million, up three million from last year and far beyond what he thought was a built-in limit of \$4-6 million around 1972.

"For the first year I was promoting, I didn't even know what a boxoffice statement was," Fey admits. "Cream's road manager asked me for one and when I didn't know what he was talking about he phoned Robert Stigwood to set me straight."

Fey looks back at his first two years of concert promotion in Denver as a pleasure. But around 1969-70 his market took part in the kind of mindless violence and demands for "free music for the people" that accompanied the short-



Bill Graham, legendary concert promoter:

"It was Nov. 6, 1965. I was doing my first show with the San Francisco Mime Troupe, and we needed some money. The whole music scene was just beginning there and I made some inquiries and got hold of a group called the Jefferson Airplane, and the Warlocks, who later became the Grateful Dead, and Frank Zappa and a whole lot of other people. That's when I saw what was going on, and who was there. I have never looked back since."

lived heyday of the multiple-day outdoor festival which ended in murder at a Rolling Stones free show in Altamont.

"All the gate-crashing and security problems, seeing kids get carried out all drugged up, it was getting so I dreaded to go to my own shows," says Fey sadly. But most of that frightening hostility seemed to work its way out of rock concert audiences by the end of 1971.

In 1972 and 1973, Fey found that the most important trend emerging in live rock was that superstar acts discovered they could literally get just about anything they asked for. "Business was so good that you didn't need to be a skillful promoter in order to sell out with a big act."

And then came the U.S. economic slowdown and music industry recession of 1974. Fey weathered that one by not putting on a single concert during the first quarter of 1975. Then he came back bigger than ever, with everything from five stadium concerts this summer to a full season at the spectacular outdoor Red Rocks Amphitheatre.

Although putting on at least 10 shows annually in 11 markets along with his Denver bastion, Fey was also typical of rock promoters in the mid-1970s in that he clearly recognized the need to branch out into related fields.

So Denver rocker Fey has found himself promoting national tours of country bills like Waylon Jennings/Willie Nelson and soul superstars like Parliament/Funkadelic. He has gone into the competitive L.A. market with tours seven times during the past 12 months.

And like Mike Belkin of Cleveland and Bill Graham of San Francisco, Fey has entered into personal management and

record production with a determination to steadily master these arts as he has the concert production field. Highly involved in Feyline's management division is Chuck Morris, who had operated Denver's highly respected showcase nightclub for rock and progressive country, Ebbets Field. With under 300 seats, Ebbets Field succumbed to the harsh economic pressures that make nightclub tours a deficit operation for many new recording groups seeking to gain exposure.

Thus there are changes coming at both ends of the live rock industry. Nightclubs—especially rooms holding under 500—are in an economically precarious state because they are hard pushed to gross enough to pay reasonable profits to a rock group with audience drawing power.

And as Billboard has reported this autumn, the 1978 summer stadium concert situation was highly chancy and volatile. With a few exceptions like the Rolling Stones tour, there seemed hardly any acts on the road who were sure-fire stadium headliner concerts everywhere in the U.S.

Dee Anthony, manager of Peter Frampton and executive producer of the "Sgt. Pepper's Lonely Hearts Club Band" film, recently got a burst of applause when he told a packed seminar of the San Francisco NARAS chapter that at most stadium concerts it is too hard to see and hear the performers adequately and it is too hot, crowded and uncomfortable.

Anthony stated that when he saw the audience dissatisfaction with stadium situations during Frampton's first big outdoors dates during the summer of 1977 he pulled him out of further tentative stadium bookings.

"It turned out it was just as well that Peter had a chance to rest and make his movie," says Anthony. "You can bet he'll be going out on the road behind new product in 1979. And when he does perform, it will be in smaller venues."

Anthony, who turned to rock management after starting with another generation of pop crooners like Tony Bennett and Jerry Vale, feels that unless a stadium concert is a genuinely unique event by virtue of its ultra-hot superstar headliner or an irresistible multiple bill, these shows have been done too often in most major markets and have lost a lot of audience appeal.

The Bicentennial summer of 1976 may go down as the high point of summer stadium concerts if Anthony and other major talent tycoons are right. But there is still a lot of money, perhaps millions of dollars every week, being gambled by rock show producers around the country who believe they know what their market audiences will pay to see right now.

To those involved, this is the most exciting high-stakes game in the world and some of the biggest winners have kept their streaks going for close to 25 years no matter what changes marketplace tastes go through. Billboard

A Billboard Spotlight

DECEMBER 2, 1978, BILLBOARD



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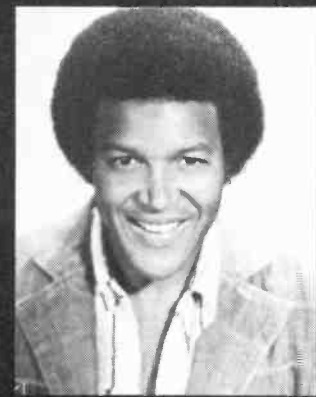
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Kim Fowley, who has produced everyone from The Seeds to Helen Reddy, and written with everyone from Cat Stevens to Marty Ball:

"When my car club, the Pagans of West L.A., and I were getting ready to pull a panty raid on the Westlake School For Girls in 1957 we needed a suitable selection of music to feel macho as we scaled the walls. When 'Whispering Bells' by the Dell Vikings came on KFWB, we started climbing. When the radio got to 'High School Confidential' by Jerry Lee Lewis, we went through the window. Nobody in the '50s had ever gotten that close to girls before. After all, girls are half of rock'n'roll. The other half is hype."

The British Invasion

• Continued from page R-48

cized and often weakened, and then shipped back to delight young, white, female America.

And in the backlash of the British group boom, the previously successful U.S. solo singers virtually disappeared from view. Bobby Vee, Rick Nelson, Dion, Bobby Rydell, Neil Sedaka and countless others fell in the group stampede.

Recently Dion made a surprise return to the U.K. singles chart with "The Wanderer," first a hit in Britain in 1962. He says now: "The Beatles killed me. They cut the ground right from under my feet. But it wasn't just me. We all suffered. Many one-time hitmakers went out of the business, for good. Others, and I guess I was lucky, looked for a change of direction in musical terms and just waited for a breakback opportunity."

The Beatles had opened up opportunities for thousands of other young musicians but nobody ever overtook them in the popularity stakes. The "Sgt. Pepper" album revolutionized the whole rock scene; then the activities of Dylan in the folk rock U.S. scene forged a counter revolution. The see-saw of the balance of pop power was back to an up-and-down situation.

Most of the British groups who were hailed for visits to the States just couldn't stand the pace. Pop developed and those short on talent did the decent thing and just crawled away quietly and expired.

The emergence of solo artists from Britain, notably Tom Jones, was not without its surprise value. Hitting in 1965 with "It's Not Unusual," a swing-ballad by Les Reed and Barry Mason, London-based writers, Jones was fast to become a sex-symbol Las Vegas performer and, of late, rarely available for British fans.

The arguments that the British rock invasion of the U.S. was something of a fraud does not carry much weight. While the roots of their music may be derivative, much of the approach was original.

And therein lies an important part of the self-doubt and self-analysis felt even now by some British musicians.

For many here wonder when the word influence turns into imitation. Did the Beach Boys allow themselves to be influenced by the Four Freshmen? Or did they copy them.

In terms of the interchange of progressive musical ideas, such as exist today when the Beatles are (as a group) gone and the Stones may well be slowing down, the old British group the Yardbirds remain important, though defunct. Key guitarists Eric Clapton, Jeff Beck and Jimmy Page all emerged from the Yardbird ranks.

Musically this was simply a development of the so-called "Redcoat invasion" of the U.S. by the likes of the Beatles, Stones, along with the Dave Clark Five and Herman's Hermits, Cream, with Eric Clapton, drummer Ginger Baker and bassist Jack Bruce, did create post-Beatle furor in the U.S.—but individually their early influences all came from the States.

In fact as the Beatles slowed down, it has to be accepted that the major influences still came from the U.S. The success of Tamla/Motown and other soul forces, with Aretha Franklin holding down a vital position, had an effect on Britain. Acts like the Move, Geno Washington and the Ram Jam Band, and Jimmy James and the Vagabonds worked locally, but used much material from Stax and Motown.

Sometimes a U.S. development, such as the West Coast scene of the late 1960s, failed to catch on in Britain. The short-lived "flower-power" craze produced a few hit records plus copyists here like The Flowerpot Men and "Let's Go To San Francisco," duplicating the Scott MacKenzie hymnal theme to peace.

But then it has been pointed out that there was less in the U.K. to relate to on the grounds that the Isle of Wight wasn't exactly Woodstock and the British middle class couldn't get that worked up about hippies and what they stood for.

Now the to-and-fro situation goes on. John Denver stars at the London Palladium and the queues at the boxoffice

are deeper and longer than for any other artist in history. Also in town in the same quarter are David Bowie, the Rolling Stones and the Who, home-grown names who have lasted well in an ever-changing world and are every bit as big in the States.

In terms of rock balance of power, it is probably level pegging right now, though it seems a good bet that many influences for the future will rest with the U.S. back catalog of sounds and ideas.

A few years back, glamor-rock emerged rather as a mixed-nationality rite, but David Bowie was a high priest of the trend, and he continues to set new images rather than copy old ones. He is one of the real stayers in the rock course.

But there are curious anomalies in the Anglo-U.S. rock relationship. This year Cliff Richard celebrated his 20th anniversary as a chart artist in Britain, having first appeared as a kind of local answer to Elvis Presley. He is 37 now, still capable of rocking earnestly, but more into a smoothy supper-club sphere into which he pulls, on sheer personality and guarantee of professionalism, the middle-aged group which originally screamed at him as teenagers.

Richard is a true U.K. superstar, yet he never became a regular part of the U.S. rock invasion by British acts. It was as if the presence of Elvis Presley himself, in person, repelled all similar-style British boarders.

In recent years, Peter Frampton has emerged as a giant crowd-puller and record-seller in the U.S., where his influence is even greater than in his native Britain.

Frampton had two bites at the cherry marked "success." Originally, as a talented musician, he emerged as a pin-up figure in the teenybop band Herd. Described as "the face of 1967" simply because of his good looks, he eventually quit the business for a long spell, his morale shattered by so much emphasis on his appearance and so little credit for his music.

His "Frampton Comes Alive" chart-topper album of 1976 came at a time when only a handful of British rock names were scoring in the U.S. Queen, Elton John, Fleetwood Mac, Led Zeppelin, Rod Stewart, Wings all did well as established rock "establishment" names, but Frampton was that much less known. Ironically this was the year when Cliff Richard made his one strong inroad into the U.S. chart with "Devil Woman."

Yet, in 1976, top disk jockey John Peel was saying in London that U.S. rock had lost its sparkle. He blamed it on radio, saying that U.S. commercial and rating-conscious stations catered too much for the "old" acts, whereas there were greater chances on air in the U.K. for unknown rock bands.

But at least the new wave, alias punk, gained momentum late 1976 into 1977 through the activities of U.K. bands, notably the Sex Pistols. The group signed for EMI, picked up a big advance, then split. Signed for A&M, they did likewise, ending with Virgin.

The respectability of the majors and the wild abandon of the punk merchants did not walk hand-in-hand and in the end of the year or so of punk big-time was reflected through the proliferation of small and sympathetic new labels.

At any rate, the fan following for punk was never reflected in the charts, certainly not in the singles ratings. Most of the British-based new wave material just did not travel well. And suddenly the Anglo-American rock exchange was endangered by product from continental European countries.

Abba, Boney M, Silver Convention all spearheaded this new pop-rock emphasis. Disco-slanted sounds from studios in Stockholm, Hamburg and Copenhagen meant that the balance of rock power was disturbed, if not finally upset.

An analysis of the top 50 album sellers for 1976 in the U.S. showed 20 from the U.S., though half-a-dozen were country "special" LPs, five from continental Europe, two compilations and one tv soundtrack, and 22 came from the U.K. Power neatly balanced again.

But only 11 U.K. albums made the U.S. top 50 albums in the year-end check.

Even in 1977, right through to his death in August, Elvis Presley remained the most exciting name in British pop gossip. The media printed or spoke constant rumors that Colonel Tom Parker was considering various offers for his artist to play first-ever concert dates. Presley remained the one name to transcend anything else in the Anglo-American rock relationship.

On U.K. territory, several bands built names and reputations through records and appearances, but without fully making a trip into the U.S. charts. Be Bop de-luxe, Liverpool Express, Gallagher and Lyle, Dr. Feelgood, the Real Thing and Heatwave were among them.

Certainly 1976 had been one of the best years in the U.S. for British acts since the 1960s. A total 46 U.K. acts had claimed gold disks there for singles and albums, up 30% on the previous year, so the chances were that 1977 would show even greater advance in the exportation of U.K. rock.

What was worrying was that so many of the gold prospectors were established names. Newer artists found it harder to break the U.S. market, though 10cc, Queen, ELO and Leo Sayer still did well.

At the same time, there was Bob Buziak, of Arista, saying in the U.S.: "If someone gave me one year in which to find two or three great rock and roll bands, I'd go to Britain. The

changes of finding them there are better than anywhere else in the world."

Through 1977, on a personal appearance level, there were grave problems for British promoters. The devalued pound sterling, the inflationary economy, and the wildly unrealistic fees demanded by many top U.S. names tended to slow down the traditional exchange of big names. Even so, acts like Tavares, the Stylistics, the Carpenters and Natalie Cole did visit at main theater level, while hard-core U.S. rock bands were consistent visitors.

Punk rock in Britain kept going until the late summer of 1977. Labels like Illegal, Rabid and just The Label poured out product by little known bands and the one-stop record wholesalers did well out of the boom, steering their business away at least temporarily from the usual album emphasis.

By the fall, the emphasis had switched to disco music and it was estimated there were at least 50,000 disk jockeys working full or part time in the U.K. This was a comparatively new way of breaking records and once again the balance of power in music terms switched back to the U.S.

The black groups, mainly, produced the music that registered strongest in the U.K. disco scene. There was a sudden upsurge in the number of visits by comparatively little-known disco bands.

Britain seemed to have little to offer in this musical aspect. And competition from continental Europe became stronger than ever.

By the end of 1977, the British top 50 albums of the year showed 26 from U.K. acts, 13 from U.S. names, three from Europe and the rest a mix of various compilations and soundtrack.

Though this suggested a real shift in the balance of power, it painted a false picture in terms of music heard by young people in the U.K. Disco singles, plus remnants of punk 45s, made up the hard-core of British sounds and on the disco side most came from the U.S.

A 1978 trend again put the emphasis fairly and squarely on U.S. music, particularly in rock. Nostalgia was suddenly in, presumably as an antidote to the punk eras, and companies like Lightning came out with labels like Old Gold.

The early days of U.S. rock, via Presley, Jerry Lee Lewis, Roy Orbison and others were evoked. Emphasis was placed on British copyists, too.

But, of course, 1978 was also to prove a worldwide triumph for a British act, the Bee Gees, via "Saturday Night Fever" and the rest, with sales figures breaking records all round the world. The act, originally from the North of England, then based in Australia for a while, had made the most remarkable comeback probably of all time to top popularity.

Otherwise the year has proved very much the mixture as before. There is a fairly level balance of power in the charts, with U.S. dominance in off-chart and more specialist areas.

There has also been an apparently fast-growing boom period for that European product, with artists like Italy's Raffaella Carrà and France's Sheila B. Devotion joining those already named from continental Europe.

A growth in the jazz-rock fusions led to a further boost for U.S. musical fortunes, though the U.K. can claim at least some pioneers in this field.

But in U.S. chart terms, the emergence of Gerry Rafferty, of Heatwave and, inevitably perhaps, Andy Gibb has added to British pride.

In overall terms it has to be accepted that, the Beatles and a few others apart, the bulk of main rock influences over the years has come from the U.S. As record collectors in the U.K. become more aware of the true origins of the music now much played by local acts, those influences are becoming more widely acknowledged.

Today the exchange of musicians and singers, from Sinatra to Television, from Tom Jones to the Ramones, work well enough. Top U.K. rock names are always welcome in the U.S.

Just the one problem remains: that of the difficulty of breaking lesser-known U.K. acts in the American marketplace. Billboard



Jerry Wexler, the grand old man of music at Warner Communications:

"In my case, it's difficult to say when I first discovered rock'n'roll, since I was producing r&b records which were really rock'n'roll only it was before the term had been coined. I know that when I first heard 'Gee' by The Chords I thought that George Goldner had invented rock'n'roll, but I'm told that George thought the same thing about us at Atlantic when we came up with 'Sh-Boom' and 'Shake, Rattle & Roll.'"

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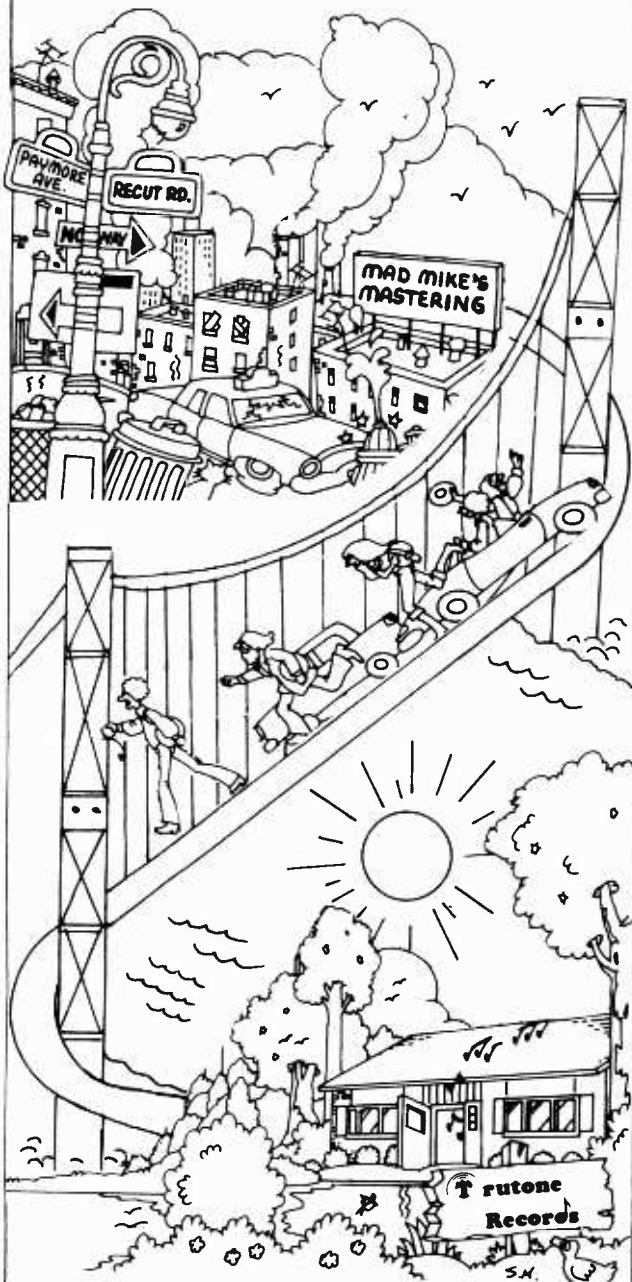
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Clive Davis, who took CBS Records into rock and also established Arista Records:

"My immersion into rock was retarded. It really didn't occur until folk fused with rock, as performed by Dylan, the Byrds and Simon & Garfunkel. My respect for the early years of rock 'n' roll grew as my involvement became intense. It was like the boy turning 21 and reflectin' & how intelligent his parents had become in the last year."

The Multi Takeover

• Continued from page R-16

monplace until the late 60s. Today, however, with the sophisticated electronics in the control room it is virtually impossible for a producer, unless he has engineering background, to run a session without considerable input and aid from the engineer.

There have, of course, been numerous improvements in the studio but if one were to pick the single most dramatic innovation during the past 25 years it would have to be the introduction of multi-track recording. Multi-track was as dramatic an innovation as long hair. It's the element that led to all those studio changes and improvements.

Upcoming, the single most dramatic event to cause even more changes in the studio will be digital recording. Although some don't look for digital to make any impact until the late 1980s, there are others in the industry who look for it to be a standard by 1984. The pros of digital are many; the cons are only one—price. About one thing, however, there is no question—it is coming.

Digital, says Fred Porter who has spent the last 11 years working with equipment for Media Sound, will eliminate noise. A quarter of century ago, engineers and producers had to cope with noise from one tape (mono). Now, however, they have 24 tracks and the noise level is considerably amplified. But with the Dolby, dbx and other noise reduction units, Porter feels that today's tape is slightly "less noisy" than it was 25 years ago. Perhaps six decibels quieter. With digital he estimates there will be a 30 db reduction.

"That's the key to digital," says Porter, "the absence of noise. The actual quality of the tape won't change—it hasn't differed much during the past years—but getting rid of the noise will be the difference."

3M is the company that is pushing digital the hardest. In 1979, the company plans to experiment with several digital units in recording studios. The costs are astronomical, approximately 3-1 over a 32-track system. Or, in dollars, about \$125,000.

That cost is going to cut some other things aside from noise, according to Mack Emerman of Criteria, where much of the Bee Gees product is being cut. "We're approaching a crisis stage," says Emerman, "and during the next couple of years, especially when digital recording comes in, you're going to see a big shakeout in the industry. It's going to be impossible for the small studio to make the kind of capital investment necessary for digital. They won't be able to compete."

Emerman, who is celebrating his 25th anniversary in the music business, is enthusiastic about the industry. "The future is definitely more exciting than the past. We're going to see consoles that will be easier to operate and all the buttons and knobs will be in one master unit. You'll be able to slip a card in a slot and the digital console of the future will 'remember' all settings from one day to the next. It will speed up recording.

"Sure, some people say there are things missing from the past. They don't see the sense of 24 and 32 tracks. But groups today are better recorded than ever before. They're heard at a better advantage. Rock, oftentimes, is a complicated art form and the direct-to-disc method, as exciting as it is, is primarily for serious music and big bands. Complicated rock cannot be represented on direct-to-disc. Digital will enable us to perfect rock even more on the recording.

"Some of the new analog machines are fantastic but they still won't be able to do what digital can. To completely eliminate noise and have a system where what comes through the console is what's on the record is ideal and I see it coming in the next few years."

One of those who thinks the complex, modern studio of today has lost some of the elements of years ago is John Woram. Woram, who has designed studio systems and is an industry sound consultant, feels that "some of the

changes are definitely better but there are questions we should answer." For example, "a lot of engineers today haven't heard a real violin except through three pieces of glass. We have 17-member groups with 16 track recording . . . we've gone technology-crazy.

"I'm guilty of the same things," admits Woram. "There are trade-offs in every one of these studio improvements. Many of today's recordings don't sound real. You can tell it wasn't all made at once; that it has lost some of the naturalness. Every once in a while I listen to some 78s and it sounds like real people playing real music.

"I'm the first one to enjoy fooling with knobs and switches, but when we do, I think we should not lose sight of what we are giving up. Recordings today are just not as natural as they were at the beginning of the rock era."

Woram feels there's a similar problem in what's produced outside of the studio—live recordings or remotes. "The spontaneity isn't there when a live recording is taken back to the studio to be edited, sweetened, etc. And live recordings are becoming similar to those cut in the studios. Remote units are getting bigger and the system more complex. It's all part of the syndrome."

John Kraus, Capitol's recording studio manager, will be celebrating his 30th year in the business next April and he sees both sides of the fence. "The industry has become like all other industries in this country—we're loaded with specialists and in many ways that's good because we have more competent people working on recordings. But then there's the other side of the coin; we used to cut four sides in one session. Today, we're lucky if we cut one side in four sessions."

Increased sessions have led to increased costs. "Sure," says Norman Petty (Buddy Holly's former producer), "the costs have gone up but so has everything else. I think we've got to look at today's consumer. He's more sophisticated; his playback equipment is better and he expects the best to come out of the studio. That's really the point of having all those tools in the studio."

"The number of tracks available in the studio today is marvelous for the producers and the performers who can't make up their minds as to exactly what kind of sound they want," says Wally Heider. "The line that's become famous is the one about 'we'll save it in the mix-down.' " That's one of the reasons why the mix-down has become cumbersome and time-consuming. Heider also sees digital coming in the near future ("three to four years") but it will have more of an adverse effect on direct-to-disc than the smaller studios.

"There'll always be room for the small studio," theorizes Heider. "I don't think you'll see every one of them going to digital, either. It's too expensive. They can't hock everything for one machine. If they do quality work they'll be around."

Heider, who has done much remote work, has some definite opinions on the process and how concert recording should be conducted. "Sometimes you see a remote with 40 microphones onstage. That's a tremendous disservice to the audience. The recording companies and artists should never forget that the reason they're onstage is for the audience and the audience should be able to see and hear them. The recording is secondary.

"Problems with remotes haven't changed much over the years (Heider's first remote was in 1955 at an Oregon festival). The most troublesome thing remains when a musician doubles. That's always going to be a problem. The basic rule remains the less microphones you can use and get the sound you want the better off you will be. More doesn't mean better."

Going along with the "more doesn't mean better theory" is Dave Dexter, former executive producer at Capitol and one of those who was around for the beginning of the rock era. "As we've added channels and tracks, we've also added time to record. The mix has become a crutch and it takes months to make an LP today."

The "track war" will soon, however, be over. MCI (of Miami) has developed a system whereby a producer and/or engineer can lock two machines together and build tracks on one while the other contains the rhythm. It's an SMPTE package that was introduced at the AES Show in New York in November. "We'll be able to utilize 100 or even 200 tracks that are only one generation old with this system," says MCI's Jeep Harned.

"That's what I mean," Emerman says, "when I say this industry is more exciting today—and tomorrow—than it ever was yesterday or at the beginning of the rock era. Technology has multiplied our progress and it will continue to do so."

Despite the studio innovations, there remains one point that disturbs Emerman and many of the others involved in studio recording. That's the record itself. "There's not many decent pressing plants in this country," maintains Emerman, "and that's our biggest roadblock. We work for incredible perfection in the studio and then the record is pressed in some plant that's dirty and wham . . . your record loses everything. Manufacturers have to catch up with the studios. Sure, there's the laser disc on the horizon and it would be an incredible innovation; however, I don't see it happening for another 10-20 years. In the meantime, the manufacturers have got to take a more active part in quality control. Without it all the improvements are moot."

ROCK ON



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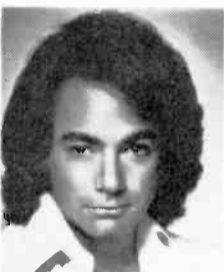
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Bruce Springsteen



Steve Miller Band



Rod Stewart



Jethro Tull (PRS)



War



Stevie Wonder

ASCAP

We've Always Had the Greats

France

• Continued from page R-34

Paris had its own "temple," the Golf Drouot, next door to the Cafe Anglais where Edward VII, as Prince of Wales, used to dine when on a Paris visit. The Gold Drouot was run by Henri Leproux, the music coming via a jukebox and the music 90% American.

Out came a new kind of magazine when Daniel Filipacchi started "Salut Les Copains," an outlet for teenagers bitten by the rock bug. A long list of others followed.

French rock music, known as "yeah-yeah music" hoisted to fame artists like Sheila and Claude Francois. Then in 1960, Johnny Hallyday started breaking through, and the Golf Drouot started using live acts. The belief was: "If Cliff Richard is the English Elvis Presley, then Hallyday is certainly the French Presley." His rise to fame set the whole rock train in motion. Groups like Eddy Mitchel, the Chaussettes Noires and the Pirates with Dany Logan gained popularity.

Local singers realized the importance of an American or English-sounding name. Dick Rivers, born in Nice, was among the first to make a name change. In the middle of it all stepped Vince Taylor, an English singer with a style of his own. He introduced a visual aspect to French rock, frantically waving a chain and wearing tight-fitting black leather. His gestures were suggestive and his aggressiveness rivalled that of Hallyday.

Taylor's popularity was surprisingly short-lived but his advent had given rise to the youth movement "blousons noirs," something akin to the Teddy Boy craze in the U.K.

Change followed fast and furious. Lucky Blondo kept rock moving with a French version of the Tommy Roe hit "Sheila," a huge seller. Then the Beatles and Rolling Stones came along, to place the emphasis locally on British product. Michel Polnareff, a talented songwriter, was inspired by U.K. song styles.

Modified here and there, rock still kept going. Magazines like "Rock And Folk" and "Campus" reflected its happenings.

Today, the Beatles may have gone, but the Rolling Stones, Bob Dylan, the old Yardbirds still have tremendous pull among fans here. French groups still come along with English-sounding names like the Jets, the Turnips and so on and while they don't hit the jackpot they do keep going in countless rock clubs, despite playing for peanuts—or less. Billboard

Italy

• Continued from page R-34

from larger sections of the general public. Punk rock today is also gaining popularity here.

The early 1970s here saw an impressive number of domestic rock acts, mostly gaining inspiration from the U.K. progressive rock scene, make impact. Many were interesting, especially when mixing foreign influence with local (generally Mediterranean) folk and pop traditions. But few of these groups are still working, having faced terrible economic problems, bad organization, lack of venues, audience violence and little understanding from the mass media.

Today's Italian rock scene is dominated by groups PFM (Zoo), Area (Ascolto), Banco (Ricordi), all with much experience, but Le Orme (Philips) has lately gone more towards easy listening music.

Italian new talent has to cope with lack of coverage by the media, now just involved with disco stars, singer-songwriters and conventional balladeers, so it can hardly break through.

But rock'n'roll dancing is becoming fashionable all over again. Fans are treated to "1950s Jive Nights" in many ballrooms. A highlight of the latest cycling tour of Italy was a rock'n'roll dancing competition held at every stage, local winners taking part in the finals at Milan's Palalido sports arena.

A rock'n'roll revivalist band Kim and the Cadillacs, led by a former member of U.K. band the Renegades, is featured on local television in Northern Italy and enjoying unprecedented success in the ballroom circuits.

Rock first hit Italy in the late 1950s, mainly promoted through U.S. movies and a few specialist programs from RAI, the national network. Milan was the rock capital, hosting concerts by the Platters and Bill Haley and the Comets, with all-night jiving at the Santa Tecla club. Local acts launched to fame included singers Adriano Celentano and Mina, still popular in pop; Tony Dallara; and Betty Curtis. In her early rocking days, Mina was known as Baby Gate. A British group led by singer Colin Hicks, brother of Tommy Steele, helped spread the rock gospel.

Forgotten for a while when domestic acts went deep into the Italian-style melodic singer, and Paul Anka and Neil Sedaka obscured the fame of Presley and Little Richard, rock in Italy came back as "beat music" in the 1960s, under the aegis of the Beatles and Rolling Stones. Domestic outfits sprouted successfully, notably Equipe 84, Giganti, Nomadi, and U.K.-originated quartet the Rokes.

The origins of rock'n'roll, and the initial impact in the U.S. is generally ignored by Italian fans. Italian authors, too, prefer to write about rock starting from the Beatles.

With few releases or compilations available, it is no wonder that artists like the Everly Brothers, Jerry Lee Lewis, Chuck Berry, Buddy Holly, Eddie Cochran and others are totally ignored here—or, at best, treated just as items of nostalgia. Billboard

Switzerland

• Continued from page R-38

ing new wave rock group the Nasal Boys, and EMI went to Nashville, Tenn., and Los Angeles, to produce an album with country-rock artist Suzanne Klee.

These moves were not so much to catch some international sound as such, but to wave the flag for the artists on international grounds. Phonogram acts in a similar way, now signing its rock acts here to international labels with a definite rock image, either Mercury or more recently Vertigo.

A round-up of today's Swiss rock acts would be incomplete without Pfuli, Corps & Kniri. This trio from Aarau is a brilliant combination of genuine rhythm and blues played on weird instruments, some self-built and some taken from the rubbish dump. This group caught the ear of the record industry at the Montreux Jazz Festival in 1977. Now, with a local album out, the trio is to start recording at international level, most likely for a U.K. company.

Historically, speaking, Swiss rock was initiated by the Beatles. The earlier material never really hit Switzerland, only Elvis Presley really making it here, with each single hitting a 70,000 sales figure, a total even now rarely reached even by top acts. But in Switzerland Presley inspired no local artists to follow his style.

Rock'n'roll in Switzerland was an underground thing right through to the Beatles. It was either ignored or made to look stupid. Government-controlled radio didn't encourage it. It was a matter of rock being regarded as somehow degenerate.

But the Beatles did help, though it took longer to build that craze here than in most other parts of the Western world. Still, it was big enough to help unearth local talent. Les Sauterelles developed as a top group in the late 1960s and others followed, mostly on EMI, which recorded a first live album here of local groups, "Swiss Beat Live."

Only a handful of groups have survived in any way at all. Individuals such as Sauterelles' lead singer Toni Vecoli went on to new ground, blending folk with rock'n'roll. Billboard



John Hammond, veteran industry figure who discovered Bob Dylan and Bruce Springsteen:

"I was aware of rock'n'roll from the beginning. I remember meeting the drummer for Bill Haley, his name was Harry Jaeger, who had played with Benny Goodman. He had just come from the studio where he had cut 'Rock Around The Clock' with Haley, and he told me, 'John, this record is going to change the course of music.' It was just a return to the blues, but I guess it did."

Yugoslavia

• Continued from page R-38

newspaper Politika wrote: "In 1967 Belgrade had more than 230 groups playing music using 220 volts."

Most, inevitably, played only school-hall gigs. None claimed true originality. Most faded away.

There were many rock contests, called "Guitariades" with as many as 30 groups competing in front of vast audiences.

In Sarajevo a new group called the Indexes (Indeksi) emerged and remains in the first line of local groups, recently celebrating its 15th anniversary. The most successful band from Zagreb was Group 220 and in Slovenia the band Kameleon created full-blooded rock hysteria.

Then Ljubljana produced The Young Lions, still one of the best groups here, musically, though now more into soul and jazz-rock.

Through all the growth, the music authorities were largely unaware and not prepared to give the rock movement full musical citizenship. Only a few groups had access to the radio station studios, even fewer actually got on disk. Through it all, the Yugoslav scene was still strongly influenced by the Italian business.

Radical changes have come in the last decade. Radio, press, tv, tours, record releases have all worked towards a massive rock growth. All the big record companies have Yugoslavian licensees: Jugoton handling Decca, EMI and RCA; PGP RTB has Polydor, Philips, A&M and Pye Ariola; RTV Ljubljana licenses UA and Chrysalis; Suzy Records handles CBS and WEA; and Tamla Motown is with Diskoton.

Locally produced disks and tapes of top bands come out with little delay. Reissue material, even of material never previously out here, is asked for, notably from the Beatles, Elvis Presley, Fats Domino and Jimi Hendrix. Punk is also represented in rock, via the Clash, the Stranglers and so on.

Recent polls have Robert Plant, Paul McCartney and Mick Jagger as top male artists, with Donna Summer, Tina Turner and Janis Joplin top girls. Leading international groups: Led Zeppelin, Pink Floyd and Yes.

Young radio producers feature the music more and more. They are helped by the frequency of U.S. and U.K. rock tours here. Visitors include: the Rolling Stones, Deep Purple, Wings, Jethro Tull, Procol Harum, Santana; Earth, Wind & Fire; Dr. Feelgood, and Blood, Sweat & Tears.

For the Yugoslav industry, though, most important commercially is the birth of authentic local product. This has led to audiences from areas other than the main urban centers. Top bands: Indeksi, Mladi Levi, Kornj, Time and YU. Newer bands breaking through fast: Smak, Bulldozer, September and Bijelo Dugme—the latter pulling 100,000 fans at a Belgrade show, biggest rock audience yet in Yugoslavia. Bijelo Dugme (White Button) also broke all local records with sales of 160,000 of its latest album.

A 1978 release estimate: 25 local rock albums out on the local market, along with 60 new international albums. Billboard

Portugal

• Continued from page R-36

Rock made its first impact in Portugal in 1953, predictably through the sounds of Bill Haley and the Comets, Gene Vincent, Little Richard and Buddy Holly. The "king," Presley, came next to gain thousands of fans locally. All his records sold out within a matter of days.

However even his singles were eventually found boring to young people, particularly the ballads, and the Beatles took over. Other U.K. acts of importance were the Rolling Stones, the Kinks, the Who and the Animals.

Fan musicians here formed their own bands, the most popular then being Os Daltons, headed by Fernando Tordo; Os Sheiks, headed by Paulo de Carvalho; the Quinteto Academico, and Jose Cid's band III.

It has been said that the Beatles pushed rock music to its limit. Certainly today's Portuguese rockers are still very much influenced by the work of the Liverpool four. Billboard

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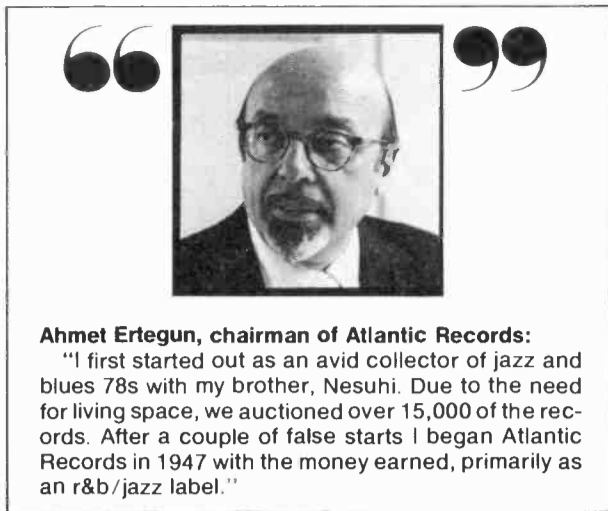
• Continued from page R-30

Clayton-Thomas and the Boss Men (then having bass player Scott Richards, now general manager of MCA Canada), John Kay & the Sparrows (later to become Steppenwolf), Mandala (spawning Domenic Troiano and Roy Kenner), along with an army of other acts with names like the Big Town Boys, the Ugly Ducklings, Jon and Lee and the Checkmates, Jay Jackson and the Majestics and Canada's answer to Bobby Rydell, Bobby Curtola.

If you were anything on the circuit in those days the agency to use was Bigland and the agent was Ron Scribner. Since the few existing major labels operating in Canada in the early '60s had no a&r departments, local bands generally put up the hundred dollars necessary to cut a single on two-track machinery and sold the disks at their own gigs. CHUM-AM was the only hit parade station of any consequence in the country, still so today, and it generally ignored the local sounds, but from a production standpoint it was easy to hear why. The few crazy enough at the time to start their own labels generally did quite well, but it was a small slice of the overall pie that they attracted and eventually they disappeared from sight. Among these labels: Yorkville, Roman and Maple Leaf and their recorded artifacts are really the only vestiges left of a predominantly r&b sound that prevailed back then. While it did not have the distinction of a Memphis or Liverpool, the Toronto sound created its own heroes, hysterias and myths. The only difference was that nobody outside was listening.

As Hawkins arrival in Canada started a chapter in history in this country, so the story of Jack Richardson, Burton Cummings and Randy Bachman earmarks the beginning of chapter two. This trio, of course, was the nucleus of the Guess Who and between 1965 and "Shakin' All Over" and "These Eyes" in 1969, a quiet revolution in style took place. Youth in Canada, like elsewhere in the West, were shaken at their roots by the Liverpool scene, Carnaby Street, Haight Ashbury and the Viet Nam war. Bit by bit an industry was coming into its own, albeit a voyeuristic one, and making itself heard. The daily critics were still more likely to write about the latest band from Birmingham, England, than they were about the band playing across the street in a bar, and radio stations persisted in breaking more local records over their collective knee than over the air, but it just stirred up more controversy and the predictable bombshell's fuse grew shorter and shorter.

In 1969 all hell broke loose in Canada. For one the Guess Who had a trilogy of U.S. chart hits that year, The Band had released "The Big Pink" album, Neil Young came out with



Ahmet Ertegun, chairman of Atlantic Records:

"I first started out as an avid collector of jazz and blues 78s with my brother, Nesuhi. Due to the need for living space, we auctioned over 15,000 of the records. After a couple of false starts I began Atlantic Records in 1947 with the money earned, primarily as an r&b/jazz label."

"Everybody Knows This Is Nowhere" and Joni Mitchell was becoming a star in California. There were others: Steppenwolf, Rhinoceros and Corky Laing, to name but a few who had wrestled an industry to the floor and came out ahead. But it was to be the marriage of two business minds and a concert production company that would really take the bull by the horns and put Canada on the rock'n'roll map in a big way.

This is how veteran disc jockey John Donabie remembers John Brower and Kenny Walker and their short lived, but highly acclaimed Brower-Walker Enterprises production company. The first thing they became involved in was the Rock Pile, taking on what was alleged to be the mob run Electric Circus in town, and booking in every major rock attraction happening then. Among them, Led Zeppelin, the Who, Family, Rhinoceros, Kensington Market, the Nice, Paul Butterfield and on and on. In 1969 they launched the Toronto Pop Festival with Sly and the Family Stone, Johnny Winter and other major names of the time. More important, however, the Pop Festival brought a lot of Canadians back home as stars for the first time, including the Band, Steppenwolf and Clayton-Thomas with BS&T. It was a giant awakening not dissimilar to V Day in 1945.

A few short months later Brower and Walker, along with journalist Ritchie Yorke, launched the Rock 'N' Roll Revival, bringing John Lennon, Yoko Ono, Klaus Voorman and Eric Clapton in for the show, along with just about every other major name in the business, from Little Richard to Ten Years After. If the Rock Pile was the Fillmore North, as it was often referred to at the time, then the Rock 'n' Roll Re-

vival was Canada's own Monterey Pop Festival, and it jarred the local industry out of its amorphous state and into late adolescence in one celebrated blow.

In 1971 the Canadian content legislation was passed, requiring AM radio stations to program 30% of airplay material from Canadian originated material. It caused a furor at the time, but it boosted local productions and virtually quadrupled the number of professional studios available to work in. And by this time Canada had two FM rock stations working out the bugs of freeform formats: CHUM-FM in Toronto and CKLG-FM in Vancouver. And just as the Guess Who started to sag on the international charts than none other than Randy Bachman popped up with Bachman-Turner Overdrive and turned Mercury Records around with a slew of multi-million selling singles and albums, paving the way for Rush to do much the same thing a few short years later.

As the Canadian contingency abroad grew and grew, so the local scenes across the country grew wealthier and better known. National tours started to happen and local acts like Triumph, Moxy and Garfield became names to reckon with in the land of snowmobiles. Canada was also a market that had a sharp ear for new sounds long before they happened in the U.S. marketplace. In the fifties it was with the Chess and Stax artists, in the sixties with the Liverpool sound and later with the blues-based groups from the U.K., namely Led Zeppelin, Cream and Ten Years After. More recently with Elvis Costello, the Motors and Stranglers. Via the Rolling Stones the El Mocambo in Toronto became a key rock palace to play in wherever one was from and the club has been the source for countless King Biscuit Flower Hour concerts in the past two years. With the studios and tax advantages came the stars—Elton John, Nazareth, Cat Stevens, Bob Seger, Ringo Starr and many, many more.

Potentially, Canada looms in the very near future as a major, major market for new sounds in the rock scene. Acts such as Streetheart, Battered Wives, Trooper, Bob Segarini, Cooper Brothers, Max Webster, Triumph and others all promise to be tomorrow's hit bound stars. Four years back a local Vancouver band, Sweeney Todd, had a number one hit in Canada with "Roxy Roller," and just a short while back its lead singer Nick Gilder hit the top of Billboard's single chart with "Hot Child In The City."

The list goes on and on, but one thing is sure. With Rod Stewart in Toronto recently finishing up his "Blondes Have More Fun" album, times have surely changed from Percy Faith's days and the "Song From Moulin Rouge." And for beer drinkers, well a Canadian is the next best thing to a Guinness and it is only available here. Pity, eh!

Assistance: **JOHN DONABIE**

Billboard

A Billboard Spotlight

DECEMBER 2, 1978, BILLBOARD

UP UP & AWAY...

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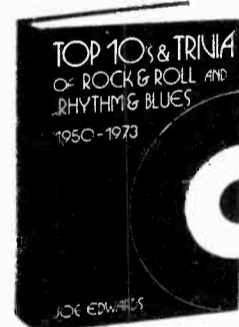
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• Continued from page R-30

Rock-Jerry retired in 1961 and was succeeded by artists like Pekka Loukiala, Kari Fall and Timo Jamsen. But slowly the old hysterical excitement gave way to the sweeter sounds of teenbeat, with artists like Cliff Richard, Rick Nelson and Neil Sedaka leading the way. And the Shadows' influence on a new breed of local musicians was remarkable and resulted in the formation of bands such as the Strangers, the Sounds and the Esquires.

Beatlemania and the Liverpool Boom took over, the Beatles wiping out the brief Twist era and also pointed local musicians in the right direction. Through the Beatles and the Rolling Stones, Finns heard for the first time about Carl Perkins, Chuck Berry and Little Richard, finally realizing that these were the real roots of the whole rock business.

Beatlemania produced many local stars. Danny, who started as singer with the Islanders, is still around after some 40 single hits and many big-selling albums. So is Pepe Willberg, who helped found the popular Jormas, one of the first Finnish bands to play abroad.

The most popular international groups in the 1963-66 period were the Beatles, Stones, Searchers, Swinging Blue Jeans, Lenne and the Lee King (Sweden) and Jan Rohde (Norway), the Beach Boys, and the Renegades, from Birmingham, U.K. The latter sold hugely and later repeated its success in West Germany and Italy.

When the Beatles faded, after "Sgt. Pepper," the emphasis was on Cream, Jimi Hendrix and a bunch of soul artists. Rock swung to r&b, adopted by local bands such as Blues Section (later Wigwam), Topmost and Soulset.

Creedance Clearwater Revival had a three-year run, out-selling everybody else, and again helped turn the clock back to the 1950s. CCR, like the Beatles, never found time to visit Finland. And after CCR, Finns supported U.K. bands like Mud, Slade and Uriah Heep.

The only Finnish team able to compete against foreign opposition was Remu and the Hurricanes. In a few short months, this band sold around 300,000 albums. It is still tops in Finland, and has extended its popularity all over Scandinavia and parts of Western Europe. Other bands finding favor abroad were Tasavallan Presidentti and Wigwam, both producing good quality progressive rock. But both lacked patience and have split up.

Today's Finnish market, despite the heartbeats of rock, is dominated more by MOR and disco, with acts like Abba, Baccara, the Bee Gees, Marion and Kari Tapio. The heavy metal sounds are out now and are replaced by the more sophisticated music of ELO, Genesis and the Eagles.

The heartening thing, though, is that there is such strong evidence of another "golden age" of nostalgic rock on the way.

A Billboard Spotlight

DECEMBER 2, 1978, BILLBOARD

Sweden

• Continued from page R-36

stage rock concerts and virtually all the local bands started their careers there. Soon rock spread to the folk parks, creating riots everywhere.

Most acts used their first names, prefixed by "rock." Thus, Rock-Ragge, one of the pioneers of the music; Rock-Boris, one-time pianist with Rock-Ragge; Rock-Olga, top rock girl; Rock-Lenne; Rock-Love; Little Glimstedt; Jerry Williams, still the biggest rock name in Sweden; and Little Gerhard.

Sweden was full of embryo Presleys and Steeles.

Little Gerhardt was really big. His cover of Louis Prima's "Buona Sera" sold 158,000 copies in Sweden, and only a Presley could match those figures. And when Presley was in the U.S. Army in Germany, Sixten Eriksson, managing director of Grammofon Electra personally delivered his first Swedish gold disk for "It's Now Or Never."

Radio Nord, a pirate radio station, pushed rock music to Sweden from 1959, but it was made illegal in 1961. Instead the government gave Swedish Radio a new channel, broadcasting music 24 hours a day. Rock had a new promotional medium. But it was still washed away by the tidal wave of Beatlemania.

Then in more recent times there has been a strong "rock revival" movement. The movie "American Graffiti," with the MCA soundtrack a big seller, was one fundamental reason and suddenly 1950s rock was popular again. And fans turned not just to old U.S. and U.K. heroes but to local acts, too.

Rockfolket was formed, featuring old rockers from the 1950s, including Rock-Ragge and Burken. They devised humorous rock on the lines of Sha Na Na and pack arenas in Sweden. On Sonet, Jerry Williams still sells well, after 20 years of rocking, and other names on the contemporary strong rock scene are Hank C. Burnette, Kal P. Dal, Rohdes Rockers, King Sune and the Gothenburg Rockers.

There are more rock compilation albums out than ever before. Six albums in "The Sun Story" series via Sonet feature Jerry Lee Lewis, Johnny Cash, Roy Orbison, Warren Smith, Charlie Rich and Carl Perkins.

Other successful compilations have come from Klas Burling for Electra: the two-set albums "32 Golden Oldies From RCA Records: Graffiti U.S.A." and "32 Oldies from ABC Records" both charting here, along with the U.K. compilation "Fonzie Favorites."

Norway

• Continued from page R-34

tion against jury decisions led to frightening outbursts of violence.

Youngest of the Norwegian rock singers was Little Sophus, otherwise Jan Erik Heyerdahl Hoff, who was just 13 years old.

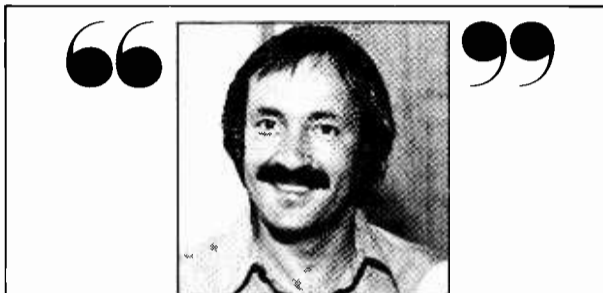
Per "Elvis" Granberg toured Sweden and recorded for Sonet. Roald Stensby worked with the group the Rockin' Jailers and also recorded. Jan Rohde even built a following in the U.S., having been born there, and in his backing band the Cool Cats was Eirik Wangberg, now a record producer in the U.S.

Laurie London, from London, was one of the first outside rock artists here, drawing thousands to his shows in sports stadiums. He was just 15. Even younger, and on the same bill, was Magni Wentzel, then 13, now a jazz singer and also classical guitarist.

Through the big rock years, the top names were Tommy Steele, Elvis Presley, Fats Domino, Rick Nelson, Sal Mineo, Terry Dene (from the U.K.), Frankie Lymon, Cliff Richard, Bobby Darin, Frankie Avalon, plus popular Fabian, though it was accepted he was "the singer without a voice."

Today Per "Elvis" Granberg makes new records and his brother is president of the Elvis Presley Fan Club in Norway. Granberg and Jan Rohde are the only real survivors from the old days still recording in today's "new wave" of nostalgia rock. But new names are consistently encouraged in concert terms by impresario Gunnar Eide in local halls, and there is a very real trend to jazz-rock in Norway.

Billboard



Al Coury, president of RSO, which has made some history recently:

"When I was first a young salesman with Capitol in 1957, Capitol was dominated by jazz and pop, with performers like Frank Sinatra and Nat King Cole. I remember in those days people would put down rock'n'roll. But I realized that people like Elvis Presley, Fats Domino and Chuck Berry sold a lot of singles. And slowly that music became more important to me.

"But the first real event for me was the first Beatles show I saw, on their first tour, when they played Boston in 1964. It was a frightening night, with the mass hysteria, the screaming and the flash bulbs going off. I clung to the side of the walls and saw them as through a tunnel. It created a lasting impression, and I realized that that was where the music was. It devastated my mind."

Poland

• Continued from page R-36

New Faces organized in the Northern Polish city of Szezecin. Golden Tenth was a notable winner.

Most interesting among the early Polish rock'n'rollers were Karin Stanek, then 17, from Katowice, today a regular visitor to Polish centers in the U.S.; Helena Majdaniec, music student, now singing often in Paris; Marek Tarnowski, jazz-tinged singer; and Wojciech Korda, former chorister with Stefan Stuligrosz, now working with his rock-singing wife Ada Rusowicz.

Another was a gypsy, Michay Burano, who years later became John Mike Arlow and went to Los Angeles and set up Alow-Land, his own publishing and recording company. His songs have been sung by big names, such as Tom Jones, but Burano himself performs little these days.

Czeslaw Nieman is one of the most distinguished Polish rock stars, now working over a wide range of music, including Indian influences, jazz-rock fusions and electronic music.

Most Polish bands used the songs of Elvis Presley, Cliff Richard, Little Richard, Tommy Steele. Chuck Berry and most singers sang in English. Inevitably this caused an outburst of rage from Polish composers and Walicki even launched a slogan. "Polish youth sings Polish songs." Even so, the noted but older local composers just could not "feel" the music, so the musicians themselves had to write their own songs. Outstanding in this field were Czeslaw Nieman, Seweryn Krajewski, Andrzej Zielinski and Ryszard Poznakowski.

However the slogan did induce rock groups, like the Scalds, to use the elements of local folk music, say from the Tatra Mountain region, linking it with rock trends.

But in the end, a summary of today's booming rock scene in Poland is that quality has taken over from quantity at the musician level. That in itself is no mean achievement.

Czechoslovakia

• Continued from page R-30

was to express rebellious spirit, but also poke fun at young and old alike. The Twist craze hit Czechoslovakia with a flood of "trashy" groups, including Hell's Devils, Jupier, Selen, Juventus, Golden Stars, Black Horses and the Black Cats. Most sang in English and it was obvious neither they nor their audiences understood.

In fact, Olympic, with Peter Janda of the Sputnicks as a founder member, was the first band to make it officially, helped nevertheless by good Czech lyrics by Jiri Staidl. Later Staidl was to be lyric-writer for Karel Gott, one of the biggest-ever Czech pop singers, but Staidl died in an automobile crash at the peak of his fame.

The Olympic line-up included good singers: Michael Volek, into rhythm and blues; Pavel Bobek, in the Buddy Holly mold; singer-dancer-multilinguist Josef Laufer, one of the few Czech acts to reach popularity in Germany, too.

As the scene progressed, it was clear that rock couldn't be neglected by older, professional musicians. A studio guitar group led by Karel Duba cut big-selling instrumental sides, mostly covers of Shadows' hits. But the audiences generally preferred their own kind. Karel Svoboda, now the top Czechoslovakian tunesmith, started with rock band the Tornado, and at the same time rock was assimilated into catalogs by record companies.

Groups worthy of mention include the Matadors, first to get into r&b, whose singer Viktor Sodoma later became a standard pop vocalist, and the Rebels, which had big success with the album "Fairy Tales In Rock," which sold well in other socialist countries and which included Jiri Korn, who won the Paris Grand Prix de la Chanson in 1977. Despite the opposition, though, Olympic was the big one.

More recently U.S. and U.K. releases appear more and more as license releases via Supraphon. Early on, it was Cliff Richard, the Beatles, Hollies, Bee Gees, Four Tops and others, though none had more than one album available here.

But the 1970s brought in progressives such as Jimi Hendrix, Janis Joplin, Frank Zappa, Santana, though each again with only one album available. Most rock trendsetters were represented. But rock albums have always been outsold by local stars singing in Czech and virtually all in MOR styles.

Jazz-rock brought in groups like Blue Effect, Energit, Jazz Q, Mahagon or C&K Vocal. Panton recorded the local rock scene with the two "Jazz-Rock Workshop" albums. The Panton Mini-Jazz Record Club, a series of EPs, did much to feature jazz-rock bands.

Finally special mention must be made of Slovak rock bands and artists. Singer-composer Pavol Hammel, who started in folk-rock, is probably the top tunesmith in Slovakia and was appointed, though young, artistic director of the Slovkoncert Agency. Collegium Musicum, led by organist Marian Varga, is probably Slovakia's top pop group, using adapted versions of classical themes.

Billboard

West Germany

• Continued from page R-38

nal sound. If it comes back in the old format, then it will surely be only as passing nostalgia.

But there are some notable revivals. Certain local phenomena, such as the Berlin International Rock'n'Roll Dance Championships, help keep the music alive. There is also the undeniable success of bands like Darts and Showaddywaddy, plus a growing demand for 1950s German-language cover versions by old stars such as Ted Herold.

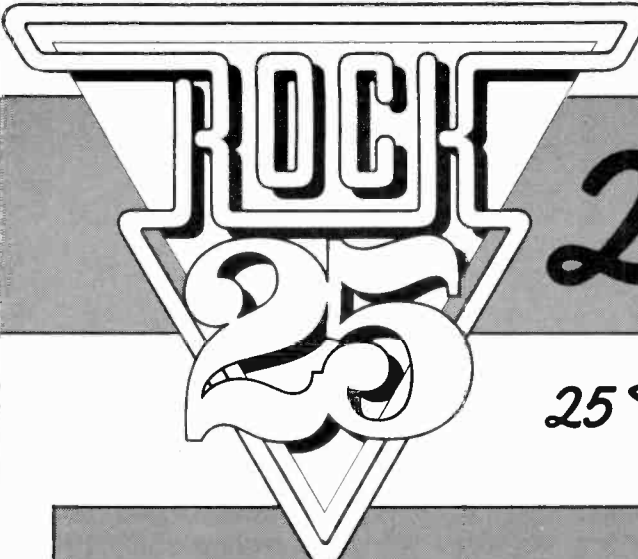
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25 by 25

Billboard polled 25 of the country's top rock critics for the results below, and just for fun, tallied all of their choices to comprise the "overall" lists—coming as close as possible to the favorite 25 artists and records, in alphabetical order, of all the critics combined. Due to ties, we had to go 23 deep on records and 26 on artists, but nevertheless thought the results were worth sharing. Our pick for the biggest dark horse is Love, and its 1967 release "Forever Changes," which, by the way, is still available on Elektra. The individual critics' lists are not in priority order, but rather "as they came to mind."

25 Top Rock Critics Pick Their 25 Favorite Rock Records

Critic's Choice: Top Artists

- | | |
|-------------------------|--------------------|
| The Band | Kinks |
| Beach Boys | Love |
| Beatles | Joni Mitchell |
| Chuck Berry | Van Morrison |
| David Bowie | Graham Parker |
| Byrds | Elvis Presley |
| Elvis Costello | Linda Ronstadt |
| Doors | Sex Pistols |
| Bob Dylan | Bruce Springsteen |
| Eagles | Rolling Stones |
| Eno | Velvet Underground |
| Jimi Hendrix Experience | The Who |
| Buddy Holly | Neil Young |

Critic's Choice: Top Records

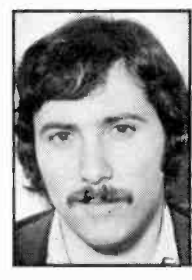
- Abbey Road—Beatles
- Aftermath—Rolling Stones
- Are You Experienced?—Jimi Hendrix Experience
- Astral Weeks—Van Morrison
- The Band
- Chuck Berry's Golden Decade
- Blonde On Blonde—Bob Dylan
- Born To Run—Bruce Springsteen
- Crosby, Stills & Nash
- The Doors
- Electric Ladyland—Jimi Hendrix Experience
- Forever Changes—Love
- Highway 61 Revisited—Bob Dylan
- Layla & Other Assorted Love Songs—Derek & The Dominoes
- Moondance—Van Morrison
- My Aim Is True—Elvis Costello
- Natty Dread—Bob Marley & The Wailers
- Raw Power—Iggy & The Stooges
- Revolver—Beatles
- Rubber Soul—Beatles
- Sgt. Pepper's Lonely Hearts Club Band—Beatles
- Who's Next—The Who
- The Who Sing My Generation—The Who

Jim Alkin: assistant editor and chief record reviewer at Contemporary Keyboard Magazine.

1. Sgt. Pepper's Lonely Hearts Club Band (LP)—Beatles
2. Abbey Road (LP)—Beatles
3. American Beauty (LP)—Grateful Dead
4. Tommy (LP)—The Who
5. After Bathing at Baxter's (LP)—Jefferson Airplane
6. Freak Out (LP)—Mothers of Invention
7. Crosby, Stills & Nash (LP)—Crosby, Stills & Nash
8. Highway 61 Revisited (LP)—Bob Dylan
9. Their Satanic Majesties Request (LP)—Rolling Stones
10. Electric Ladyland (LP)—Jimi Hendrix Experience
11. Wheels of Fire (LP)—Cream
12. Quicksilver Messenger Service (LP)—Quicksilver Messenger Service
13. The Doors (LP)—Doors
14. How Can You Be in Two Places at Once (LP)—Firesign Theatre
15. Free Hand (LP)—Gentle Giant
16. Close to the Edge (LP)—Yes
17. The Lamb Lies Down on Broadway (LP)—Genesis
18. Seatrain (LP)—Seatrain
19. Talking Book (LP)—Stevie Wonder
20. Traffic (LP)—Traffic
21. Brain Salad Surgery (LP)—Emerson, Lake & Palmer
22. Trout Mask Replica (LP)—Captain Beefheart
23. Pet Sounds (LP)—Beach Boys
24. Sall Away (LP)—Randy Newman
25. Music From Big Pink (LP)—the Band

Lester Bangs: Continues to write for just about every music magazine extant and is now making records with his own group.

1. Chuck Berry Is on Top (LP)—Chuck Berry
2. For LP Fans Only (LP)—Elvis Presley
3. There Goes My Baby (45)—Drifters
4. The Genius Sings The Blues (LP)—Ray Charles
5. Astral Weeks (LP)—Van Morrison
6. The Marble Index (LP)—Nico
7. The Velvet Underground & Nico (LP)—Velvet Underground
8. White Light/White Heat (LP)—Velvet Underground
9. Live At The Apollo (LP)—James Brown
10. The Rolling Stones Now (LP)—Rolling Stones
11. England's Newest Hitmakers (LP)—Rolling Stones
12. On The Corner (LP)—Miles Davis
13. John Wesley Harding (LP)—Bob Dylan
14. Greatest Hits (LP)—Coasters
15. (Sittin' On) The Dock Of The Bay (45)—Otis Redding
16. Beatles 65 (LP)—Beatles
17. The Kink Kontroversy (LP)—The Kinks
18. 20 Golden Greats (LP)—Buddy Holly & the Crickets
19. Southern Folk Heritage Series (6-LP set)—Alan Lomax
20. Anthology (LP)—Marvin Gaye
21. A Natural Woman (45)—Aretha Franklin
22. The Greatest Live Show on Earth (LP)—Jerry Lee Lewis
23. Moby Grape (LP)—Moby Grape
24. The Notorious Byrd Brothers (LP)—Byrds
25. Funhouse (LP)—Stooges



Mitch Cohen: Contributing editor of Phonograph Record Magazine, album assessor for Creem, Circus, Country Music, and other publications; author of two pop music biographies, film reviewer, and terminal romantic.

1. The Basement Tapes (LP)—Bob Dylan & The Band
2. Be My Baby (45)—Ronettes
3. Born To Run (45)—Bruce Springsteen
4. Dusty In Memphis (LP)—Dusty Springfield
5. Elvis—TV Special (LP)—Elvis Presley
6. Face To Face (LP)—Kinks
7. Goin' Back (45)—Byrds
8. Hey Jude (45)—Beatles
9. I Can See For Miles (45)—The Who
10. I Get Around/Don't Worry Baby (45)—Beach Boys
11. I Was The One/Heartbreak Hotel (45)—Elvis Presley
12. Layla & Other Assorted Love Songs (LP)—Derek & The Dominoes
13. Love Hurts (45)—Gram Parsons
14. Moondance (LP)—Van Morrison
15. Never A Dull Moment (LP)—Rod Stewart
16. Oh Boy!/Not Fade Away (45)—Buddy Holly & The Crickets
17. Ooo Baby Baby (45)—Smokey Robinson & the Miracles
18. One Of Us Must Know (Sooner Or Later) (45)—Bob Dylan
19. Pale Blue Eyes (45)—Velvet Underground
20. Please Please Me/From Me To You (45)—Beatles
21. Pretzel Logic (LP)—Steely Dan
22. Rip It Up/Ready Teddy (45)—Little Richard
23. Rubber Soul (LP)—Beatles
24. The Last Time/Play With Fire (45)—Rolling Stones
25. You Send Me (45)—Sam Cooke



Michael Davis: Rock editor of Record Review, contributing editor at Creem and looking for the right drummer. Magazines which he has contributed to include Rolling Stone, Phonograph Record Magazine.

1. The Band (LP)—the Band
2. Lick My Decals Off, Baby (LP)—Captain Beefheart
3. Tyranny & Mutation (LP)—Blue Oyster Cult
4. Starsailor (LP)—Tim Buckley
5. Into the Purple Valley (LP)—Ry Cooder
6. My Aim Is True (LP)—Elvis Costello
7. The Doors (LP)—Doors
8. Live At The Albert Hall 1966 (LP)—Bob Dylan
9. Highway 61 Revisited (LP)—Bob Dylan
10. Before and After Science (LP)—Eno
11. Sold American (LP)—Kinky Friedman
12. The Lamb Lies Down on Broadway (LP)—Genesis
13. Are You Experienced? (LP)—Jimi Hendrix Experience
14. Electric Ladyland (LP)—Jimi Hendrix Experience
15. After Bathing At Baxter's (LP)—Jefferson Airplane
16. Arthur (Or The Decline and Fall of the British Empire) (LP)—Kinks
17. Forever Changes (LP)—Love
18. Hissing of Summer Lawns (LP)—Joni Mitchell
19. Mott (LP)—Mott the Hoople
20. Sall Away (LP)—Randy Newman
21. Desertshore (LP)—Nico
22. Let It Bleed (LP)—Rolling Stones
23. Travelin' (LP)—Savage Rose
24. Velvet Underground & Nico (LP)—Velvet Underground
25. Who's Next (LP)—the Who



Susan Elliot: Currently popular music editor of High Fidelity.

1. One Of These Nights (LP)—Eagles
2. Rumours (LP)—Fleetwood Mac
3. Astral Weeks (LP)—Van Morrison
4. Tapestry (LP)—Carole King
5. More Than A Feeling (45)—Boston
6. Sgt. Pepper's Lonely Hearts Club Band (LP)—Beatles
7. Play That Funky Music White Boy (45)—Wild Cherry
8. Aja (LP)—Steely Dan
9. K.C. & The Sunshine Band II—K.C. & the Sunshine Band
10. Prisoner In Disguise (LP)—Linda Ronstadt
11. Every Day (45)—Buddy Holly
12. Photographs & Memories (LP)—Jim Croce
13. Greatest Hits (LP)—Elton John
14. Dance, Mr. Big, Dance (45)—Deadly Nightshade
15. First Time Ever I Saw Your Face (45)—Roberta Flack
16. Little Criminals (LP)—Randy Newman
17. Blood On The Tracks (LP)—Bob Dylan
18. Get Off My Cloud (45)—Rolling Stones
19. Love Child (45)—Diana Ross & the Supremes
20. Sedaka's Back (LP)—Neil Sedaka
21. The Stranger (LP)—Billy Joel
22. Fingertips, Pt. 2 (45)—Stevie Wonder
23. Light My Fire (45)—Jose Feliciano
24. Bird Dog (45)—Everly Bros.
25. Great Balls Of Fire (45)—Jerry Lee Lewis



Chet Filippo: Feature writer, editor and critic for Rolling Stone, working out of New York City.

1. Astral Weeks (LP)—Van Morrison
2. At The Fillmore East (LP)—Allman Brothers Band
3. Layla & Other Assorted Love Songs (LP)—Derek & the Dominoes
4. Abbey Road (LP)—Beatles

5. Truth (LP)—Jeff Beck Group
6. Exile On Main Street (LP)—Rolling Stones
7. Take It To The Limit (45)—Eagles
8. 17 Original Hits (LP)—Little Richard
9. Golden Decade (LP)—Chuck Berry
10. Together After Five (LP)—Sir Douglas Quintet
11. Blonde On Blonde (LP)—Bcb Dylan
12. Cheap Thrills (LP)—Big Brother & The Holding Company/Janis Joplin
13. Born To Be Wild (45)—Stepenwolf
14. I Fought The Law (45)—Bobby Fuller Four
15. Dancin' In The Streets (45)—Martha & the Vandellas
16. God Save The Queen (45)—Sex Pistols
17. Whole Lotta Shakin' Goin' On (45)—Jerry Lee Lewis
18. Elvis' Golden Records (LP)—Elvis Presley
19. What'd I Say (45)—Ray Charles
20. Easter Everywhere (LP)—Thirteenth Floor Elevators
21. Legend (LP)—Buddy Holly
22. Love Is Strange (45)—Mickey & Sylvia
23. You Send Me (45)—Sam Cooke
24. Tracks Of My Tears (45)—Smokey Robinson & the Miracles
25. A Whiter Shade Of Pale (45)—Procol Harum



Ben Fong-Torres: Currently Senior Editor of Rolling Stone, Announcer for KSAN-FM, San Francisco, Sundays. Books: What's That Sound? and The Rolling Stone Rock & Roll Reader. Winner of 1976 Billboard Award for Broadcast Excellence for radio special.

1. Loan Me A Dime (45)—Boz Scaggs
2. Moondance (LP)—Van Morrison
3. I Never Loved A Man The Way I Love You (LP)—Aretha Franklin
4. Long Long Time (45)—Linda Ronstadt
5. Joe Cocker (LP)—Joe Cocker
6. Just A Boy (LP)—Leo Sayer
7. Where's The Money (LP)—Dan Hicks & His Hot Licks
8. Al Green Gets Next To You (LP)—Al Green
9. Rave On (45)—Buddy Holly
10. But I Do (45)—Clarence Henry
11. It's Only Rock & Roll (45)—Rolling Stones
12. What's Going On (LP)—Marvin Gaye
13. Jackie (LP)—Jackie De Shannon
14. The Who Sell Out (LP)—the Who
15. Wild Tchoupitoulas (LP)—Wild Tchoupitoulas
16. Dusty In Memphis (LP)—Dusty Springfield
17. New Kid In Town (45)—Eagles
18. Waterloo Sunset (45)—Kinks
19. Blue Christmas (45)—Elvis Presley
20. Gilligan's Island (45)—Little Roger & The Goosebumps
21. Stardust (LP)—Willie Nelson
22. There Goes Rhymmin' Simon (LP)—Paul Simon
23. Sgt. Pepper's Lonely Hearts Club Band (LP)—Beatles
24. Ballad Of A Thin Man (45)—Bob Dylan
25. Roy Orbison's Greatest Hits (LP)—Roy Orbison



David Fricke: Associate editor at Circus, having previously been a features editor at Good Times and freelance music critic for a variety of newspapers and magazines in the Philadelphia area, including the Philadelphia Bulletin.

1. The Who Sing My Generation (LP)—the Who
2. Forever Changes (LP)—Love
3. Back In The USA (LP)—MC5
4. Kicks (45)—Paul Revere & the Raiders
5. Plastic Ono Band (LP)—John Lennon
6. Revolver (LP)—Beatles
7. Aftermath (LP)—Rolling Stones
8. Between The Buttons (LP)—Rolling Stones
9. Moby Grape (LP)—Moby Grape
10. Something/Anything—Todd Rundgren
11. The Clash (LP)—U.K. CBS—Clash
12. Face To Face (LP)—Kinks
13. Astral Weeks (LP)—Van Morrison
14. Sheet Music (LP)—10CC
15. Talking Book (LP)—Stevie Wonder
16. Johnny B. Goode (45)—Chuck Berry
17. Shazam (LP)—The Move
18. The Doors (LP)—Doors
19. Blonde On Blonde (LP)—Bob Dylan
20. God Save The Queen (45, U.K. Virgin)—Sex Pistols
21. Who's Next (LP)—the Who
22. Raw Power (LP)—Iggy and the Stooges
23. Born To Run (LP)—Bruce Springsteen
24. Abandoned Luncheonette (LP)—Hall & Oates
25. The Man Who Sold The World (LP)—David Bowie

(Continued on page R-62)

The Critic's Choice

Continued from page R-61



Toby Goldstein: Currently the New York correspondent for Rock On (Radio One, B.B.C.); "90 Minutes With A Bullet" and "Great Canadian Goldrush" (C.B.C. Radio). She is also a contributing freelancer to High Fidelity, Cream, Crawdaddy, New Musical Express, London Daily Mail, and others.

1. **Aftermath** (LP, U.K. Decca)—Rolling Stones
2. **Blonde On Blonde** (LP)—Bob Dylan
3. **Anarchy In The U.K.** (45, U.K. EMI)—Sex Pistols
4. **Go All The Way** (45)—Raspberries
5. **He's A Rebel** (45)—Crystals
6. **Please Please Me** (LP)—Beatles
7. **Waterloo Sunset** (45)—Kinks
8. **Crazy World Of Arthur Brown** (LP)—Arthur Brown
9. **No Time** (45)—Guess Who
10. **Go Now** (45)—Moody Blues
11. **007-Shanty Town** (45, U.K. Trojan)—Desmond Dekkar
12. **It's My Party** (45)—Lesley Gore
13. **White Light/White Heat** (LP)—Velvet Underground
14. **I've Had It** (45)—Bell Notes
15. **More Than A Feeling** (45)—Boston
16. **Astral Weeks** (LP)—Van Morrison
17. **Positively 4th Street** (45)—Bob Dylan
18. **Shapes Of Things** (45)—Yardbirds
19. **The Clash** (LP, U.K. CBS)—Clash
20. **Born To Run** (LP)—Bruce Springsteen
21. **Love** (LP)—Love
22. **I Can't Let Go** (45)—Hollies
23. **Heat Treatment** (LP)—Graham Parker and the Rumour
24. **Eight Miles High** (45)—Byrds
25. **Marquee Moon** (LP)—Television

Robot A. Hull: Currently contributing editor, Cream and tv critic at Unicorn Times. Has written for Phonograph Record, Owl, Field and Stream, among others.

1. **Sun Sessions** (LP)—Elvis Presley
2. **His Biggest Hits** (LP)—Little Richard
3. **Golden Decade** (LP)—Chuck Berry
4. **Ole Tyme Country Music** (LP)—Jerry Lee Lewis
5. **The Chirping Crickets** (LP)—Buddy Holly
6. **Second Album** (LP)—Beatles
7. **Something New/Yeah!Yeah!Yeah!** (LP, U.S./U.K. release)—Beatles
8. **Beatles For Sale** (LP, U.K. EMI)—Beatles
9. **Little Deuce Coupe** (LP)—Beach Boys
10. **Dance, Dance, Dance** (LP)—Beach Boys
11. **Phil Spector's Christmas LP** (LP)—Various Artists
12. **Out Of Our Heads** (LP)—Rolling Stones
13. **Aftermath** (LP, U.K. Decca)—Rolling Stones
14. **The Who Sings My Generation** (LP)—the Who
15. **Greatest Hits** (LP)—Kinks
16. **Here Comes The Night/Astral Weeks** (45/LP)—Them/Van Morrison
17. **Highway 61 Revisited** (LP)—Bob Dylan
18. **I Fought The Law** (LP)—Bobby Fuller Four
19. **Nuggets** (LP)—Various Artists
20. **Bubble Gum Music Is The Naked Truth** (LP)—Various Artists
21. **The Best Of (20 Super Hits)** (LP, K-tel)—Creedence Clearwater Revival
22. **Heavy Music** (45)—Bog Seger
23. **Raw Power** (LP)—Iggy and the Stooges
24. **Heat Treatment** (LP)—Graham Parker and the Rumour
25. **Rocket To Russia** (LP)—Ramones



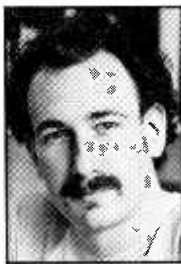
Shel Kagan: Currently editor of Circus Weekly, former professor of journalism, holds a PhD in folk music, former a&r producer for Atlantic Records, won gold record for producing "All In The Family" LP.

1. **Fotheringay** (LP)—Sandy Denny
2. **Pour Down Like Silver** (LP)—Richard & Linda Thompson
3. **Unhalfbricking** (LP)—Fairport Convention
4. **Plainsong** (LP)—Ian Matthews
5. **Volunteers** (LP)—Jefferson Airplane
6. **Carnival Bear** (45)—Linda Ronstadt
7. **The Dolphins** (45)—Linda Ronstadt
8. **For Everyman** (LP)—Jackson Browne
9. **After The Gold Rush** (45)—Prelude
10. **Late For The Sky** (LP)—Jackson Browne
11. **Rockin' Foo** (LP)—Rockin' Foo
12. **Rewind** (LP)—Johnny Rivers
13. **Song Cycle** (LP)—Van Dyke Parks
14. **Clang Of Yankee Reaper** (LP)—Van Dyke Parks
15. **Saint Dominic's Preview** (LP)—Van Morrison
16. **Folksinger** (LP)—Dave Van Ronk
17. **Dragonfly** (LP)—Carole King
18. **Jade** (LP)—Marian Segal
19. **Year Of The Cat** (LP)—Al Stewart
20. **Circle Game** (LP)—Tom Rush
21. **Rubber Soul** (LP)—Beatles
22. **Little Bit Of Rain** (LP)—Fred Neil
23. **Wizzard** (LP)—Roy Wood
24. **Shine On Brightly** (LP)—Procol Harum
25. **Rejoyce** (LP)—Gay & Terry Woods

Bill King: Music and entertainment writer for the Atlanta Constitution, and has contributed to the Chicago Daily News, Lookout, Ft. Myers News-Press, Pizzazz and Rolling Stone.

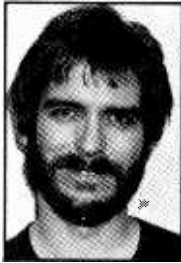
1. **Abbey Road** (LP)—Beatles
2. **Sgt. Pepper's Lonely Hearts Club Band** (LP)—Beatles
3. **Hey Jude** (45)—Beatles
4. **Tapestry** (LP)—Carole King
5. **Bridge Over Troubled Water** (45)—Simon & Garfunkel
6. **Like A Rolling Stone** (45)—Bob Dylan
7. **Layla** (45)—Derek and the Dominoes
8. **No Dice** (LP)—Badfinger
9. **Revolver** (LP)—Beatles
10. **Rubber Soul** (LP)—Beatles
11. **Good Vibrations** (45)—Beach Boys
12. **(Sit'n' on) The Dock Of The Bay** (45)—Otis Redding
13. **Band On The Run** (LP)—Wings
14. **Tommy** (LP)—the Who
15. **Yesterday** (45)—Beatles

16. **White Album** (LP)—Beatles
17. **Goodbye Yellow Brick Road** (LP)—Elton John
18. **Ramblin' Man** (45)—Allman Brothers Band
19. **Hotel California** (LP)—Eagles
20. **I've Been Hurt** (45)—Tams
21. **Build Me Up Buttercup** (45)—Foundations
22. **Proud Mary** (45)—Creedence Clearwater Revival
23. **Sorry Suzanne** (45)—Hollies
24. **It's So Easy** (45)—Buddy Holly
25. **God Only Knows** (45)—Beach Boys



Peter Knobler: Editor, Crawdaddy.

1. **Blonde On Blonde** (LP)—Bob Dylan
2. **Highway 61 Revisited** (LP)—Bob Dylan
3. **Chuck Berry's Golden Decade** (LP)—Chuck Berry
4. **Moondance** (LP)—Van Morrison
5. **Sgt. Pepper's Lonely Hearts Club Band** (LP)—Beatles
6. **Phil Spector's Greatest Hits** (LP)—Various Artists
7. **Beggar's Banquet** (LP)—Rolling Stones
8. **The Band** (LP)—the Band
9. **Child Is Father To The Man** (LP)—Blood, Sweat & Tears
10. **Heartbreak Hotel** (45)—Elvis Presley
11. **Don't Worry Baby** (45)—Beach Boys
12. **Crosby, Stills & Nash** (LP)—Crosby, Stills & Nash
13. **A Rock And Roll Collection** (LP)—Buddy Holly
14. **Last Time Around** (LP)—Buffalo Springfield
15. **After The Goldrush** (LP)—Neil Young
16. **Stand** (LP)—Sly & the Family Stone
17. **Joni Mitchell II** (LP)—Joni Mitchell
18. **Little Feat** (LP)—Little Feat
19. **I Only Have Eyes For You** (45)—Flamingos
20. **Give It Up** (LP)—Bonnie Raitt
21. **Jackson Browne** (LP)—Jackson Browne
22. **History** (LP)—Everly Bros.
23. **Royal Scam** (LP)—Steely Dan
24. **Tim Hardin I** (LP)—Tim Hardin
25. **Born To Run** (LP)—Bruce Springsteen



Kurl Loder: Senior editor, Circus Magazine, contributor to Trouser Press and Synapse Magazine.

1. **The Band** (LP)—the Band
2. **Spotlight On Hank Ballard** (LP)—Hank Ballard & the Midnighters
3. **Beatles VI** (LP)—Beatles
4. **The Spotlight Kid** (LP)—Captain Beefheart
5. **Radio City** (LP)—Big Star
6. **Go Now** (LP)—Moody Blues
7. **The Rise and Fall of Ziggy Stardust** (LP)—David Bowie
8. **Live at the Apollo** (LP)—James Brown
9. **The Notorious Byrd Brothers** (LP)—Byrds
10. **Ray Charles In Person** (LP)—Ray Charles
11. **Blonde On Blonde** (LP)—Bob Dylan
12. **Here Come The Warm Jets** (LP)—Eno
13. **Electric Ladyland** (LP)—Jimi Hendrix
14. **Raw Power** (LP)—Iggy and the Stooges
15. **The Kink Kontroversy** (LP)—Kinks
16. **Little Richard** (LP)—Little Richard
17. **Piper at the Gates of Dawn** (LP)—Pink Floyd
18. **The Otis Redding Dictionary of Soul** (LP)—Otis Redding
19. **Ramones Leave Home** (LP)—Ramones
20. **Aftermath** (LP)—Rolling Stones
21. **Never Mind The Bollocks** (LP)—Sex Pistols
22. **Phil Spector's Greatest Hits** (LP)—Various artists
23. **River Deep, Mountain High** (LP)—Ike & Tina Turner
24. **Loaded** (LP)—Velvet Underground
25. **The Who Sing My Generation** (LP)—the Who

Greil Marcus: Author of Mystery Train: Images Of America In Rock'n'Roll Music, associate editor and book columnist for Rolling Stone, contributor to the Village Voice, and writer of the Real Life Rock column for New West.

1. **Dead Man's Curve** (45)—Jan & Dean
2. **Cigars, Acapella, Candy** (LP)—Belmonts
3. **One Fine Day** (45)—Chiffons
4. **Crying, Waiting, Hoping** (45)—Buddy Holly
5. **There's A Place** (45)—Beatles
6. **England's Newest Hitmakers** (LP)—Rolling Stones
7. **Heatwave** (45)—Martha & the Vandellas
8. **I Love You** (45)—Volumes
9. **Mr. Bass Man** (45)—Johnny Cymbal
10. **Fine, Fine Boy** (45)—Darlene Love
11. **Gino Is A Coward** (45)—Gino Washington
12. **Total Destruction To Your Mind** (LP)—SwampDogg
13. **The Who Sing My Generation** (LP)—the Who
14. **Shut Down, Vol. 2** (LP)—Beach Boys
15. **Hearts Of Stone** (45)—Jewels
16. **Quarter To Three** (45)—U.S. Bonds
17. **Dusty In Memphis** (LP)—Dusty Springfield
18. **Da Do Ron Ron** (45)—Crystals
19. **Tonight's The Night** (45)—Shirley Bassey
20. **The Chantels** (LP)—Chantels
21. **Run, Red, Run** (45)—Coasters
22. **Beach Beat, Vols. 1 & 2** (LP)—Various Artists
23. **Every Breath I Take** (45)—Gene Pitney
24. **Pretty Little Angel Eyes** (45)—Curtis Lee
25. **The Chirping Crickets** (LP)—Crickets/Buddy Holly



Richard Meltzer: Currently contributor for Cream, Village Voice; has written for virtually every rock publication in the known world; author of Aesthetics of Rock and Gutcher; singer for new wave group Vom.

1. **Surlin' Bird** (45)—Trashmen
2. **Hound Dog/Don't Be Cruel** (45)—Elvis Presley
3. **The Dictators Go Girl Crazy** (LP)—Dictators
4. **Morrison Hotel/Hard Rock Cafe** (LP)—Doors
5. **Something New** (LP)—Beatles
6. **Aftermath** (LP)—Rolling Stones
7. **Fun, Fun, Fun** (45)—Beach Boys
8. **Golden Hits, Vol. II** (LP)—Jan & Dean
9. **The Velvet Underground** (LP)—Velvet Underground
10. **Time Race** (LP)—Michel Pagliaro
11. **The Notorious Byrd Brothers** (LP)—Byrds
12. **Never Mind The Bollocks . . .** (LP)—Sex Pistols
13. **You'll Never Get To Heaven** (45)—Dionne Warwick
14. **Ray Charles At Newport** (LP)—Ray Charles
15. **Something Else** (LP)—Kinks
16. **The Who Sell Out** (LP)—the Who
17. **Live/Dead** (LP)—Grateful Dead
18. **Are You Experienced?** (LP)—Jimi Hendrix
19. **Moby Grape** (LP)—Moby Grape
20. **Nashville Skyline** (LP)—Bob Dylan
21. **Rocket To Russia** (LP)—Ramones
22. **Two Faces Have I** (45)—Lou Christie
23. **Odyssey and Oracle** (LP)—Zombies
24. **My Old School** (45)—Steeleye Dan
25. **Apostrophe** (LP)—Frank Zappa



Steven Rea: Freelance writer, having contributed to Crawdaddy, Phonograph Record Magazine, Chic, Waxpaper, Folk Scene, among others.

1. **Another Green World** (LP)—Eno
2. **Arthur (Or The Decline And Fall Of The British Empire)** (LP)—Kinks
3. **Beacon From Mars** (LP)—Kaleidoscope
4. **Bee Gees First** (LP)—Bee Gees
5. **Between The Buttons** (LP)—Rolling Stones
6. **Blonde On Blonde** (LP)—Bob Dylan
7. **Born To Run** (LP)—Bruce Springsteen
8. **Buffalo Springfield Again** (LP)—Buffalo Springfield
9. **Compilation** (LP)—Michael Nesmith
10. **The Doors** (LP)—Doors
11. **Forever Changes** (LP)—Love
12. **GP** (LP)—Gram Parsons
13. **Greatest Hits** (LP)—Dave Clark Five
14. **Henry The Human Fly** (LP)—Richard Thompson
15. **Howlin' Wind** (LP)—Graham Parker and Rumour
16. **Natty Dread** (LP)—Bob Marley & the Wailers
17. **The New Favorites** (LP)—Brinsley Schwarz
18. **Paris 1919** (LP)—John Cale
19. **Pet Sounds** (LP)—Beach Boys
20. **Procol Harum** (LP)—Procol Harum
21. **Rubber Soul** (LP)—Beatles
22. **This Year's Model** (LP)—Elvis Costello
23. **Veedon Fleece** (LP)—Van Morrison
24. **Younger Than Yesterday** (LP)—Byrds
25. **Zuma** (LP)—Neil Young



Steve Rosen: Senior Editor of Record Review; regular contributor to Guitar Player (Japan), International Musician & Recording World (England); reviews albums for Los Angeles Times; has had work printed in Playboy, Chic, Rolling Stone, Crawdaddy and others.

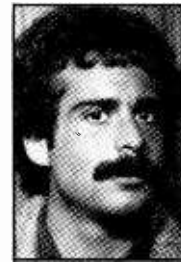
1. **Truth** (LP)—Jeff Beck Group
2. **Beck-Ola** (LP)—Jeff Beck Group
3. **Blow By Blow** (LP)—Jeff Beck
4. **Led Zeppelin** (LP)—Led Zeppelin
5. **Benefit** (LP)—Jethro Tull
6. **Broken Barricades** (LP)—Procol Harum
7. **Deep Purple In Rock** (LP)—Deep Purple
8. **Wheels Of Fire** (LP)—Cream
9. **Are You Experienced?** (LP)—Jimi Hendrix
10. **Mr. Fantasy** (LP)—Traffic
11. **Fragile** (LP)—Yes
12. **The Yes Album** (LP)—Yes
13. **Who's Next** (LP)—the Who
14. **Free At Last** (LP)—Free
15. **In The Court Of The Crimson King** (LP)—King Crimson
16. **Looking On** (LP)—Move
17. **Quicksilver Messenger Service** (LP)—Quicksilver Messenger Service
18. **Spirit** (LP)—Spirit
19. **Twelve Dreams Of Dr. Sardonicus** (LP)—Spirit
20. **Bluesbreakers** (LP)—John Mayall with Eric Clapton
21. **Mountain Climbing** (LP)—Mountain
22. **The Doors** (LP)—Doors
23. **Sticky Fingers** (LP)—Rolling Stones
24. **Sgt. Pepper's Lonely Hearts Club Band** (LP)—Beatles
25. **Abbey Road** (LP)—Beatles



Joanne Russo: Three years as entertainment editor of Teen Magazine, and currently writes on entertainment for the foreign syndication Atlantic News Agency. Has also contributed to Phonograph, Circus, Cream, among others.

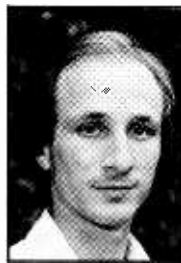
1. **Country Life** (LP)—Roxy Music
2. **The Confessions Of Dr. Dream and Other Stories** (LP)—Kevin Ayers

3. **Alone Again Or** (45)—Love
4. **Love** (LP)—Love
5. **Aftermath** (LP)—Rolling Stones
6. **Here Comes The Warm Jets** (LP)—Eno
7. **In The Court Of The Crimson King** (LP)—King Crimson
8. **Before And After Science** (LP)—Eno
9. **Low** (LP)—David Bowie
10. **The Rise And Fall Of Ziggy Stardust** (LP)—David Bowie
11. **Paris 1919** (LP)—John Cale
12. **Andy Warhol's Velvet Underground** (LP)—Velvet Underground
13. **Transformer** (LP)—Lou Reed
14. **Pyjamarama** (45)—Roxy Music
15. **Who's Next** (LP)—the Who
16. **Led Zeppelin IV** (LP)—Led Zeppelin
17. **Performance** (LP)—Soundtrack/Mick Jagger plus various artists
18. **New York Dolls** (LP)—New York Dolls
19. **Raw Power** (LP)—Iggy and the Stooges
20. **December's Children** (LP)—Rolling Stones
21. **My Aim Is True** (LP)—Elvis Costello
22. **Disraeli Gears** (LP)—Cream
23. **Blind Faith** (LP)—Blind Faith
24. **Sgt. Pepper's Lonely Hearts Club Band** (LP)—Beatles
25. **Tarkio** (LP)—Brewer & Shipley



Mitchell Schneider: Contributing freelancer for Rolling Stone, Crawdaddy. Previously assistant editor, Good Times, contributor to Circus.

1. **Out Of Our Heads** (LP)—Rolling Stones
2. **Heat Treatment** (LP)—Graham Parker and Rumour
3. **He's A Rebel** (45)—Crystals
4. **In Your Mind** (LP)—Bryan Ferry
5. **It's My Life** (45)—Animals
6. **Here Come The Warm Jets** (LP)—Eno
7. **Zuma** (LP)—Neil Young
8. **Ship Ahoy** (LP)—O'Jays
9. **Cheap Thrills** (LP)—Big Brother & the Holding Co./Janis Joplin
10. **Respect** (45)—Aretha Franklin
11. **Rocket To Russia** (LP)—Ramones
12. **Blonde On Blonde** (LP)—Bob Dylan
13. **Stranded** (LP)—Roxy Music
14. **Second Album** (LP)—Beatles
15. **Glad All Over** (LP)—Dave Clark Five
16. **Born To Run** (LP)—Bruce Springsteen
17. **When A Man Loves A Woman** (45)—Percy Sledge
18. **I Wanna Be Your Dog** (45)—Stooges
19. **Velvet Underground & Nico** (LP)—Velvet Underground
20. **Are You Experienced?** (LP)—Jimi Hendrix
21. **Layla & Other Assorted Love Songs** (LP)—Derek & the Dominoes
22. **Who's Next** (LP)—the Who
23. **On Broadway** (45)—Drifters
24. **Eli & the Thirteenth Confession** (LP)—Laura Nyro
25. **Horses** (LP)—Patti Smith



Stan Soocher: Currently Associate Editor of Circus Magazine; has written for Modern Recording, United Features Syndicate, Miami Herald, among others.

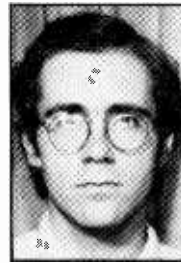
1. **Rubber Soul** (LP)—Beatles
2. **Neil Sedaka Sings His Greatest Hits** (LP)—Neil Sedaka
3. **Buffalo Springfield Again** (LP)—Buffalo Springfield
4. **Hotel California** (LP)—Eagles
5. **Heart Here!** (LP)—Hollies
6. **Court And Spark** (LP)—Joni Mitchell
7. **Music Of My Mind** (LP)—Stevie Wonder
8. **American Beauty** (LP)—Grateful Dead
9. **Who Sell Out** (LP)—the Who
10. **Main Course** (LP)—Bee Gees
11. **Axis: Bold As Love** (LP)—Jimi Hendrix
12. **Pet Sounds** (LP)—Beach Boys
13. **Heart Like A Wheel** (LP)—Linda Ronstadt
14. **Sweetheart Of The Ride** (LP)—Byrds
15. **Face To Face** (LP)—Kinks
16. **Some Girls** (LP)—Rolling Stones
17. **Strange Days** (LP)—Doors
18. **Moondance** (LP)—Van Morrison
19. **Crosby, Stills, and Nash** (LP)—Crosby, Stills, and Nash
20. **Goodbye Yellow Brick Road** (LP)—Elton John
21. **Band On The Run** (LP)—Paul McCartney/Wings
22. **Bookends** (LP)—Simon and Garfunkel
23. **Blonde On Blonde** (LP)—Bob Dylan
24. **Sgt. Pepper's Lonely Hearts Club Band** (LP)—Beatles
25. **If You Can Believe Your Eyes And Ears** (LP)—Mamas and Papas



Jon Sutherland: Contributing editor of Record Review Magazine, and has written for Runner's World and On the Run.

1. **(I Can't Get No) Satisfaction** (45)—Rolling Stones
2. **Jailbreak** (LP)—Thin Lizzy
3. **Free Live** (LP)—Free
4. **Stand Up** (LP)—Jethro Tull
5. **Traffic** (LP)—Traffic
6. **Get Yer Ya-Ya's Out** (LP)—Rolling Stones
7. **Roxy Music** (LP)—Roxy Music
8. **Argus** (LP)—Wishbone Ash
9. **All The Young Dudes** (LP)—Mott The Hoople
10. **The Rise and Fall of Ziggy Stardust** (LP)—David Bowie
11. **Electric Ladyland** (LP)—Jimi Hendrix

12. **Moontan** (LP)—Golden Earring
13. **Born To Run** (LP)—Bruce Springsteen
14. **Rumours** (LP)—Fleetwood Mac
15. **Spooky Two** (LP)—Spooky Tooth
16. **Selling England By The Pound** (LP)—Genesis
17. **Live In Europe** (LP)—Rory Gallagher
18. **Natty Dread** (LP)—Bob Marley & the Wailers
19. **One From The Road** (LP)—Lynyrd Skynyrd
20. **Bridge Of Sighs** (LP)—Robin Trower
21. **Rave Up** (LP)—Yardbirds
22. **Led Zeppelin II** (LP)—Led Zeppelin
23. **Let It Bleed** (LP)—Rolling Stones
24. **Tea For The Tillerman** (LP)—Cat Stevens
25. **Forever Changes** (LP)—Love



Ken Tucker: Currently rock critic for the Los Angeles Herald-Examiner, and contributor to Village Voice, Rolling Stone, New Times, High Fidelity, Cream and Circus.

1. **Back In My Arms Again** (45)—Supremes
2. **Before The Flood** (LP)—Bob Dylan/the Band
3. **Well All Right** (45)—Buddy Holly
4. **Tupelo Honey** (LP)—Van Morrison
5. **In Too Much Too Soon** (LP)—New York Dolls
6. **Tonight's The Night** (LP)—Neil Young
7. **Exile On Main Street** (LP)—Rolling Stones
8. **Come See About Me** (45)—Supremes
9. **Jeepster** (45)—T-Rex
10. **My Aim Is True** (LP)—Elvis Costello
11. **You Ought To Be With Me** (45)—Al Green
12. **I Can't Help Myself** (45)—Four Tops
13. **Rock Of The Weatles** (LP)—Elton John
14. **It Takes Two** (45)—Marvin Gaye/Kim Weston
15. **Waterloo Sunset** (45)—Kinks
16. **The Clash** (LP, U.K. CBS)—Clash
17. **White Album** (LP)—Beatles
18. **It's My Party** (45)—Lesley Gore
19. **Heard It Thru The Grapevine** (45)—Gladys Knight & the Pips
20. **Laugh Laugh** (45)—Beau Brummels
21. **You Never Can Tell** (45)—Chuck Berry
22. **Let's Hang On** (45)—Four Seasons
23. **Pretzel Logic** (LP)—Steely Dan
24. **Blue** (LP)—Joni Mitchell
25. **The Love You Save** (45)—Jackson 5

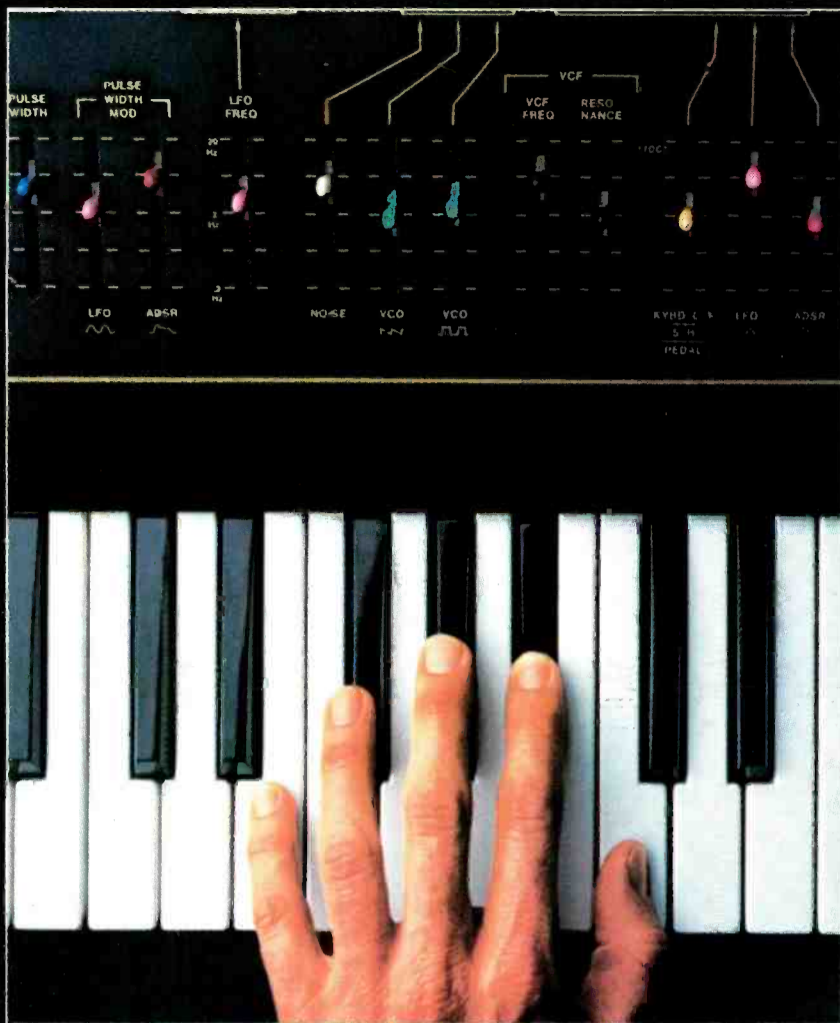


Jeffrey Walker: Currently west coast editor of Feature magazine (formerly Crawdaddy). Still active as writer, reviewer and actor, and served three years with Island Records as director of publicity and a&r for Antilles Records.

1. **Blonde On Blonde** (LP)—Bob Dylan
2. **Natty Dread** (LP)—Bob Marley & the Wailers
3. **Forever Changes** (LP)—Love
4. **Buffalo Springfield Again** (LP)—Buffalo Springfield
5. **Astral Weeks** (LP)—Van Morrison
6. **Everybody Knows This Is Nowhere** (LP)—Neil Young
7. **Smiley Smile** (LP)—Beach Boys
8. **GP** (LP)—Gram Parsons
9. **Born To Run** (LP)—Bruce Springsteen
10. **Between The Buttons** (LP)—Rolling Stones
11. **The Complete** (LP)—Buddy Holly
12. **Revolver** (LP)—Beatles
13. **Music From Big Pink** (LP)—The Band
14. **Blackheart Man** (LP)—Bunny Wailer
15. **Compilation** (LP)—Michael Nesmith
16. **There Goes Rhymin' Simon** (LP)—Paul Simon
17. **New Favorites** (LP)—Brinsley Schwarz
18. **Another Green World** (LP)—Eno
19. **Howlin' Wind** (LP)—Graham Parker & Rumour
20. **Are You Experienced?** (LP)—Jimi Hendrix
21. **Mr. Tambourine Man** (LP)—Byrds
22. **Five Leaves Left** (

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RETAIL STORES SURPRISE

Country Sales Slow In Nashville

By KIP KIRBY and SALLY HINKLE

NASHVILLE — Pure country product accounts for only a small percentage of total record sales here, indicates a current survey of local retail outlets, with the most consistent sellers falling into the pop-oriented crossover categories.

General format retail record shops claim sales figures for country product at less than 10%, with artists such as Dolly Parton, Kenny Rogers, Larry Gatlin, Waylon Jennings and Willie Nelson generating the bulk of these sales.

The growing trend toward higher price tags has only recently begun to be reflected with country product, and seems to be reserved for the better known artists while the more traditional country product holds at the \$6.98.

However, one store manager indicates that record labels are beginning to gear toward the across-the-board competitive pricing level. "A lot of labels are starting to change their prices now to \$7.98, involving entire catalogs," notes David McCormick, manager of Ernest Tubb's Record Shop.

Outlets which offer a variety of product, such as Discount Records, which sports two locations in the Nashville area, and Camelot Music, a mall-located shop just outside of town, carry full stocks of country inventory but managers indicate country sales fall short of the volume business experienced with their stocks of pop, disco and r&b product.

"We sell some country album product fairly well, though certainly nothing along the lines of what we are able to sell in other kinds of music," notes Dickie Layne, assistant manager and buyer for Discount Records.

Agrees Keith Hollofield, manager of Camelot Music: "We carry quite a bit of country product, but it boils down to the superstars of country music for sales, with the rest of it almost meaningless at this point."

Contemporary and younger country artists have been steadily overtaking sales figures of more traditional country performers.

"Among our biggest sellers are Crystal Gayle, Don Williams, Emmylou Harris, Dolly Parton and Waylon and Willie," says Layne. "We are also having good success with Guy Clark's and Rodney Crowell's new albums. Our customers tend to be young and pop-oriented, so we do better with more contemporary country product."

The majority of country LPs purchased in the Nashville area is bought by out-of-town tourist trade. "We hardly get any local business buying country product," notes Layne. "It seems that country doesn't sell very well around this market."

"In the eight years that we've been in our mall location," comments Hollofield, "we've attracted a fair amount of tourist business, but we still don't sell enough country to amount to anything."

Dale Beaty, manager of Music Mart which is located in the Country Wax Museum building on Music Row, says his store stocks almost exclusively country and gospel product because of the tourist flow it receives.

"We sell nearly 97% country be-

cause we have a continual influx of sightseers and visitors from out of town who are basically country music fans to start with," he points out.

Another retail outlet stocking primarily country and gospel product is Ernest Tubb's Record Shop which, according to manager David McCormick, is having one of its best years to date.

"Our sales are up about 20% from last year and even with the increased pricing, we are still selling more than 90% country product."

The survey also indicates that local area outlets are gearing for holiday traffic, including the expected higher price tags of \$7.98 on incoming LPs, but do not expect country sales figures to approach the volume of business done by pop Christmas product.



PEACHY PROMO—Barbara Mandrell makes the most of an ABC Records promotion on her LP "Moods" in Greensboro and Charlotte, N.C. Above, Mandrell gives autographs at the Peaches store before, left, she implants her handprints and signature in concrete aided by Pete Heldt, Tom Severa and Jeff Smith of Peaches. Below, she visits WBT-AM, Charlotte, where she is presented a cake bearing the words, "Barbara Mandrell—Billboard No. 1," saluting "Sleeping Single On A Double Bed," No. 1 for three consecutive weeks on Billboard's Hot Country Singles chart. With her at WBT are, left to right, Steve Mitchell, ABC promotion; Larry James, WBT deejay; and Joe Deters, ABC promotion.



Brown / Cornelius 45 Bows Seven Days After Concept

NASHVILLE—In what may approach a speed record here for taking a recording from concept to shipping to stations and accounts, RCA Records' Nashville operation has rush released a new Jim Ed Brown and Helen Cornelius single only seven days after the idea was proposed.

The release, "You Don't Bring Me Flowers," is a country treatment of the song released for the pop charts by Neil Diamond and Barbra Streisand and is a direct result of feedback RCA received from radio programmers concerning that record.

Both songs entered Billboard's Hot Country Singles chart last week with the Brown/Cornelius version gaining the most momentum for placement at a starred 50 position reflected in this week's country singles chart as opposed to the Diamond/Streisand version, which gained an 87 position.

Bob Mitchell of KCKC-AM in San Bernardino, Calif., initially triggered the series of events which resulted in the Brown/Cornelius recording when he contacted Joe Galante, RCA Nashville division vice president.

"I listened to the Diamond and Streisand recording, and I loved the song," notes Mitchell. "I think the song is one of the most powerful songs lyrically that I've heard in many years. The only thing I was concerned with was the fact that—to my ears—there were no country inclinations as far as compatibility with the rest of the music I was playing on the radio station."

Mitchell aired the recording on KCKC's Tuesday "Rate-A-Record" segment and found that his audience supported his feelings. He then called Galante and suggested that Brown and Cornelius record the song.

"Here is a song with a message and a feel that I believe will bear repeating over and over again," says Mitchell. "I just didn't want my audience to do without the song. That's why I made the suggestion."

Calls by Galante to other stations suggested a similar situation existed in many primary and secondary markets.

He then discussed the suggestion with Tom Collins, producer of the Brown and Cornelius recordings. Collins approved the idea and scheduled a session to record "You Don't Bring Me Flowers" on Wednesday.

Archie Jordan arranged the strings on Thursday, and they were recorded on Friday. The record was mixed on Sunday, approved by Galante and Jerry Bradley of RCA on Monday and mastered that afternoon at Randy's Roost. By Thursday, the recording had been air freighted to programmers, resulting in playlist adds on numerous stations the first day.

RCA's manager of national country sales, Dave Wheeler, found sales accounts receptive to the idea as well. Substantial orders for the single were received from major accounts even before the final decision to go with the release had been made.

Because of the strength of the vocal performance turned in by the duo, producer Collins cancelled a session booked for vocal overdubs and used the original rendition Brown and Cornelius had sung during recording of the rhythm tracks.

Dale Turner, program director for WKDA-AM in Nashville, like Mitchell, added the Brown/Corne-

lius version as soon as he received it.

"There's always a lot of speculation surrounding covers," Turner remarks, "but after I heard the test pressing, I felt it was a very polished production. I put it on last Thursday night and got half a dozen immediate phone calls on it."

In Orlando, Fla., WHOO-AM's Mike Burger considered adding the Diamond/Streisand version until he learned of the Brown/Cornelius recording.

"They did an outstanding job on the song," Burger reports. "With the initial reaction to the Diamond/Streisand single, we felt that since we had such a good cut by two established artists in our format field, we should definitely stick with them. The phones and requests have been fabulous on it, and, as far as we're concerned, it's an across-the-board record already here in Orlando."

Burger says he is not adverse to playing crossover records and is currently programming Andy Gibb along with more established country artists.

"But when you have a clearcut choice and you have two records that are of at least equal caliber, we've got what we feel listenerwise is going to be a much superior record for us with the Brown/Cornelius version," adds Burger.

SALLY HINKLE

MBC Label Pacted

NASHVILLE—International Record Distributing Associates has completed a distribution deal with MBC Records of San Diego, Calif., for a series of single releases.

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Produced by Fred Kelly



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Billboard Hot Soul Singles

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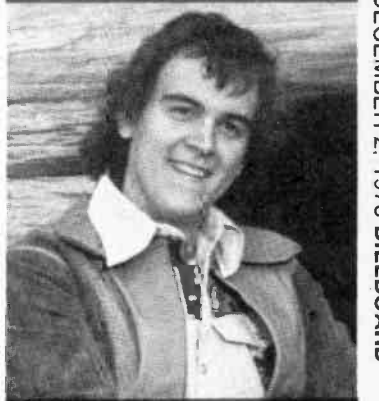
| This Week | Last Week | Weeks on Chart | TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee)) | This Week | Last Week | Weeks on Chart | TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee)) | This Week | Last Week | Weeks on Chart | TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee)) |
|-----------|-----------|----------------|---|-----------|-----------|----------------|---|-----------|-----------|----------------|--|
| ★ | 4 | 7 | LE FREAK —Chic (N. Rogers, B. Edwards), Atlantic 3519 (Chic, BMI) | 34 | 37 | 11 | LOVE TO BURN —O.C. Smith (P. Harrison, C. Kelly), Shadybrook 1045 (Screen Gems/EMI, BMI/Bobby Goldsboro, ASCAP) | ★ | 69 | 3 | EVERY 1'S-A WINNER —Hot Chocolate (E. Brown), Infinity 50002 (Not Listed) |
| 2 | 2 | 12 | YOUR SWEETNESS IS MY WEAKNESS —Barry White (B. White), 20th Century 2380 (Sa-Vette/January, BMI) | ★ | 35 | 6 | MIDNIGHT GIRL —Lenny Williams (T. McFadden, J. Footman, F. Wilson), ABC 12423 (Spec-O-Lite/Traco/Jobete, BMI) | ★ | 70 | 2 | NEVER HAD A LOVE LIKE THIS BEFORE —Tavares (L.R. Hanks, Z. Grey), Capitol 4658 (Medad/Irving, BMI) |
| 3 | 3 | 10 | MARY JANE —Rick James (R. James), Gordy 7162 (Motown) (Stone Diamond, BMI) | ★ | 36 | 5 | WE BOTH DESERVE EACH OTHER'S —LTD (J. Osborne, J. Davis), A&M 2095 (Almo/McRouscod, ASCAP/Irving/McDorsbou, BMI) | ★ | 71 | 2 | LOVE VIBRATION —Joe Simon (T. Randazzo, J. Simon), Spring 190 (Polydor) (Possie/Teddy Randazzo, BMI) |
| 4 | 1 | 9 | I'M EVERY WOMAN —Chaka Kahn (Ashford & Simpson), Warner Bros. 8683 (Nick-O-Val, ASCAP) | 37 | 19 | 14 | TONIGHT'S THE NIGHT —Betty Wright (B. Wright, W. Clarke), Alston 3740 (T.K.) (Sherlyn, BMI) | ★ | 72 | 2 | LOVE CHANGES —Mother's Finest (S. Scarboroughs), Epic 8-50641 (CBS) (Alexscar, BMI) |
| 5 | 5 | 16 | ONE NATION UNDER A GROOVE —Funkadelic (G. Clinton, G. Shider, W. Morrison), Warner Bros. 8618 (Malbiz, BMI) | 38 | 27 | 10 | FLYING HIGH —Commodores (T. McClary, L. Richie), Motown 1452 (Jobete/Commodores, ASCAP) | ★ | 73 | 3 | MR. FIX IT —Jeffree (Jeffree), MCA 40955 (Doctor Rock, BMI) |
| ★ | 9 | 13 | GOT TO BE REAL —Cheryl Lynn (C. Lynn, D. Paich, D. Foster), Columbia 3-10808 (Butterfly/Gong, BMI/Hudmar/Cotaba, ASCAP) | ★ | 39 | 5 | FREE FROM MY FREEDOM —Bonnie Pointer (A. Bond, T. Thomas, B. Pointer), Motown 911 (Jobete, ASCAP/Stone Diamond, BMI) | ★ | 74 | 3 | PARADISE —Willie Hutch (R. Daniels, Whitfield 8689 (Warner Bros.) (May Twelfth/Warner Tamerlane, BMI) |
| 7 | 7 | 10 | DISCO TO GO —Brides Of Funkenstein (G. Clinton, W. Collins), Atlantic 3498 (Rubber Band, BMI) | ★ | 40 | 5 | GANGSTER OF LOVE —Johnny "Guitar" Watson (J. Watson), DJM 1101 (Mercury) (Lynnal, BMI) | ★ | 75 | 2 | HAPPY FOR LOVE —Pockets (V. White, R. Wright), Columbia 3-10850 (Verdangel/Patmos, BMI) |
| ★ | 10 | 11 | DON'T HOLD BACK —Chanson (D. Williams, J. Jamerson, Jr.), Ariola 7717 (Kichelle/Jamersonian/Cos-K, ASCAP) | ★ | 41 | 6 | DON'T WEAR YOURSELF OUT —McCrory's (L. McCrary, C. McCrary), Portrait 6-70022 (CBS) (Island, BMI) | ★ | 76 | 2 | I'M COMING HOME AGAIN —Gladys Knight (B. Roberts, C. Sager), Buddah 601 (Arista) (E.M.P./Square, BMI) |
| 9 | 8 | 11 | MAC ARTHUR PARK —Donna Summer (J. Webb), Casablanca 939 (Canopy, ASCAP) | 42 | 20 | 20 | DANCE —Sylvestor (Robinson & Orsborn), Fantasy 827 (Jobete, ASCAP) | ★ | 77 | 2 | TOO MUCH HEAVEN —Bee Gees (B. Gibb, M. Gibb), RSO 913 (Music for UNICEF, BMI) |
| ★ | 17 | 6 | LOVE DON'T LIVE HERE ANYMORE —Rose Royce (M. Gregory), Whitfield 8712 (Warner Bros.) (May Twelfth/Warner Tamerlane, BMI) | ★ | 43 | 18 | LET'S START THE DANCE —Hamilton Bohannon (H. Bohannon), Mercury 74105 (Phonodisc) (Bohannon Phase II, ASCAP) | ★ | 78 | 2 | H.E.L.P. —Four Tops (N. Harris, R. Tyson), ABC 12427 (Six Strings/Dajoye/Ensign, BMI) |
| ★ | 15 | 7 | LONG STROKE —ADC Band (M. Judkins, A. Matthew, J. Maddox, A. Matthew, Jr., C. Hopkins, M. Patterson), Cotillion 44243 (Atlantic) (Woodsongs/Bus, BMI) | 44 | 29 | 14 | DON'T STOP, GET OFF —Sylvers (L. Sylvester, J. Sylvester, F. Sylvester, F. Sylvester), Casablanca 938 (Rosy, ASCAP) | ★ | 79 | 2 | GOOD THANG —Faze-O (F. Crum, K. Harrison, R. Aikens, R. Heal, R. Parker), SHE 8701 (Atlantic) (Match, BMI) |
| 12 | 6 | 15 | IT SEEMS TO HANG ON —Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 8651 (Nick-O-Val, ASCAP) | 45 | 32 | 14 | PARTY —Leon Haywood (L. Haywood), MCA 40941 (Jim-Edd, BMI) | ★ | 80 | 2 | EVER READY LOVE —Temptations (B. Holland, H. Beatty, E. Holland), Atlantic 3538 (Good Life/J.P. Everett, ASCAP) |
| ★ | 30 | 6 | GET DOWN —Gene Chandler (J. Thompson), 20th Century 2386 (Gaetana/Cachand/Cissi, BMI) | ★ | 46 | 5 | Y.M.C.A. —Village People (J. Morali, H. Belolo, V. Willis), Casablanca 945 (Green Light, ASCAP) | ★ | 81 | 2 | STAR CRUISER —Gregg Diamond (G. Diamond), Marlin 2217 (TK) (Arista/Diamond Touch, ASCAP) |
| ★ | 14 | 7 | I DON'T KNOW IF IT'S RIGHT —Evelyn "Champagne" King (T. Lite, J.H. Fitch), RCA 11386 (Six Continents/Mills And Mills, BMI) | 47 | 49 | 6 | CHANGE —Zulema (Z. Cusseaux), Lejof 34001 (London) (Double Joint/Zu-Grace, BMI) | ★ | 82 | 4 | LOVE IS —Vernon Burch (V. Burch, H. Redmon, Jr.), Chocolate City 015 (Casablanca), (Sand B/Ricks, BMI) |
| 15 | 14 | 14 | LOST AND TURNED OUT —Whispers (M. Anthony), Solar 11353 (RCA) (Spectrum VII, ASCAP) | 48 | 38 | 14 | YOU SHOULD DO IT —Peter Brown (T. Brown, R. Rans), Drive 6272 (TK.) (Sherlyn/Decibel, BMI) | ★ | 83 | 3 | HAVING A PARTY —Norma Jean (S. Cooke), Bearsville 0331 (Warner Bros.) (Kags, BMI) |
| ★ | 41 | 3 | SEPTEMBER —Earth, Wind & Fire (M. White, A. McKay, A. Willis), Columbia 3-10854 (Sagfire, BMI/Steelchest, ASCAP/Irving/Charville, BMI) | 49 | 43 | 19 | SOFT AND WET —Prince (Prince & Moon), Warner Bros. 8619 (Prince, BMI) | ★ | 84 | 3 | LIVING IT UP —Bell & James (L. Bell, C. James), A&M 2069 (Mighty Three, BMI) |
| 17 | 11 | 12 | FUNK AND ROLL —Quazar (G. Goins, J. Brailley), Arista 349 (Jumpshoot, BMI) | 50 | 44 | 24 | GET OFF —Foxy (C. Driggs, I. Ledesma), Dash 5046 (TK) (Sherlyn/Lindsay Anne, BMI) | ★ | 85 | 3 | BEYOND THE CLOUDS —Quartz (C. Quartz, M. Gazzola), Marlin 3328 (TK) (Additions Heloise, SAGEM) |
| ★ | 25 | 8 | COOLING OUT —Jerry Butler (K. Gamble, L. Huff, J. Butler), Philadelphia International 3656 (Mighty Three, BMI/Fountain, ASCAP) | ★ | 51 | 6 | SHAKE YOUR GROOVE THING —Peaches And Herb (D. Fekaris, F. Perren), Polydor 14514 (Perren-Vibes, ASCAP) | ★ | 86 | 2 | DIG A LITTLE DEEPER —Latimore (B. Latimore), Glades 1750 (TK) (Sherlyn, BMI) |
| ★ | 26 | 13 | YOU FOOLED ME —Grey & Hanks (L. Hanks, Z. Grey), RCA 11346 (Irving/Medad, BMI) | 52 | 62 | 4 | HOW DO YOU DO —Al Hudson & The Soul Partners (Soul Partners), ABC 12424 (Perk's, BMI) | ★ | 87 | 2 | ALL MY LOVE —D.J. Rogers (D.J. Rogers), Columbia 3-10836 (Circle R, ASCAP) |
| ★ | 20 | 6 | IN THE NIGHT TIME —Michael Henderson (M. Henderson, S. Rivers), Buddah 600 (Arista) (Electricord, ASCAP/Intense, BMI) | ★ | 53 | NEW ENTRY | IS IT STILL GOOD TO YA —Ashford & Simpson (Ashford/Simpson), Warner Bros. 8710 (Nick-O-Val, ASCAP) | ★ | 88 | 2 | I MIGHT AS WELL FORGET —Kinsman Dazz (T. Cain, M. Bacon), 20th Century 2390 (Combine/Rescan, BMI) |
| 21 | 23 | 12 | I JUST WANNA STOP —Gino Vannelli (G. Vannelli, J. Vannelli, R. Vannelli), A&M 2072 (Ross Vannelli, ASCAP) | 54 | 52 | 8 | WHOLE LOT OF SHAKIN' —Emotions (M. White, A. McKay), Columbia 3-10828 (Sagfire, BMI/Steelchest, ASCAP) | ★ | 89 | 2 | KEEP IT COMIN' —Atlantic Starr (B. Ell, J. Prusan), A&M 210 (Friday's Child, BMI) |
| 22 | 24 | 12 | I WANNA MAKE LOVE TO YOU —Randy Brown (H. Banks, C. Hampton), Parachute 517 (Casablanca) (Irving, BMI) | ★ | 55 | 4 | TIME SLIPS AWAY —Ohio Players (W. Beck, J. Williams, J. Jones, M. Pierce, R. Middlebrooks, C. Satchell, L. Bonner), Mercury 74031 (Play One, BMI) | ★ | 90 | 2 | WONDER WORM —Captain Sky (D. Cameron), AVI 225 (Upper Level, BMI/Thom Thom, ASCAP) |
| 23 | 12 | 19 | THERE'LL NEVER BE —Switch (B. Debarge), Gordy 7159 (Motown) (Jobete, ASCAP) | 56 | 47 | 15 | SPECIAL OCCASION —Dorothy Moore (S. Dees), Malaco 1052 (TK) (Unichappell, BMI) | ★ | 91 | 2 | GIVIN' UP GIVIN' IN —Three Degrees (G. Moroder, P. Bellette), Ariola America 7721 (Heath Leavy/April, ASCAP) |
| ★ | 31 | 8 | WHAT YOU WON'T DO FOR LOVE —Bobby Caldwell (Caldwell, Kettner), Clouds 11 (TK) (Sherlyn/Lindseyanne, BMI) | ★ | 57 | 4 | INSTANT REPLAY —Dan Hartman (D. Hartman), Blue Sky 2772 (Epic), (Silver Steed, BMI) | ★ | 92 | 2 | WHAT'S YOUR SIGN GIRL —Danny Pearson (D. Pearson, T. Seps), Unlimited 1400 (CBS) (Not listed) |
| ★ | 33 | 7 | TAKE THAT TO THE BANK —Shalamar (L. Sylvers, K. Spencer), Solar 11379 (RCA) (Rosy, ASCAP) | ★ | 58 | 2 | I'M SO INTO YOU —Peabo Bryson (P. Bryson), Capitol 4656 (Warner Bros./Peabo, ASCAP) | ★ | 93 | 2 | STANDING IN THE SHADOW OF LOVE —Deborah Washington (Dozier, Holland), Ariola America 7719 (Jobete, BMI/High Sierra, ASCAP) |
| 26 | 16 | 11 | UNLOCK YOUR MIND —Staples (G. Jackson, L. Chambers), Warner Bros. 8669 (Muscle Shoals, BMI) | 59 | 58 | 11 | DON'T WANNA COME BACK —Mother's Finest (J. Seay, J. Kennedy), Epic 8-50596 (Salsong, ASCAP) | ★ | 94 | 2 | BEFORE THE RAIN —Lee Oskar (L. Oskar), Elektra 45538 (Far Out/Ikke-Bad, ASCAP) |
| ★ | 40 | 7 | ANGEL DUST —Gil Scott-Heron (G. Scott-Heron), Arista 0366 (Brouhahn, ASCAP) | 60 | 57 | 7 | GET ON UP, GET ON DOWN —Roy Ayers (R. Ayers, B. Fisher, S. Richardson), Polydor 14509 (Roy Ayers Ubiquity/Rich Fish/Adena, ASCAP) | ★ | 95 | 2 | DON'T EVEN TRY —Bunny Sigler (G. Herbert), Gold Mine 4014 (RCA) (Not Listed) |
| ★ | 36 | 7 | SO EASY —Con Funk Shun (M. Cooper), Mercury 74024 (Val-Le-Joe, BMI) | ★ | 61 | 4 | NOW THAT WE FOUND LOVE —Third World (K. Gamble, L. Huff), Island 8663 (Warner Bros.), (Mighty Three, BMI) | ★ | 96 | 5 | CAN'T NOBODY LOVE ME LIKE YOU DO —General Johnson (G. Johnson), Arista 0359 (Modest, BMI) |
| 29 | 22 | 9 | ONLY YOU —Teddy Pendergrass (K. Gamble, L. Huff), Philadelphia International 460 (Mighty Three, BMI) | ★ | 62 | 3 | IT'S ALL THE WAY LIVE —Lakeside (F. Lewis), Solar 11380 (RCA) (Spectrum VII, ASCAP) | ★ | 97 | 2 | #1 D.J. —Goody Goody (V. Montana Jr., B. Ross, L. Rocco), Atlantic 3504 (Vincent Montana Jr./Bud Ross, ASCAP) |
| 30 | 13 | 14 | BLAME IT ON THE BOOGIE —Jacksons (M. Jackson, D. Jackson, E. Krohn), Epic 850595 (CBS) (Global, ASCAP) | ★ | 63 | 3 | MY LOVE AIN'T NEVER BEEN THIS GOOD —7th Wonder (J. Weaver), Parachute 519 (Casablanca) (Muscle Shoals, BMI) | ★ | 98 | 2 | KISS YOU ALL OVER —Broadway (M. Chapman, N. Chinn), Hilltak 7802 (Atlantic) (Chinnichap, BMI) |
| ★ | 39 | 9 | IN THE BUSH —Musique (P. Adams, S. Cooper), Prelude 71110 (Pat/Leeds/Phylmar, ASCAP) | ★ | 64 | 4 | JUST FREAK —Slave (D. Webster, S. Washington, M. Adams, H. Hicks), Cotillion 44242 (Atlantic), (Spur Tree/Cotillion, BMI) | ★ | 99 | 6 | WORKING OVERTIME —Denise LaSalle (D. LaSalle), ABC 12419 (Warner Tamerlane/Ordena, BMI) |
| ★ | 42 | 7 | YOU STEPPED INTO MY LIFE —Melba Moore (B. Gibb, R. Gibb, M. Gibb), Epic 8-50600 (Stigwood/Unichappell, BMI) | ★ | 65 | 3 | AIN'T WE FUNKIN' —Brothers Johnson (L. Johnson, Q. Jones, T. Bahler, A. Weir, U. Johnson), A&M 2098 (Yellow Brick Road/Kodi, ASCAP/Kidada, BMI) | ★ | 100 | 8 | DO WHAT YOU FEEL —Creme De Coco (T. Barge), Venture 102 (Barcam, BMI) |
| 33 | 21 | 12 | EASE ON DOWN THE ROAD —Diana Ross & Michael Jackson (C. Smalls), MCA 40947 (Fox Fanfare, BMI) | ★ | 66 | 16 | I LOVE THE NIGHT LIFE —Alicia Bridges (A. Bridges, S. Hutcheon), Polydor 14483 (Lowery, BMI) | ★ | | | |
| | | | | ★ | 67 | 4 | THINKIN' ABOUT IT TOO —Al Jarreau (A. Jarreau, T. Cannings), Warner Bros. 8677 (Al Jarreau/Desperate, BMI) | | | | |
| | | | | ★ | 68 | 4 | SHOE SOUL —Smokey Robinson (S. Robinson, B. Sutton, M. Sutton), Tamla 54296 (Motown), (Jobete/Betram, ASCAP) | | | | |

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DECEMBER 2, 1978 BILLBOARD

Texas' Inergi Co. Expands

NASHVILLE—In a concerted thrust toward achieving major label status, Inergi Records of Houston is opening an office here to handle promotion, sales and a&r.

The new branch will be spearheaded by "a former record company executive well known to the industry," says Vince Kickarillo, president and founder of Inergi Records, who expects to disclose further details within a week.



High Inergi: Mary K. Miller belts out a song during a recent press and deejay party in Nashville.

Additionally, Kickarillo has confirmed his company's newly inked affiliation with Nationwide Sound Distributors for purposes of shipping and distribution.

These announcements come on the heels of Inergi's recent acquisition of artists Nino Tempo, formerly with recording duet Nino Tempo and April Stevens who scored in the 1960s with their version of "Deep Purple" and the TCB Band which toured with Elvis Presley for years.

Kickarillo says Inergi will have completed albums on both new acts ready for the marketplace by mid-January, with a concentrated advertising and promotional campaign planned to coincide with the release dates.

Further expansion is currently underway with the construction of a fully automated 24-track studio in Houston, designed to meet the recording needs of in-house and outside label artists. The facility will feature the latest MCI state-of-the-art equipment and will be installed with 32-track modules for later conversion.

Inergi Records, a division of parent enterprise Kickarillo Company based in Texas, was started a year ago with country talent Mary K. Miller. Miller, under Kickarillo's production, garnered five chart singles during the past year, including her recording of "I Can't Stop Loving You" which climbed to number 28 on the Billboard Hot Country Singles chart.

The artist appeared recently on "Hee Haw," as well as taping a segment for Bayron Binkley's syndicated "Nashville Music" program. Miller's second LP, "Handcuffed To A Heartache," has just been released.

Other producers for the label include Don Costa and Jerry Barnes.

Milsap 3 Of 4

NASHVILLE—Ronnie Milsap's CMA award for album of the year gave the RCA artist the distinction of winning that category for three of the last four years. Milsap plans to record his next LP this month at his newly renovated studio.



BROKAW VISIT—Tom Brokaw of NBC's "Today Show" is welcomed by Mickey Gilley to his club in Pasadena, Tex. Brokaw brought along a camera crew to capture the essence of Gilley and his club for his "Today Show" audience.

'DON'T FIGHT IT'

Modern Music Helps Nashville: Al Gallico

NASHVILLE—Keyed by two new signings, and still on the lookout for talent, Al Gallico continues to expand the local horizons of his publishing operations.

"Modern country music is bringing all the dollars into Nashville," remarks Gallico, recalling he was in Nashville during the town's music business infancy when "Chatanooga Shoe Shine Boy" became a hit in 1950.

"The oldtimers fight modern country, but they shouldn't," insists the veteran publisher, president of Al Gallico Music, Algee Music, Altam Music and Easy Listening Music Corp. Gallico's firms maintain offices in Los Angeles as well as New York and Nashville. "Modern country is making Nashville that much more important," he adds.

Bolstering the trend, Gallico has signed two new talents, Becky Hobbs and Al Downing. Gallico placed Downing with Warner Bros. Records through Andy Wickham in L.A.

A former r&b artist, Downing cut an LP in New York and the tapes were brought to Nashville for the

addition of steel, guitars and voices. His first single, "Mr. Jones" was produced by Tony Bongiovi, Lance Quinn and Harold Wheeler.

Gallico signed Hobbs to publishing and management pacts and placed her with Mercury through Jerry Kennedy in Nashville. Kennedy will produce Hobbs.

Both Hobbs and Downing wrote their initial singles.

"You've got to have a good bench," comments Gallico who was instrumental in the early careers of Norro Wilson, Billy Sherrill and Glenn Sutton, three major Nashville talents in producing and writing. "I look for new kids all the time."

However, Gallico doesn't get into bidding wars over major talents. "I don't buy stars—I don't want them."

Gallico points to crossovers and international growth as two continuing trends for country music. "Crossovers are only going to get bigger," he predicts.

On international: "For years, I've been touting country music overseas. Now all these guys who weren't interested in it suddenly are."

GERRY WOOD

Nashville Scene

By SALLY HINKLE

The television taping of "Christmas At The Grand Ole Opry House" was recently completed with guests Roy Acuff, Chet Atkins, Crystal Gayle, Grandpa and Ramona Jones, Barbara Mandrell, Minnie Pearl, John Ritter and the Statler Brothers. . . . Three time Grammy winner John Hartford recently appeared at Nashville's Exit/In for a two night engagement where he performed songs from his latest Flying Fish LP, "Down Into The Mystery Below."

Columbia artist Bobby Hare has kicked off a promotional tour in support of his latest LP, "Sleeper Wherever I Fall." His headlining club appearances, slated through the first of this month, include dates in Arizona, Texas, New Mexico and California. . . . "Fall In Love With Me Tonight" is the title of Randy Barlow's third single release for Republic Records. Since joining the label, Barlow has scored with two top 10 releases, including "Slow And Easy" and "No Sleep Tonight."

Loretta Lynn, who just concluded a two week engagement at Harrah's Reno, had an assist on her final night from Roger Miller, who was in town early for his following night engagement at Harrahs with Fred Travalena. Lynn will be returning to the West to tape a television segment of "Bonnie And Marie" and Paul Keyes' "Variety

Club Tribute To Jimmy Stewart." . . . Crystal Gayle makes her first Nevada appearance at the High Sierra Theatre of the Sahara-Tahoe Hotel Friday-Sunday (1-3). Appearing with Gayle will be Bobby Goldsboro.

The Stamps, with its newest member, Richard Lee, just concluded a successful eight-day stand at the Taylor Supper Club in Denver. The event marked a full-time return of J.D. Sumner to the concert circuit following open heart surgery earlier this year. . . . More than 500 guests were in attendance for the opening party for Moe Bandy's Encore Talent, held in the Jersey Lilly room of the Pearl Brewing Co. in San Antonio. Among those guests were club owners from across the country, radio, tv and trade personnel from the surrounding area, local dignitaries and Wendy Cannon, Bandy's International Fan Club president. Also in attendance were Encore Talent artists Tony Booth and Buddy Alan, Bandy's manager and producer Ray Baker and Encore Talent president Ronnie Spillman.

An A and B-sided single featuring the songs of the Kentucky Fried Chicken Songwriting Contest winners, Tommy Joe Faia and John Moffat, sung by Barbara Mandrell has been released to country music stations nationwide. The single was produced by Tom Collins.

Billboard Hot Country LPs

Billboard SPECIAL SURVEY
For Week Ending 12/2/78

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| This Week | Last Week | Weeks on Chart | TITLE—Artist, Label & Number (Distributing Label) |
|-----------|-----------|----------------|---|
| 1 | 1 | 7 | I'VE ALWAYS BEEN CRAZY—Waylon Jennings, RCA AFL1-2979 |
| 2 | 2 | 42 | LET'S KEEP IT THAT WAY—Anne Murray, Capitol ST 11743 |
| ★ | 5 | 11 | EXPRESSIONS—Don Williams, ABC AY 1069 |
| 4 | 3 | 17 | HEARTBREAKER—Dolly Parton, RCA AFL 1-2797 |
| 5 | 6 | 8 | LIVING IN THE U.S.A.—Linda Ronstadt, Asylum 6E-155 |
| 6 | 4 | 30 | STARDUST—Willie Nelson, Columbia JC 35305 |
| 7 | 7 | 25 | ONLY ONE LOVE IN MY LIFE—Ronnie Milsap, RCA AFL1-2780 |
| 8 | 8 | 23 | WHEN I DREAM—Crystal Gayle, United Artists UALA 858 H |
| ★ | 12 | 7 | MOODS—Barbara Mandrell, ABC AY-1088 |
| ★ | 13 | 4 | BURGERS AND FRIES/WHEN I STOP LEAVING (I'LL BE GONE)—Charley Pride, RCA APL1-2983 |
| 11 | 10 | 8 | ELVIS—A CANADIAN TRIBUTE—Elvis Presley, RCA KKL1-7065 |
| ★ | 16 | 19 | LOVE OR SOMETHING LIKE IT—Kenny Rogers, United Artists UA-LA 903 H |
| 13 | 9 | 11 | TEAR TIME—Dave And Sugar, RCA APL 1-2861 |
| 14 | 15 | 34 | EVERYTME TWO FOOLS COLLIDE—Kenny Rogers & Dottie West, United Artists UALA864H |
| ★ | 21 | 3 | CONWAY—Conway Twitty, MCA MCA 3063 |
| ★ | 33 | 34 | VARIATIONS—Eddie Rabbitt, Elektra 6E 127 |
| 17 | 18 | 3 | LARRY GATLIN'S GREATEST HITS, VOL. 1, Monument MG 7628 |
| 18 | 11 | 44 | WAYLON & WILLIE—Waylon Jennings & Willie Nelson, RCA AFL 12686 |
| ★ | 29 | 3 | PLACES I'VE DONE TIME—Tom T. Hall, RCA APL1-3018 |
| ★ | 20 | NEW ENTRY | PROFILE/BEST OF EMMYLOU HARRIS, Warner Bros. BSK 3258 |
| ★ | 28 | 2 | TNT—Tanya Tucker, MCA 3066 |
| 22 | 22 | 46 | THE BEST OF THE STATLER BROTHERS, Mercury SRM 1-1037 (Phonogram) |
| 23 | 23 | 33 | OLD FASHIONED LOVE—The Kendalls, Ovation OV1733 |
| 24 | 24 | 3 | ROSE COLORED GLASSES—John Conlee, ABC AY-1105 |
| 25 | 25 | 4 | JOHNNY PAYCHECK'S GREATEST HITS VOLUME II, Epic KE 35623 |
| 26 | 27 | 32 | ENTERTAINERS . . . ON AND OFF THE RECORD—The Statler Brothers, Mercury SRM15007 (Phonogram) |
| 27 | 14 | 25 | ROOM SERVICE—The Oak Ridge Boys, ABC 1065 |
| 28 | 17 | 45 | TEN YEARS OF GOLD—Kenny Rogers, United Artists UA-LA 835-H |
| 29 | 32 | 19 | I'M ALWAYS ON A MOUNTAIN WHEN I FALL—Merle Haggard, MCA 2375 |
| 30 | 19 | 6 | GREATEST HITS—Marshall Tucker Band, Capricorn CPN0214 |
| 31 | 35 | 3 | PLEASURE & PAIN—Dr. Hook, Capitol SW 11859 |
| ★ | 40 | 3 | CLASSIC RICH, VOL. II—Charlie Rich, Epic JE 35624 |
| 33 | 30 | 64 | HEAVEN'S JUST A SIN AWAY—The Kendalls, Ovation OV 1719 |
| 34 | 20 | 9 | TURNING UP AND TURNING ON—Billy "Crash" Craddock, Capitol SW-11853 |
| 35 | 26 | 14 | WANTED! THE OUTLAWS—Waylon Jennings, RCA AFL1-1312 |
| ★ | 48 | 7 | DARK EYED LADY—Donna Fargo, Warner Bros. BSK 3191 |
| 37 | 37 | 4 | TAMMY WYNETTE'S GREATEST HITS VOLUME IV, Epic KE 35630 |
| 38 | 41 | 8 | BEST OF DOLLY PARTON—RCA APL1-1117 |
| 39 | 36 | 32 | REDHEADED STRANGER—Willie Nelson, Columbia KC 33482 |
| ★ | 50 | 3 | DAVID ALLEN COE'S GREATEST HITS, Columbia KC-35627 |
| 41 | 31 | 100 | GREATEST HITS—Linda Ronstadt, Asylum 7E-1092 |
| 42 | 42 | 18 | WOMANHOOD—Tammy Wynette, Epic KE 35442 |
| 43 | 49 | 5 | FALL IN LOVE WITH ME—Randy Barlow, Republic RLP6023 |
| 44 | 44 | 2 | JOE STAMPLEY'S GREATEST HITS VOL. 1, Epic KE 35622 |
| 45 | 45 | 2 | MARTY ROBBINS' GREATEST HITS VOL. IV, Columbia KC 35629 |
| 46 | 43 | 22 | I BELIEVE IN YOU—Mel Tillis, MCA 2364 |
| 47 | NEW ENTRY | NEW ENTRY | LET ME BE YOUR BABY—Charly McClain, Epic KE-35448 |
| 48 | 47 | 7 | LOVE IS WHAT LIFE'S ALL ABOUT—Moe Bandy, Columbia KC-35534 |
| 49 | NEW ENTRY | NEW ENTRY | THERE'LL BE NO TEARDROPS TONIGHT—Willie Nelson, United Artists UALA 930 H |
| 50 | NEW ENTRY | NEW ENTRY | THAT'S THE WAY A COWBOY ROCKS AND ROLLS—Jessi Colter, Capitol ST 11863 |

Overstreet Album To Tina Label

NASHVILLE—Tina Records of New York has acquired all rights to a previously unreleased Tommy Overstreet LP. "There'll Never Be Another First Time."

The album was recorded just prior to Overstreet's recent shift to ABC Records.

All distribution will be handled by International Record Distributing Associates of Hendersonville, Tenn., which has shipped the LP to distributors and radio stations along with the first single from the LP, "Tears" backed with "Lord, If I Make It To Heaven."

Gospel

Dallas Holm And Evie Tornquist Triumph At 10th Dove Ceremonies

By SALLY HINKLE

NASHVILLE — Contemporary gospel songwriter/singer Dallas Holm and contemporary gospel vocalist Evie Tornquist won top honors at the Gospel Music Assn.'s 10th annual Dove Awards ceremony and show, which climaxed the organization's first Gospel Music Week, Nov. 5-8, held at Nashville's Opryland Hotel.

disk jockey of the year; "Gospel Singing Jubilee" with hosts the Florida Boys for gospel television program; Joe and Nancy Cruse, "Transformation," for backliner notes of a gospel record album; Bob McConnell, "Grand Opening," for graphic layout and design of a gospel record album; and Robert August, "Live In London," for gospel

the Opryland Hotel. Among those honored were Manna Music, as outstanding gospel publisher of the year, and English songwriter Stuart K. Hine, composer of the perennial standard, "How Great Thou Art." A special posthumous award was presented to Terry Robinson, a young gospel songwriter who died in a recent plane crash.



Organization Citations: Left above, Hal Spencer of Manna Music is congratulated by Ed Shea, executive regional director of ASCAP, Nashville, as ASCAP's outstanding gospel publisher of the year. At right, Frances Preston, vice president of BMI, Nashville, presents a commendation of excellence to John T. Benson, right, outgoing president of the Gospel Music Assn.; and Don Butler, second from left, executive director of the association, as Joe Mosheo, director of affiliate relations, BMI, looks on.

A first-class production typified the ceremony that showcased the spectrum of gospel music—from soul and traditional to the sophisticated and contemporary sounds—with performances by some of the industry's top artists while winners were announced in 17 categories.

Holm, who was unable to accept his awards in person, took the most honors as he garnered awards as the songwriter of the year, for song of the year, male gospel vocalist of the year and mixed gospel group for his group, Praise. Tornquist, meanwhile, picked up female gospel vocalist of the year for the second consecutive year.

Some 1,400 gospel industry figures, artists and enthusiasts attended this year's program, which additionally brought Hall of Fame honors posthumously to Mahalia Jackson, and in the living category, to George Beverly Shea. Recipients of a special associate member award for the second year in a row were the Blackwood Brothers.

Featured entertainers included Reba Rambo, Evie Tornquist, Shirley Caesar, Johnny Zell of the "Lawrence Welk Show," the Couriers, Dave Boyer, the Cathedral Quartet and the Mighty Clouds of Joy. Co-hosts of the show were Sharalee and Jerry Lucas.

Among other Dove Award winners were the Imperials for male gospel group, "Transformation" by the Cruse Family on Canaan Records for gospel record album of the year; contemporary: "Kingsmen Live In Chattanooga" by the Kingsmen on Heartwarming Records for gospel record album of the year; traditional: "Pilgrim's Progress" by the Bill Gaither Trio on Impact Records for gospel record album of the year; inspirational: and "First Class" by the Boones on Lamb & Lion Records for gospel record album of the year by a non-gospel artist.

Also: "Live In London" by Andrae Crouch and the Disciples on Light Records picked up gospel record album of the year: soul gospel; Dino Kartsonakis for gospel instrumentalist; Sid Hughes for gospel

record album cover photo or record album cover art.

Original plans had called for the taping of the Dove Awards ceremony for network television, but these plans had been shelved due to lack of adequate time for such a project. However, the proceedings were taped for the Gospel Music Archives, and the organization is looking ahead to coverage of next year's program.



SESAC Honors: W. F. Myers of SESAC, New York, and newly elected president of the Gospel Music Assn., shares in the enthusiasm expressed by Anne Ortlund after receiving SESAC's Humanist award during SESAC's annual gospel music awards luncheon.

Following the ceremony, some 350 attended an after awards reception honoring a decade of significant achievement by the Gospel Music Assn., hosted by BMI. During the reception, Frances Preston, vice president of BMI, presented a commendation of excellence to Don Butler, executive director of the association, and John T. Benson, outgoing president of the association.

Earlier in the week, ASCAP and SESAC additionally recognized the gospel music industry with luncheon presentations.

On Nov. 6 ASCAP hosted its second annual Gospel Music Industry Appreciation Awards ceremony at

Presented with ASCAP appreciation plaques for songs nominated for the Dove song of the year category were Andrew Culverwell for "Born Again," publisher Manna Music; Rusty Goodman for "I Believe He's Coming Back," publisher First Monday Music; Danniebelle Hall for "Ordinary People," publisher Birdwing/Danniebelle Music; Terry Robinson for "Free," publisher First Monday Music, and Keith Green/Todd Fishkind for "Your Love Broke Through," publisher April.

On Nov. 7 SESAC hosted its annual Gospel Music Luncheon at the Opryland Hotel. Awards were presented to Anne Ortlund as "Humanist," Irene Johnson Ware received the black gospel award, the Universal Broadcasting Corp. picked up the Broadcast Media award, Harold Lane was selected as the songwriter of the year and "Rise Again" was selected as song of the year.

Entertainment for the luncheon was provided by Dogwood, a contemporary gospel group.

The association's first Gospel Music Week, a four-day affair, attracted some 300 gospel industry figures for rounds of educational seminars, workshops and panel discussions where more than 40 speakers lent their knowledge of expertise on such diverse topics as artist management, marketing, talent development, songwriting, publishing, radio, television, sound equipment and choral reading.

In addition, three evening concert programs were presented Nov. 5-7 featuring such talents as the Florida Boys, Henry and Hazel Slaughter, the Speer Family, the Imperials, Roger McDuff, Reba, Don Francisco, Janny Grine and the Wall Brothers Band, and afternoon artist showcases, presented Nov. 6-8, featuring Mary Beth Benson, Dynamic Records; Found Tree, the Benson Co.; J. J. Lee, Paragon Records; Jeannie C. Riley, the Benson Co., and Twenty First Century Singers, Nashboro Records.

(Published Once A Month)

Billboard SPECIAL SURVEY For Week Ending 12/2/78

Billboard Best Selling Gospel LPs

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| This Week | Last Report | Weeks on Chart | TITLE, Artist, Label & Number |
|-----------|-------------|----------------|---|
| 1 | 2 | 14 | MYRNA SUMMERS I'll Keep Holding On, Savoy 14483 |
| 2 | 13 | 14 | ANDRAE CROUCH Live In London, Light LSX 5717 |
| 3 | 3 | 133 | WALTER HAWKINS & THE LOVE CENTER CHOIR Love Alive, Light LS 5686 (Word/ABC) |
| 4 | 4 | 23 | JAMES CLEVELAND & CHARLES FOLD SINGERS Volume 3, Is There Any Hope For Tomorrow? Savoy DBL 7020 |
| 5 | 1 | 74 | SHIRLEY CAESAR First Lady, Hob HBL 500 (United Artists) |
| 6 | 14 | 5 | JAMES CLEVELAND & ALBERTA WALKER Reunion, Savoy 14502 |
| 7 | NEW ENTRY | | GOSPEL KEYNOTES Gospel Fire, Nashboro 7202 |
| 8 | NEW ENTRY | | JAMES CLEVELAND & THE SALEM INSPIRATIONAL CHOIR I Don't Feel Noways Tired, Savoy DBL 7024 |
| 9 | 10 | 56 | ARETHA FRANKLIN Amazing Grace, Atlantic 2-906 |
| 10 | 20 | 27 | INEZ ANDREWS Chapter 5, ABC/Songbird SB-269 |
| 11 | 11 | 82 | WALTER HAWKINS Jesus Is The Way, Light 5705 (Word/ABC) |
| 12 | 7 | 168 | JAMES CLEVELAND & CHARLES FOLD SINGERS Jesus Is The Best Thing That Ever Happened To Me, Savoy SGL 7005 (Arista) |
| 13 | 25 | 5 | SHIRLEY CAESAR: From The Heart, Hob HBL 501 |
| 14 | NEW ENTRY | | REV. MACED WOODS Dwell In Me, Savoy 14501 |
| 15 | 5 | 31 | DONALD VAILS CHORALEERS: Live, He Decided To Die, Savoy 7019 |
| 16 | 12 | 18 | REV. MACEO WOODS & CHOIR I'm Blessed, Savoy 7011 |
| 17 | 6 | 47 | SARA J POWELL When Jesus Comes, Savoy 14465 |
| 18 | 8 | 52 | GOSPEL KEYNOTES Tonight Is The Night, Nashboro 7187 |
| 19 | 15 | 47 | WILLIAMS BROS. Mama Prayed For Me, Savoy 14462 |
| 20 | 18 | 106 | EDWIN HAWKINS & THE EDWIN HAWKINS SINGERS Wonderful, Birthright BRS 4005 (Ranwood) |
| 21 | 9 | 56 | JAMES CLEVELAND Live At Carnegie Hall, Savoy 7014 |
| 22 | 23 | 23 | GOSPEL KEYNOTES Reach Out, Nashboro 7147 |
| 23 | 21 | 110 | GOSPEL KEYNOTES Ride The Ship To Zion, Nashboro 7172 |
| 24 | 17 | 43 | REVEREND MACEO WOODS Happy In Jesus, Savoy 14463 |
| 25 | 19 | 5 | ANDRAE CROUCH Take Me Back, Light 5637 |
| 26 | 22 | 56 | EDWIN HAWKINS & SINGERS The Comforter, Birthright 4020 |
| 27 | 16 | 9 | MIGHTY CLOUDS OF JOY: Live & Direct, ABC 1038 |
| 28 | 28 | 39 | INSTITUTIONAL RADIO CHOIR He's Standing By, Savoy 14458 |
| 29 | 26 | 98 | MYRNA SUMMERS & THE COMBINED CHOIR OF THE REFRESHING SPRINGS C.O.G.I.C. I Found Jesus And I'm Glad, Savoy SJL 14407 (Arista) |
| 30 | 27 | 9 | HILL, TESSIE: Face It With A Smile, ABC PY-59233 |
| 31 | 29 | 31 | SENSATIONAL NIGHTINGALES: Jesus Is Coming, Peacock 59232 |
| 32 | 32 | 52 | ERNEST FRANKLIN I'm Going To Sit Down, Jewel 0128 |
| 33 | NEW ENTRY | | J.C. WHITE & SINGERS Phase I, Savoy 14467 |
| 34 | 34 | 27 | GOSPEL WORKSHOP MASS CHOIR Live In New York City, Savoy 7006 |
| 35 | 33 | 27 | MIGHTY CLOUDS OF JOY Truth Is The Power, ABC 986 |

DECEMBER 2, 1978 BILLBOARD

CONCENTRATING ON FUSION MUSIC

Ponty Avoiding Jazz Festivals

French Fiddler Says 'They're Not My Audience' Now

By ELIOT TIEGEL

LOS ANGELES—Violinist Jean-Luc Ponty purposefully avoids playing jazz festivals because "they're not my audience anymore."

The eclectic amplified fiddle player, who made his first major impression in this country at the Monterey, Calif., Jazz Festival in 1969, is primarily concerned with playing for audiences which dig his brand of hot and intense fusion music, a mixture of elements he says which touch on his classical, jazz and progressive music interests.

"The audience that listens to my music," the 36-year-old virtuoso player says, "now comes mostly from rock but is into progressive rock and jazz. They don't listen to hardcore rock or traditional jazz."

Ponty's five LPs for Atlantic have taken him through several transitions as he seeks to find himself musically. Why did he switch from being associated with jazz to join the bandwagon of young players seeking to blend other elements into his music? "I had to express myself," he explains here between stops on a three-month tour of the U.S. "In order to do that, I had to use my roots; this is me, what I like. Classical music and jazz were both learning periods for me." Ponty says he began to consider adding rock to his music in 1970 and he got to feel the marriage when he played with Frank Zappa in 1973 and the Mahavishnu orchestra from 1974-75.

He says he learned something from each of the musics with which he's been associated. From the classics which he played from his childhood until he was 21 he learned orchestration and how to handle specific moods and dynamics. From jazz he learned phrasing

and the concept of improvisation. "Progressive rock started in Europe in the late 1960s," he says, "and after hearing the groups and meeting the musicians I began to realize there wasn't as much of a barrier between those musicians and me as I had imagined."

Today Ponty estimates jazz accounts for about half or more of his music. He prefers the electric violin because it offers him sounds he couldn't have achieved with an acoustic instrument. He says he'll never go back to playing pure jazz just like he doesn't want to play jazz festivals anywhere in the world.

He finds jazz festivals draw primarily purist listeners and what he's into now "is not what they want to hear."

Ponty's six-piece group is more like a rock band, he says, in terms of volume and the kinds of equipment it carries to keep its dynamics highly magnified.

"I don't reject the acoustic violin," he emphasizes. "I use it in some places because I appreciate its beauty, but I've discovered new sounds with the electric violin."

How much music has he cut using the acoustic violin on his five Atlantic LPs? "Of 20 compositions, I've used it on two pieces," he answers.

On his newest LP, "Cosmic Messenger," he sought to avoid a virtuoso concept, choosing instead to "look for simplicity in order to create a mood of meditative music." Ponty says he wanted more of an impressionistic feeling so the listener "forgets to analyze the music and which instruments and chord changes are being played and lets his or her imagination take off."

To achieve this, he uses elec-

tronic effects which "create a spacey environment integrated into the arrangement. Before, these effects were separated."

All Ponty's tunes are written and orchestrated by himself. He says the material on the current LP is "structured like a classical piece."

When a tune has to be swinging, Ponty gives the idea "for the groove to the drummer and I let him play around with it. Otherwise it would be too stiff." The solos are open space for each musician's imagination.

The former resident of Paris, now an Angeleno when he's not on the road, is frankly surprised that the violin hasn't emerged more in country and bluegrass music and can only surmise that "because it's an extremely difficult instrument to learn," a lot of American musicians don't pursue it as a career.

On the current tour Ponty plans to record his performances for a live LP while in California. The band goes to Japan in February and Europe in March. Next April he comes up against devising a concept for his next studio LP. He's not sure what that will be but it won't be a dramatic shift away from fusion music.

The live LP will showcase new interpretations of works many of which have been recorded on earlier Atlantic LPs, plus compositions from the "Cosmic" package.

There have been personnel changes in the band since "Cosmic Messenger" came out several months ago. There are now two guitars and more keyboards are being used.

But the key factor in cutting previously recorded material is that the earlier titles sound different today. "And that's why I feel it's valid to record them again."

Columbia 17-Cut LP Released For Promo

NEW YORK—"Individuals," an impressive two-record promotional LP package, is the cornerstone of a multi-level marketing campaign designed by Columbia Records to promote 17 of its top jazz/progressive releases for the current Christmas season.

The LP package consists of 17 full-length cuts selected from the 17 designated LPs, which were released in September, October and November. It was shipped exclusively to radio stations and retailers, for radio and in-store play and for promotional giveaways. The disks are not available for sale to the public.

Columbia artists on this package include Weather Report, Jaroslav, Bob James, Woody Shaw, Ramsey Lewis, Willie Bobo, Maynard Ferguson, Rodney Franklin, Dexter

Gordon, Tom Scott, Billy Cobham, Stan Getz, the Heath Brothers, Steve Kahn, Ronnie Foster, Stephane Grappelli and Bobby Hutcherson.

Interwoven between the various cuts are selection identification and commentary by WBLS-FM personality Rosko. The liner notes also provide information on each artist. The package was compiled by Vernon Slaughter, director of jazz and progressive marketing at Columbia.

Merchandising support for the Columbia jazz releases includes advertising in jazz and black progressive radio stations, print ads in major consumer publications and a poster blitz throughout the New York subway system. Each release also contains an insert highlighting current releases by 25 CBS jazz and progressive artists.

DECEMBER 2, 1978 BILLBOARD

Jazz Beat

LOS ANGELES—CBS-TV taped a rehearsal by Count Basie and his band Nov. 18 in New Orleans prior to a concert at the Hyatt Regency Hotel with Big Joe Turner, Helen Humes and the Clark Terry Quintet. The CBS crew was there as part of its coverage of Basie for "60 Minutes."

Teddy Wilson and Dave McKenna play off each other at Symphony Hall in Boston Sunday (3) accompanied by Alan Dawson and Frank Tate. . . . The Thalias raised around \$212,000 with a jazz night concert featuring Count Basie, Slim Gaillard, Cab Calloway, Bill Henderson, (Continued on page 80)

Pipeline Exec Resurrects Old Label, Job As Pianist

TULSA—A Tulsa man has revived his record company and his career as a pianist after a 30-year lapse.

Ed Conley, a self-made success in the pipeline business, always wanted a career in music. "I quit because sound quality 30 years ago wasn't what I wanted."

Skyline Records' earlier days included recording sessions by Patti Page and Oral Roberts. Conley's

first album on this revived label is "Piano Dynamics," featuring six originals plus vintage songs like "In A Sentimental Mood," "I Can't Get Started With You" and "Manhattan."

Gregg Woods, Skyline's national sales director, is arranging national sales distribution.

Conley describes his piano style as light, easy listening jazz that features (Continued on page 80)

JOHN SNYDER'S NEW LABEL

Artists House Debuts With 5 Albums

NEW YORK—Artists House is shipping its first releases this week and it's an event not likely to go unnoticed by jazz buffs, nor unappreciated by jazz artists.

The first five albums of the new label, founded in July by former Horizon Records' head John Snyder (Billboard July 1, 1978), are tastefully packaged, fully annotated and produced with care on virgin vinyl. They carry a suggested list price of \$8.98.

Thus far, the label is being distributed by Pickwick in the Midwest and parts of the South (Dallas, Miami);

Rounder Records in the Northeast and North Carolina; Pan American in Denver, and California Record Distributors on the West Coast.

EMI handles Europe and parts of Africa. King Records services Japan, and negotiations are underway for a U.K. licensee.

The initial release features disks by the Thad Jones, Mel Lewis Quartet; Charlie Haden and Hampton Hawes; Ornette Coleman, Jim Hall and Red Mitchell; and the last recorded works of alto saxist Paul Desmond.

Billboard SPECIAL SURVEY For Week Ending 12/2/78

Billboard Best Selling Jazz LPs

| This Week | Last Week | Weeks on Chart | TITLE Artist, Label & Number (Dist. Label) | This Week | Last Week | Weeks on Chart | TITLE Artist, Label & Number (Dist. Label) |
|-----------|-----------|----------------|--|-----------|-----------|----------------|---|
| 1 | 2 | 7 | MR. GONE Weather Report, Columbia JC-35358 | 26 | 26 | 9 | A SONG FOR YOU Ron Carter, Milestone M-9086 (Fantasy) |
| 2 | 4 | 10 | CHILDREN OF SANCHEZ Chuck Mangione, A&M SP-6700 | 27 | 33 | 2 | STREAMLINE Lenny White, Elektra 6E-164 |
| 3 | 1 | 9 | REED SEED Grover Washington Jr., Motown M7-910 | 28 | 27 | 19 | TROPICO Gato Barbieri, A&M SP 4710 |
| 4 | 5 | 7 | ALL FLY HOME Al Jarreau, Warner Bros. BSK 3229 | 29 | 20 | 3 | THANK YOU . . . FOR F.U.M.L. Donald Byrd, Elektra 6E-144 |
| 5 | 3 | 7 | FLAME Ronnie Laws, United Artists UALA-881 | 30 | 30 | 15 | LARRY CARLTON Larry Carlton, Warner Bros. BSK 3221 |
| 6 | 6 | 14 | SECRETS Gil Scott-Heron & Brian Jackson, Arista AB-4189 | 31 | 28 | 26 | MAGIC IN YOUR EYES Earl Klugh, United Artists UA LA 877 |
| 7 | 8 | 3 | INTIMATE STRANGER Tom Scott, Columbia JC-35557 | 32 | NEW ENTRY | | WITH SCOTT'S BAND IN NEW YORK CITY Scott Hamilton & Warren Vache, Concord Jazz CJ-70 |
| 8 | 7 | 20 | IMAGES Crusaders, Blue Thumb BA 6030 (ABC) | 33 | 31 | 22 | SUNLIGHT Herbie Hancock, Columbia JC 34907 |
| 9 | 9 | 14 | COSMIC MESSENGER Jean-Luc Ponty, Atlantic SD 19189 | 34 | 32 | 4 | MASQUES-BRAND X Passport, PB-9829 (Arista) |
| 10 | 10 | 18 | PAT METHENY Pate Metheny, ECM 1-1114 (Warner Bros.) | 35 | 35 | 5 | BEST OF KEITH JARRETT Keith Jarrett, ABC IA-9348 |
| 11 | 11 | 15 | YOU SEND ME Roy Ayers, Polydor PD 16159 (Phonodisc) | 36 | 36 | 4 | STEPPING STONES-LIVE AT THE VILLAGE VANGUARD Woody Shaw, Columbia JC-35560 |
| 12 | 29 | 2 | PATRICE Patrice Rushen, Elektra 6E-160 | 37 | 34 | 9 | THE GREETING McCoy Tyner, Milestone M-9085 (Fantasy) |
| 13 | 17 | 6 | SOFT SPACE Jeff Lorber, Fusion Inner City IC-1056 | 38 | 38 | 2 | JUNGLE FEVER Neil Larson, Horizon SP-733 (A&M) |
| 14 | 19 | 5 | MANHATTAN SYMPHONIE Dexter Gordon, Quartet, Columbia JC-35608 | 39 | 39 | 6 | HOW LONG HAS THIS BEEN GOING ON Sarah Vaughan, Pablo 2310-821 |
| 15 | 12 | 9 | CARNIVAL Maynard Ferguson, Columbia JC-35480 | 40 | NEW ENTRY | | CHICK, DONALD, WALTER & WOODROW Woody Herman Band, Century CR-1110 |
| 16 | 13 | 10 | BEFORE THE RAIN Lee Oskar, Elektra 6E-150 | 41 | 40 | 16 | FRIENDS Chick Corea, Polydor PD 1-6160 (Phonodisc) |
| 17 | 25 | 7 | OUT OF THE WOODS Oregon, Elektra 6E-154 | 42 | 46 | 8 | THE MAN Les McCann, A&M SP 4718 |
| 18 | 16 | 24 | SOUNDS Quincy Jones, A&M SP 4685 | 43 | 43 | 43 | RAINBOW SEEKER Joe Sample, ABC AA 1050 |
| 19 | 24 | 2 | CRY John Klemmer, ABC AA-1106 | 44 | NEW ENTRY | | TAKING CARE OF BUSINESS Sonny Rollins, Prestige P-24083 (Fantasy) |
| 20 | 23 | 3 | WE ALL HAVE A STAR Wilton Felder, ABC AA-1109 | 45 | 45 | 5 | HIGHWAY ONE Bobby Hutcherson, Columbia JC-35550 |
| 21 | 21 | 59 | FEELS SO GOOD Chuck Mangione, A&M SP 4658 | 46 | 44 | 9 | DON'T STOP THE CARNIVAL Sonny Rollins, Milestone M-55005 (Fantasy) |
| 22 | 22 | 18 | IN THE NIGHT TIME Michael Henderson, Buddah BDS 5712 (Arista) | 47 | 47 | 6 | TIMES SQUARE Gary Burton, ECM-1-1111 (Warner Bros.) |
| 23 | 14 | 8 | LEGACY Ramsey Lewis, Columbia JC-35483 | 48 | 48 | 5 | LOVE SATELLITE Ronnie Foster, Columbia JC-35373 |
| 24 | 15 | 11 | WHAT ABOUT YOU Stanley Turrentine, Fantasy F-9563 | 49 | 42 | 7 | SUNBELT Herbie Mann, Atlantic SD-19204 |
| 25 | 18 | 7 | HEAVY METAL BE-BOP Brecker Bros., Arista AB-4185 | 50 | 49 | 2 | ECSTASY Michael Urbaniak, Marlin 2221 (T.K.) |

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CHART KING—A special award to tenor Luciano Pavarotti, based on Billboard charts, is presented at Tower Records, San Francisco. The tenor's London album accounted for 20% of the listings in a recent Billboard Best Selling Classical LP chart, including the No. 1 slot. Making the presentation is Ray Edwards, Tower's classical manager, left, and John Harper, London Records classical sales manager.

CHAIN DEVELOPS SALES

Classics Attract Sound Warehouse

By ALAN PENCHANSKY

CHICAGO—Classical product is receiving increased attention from stores in the Sound Warehouse Record and Tape web, several of which include partitioned off classical specialty rooms.

Heads of these departments in seven of the chain's Texas and Southwest area stores met recently in Houston to lay groundwork for closer ties between their operations.

The meeting was part of a larger conference of Warehouse store managers, the first of these gatherings to include the classical department heads.

Though the chain's outlets purchase autonomously, it's believed increased clout and efficiency can be drawn from interaction of the specialty shops. Pooled purchasing, shared promotions and merchandise transfers were some of the ideas before the group, reveals Melinda Parmer, coordinator of the meeting.

Parmer directs the operations of the specialty store in Houston, which racks up a healthy 12% of the entire outlet's volume.

Journeying to Houston to parley with the buyers were classical marketing specialists from CBS, London, HNH and Polygram.

According to Parmer, contact with national label reps is one of the most vital results of the meeting. She believes that apathy and disinterest in classics at a local level is one of the biggest problems facing the business in the Southwest.

The retail specialists came from Dallas, El Paso, San Antonio, Austin, Albuquerque and Oklahoma City. Label representatives were

Mike Kellman and Larry Golinski, Masterworks; John Harper, London; Dave Town, HNH, and Stephen Aechternacht, Polygram Distribution.

In the chain's larger stores, classical departments operate as self-sufficient entities with carpeted, glassed-off quarters. The web, based at Bromo Distributors, Oklahoma City, was one of the first to introduce this marketing design catering to the classical customer.

Inventories in the special departments range from \$55,000 to \$90,000 retail, according to Parmer.

One decision reached at the meeting, she explains, calls for shifting of stocks between stores to improve sell-off. Special print mailer promotions involving the several outlets also are envisioned.

Certain of the classical shops are located in markets without classical format radio stations, creating an advertising problem. Tv spots, though costly, are viewed by meet participants as a solution.

Classical product shortages in the Southwest also were discussed. Parmer says there has been annoyance that many special edition sets are sold off quickly in the big coastal markets, leaving Texas and Oklahoma empty-handed.

Each of the stores purchases individually. However, a buying pool for "special things" is being set up, she indicates.

Parmer sees classical trade growing steadily in Texas and the Southwest, contrary to the stereotype of these markets as cultural backwaters.

SCHUBERT'S MUSIC TAKES OVER N.Y.

By IS HOROWITZ

NEW YORK—The Big Apple was liberally dolloped in schalg Sunday (19) as this city paid homage to Franz Schubert in commemoration of the 150th anniversary of the Viennese composer's death in 1828.

It was a long play celebration that featured two all-day marathon concerts, plus scattered recitals that saw many prestigious artists and lesser-known musicians pay tribute in the way they knew best, by playing his music.

In downtown Manhattan, at the New School, it was Alexander Schneider presenting four concerts of Schubert chamber music, the first starting at 11 a.m. and the last at 9 p.m. Pinchas Zukerman, Peter Serkin, Jaime Laredo, Walter Trampler and Leslie Parnas, all recording stalwarts, were among those who participated.

Further uptown in a reclaimed movie house renamed Symphony Space, "Wall-To-Wall" Schubert was offered for the better part of 12 hours by such as Gary Graffman, Kenneth Cooper, Gilbert Kalisch and members of the American Symphony Orchestra. And then, late into the wee hours, amateurs took the stage for their own nod to the composer.

Lili Kraus, undisputed doyenne of Schubert interpreters, filled Carnegie Hall for a recital of the Impromptus, the A Minor Sonata and the "Wanderer" Fantasy.

The sound of the "Winterreise" cycle, sung by baritone Bernard Krusyn with Andre Watts at the piano on Saturday may still have been resonating in Avery Fisher Hall the following day when Vladimir Ashkenazy conducted the English Chamber Orchestra in Schubert's Symphony No. 5.

If Ashkenazy assumed the unexpected role of conductor, Michael Tilson Thomas, normally presiding on the podium, joined Charles Wadsworth across the street at Alice Tully Hall as a pianist in the F Minor Fantasy for four hands.

What else? Oh yes, the Schubert Mass in C drew other worshippers to St. Bartholomew's Church at 4 p.m. on Sunday.

Horowitz Bows Out Of Minn. Recital

MINNEAPOLIS—Pianist Vladimir Horowitz, who was scheduled to perform at Orchestra Hall here Oct. 15, had to postpone his appearance until May 20, 1979 on the advice of his physician.

According to his management, Harold Shaw of New York, Horowitz has returned to New York. The famed pianist's last concert was in Ann Arbor, Mich., Oct. 8.

Kenneth Schermerhorn conducts London's National Philharmonic.

Of foremost interest also are performances of medieval Christmas carols by Munich's Capella Antiqua, an ABC-Seon release. This vocal/instrumental ensemble presents a sampling of "Christmas Cantiones" found in the "Moosburger Gradual 1360," German medieval manuscript. Sung in Latin, these homophonic selections are exquisite and the performances, brimming with vitality, preserve that special medieval sound.

Albums on the Desmar and Angel labels also

escaped mention in the Christmas survey. Joel Cohen directs the Boston Camerata in Marc-Antoine Charpentier's "Christmas Midnight Mass," a Desmar recording. The performance of this baroque work is scaled down to original proportions and uses period instruments. The piece is based on French Christmas carols.

Palestrina's *Missa Hodie Christus Natus Est*, another Christmas-themed mass setting, is heard in a new Angel disk, with Cambridge's King's College Choir performing. Also included are several a capella motets on Christmas themes, by this great renaissance composer.

ALAN PENCHANSKY

Easy Listening

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

| This Week | Last Week | Weeks on Chart | TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee) |
|-----------|-----------|----------------|--|
| 1 | 1 | 8 | TIME PASSAGES Al Stewart, Arista 0362 (DJM/Frabort, ASCAP) |
| 2 | 6 | 3 | OOH BABY BABY Linda Ronstadt, Asylum 45546 (Jobete, ASCAP) |
| 3 | 2 | 7 | OUR LOVE, DON'T THROW IT AWAY Andy Gibb, RSO 911 (Stigwood/Unichappell, BMI) |
| 4 | 3 | 6 | YOU DON'T BRING ME FLOWERS Barbra & Neil, Columbia 310840 (Stonebridge/Threesome, ASCAP) |
| 5 | 5 | 8 | THIS IS LOVE Paul Anka, RCA 11395 (Camerica, ASCAP) |
| 6 | 15 | 2 | TOO MUCH HEAVEN Bee Gees, RSO 913 (Music For Unicef, BMI) |
| 7 | 9 | 4 | MY LIFE Billy Joel, Columbia 3-10853 (Impulsive/April, ASCAP) |
| 8 | 4 | 11 | I JUST WANNA STOP Gino Vannelli, A&M 2072 (Ross Vannelli, ASCAP) |
| 9 | 7 | 10 | CHANGE OF HEART Eric Carmen, Arista 0354 (Caramex, BMI) |
| 10 | 8 | 12 | SWEET LIFE Paul Davis, Bang 738 (Web IV, BMI/Tanta/Chappell, ASCAP) |
| 11 | 11 | 11 | HOW MUCH I FEEL Ambrosia, Warner Bros. 8640 (Rubicon, BMI) |
| 12 | 19 | 6 | CAN YOU FOOL Glen Campbell, Capitol 4638 (Royal Oak/Windstar, ASCAP) |
| 13 | 13 | 10 | EVERYBODY NEEDS LOVE Stephen Bishop, ABC 12406 (Stephen Bishop, BMI) |
| 14 | 10 | 14 | READY TO TAKE A CHANCE AGAIN Barry Manilow, Arista 0357, (Ensign, BMI) |
| 15 | 17 | 7 | PROMISES Eric Clapton, RSO 910 (Narwhal, BMI) |
| 16 | 21 | 6 | THE GAMBLER Kenny Rodgers, United Artists 1250 (Writers Night, ASCAP) |
| 17 | 14 | 30 | YOU NEEDED ME Anne Murray, Capitol 4574 (Chappell/Ironside, ASCAP) |
| 18 | 12 | 15 | RIGHT DOWN THE LINE Gerry Rafferty, United Artists 1233 (The Hudson Bay, BMI) |
| 19 | 28 | 5 | I WILL BE IN LOVE WITH YOU Livingston Taylor, Epic 850604 (Morgan Creek/Songs Of Bandies-Koppelman, ASCAP) |
| 20 | 22 | 3 | I BELIEVE YOU Carpenters, A&M 2097 (Music Ways/Flying Addressi, BMI) |
| 21 | 18 | 17 | SHE'S ALWAYS A WOMAN Billy Joel, Columbia 3-10788 (Impulsive/April, ASCAP) |
| 22 | 24 | 8 | FOREVER AUTUMN Justin Hayward, Columbia 3-10799 (Bright, ASCAP) |
| 23 | 23 | 10 | SHARING THE NIGHT TOGETHER Dr. Hook, Capitol 4621 (Music Mill, ASCAP/Alan Cartee, BMI) |
| 24 | 27 | 7 | STRANGE WAY Firefall, Atlantic 3518 (Steven Stills, BMI) |
| 25 | 35 | 4 | THIS MOMENT IN TIME Engelbert Humperdinck, Epic 8-50632 (Silver Blue, ASCAP) |
| 26 | 26 | 7 | ON THE SHELF Donny & Marie Osmond, Polydor 14510 (ATV, BMI) |
| 27 | 25 | 19 | LOVE IS IN THE AIR John Paul Young, Scotti Brothers 402 (Atlantic) (Edward B. Marks, BMI) |
| 28 | 20 | 7 | LOVE ME AGAIN Rita Coolidge, A&M 2090 (Almo, ASCAP/Irving, BMI) |
| 29 | 16 | 16 | WHENEVER I CALL YOU "FRIEND" Kenny Loggins, Columbia 3-10794 (Milk Money, ASCAP/Rumanian Pickelworks, BMI) |
| 30 | 29 | 9 | RAININ' IN MY HEART Leo Sayer, Warner Bros. 8682 (House Of Byrant, BMI) |
| 31 | 33 | 4 | WESTWARD WIND England Dan & John Ford Coley, Big Tree 16130 (Atlantic) (Cold Zinc/Dawnbreaker, BMI) |
| 32 | 32 | 5 | HOW YOU GONNA SEE ME NOW Alice Cooper, Warner Bros. 8695 (EZRA/Mountain, BMI/Jodrell, ASCAP) |
| 33 | 36 | 3 | THE WEDDING SONG (There Is Love) Mary Mac Gregor, Ariola 7726 (Public Domain, ASCAP) |
| 34 | 39 | 3 | DON'T CRY OUT LOUD Melissa Manchester, Arista 0373 (Irving/Woolnough/Jemava/ Unichappell/Begonia, BMI) |
| 35 | 30 | 18 | TOOK THE LAST TRAIN David Gates, Elektra 45550 (Kipahulu, ASCAP) |
| 36 | 37 | 8 | LOVE TO BURN O.C. Smith, Shadybrook 1045 (Screen Gems/EMI, BMI/Bobby Goldsboro, ASCAP) |
| 37 | 38 | 4 | THE DREAM NEVER DIES Cooper Brothers, Capricorn 0308 (Welbeck/Oboe Maestro/Tamlami, BMI) |
| 38 | 40 | 5 | DRIFTWOOD Moody Blues, London 708 (Bright Music, ASCAP) |
| 39 | 31 | 11 | MAC ARTHUR PARK Donna Summer, Casablanca 939 (Canopy, ASCAP) |
| 40 | 34 | 18 | REMINISCING Little River Band, Harvest 4605 (Capitol) (Screen Gems-EMI, BMI) |
| 41 | 43 | 3 | ALIVE AGAIN Chicago, Columbia 310845 (Make Me Smile, ASCAP) |
| 42 | 44 | 2 | PART TIME LOVE Elton John, MCA 40973 (Jodrell/Leeds, ASCAP) |
| 43 | NEW ENTRY | | A LITTLE MORE LOVE Olivia Newton-John, MCA 3067 (John Farrar/Irving, BMI) |
| 44 | 45 | 5 | RUN FOR HOME Lindisfarne, Atco 7093 (Atlantic) (Crazy/Chappell, ASCAP) |
| 45 | 47 | 3 | TAKE IT LIKE A WOMAN Mary Welch, 20th Century 2387 (Al Gallico/Turtle, BMI) |
| 46 | 50 | 2 | I LOVE THE NIGHT LIFE (Disco Round) Alicia Bridges, Polydor 14483 (Lowery, BMI) |
| 47 | NEW ENTRY | | EUROPEAN NIGHTS George Duffey, GRR 103 (PIKS) (George Rose/Ken Water, BMI) |
| 48 | 49 | 2 | WE'VE GOT TONIGHT Bob Seger, Capitol 4653 (Gear, ASCAP) |
| 49 | NEW ENTRY | | MORNING SUN Carole King, Capitol 0895 (Colgems-EMI, ASCAP) |
| 50 | NEW ENTRY | | THE PIANO PICKER George Fischhoff, Drive 6273 (TK) (United Artists/Kimlyn/George Fischhoff, ASCAP) |

DECEMBER 2, 1978 BILLBOARD

Classical Notes

ENCORE CHRISTMAS—Several labels have contacted us complaining that we jumped the gun with our recent Christmas survey. The sampling of seasonal albums, it's true, suffered from several omissions, and next year's installment will be moved back well into November, allowing time for all the new records to reach us.

Our biggest oversight was neglecting to mention a new complete "Nutcracker" on Columbia, a two-record set sporting dancer Mikhail Baryshnikov's picture on the cover. The album is the soundtrack to the televised American Ballet Theatre performance of the ballet—starring Baryshnikov—which will be aired again this season.

Japan Audio Breakthroughs

See Micro/Mini Components, TV Tuners, 'Metal Tape'

• Continued from page 1

tics, JVC, McIntosh, Accuphase, Gauss and other familiar names are taking aim at the expanding home studio market.

Glimpses of the revitalized Japanese audio scene come from recent visits to the Akihabara electronics center and its Yamagiwa audio department store, the independent Daiichi-Katei Denki audio center

and the "Vic" home audio/video showcase of Japan Victor.

Certainly the "small is beautiful" theme exists with a full range of stylish micro and mini versions of power amps, preamps, tuners, cassette decks and speakers from such firms as Toshiba (Aurex), Mitsubishi (Diatone), Victor (U-Compo), Aiwa (My Pace), Technics and Pioneer.

Mitsubishi and Toshiba both have shown parts of their micro lines in the U.S.—the former at the Summer CES in Chicago, the latter at the October New York Hi Fi Expo, while the others may show some samples at the upcoming Winter CES next Jan. 5-8 in Las Vegas.

Using microprocessor controls and integrated circuits for virtually all functions, the micro-size units are about one-fourth the bulk of their counterparts, with the minis from Pioneer about one-third larger. Most firms offer a stereo power amplifier ranging from 30 to 70 watts/channel RMS, control preamp, AM/FM or FM tuner and cassette deck, with mini speakers for reproduction. Add-on units include tv tuners, noise reduction systems, and even scaled-down turntables. Most are available in handsome bookcase or mobile racks that add appeal.

• Toshiba, which showed its Aurex power amp, preamp and tuner at the New York expo, had a new PC-15 stereo cassette deck at about \$500 list (190 Yen = \$1 U.S.) and its companion proprietary noise reduction unit Adres (automatic dynamic range expansion system) at \$237.

• Mitsubishi has its Diatone sys-

tems in two price ranges—70 watt power amp, preamp, tuner, cassette deck and DS-201 speakers at \$1,737, and 50-watt amp with other units also in step-down models, with the same speakers, at \$1,189. Aiwa's "My Pace" system is more "lower-fi" with a 30-watt power amp, preamp, digital tuner and speakers at \$634.

• The Technics "concise components" include a 42-watt power amp, preamp, tuner and speakers at \$1,026, with the companion SL-1301 turntable at \$315. Victor's U-Compo offers both horizontal and vertical matched 50-watt power amp and FM digital tuner at a combined \$830, with mini speakers ranging from \$242 to \$942 per pair. And Pioneer's larger "Mini 3" series offers a 50-watt amp, tuner, cassette deck and speakers at \$888, with the scaled-down PL-M340 direct-drive turntable at \$209.

• The first "metal-type" tape decks, shown by more than a dozen manufacturers at the recent Japan Audio Fair, will be launched first here this month by Japan Victor, with three models ranging from about \$800 to more than \$1,200: Sumitomo 3M will have a C-90 Metafine blank cassette ready for the intro, imported from 3M in the U.S. It will list at about \$7.10, some 40% higher than the top-priced Maxell UD-XL I or II at \$4.95.

• Already selling at a premium \$18.45 for three tapes is Sony's MC-90 "alloy powder" Microcassette, the first to offer 90 minutes per side and a total three hours of recording in

(Continued on page 60)



GOLDEN REEL—Eigo Kawashima, left, Japanese recording artist, receives Ampex Corp.'s first international Golden Reel award in Tokyo from Robert Huseman, Ampex product manager for the magnetic tape division. The presentation honored the LP called "Sake To Namida To Otoko To Onna" as well as the producer, engineers and two recording studios, Warner-Pioneer of Tokyo and S.S.C. Studio in Osaka.

Canada Tape Mart Boost By Hardman

By DAVID FARRELL

TORONTO—The expanding Canadian prerecorded tape market is getting another boost with the acquisition by Hardman Industries here of a Rockford automatic cassette manufacturing machine.

With production capability of 22 million cassette shells per year, the \$1 million-plus investment moves Hardman into a leading position as a cassette supplier for the Dominion, capable of handling two-thirds of the market's needs, according to Eric Hardman Sr.

With Cinram Ltd. recently announcing plans for a major expansion into Toronto with a state-of-the-art record pressing and tape duplicating plant (Billboard, Oct. 28, 1978), competition is certainly seen when that facility opens by late 1980.

The bulk of cassettes is imported from the U.S. at present, but Hardman claims to have secured contracts from a number of leading manufacturers of prerecorded music in Canada. Plans call for the new machinery to be running to capacity by this coming January.

Cinram is exclusive tape duplicator for RCA in Canada, and also duplicates for MCA, A&M, GRT and Pickwick, the company's president and chairman, Isidore Philisophe, noted in his recent announcement of

(Continued on page 62)

VTR Imports Jump 225% Over Last Year

WASHINGTON—Imports of videotape recorder/player units increased 225.3% in this year's January-September period, compared with last year's EIA's Consumer Electronics Group reports.

The car audiotape player, another glamor item, gained 29% over 1977's first three quarter total.

Home tape player-only items in both audio and video continued to sag in comparison with 1977 unit figures, as consumers turned to the more sophisticated player-recorders in home entertainment.

Imports of videotape player-only units for the period dropped 65.5% and audiotape player-only units dropped 24.3% as compared with last year's Jan.-Sept. period.

Imports of phonographs and phono combinations ran 33.7% above the 1977 period, with phonograph-only category up 167.7% and phono combinations up 22.6% over the 1977 period.

In unit figures, changes in the number of items imported during Jan.-Sept. 1978 over the first three quarters of 1977, show these totals:

Videotape recorder/players

375,432, as against 115,411 in the 1977 period (including both color and monochrome) up 225.3%.

Audiotape recorder/player imports were 11,686,267 in this year's first three quarters, up 16.8% over 1977 comparable period imports of 10,003,155.

Car tape player imports were 7,665,037 as against 5,943,093 units in the 1977 period.

Phonographs and phono combinations totaled 3,053,345 as against 2,284,201 imported in the first nine months of 1977.

Home radios numbered 28,913,791, up 3.8% in this year's period over 1977's. Auto radio imports were 3,967,514 units, up a scant .8% over the 1977 Jan.-Sept. total of 3,936,726.

Home tape player-only imports through September this year totaled 2,369,150, down 24.3% from the 1977 total of 3,131,250 for this period.

Videotape player-only imports, color and monochrome, totaled only 45,987 for the period this year, as against 133,203 in 1977, a drop of 65.5%.

Empire U.S. Distrib Of Watts Accessories

NEW YORK—Empire Scientific Corp. has reached agreement with Cecil Watts, Ltd., to become exclusive distributor for the British-based manufacturer of disk care products in the U.S., Empire general manager Ken Busch announces.

The line of products created by the late Watts, who is credited with inventing the concept of disk care accessories, has been handled for many years here by Elpa Marketing Industries. Effective changeover date was the end of October.

Empire, based in Garden City, N.Y., will continue to market the Watts line as a separate identity under its own name, and will retain a similar policy for its own line of Audio Groome disk care products introduced earlier this year.

A separate ad/promotion budget is being allocated for the Watts products, including the Dust Bug, Disc Preener and Manual Parastat, and Empire's established rep network will be used, according to Mark Friedman, national sales manager.

FROM 10% TO 40% OF VOLUME

Caedmon Enjoys Cassette Surge

By IRV LICHMAN

NEW YORK—Caedmon Records, basically a spoken-word line, is generating a dramatic surge in cassette sales.

With few exceptions the label, long a leader in drama and poetry repertoire, now releases all its product in both LP and cassette formats, each carrying a \$7.98 list.

"Four years ago, cassettes accounted for 10% of our volume, and now our cassette pace is 40%, much of this momentum taking place over the past nine months," notes Bob Knox, director of marketing. Within the framework of this 60-40 breakdown, Knox claims that Caedmon's educational market sales are presently equally divided between LPs and cassettes, while the retail LP versus cassette ratio is 75-25.

Basically, however, the executive admits that the educational market picture is "static" and the company's retail sales have, in fact, exceeded

movement in the educational field for the first time in the company's history.

Although nationwide cuts in school budgets have reduced expenditures for audio/visual aids, Knox says Caedmon has gained wider retail acceptance through strong children's material and growing interest in science fiction/fantasy recordings.

The label's children's catalog is led by product featuring "Babar," while works by J.R.R. Tolkien are consistently at the top of its best sellers listings.

The rapidly gaining retail momentum is confronting Caedmon with traditional tape security problems, Knox says. "We're looking into new types of packaging that are large enough to prevent theft, yet still be re-usable by the consumer," he explains.

"We'll probably come up with something approximately the size of

a Pocket Book." One fairly theft-proof series along this line is Caedmon's "Sound Books," which feature four cassettes and a booklet.

One exception to Caedmon's simultaneous release of product in both LP and cassette formats is a three cassette-only release among the label's new fall product. They are: "Eugene Onegin & The Tale Of The Golden Cockerel," read by Jerome Hines, "Pride & Prejudice," read by Claire Bloom, and "The Metamorphosis," read by James Mason.

Caedmon adds to its J.R.R. Tolkien catalog with the release of selected readings from the author's "The Darkening Of Valinor" and "The Flight Of Noldor," Judith Merrill's "Survival Ship," T.H. White's "The Book Of Merlyn," Anne McCaffery's "The White Dragon" and Jules Verne's "Journey To The Center Of The Earth."

Intl Tape Assn. European Group Organizes In London

LOS ANGELES—The initial organization of the newly formed International Tape Assn. European advisory board was held Monday (20) in London, according to Larry Finley, ITA executive director.

Designed to strengthen the ITA's position throughout Europe, Finley attended the two-day session with Dick Buckley of Dupont, who will act as liaison between the European

council and ITA's U.S.-based headquarters office.

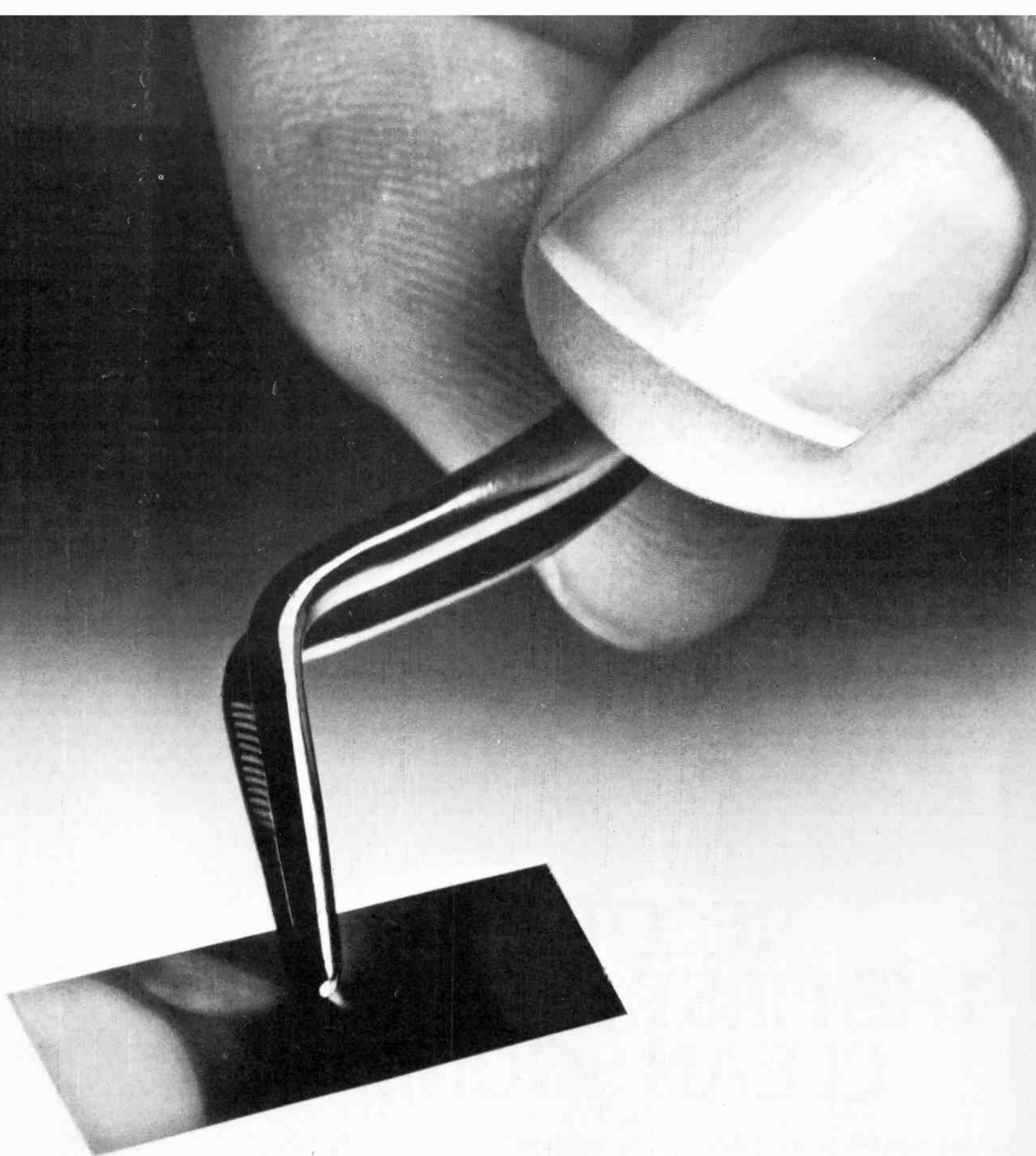
Expected to attend the session were the committee's charter members, including key representatives of Ampex, CBS International, Dupont, EMI, ICI Ltd., JVC Ltd., 3M Company, Memorex, NV Philips and Polygram.

The advisory board, notes Finley, will function in the same manner in Europe as does the ITA executive committee in the U.S.

Among items slated for discussion were: guidelines and procedures and subcommittees; organization of a subcommittee to program a European seminar in 1980 and each year following; organization of a subcommittee to prepare a presentation for the "ITA Ninth Annual Audio/Video Update—1979" seminar in Hilton Head, S.C., April 1-4, 1979; organization of additional subcommittees, as required; establishing dates for at least two European general membership meetings each year; appointment of additional ITA European members to serve on the advisory committee; and discussion of feasibility of setting up ITA offices in Europe.

The ITA is also prepping publication of "Official ITA Documents For Minimum Standards Of Audio Tape Products."

The documents, running 26 pages, promulgate specifications for four different categories of audio tape manufacture including audio cassette up to 90 minutes, audio cassette and associated hardware, audio 8-track cartridge and duplication of 8-track cartridges and 4-track cassettes.



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MORE LABELS, RETAIL OUTLETS

Direct Disks Expanding In U.K.

• Continued from page 1

longer are direct-to-disks marketed in audio hardware outlets alone, as hi fi accessories.

Traditional retail outlets are beginning to take an interest. Public awareness of these disks has grown too, thanks to increasing media attention. BBC radio recently devoted an entire 40-minute program to a survey of jazz recordings available.

Moreover, while the bulk of present repertoire is still in the form of American imports, the first product cut and pressed in Britain will be on the market by Christmas.

Trailblazers in this area is Nimbus Records, a company with its own

studio and pressing plant in the countryside of Monmouthshire. Nimbus is engaged in an ambitious project to produce the first direct-to-disk edition of Beethoven's piano sonatas with soloist Bernard Roberts.

The first release in the series is scheduled for December. Eventually, the entire set will be marketed in four or five LP boxed sets totaling 20 disks. No price has yet been set, but it is likely to be significantly lower than the typical \$20 tag on most U.S. imports.

Nimbus has also taped Robert's sessions and plans to release conventional recordings when the direct-to-disk edition is exhausted. The com-

pany already plans further projects covering Haydn sonatas and Schubert song cycles.

Nimbus director Gerald Reynolds says: "We felt that a lot of direct-to-disk records had only one merit: namely that they were direct-cut. The material often was not of high standard. We were fortunate to be in the field of recording classical material played by major international soloists and to find a musician of formidable technique in Bernard Roberts who welcomed the challenge of using this difficult process.

"From our own point of view also, direct-to-disk offers a much more rewarding method of recording."

Like the great majority of direct-to-disk repertoire in Britain, the Nimbus recordings will be distributed by Quadramail, run by John Soyka and Gary Lipman. The company selects labels carefully and currently handles around 12 with a total catalog of 60 titles, more than half of them jazz material and nearly all of American origin. Says Lipman: "Two years ago you put out a direct-to-disk LP and people would buy it simply because of what it was. Now the public is becoming more selective, so we, too, have to consider our repertoire more carefully.

"Our best seller at the moment is the Dave Brubeck recording by Direct Disk of Nashville which has overtaken Thelma Houston. One re-

(Continued on page 76)

EIA/CEC Taps Ingram And Ladd

NEW YORK—Kenneth Ingram, senior vice president of marketing, Magnavox Consumer Electronics Co., was elected chairman of the board of the EIA Consumer Electronics Group and head of its video division.

The election took place at the 54th annual EIA fall conference held in Los Angeles the last week of October.

Ingram succeeds William E. Boss, vice president of RCA.

At the same time, Howard Ladd, president of the Fisher Corp., was elected chairman of the Group's Audio Division succeeding John Hol-

lands, chairman of the board for BSR (USA) Ltd.

Other elected chairmen of various EIA/CEG committees included Dan Scanlon, Sony Corp. of America, as chairman of the CEG marketing services committee, succeeding Milt Wiegel, Magnavox; George Camp Jr., Panasonic, as chairman of the CEG service committee, succeeding W.H. "Dutch" Meyer of GE; and John Gonet, of GTE Sylvania, was elected chairman of the CEG product assurance committee.

The EIA/CEG board of directors also ratified a revised EIA basic dues schedule and announced an expansion of the audio and video divisions.

Audiophile Recordings

IN MY POCKET—Victor Feldman, Coherent Sound CRS1001, distributed by Nautilus Recordings, \$15 list.

Concision, finesse, balance and originality are qualities that have been sacrificed by direct-to-disk producers attempting to capture the "now" sound. This premier effort from Coherent Sound, however, provides super-clean, wide spectrum sonics and modern funk rock that has something to say. One is impressed with the vitality, polish and variety of these six Latin-tinted fusion numbers, most written by keyboardist Victor Feldman. The level of musicianship is above the norm for direct-to-disk work, with well known fusionists Hubert Laws, flute, and Harvey Mason, drums, also at the core of the small ensemble. Each of the selections holds up to repeated listening, with all of the lead instruments captured in a most flattering light. Sample "Skippin'" (wide one, band three) or "Ruby Jubilation" (side two, band two) to quickly size up this quality effort.

CALIFORNIA SMOKER—2000 B.C. D2D1, distributed by 2000 B.C., \$15 list.

The big pop hits of 1978 are heard again in this digital taping, the first pop-disco genre effort to adopt the new technology. It reproduces today's high energy electrified sound with extreme cleanliness, and careful processing on white vinyl enhances the production. An excellent cover of Barry Manilow's "Copacabana," sung by Venetta Fields, is the standout track (side one, band one). Chuck Mangione's "Feels So Good" and Billy Joel's "Just The Way You Are" receive instrumental treatments, and there's material by Stevie Wonder and Earth, Wind & Fire. Arrangements are full blown with strings, horns, rhythm and plenty of percussion.

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, 18.

Japan's Blank Tape Boom Could Top \$550 Million

By HARUHIKO FUKUHARA

TOKYO—Thanks largely to a big production push in home videotapes and the increasing popularity of top-end music recording tapes, Japan's blank tape makers are keeping their fingers crossed for a total output value of more than \$550 million this year.

All the big names in the industry are feverishly zeroing in on sales targets which are 30% to 40% higher than last year's performance. In fact, some manufacturers think that the final output value total may be as high as \$650 million.

If this figure goes down on the books, output will have more than doubled in the three years since 1975 when it was valued at \$269 million, and also will easily top the projection this year for radios at \$550 million.

The magnetic tape output has been flying high since 1975 when it jumped 35.3% over 1974. It increased by 27.7% to \$340 million in 1976 and by 38.6% to \$476 million last year. During the first eight months of this year, a 34.6% gain was scored to about \$400 million.

In September the industry slipped into high gear with increases in the production of music recording tapes and videotapes. This heightened activity makes it almost certain that the pace registered earlier in the year will be maintained.

"We've been hard put to meet our own brand requirements," explains a TDK spokesman. "Our tape division is counting on a 44% increase for sales of \$220 million during this fiscal year ending this month."

These bullish sentiments are echoed by a Hitachi Maxell officials: "We brought out some new cassettes early this year and have managed a 25% increase. More recently our videotape output has hit its stride and we're looking to a 40% increase."

With the increasing concentration at the high end of the audio market and their supremacy in videotapes, manufacturers here feel that they have the means to defend their market shares against the less-developed countries in Asia offering merchandise which is less costly but inferior in performance.

Technology Boosts Audio In Japan

• Continued from page 58

the two-speed Olympus-type machines (also from Sony, Panasonic and Lanier (Billboard, Nov. 11, 1978). The Olympus Pearlorder SD2 was discounted at about \$200. Metal-particle Microcassettes also are anticipated from 3M and TDK in the local market, as well as in the U.S.

• Stereo tv tuners are offered by nearly a dozen manufacturers, with only Pioneer so far exporting to the U.S. However, both Technics and Victor, among others, are expected to show their versions at the upcoming Winter CES.

At the big Yamagiwa audio store, an effective multiplex tv demo was running continuously, using the Technics (Otto) and Pioneer stereo tv tuners, a 19-inch Pioneer stereo tv (\$816), and a 14-inch Victor model (\$493).

• In the semipro area, the Yamagiwa center has a special area featuring Technics, McIntosh, Accuphase, Gauss and other high-end lines. The new Technics RS-1800 automated isolated-loop open-reel

deck, previewed at the recent AES in New York, was listed at about \$5,000—well above any other semipro deck on the floor, indicative of its state-of-the-art technology.

• More in the market mainstream was the Japan Victor Center Console System, featured both at the Yamagiwa store and the Vic showcase, where it is loaned for home recording sessions. The console holds an M-2020 power amp, P-2020 preamp, T-2020 FM/AM stereo tuner, QL-7R quartz-lock direct-drive turntable, KD-2020SH cassette deck, SEA 50(B) graphic equalizer and the movable rack itself, at about \$2,000 list.

• One innovative unit that was getting plenty of interest at the Yamagiwa store was dubbed "Disco-turbo," including a vibrating large pillow and smaller one, "Bodysonic" power amp and stereo headphones, to interface with any music source, at about \$390 list.

This is just a sampling of "what's happening" in today's Japanese audio market, with more than a hint of what is coming to the U.S. in the not-distant future.

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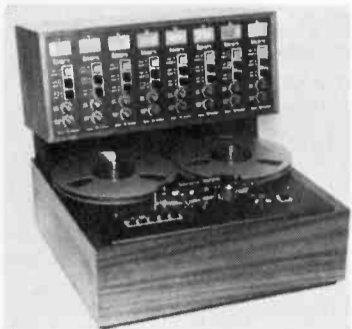
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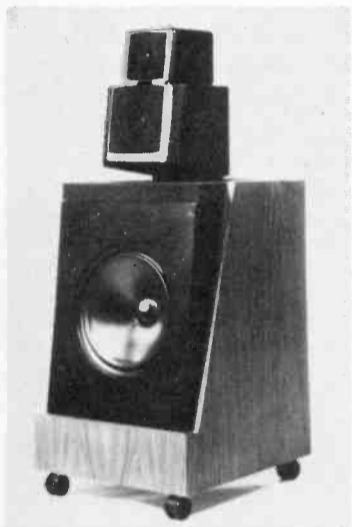
Tape/Audio/Video

Audio Showcase

British Units At AES In N.Y.



INDUSTRIAL Tape Applications has this competitively priced 8-track recorder, above, with 3-motor sole-noid control providing continuously variable speed range: 7 to 22 i.p.s.



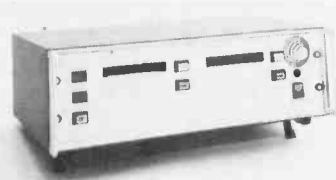
KEF Electronics offers the model 105 three-way loudspeaker system, with computer selection of drive units to insure best possible match.



CALREC Audio Ltd. has a new sound field microphone based on a mathematical sampling theory application for the directivity of sound reaching the unit.

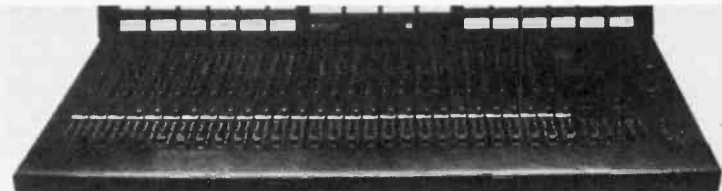


AUDIO KINETICS debuts the XT-24 Intelocator, a microprocessor-based device of control of multi-track tape machines including the 3M M79, Studer A80, Ampex MM1200 and MCI JH-16 units.



KEITH MONKS has an electronic cassette deck, left, for broadcast and other pro audio applications.

ALLEN & HEATH Brennell Ltd. debuts Syncon, right, a fully quad, multitrack console claimed as the lowest priced unit of its type.



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New MRX₃ offers outstanding mechanical advantages too:

- 1) Ultrasonically welded cassette body to add strength and prevent warping.
- 2) Large cassette window for easy tape tracking and operating convenience.
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Of course, every MRX₃ cassette has a full warranty.

We're introducing MRX₃ with an all-new multi-media campaign of national and local advertising. So if you're not carrying Memorex, now, more than ever, is the time to start. Because now, more than ever, we can ask, "Is it live or is it Memorex?"

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Is it live, or is it Memorex?

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Tape Duplicator

More New Units At AES

NEW YORK—In addition to the first East Coast showing of the Heino Ilsemann automatic cassette packaging machine (Billboard, Nov. 11, 1978), the recent 61st Audio Engineering Society convention here spotlighted new tape duping equipment from Studer, Capitol Magnetics (Liberty/UA), Otari and Pentagon, among others.

- Studer will be marketing for the first time in North America its A80QC quality control reproducers for cassette pancakes, available in three configurations—stereo half-track, reproduce only, bi-directional at \$13,425; stereo half-track, record/reproduce, uni-directional at \$13,650, and stereo half-track reproduce, full-track record at \$12,850. The Swiss firm also is offering its 8-track 1-inch master recorder at \$23,595 and its cassette model at \$13,900, both offering 3 3/4 and 7 1/2 i.p.s. speeds.

- Although Capitol Magnetics was not an exhibitor for the first time in several years, its recently acquired Council Bluffs, Ia., division (formerly Liberty/UA Tape Duplicating), had several improvements noted for its CW-25 8-track winder, including a new digital counter and vacuum chamber for increased tension control, still at its former \$1,782 list, observes Jim Cook.

- Otari also had several new accessories for its DP-6000 64:1 and 32:1 bin loop system, now offering a higher bias frequency (up to 8 mHz) to handle premium formulations, and a new adjustable bin size for short masters, notes Gregg Wintuk. A new package available in early spring includes a TZ128A digital tape counter and TZ129C cue tone. Basic unit is up about 5% in list price, available in 1/2-inch 4-track and 1-inch 8-track models.

- Pentagon has its new C-100 mono copier and C-400 stereo copier for cassettes as deluxe models at \$975 and \$1,375 respectively, with Jim Dow noting auto rewind in both master and slave positions, faulty cassette sensing and adjustable bias. Emphasis is on service training, with the addition of Harry Sheaffer to head a new department, and the company has phased out its Universal Audio duping services operation to concentrate on equipment.

Armed Services Duping Test By Tape Specialty

LOS ANGELES—Tape Specialty, Inc., North Hollywood tape duplicating firm, has been chosen by the armed services to duplicate all material for points outside the U.S., according to Len Feldman, vice president.

Feldman indicates the firm is in the midst of winding down a special 13-week test program whereby Tape Specialty is duplicating 85 different masters per week. The firm is negotiating for a two-year contract with the armed services.

Program material, adds Feldman, consists of music, sports, religious and other miscellaneous material aimed at armed services radio stations around the world.

Tape Specialty, primarily a cassette duplicating firm, numbers record companies, production houses and religious organizations among its accounts.

Feldman indicates the firm handles entire tape duplication projects from writing programs to designing artwork.

100,000 IN ROME

Italian Hi Fi Expo Clicks

By PAUL BOMPARD

ROME—In just five days last month (8-12) some 100,000 persons visited the Il Suono exhibition here, fourth in a series of displays of hi fi equipment and related goods, ranging from radio stations, music publications, movies and disks.

This year there were around 180 exhibitors, showing more than 400 brand-name lines. Among the cultural activities were an exhibition of antique musical instruments, video projections of rock concerts, live shows and a substantial display area of musical instruments by Italian distributors.

While previous exhibitions in the series put the accent on listening to music, this year's event firmly tackled the question of making music.

Francesco Bianchi, show organizer, observes that "this year's batch of visitors seemed more knowledgeable than in the past. There were more people in their 40s and 30s, rather than just the young. There is certainly something of a boom in music in Italy these days,

both in consuming music and in making it."

He adds that schools now are spending more time in teaching music to students and people generally are building an interest in the subject. "Despite the economic crisis, the hi fi market is doing well," he says, "and is still growing according to the evidence of activity at the exhibition here."

Edizioni Suono is Italy's largest hi fi and music empire, with a biweekly magazine, two monthlies, a quarterly and several annuals. Its publisher, Daniel Caimi, echoes the optimism on the hi fi market. "It keeps growing," he says. "Italy is fourth in Europe for sales of hi fi equipment, but only 12th for record sales."

"This means that record sales must grow and will create a greater demand for stereo equipment."

Hardman Grows

• Continued from page 58

the firm's expansion from its Montreal headquarters.

Hardman manufactures software products in Canada—it has been the leading 8-track shell supplier for some time—and holds patents on a number of tape manufacturing systems.

The company recently filed a suit against Solo Products of Canada in the Supreme Court of Ontario for infringement of letters patented. The suit contends that Solo Products infringed on patents held by Hardman Industries in four areas of cassette assembly manufacturing.

Solo Products of Canada is now being operated by Dunwoody & Co., receivers under a debenture held by the Royal Bank of Canada.

Intervision U.K. Video Library 'Selling'

LONDON—Following estimates that there are now 25,000 videocassette recorder owners in the U.K., a comprehensive software library has been set up, available for sale or rental.

London-based Intervision Video offers 200 full-length feature films, including "Blow Out," "Sunday In

The Country" and "The Happy Hooker," along with features covering subjects such as music, angling and chess.

The service offers the home video consumer tapes from either the Video Club, basically a mail-order or personal collection service, or through selected dealers throughout the U.K. who hold copies of the program cassettes. Rentals initially are expected to exceed sales (Billboard, Sept. 16, 1978).

Copies are available on all the popular home videocassette formats and Intervision has its own in-house videocassette duplicating facilities, claimed to be among the most sophisticated in the country.

Renting a program on a one-cassette format such as Philips' VCR-LP, Betamax or VHS costs around \$11 for a two-day period.

In the hotel, disco and club market, a rental charge of \$30 enables a program to be shown to a large non-paying audience. The range of music programs includes Roberta

Flack, Donna Summer and Neil Sedaka, all in demand in the disco area.

Though the Intervision outfit has faced high investment costs, both on equipment and acquisition of legal copyrights, it is convinced the service will succeed.

"We testmarketed for six months," says Richard Cooper, joint managing director with Michael Tenner, and he adds: "People who have acquired home video equipment want an alternative program service geared to their own needs in entertainment."

Price Instability Hits Greek Audio

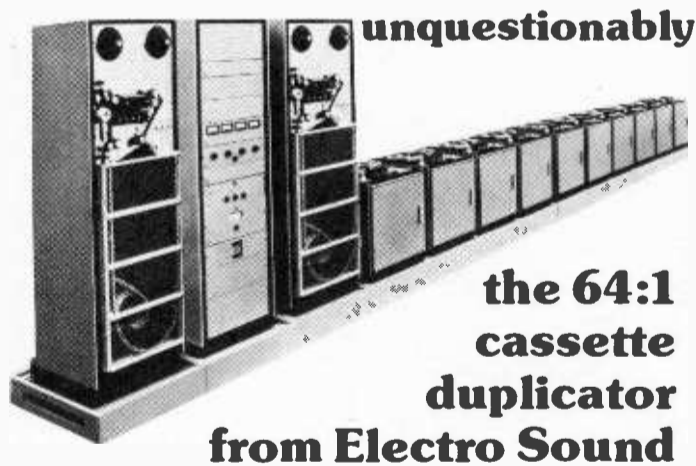
ATHENS—Instability of prices is the greatest problem facing audio retailers in Greece, according to a survey conducted by the monthly hi fi magazine Ehos. But there is a belief the market is expanding fast, and will reach a peak in 1980.

Many dealers believe the problems can be solved by representatives of audio equipment manufacturers in Greece. They propose the setting up of a retailers' union to try to control prices.

But a great problem is caused by sellers of pirate product who visit houses and offices and sell audio equipment of low quality, but with well-known brand names on it at ridiculously low prices. However, it is felt Greek hi fi addicts are becoming more and more informed about equipment standards.

Only a few retailers sell for straight cash, with most of the 4,200 dealers of audio, video and electrical equipment trading for a third down, and the remainder over seven or eight months. The cash deals attract a 15%-20% price reduction, the goods having been bought wholesale at 35%-40% off the sale price.

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SPECIAL DESIGNS ON REQUEST

'LESS SOPHISTICATED'

Farrar Lays New Path For Olivia

By JIM McCULLAUGH

LOS ANGELES—Olivia Newton-John's just released "Totally Hot" album represents a substantial change of direction for the artist, according to her long-time producer John Farrar.

"It's mainly a small group sort of sound," says Farrar, adding, "It sounds younger, less sophisticated, more rock 'n' roll."

"There's one Eric Carmen ballad," he continues, "called 'Boats Against The Current,' two medium country ballads, but the rest is really up material, things like Spencer Davis Group's 'Gimme Some Lovin'."

Farrar, whose musical relationship with the singer goes back to the mid-'60s in Australia, believes the movie "Grease" was an instrumental factor in allowing Newton-John to make a change from predominantly country and MOR to a more rock-oriented sound.

"The area she was in was a little difficult to get out of," notes Farrar. "But the 'Grease' situation opened it up for her. Young record buyers accepted her doing that material. Up until then her audience was mainly MOR and when you have an MOR audience the size she had, it's hard to turn your back on them. But I think she can appeal to a number of audiences."

Farrar wrote and produced the high energy "You're The One That I Want" track from the movie, a duet Olivia did with John Travolta. That platinum single was No. 1 on Billboard's Hot 100 chart in June.

"The song was set up because of the situation in the movie," he says. "I came up with what I thought was an interesting tempo. I wanted to make it light hearted and as young and unpretentious as I could."

The producer got involved with the "Grease" soundtrack originally by writing and producing the ballad "Hopelessly Devoted To You" for Newton-John.

In addition, Farrar also wrote and produced one other track, John Travolta's ballad called "Sandy" on the "Grease" soundtrack.

The 33-year-old producer from Australia who now bases in Los Angeles not only writes and co-writes LP material for Newton-John but plays guitar on her disks. At one time he also played in her band.

"Totally Hot" is the 10th album Farrar has produced for Newton-John during what has been a long standing and successful producer/artist relationship.

Four of those albums have been million sellers, according to MCA, including "Let Me Be There," "If You Love Me, Let Me Know," "Have You Never Been Mellow," and "Greatest Hits." The "Grease" soundtrack on RSO has also been certified platinum.

Other albums include "Clearly Love," "Come On Over," "Don't Stop Believin'," and "Making A Good Thing Better."

Farrar's immersion into the music business began, he recounts, back in Melbourne, where he was a member of a four-piece band called the Strangers.

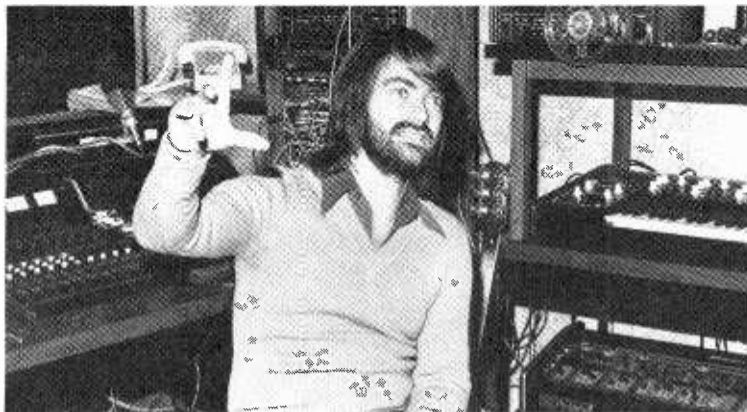
"I played guitar and sang vocals," he states, "and we were sort of the resident band on a music pop show called the 'Go Show.' In fact, that's where we met Olivia since just about every one in the Australian music business was on that show at one

time or another including the Bee Gees. We learned a lot about music on it such as arranging and producing."

In 1970, Farrar went to England to join a group called the Shadows.

"Two of the members of that group and I formed a group called

(Continued on page 64)



Billboard photo by Bonnie Tiegel

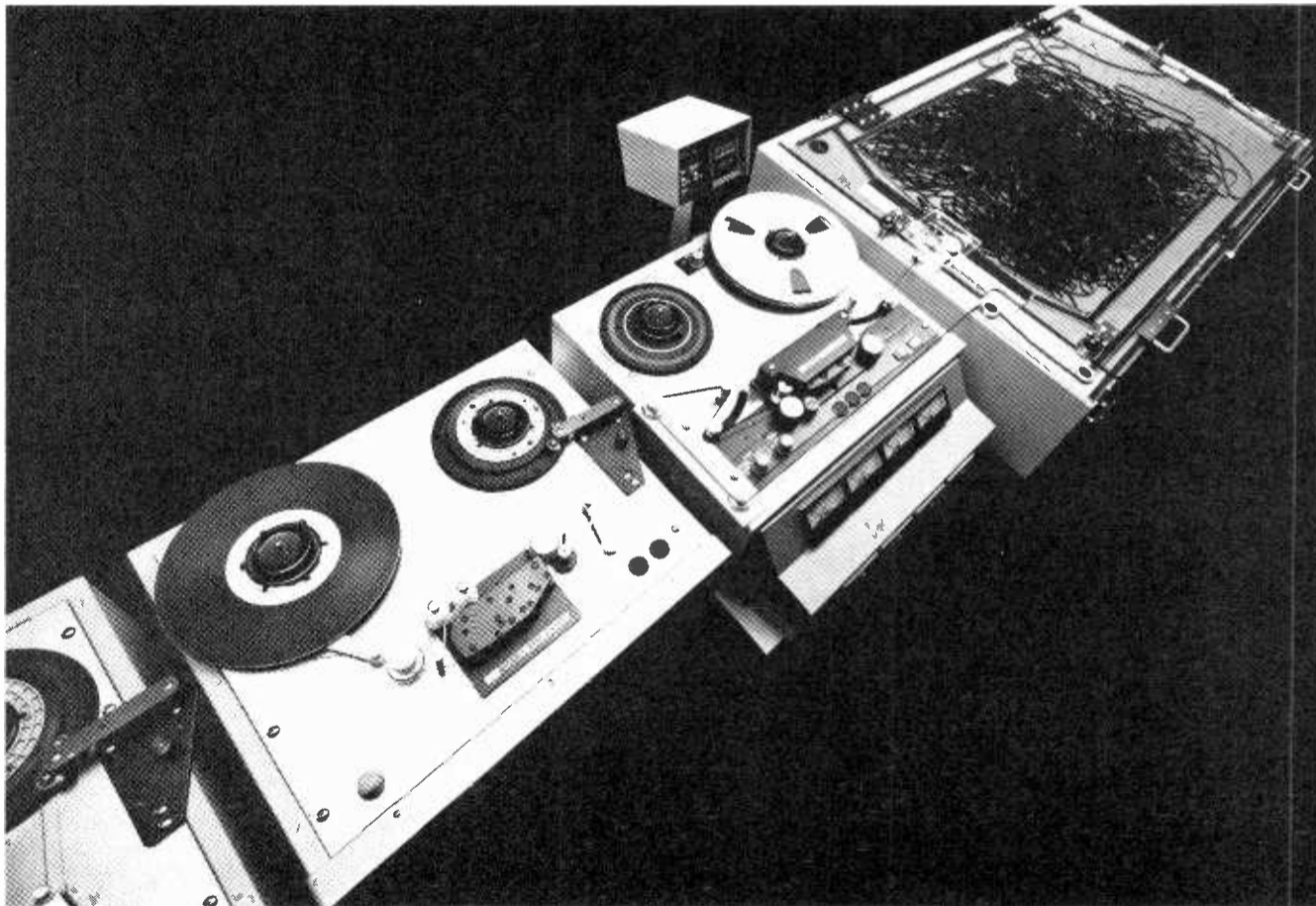
Home Made: John Farrar, Olivia Newton-John's long-time producer, in his 8-track home studio, a converted guest house where he writes and composes.

In a Hot Streak

NASHVILLE—Woodland Sound Studio here is riding high on the country charts with a string of successes that were recorded at its facilities.

Five songs now on the Billboard Hot Country Singles chart were cut and mastered at Woodland, according to its president, Glenn Snoddy. These include the No. 1 country single, "Sleeping Single In A Double Bed" by Barbara Mandrell, as well as "Cryin' Again" by the Oak Ridge Boys, "Fadin' In, Fadin' Out" by Tommy Overstreet, "Let's Take The Long Way Around The World" by Ronnie Milsap and "Hubba Hubba" by Billy "Crash" Craddock.

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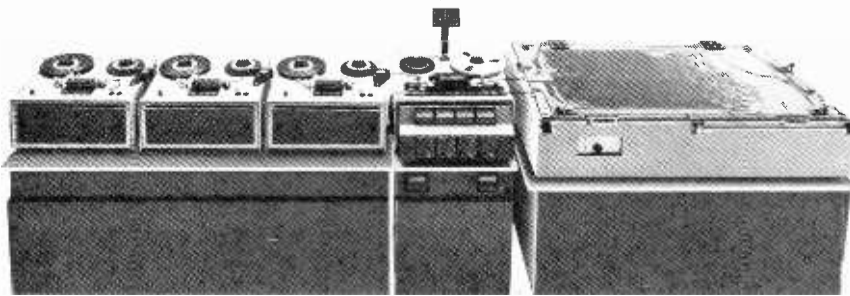
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New Pro Audio Technology In AES Spotlight



LEXICON's Dave Griesinger demonstrates the new Prime Time delay processor, top in rack, with the Yamaha PM-1000 console and Otari MX5050 deck, for Andy Waterman, Shade Tree Recording, Lake Geneva, Wis.



AKG's Hans Werner Radda, right, in from Vienna HQ, shows off prototypes of the new BX5 reverb unit and modular time delay system, at bottom, to Andy Brakhan, vice president/general manager of AKG Acoustics, Mahwah, N.J.



Billboard photos by Stephen Traiman
MCI's Lutz Meyer points out electronics and features of the revolutionary 32 track, 3-inch tape, 20 i.p.s. recorder.



TAPCO C-12 portable mixer gets a workout by Marc Berkowitz, Burlington County (N.J.) College, as Dick Bothell, center, and Ric Chinn, product planner for the new Electro-Voice subsidiary, look on.



GOTHAM Audio's Eli Passin, right, points out features of the new Swedish SAM portable mixer to Ham Brosious, head of Audio-techniques, Stamford, Conn., one of the leading pro sound distributors.



ELECTRO-Harmonix Vocoder, at left, gets a live demo by the firm's Larry De Marco. The breakthrough \$799 list item is a "roadable" 14-band unit, among the first in a new electronic audio line.



COMMUNITY Light & Sound's Tom Horan, who designed the Zoids line of fiberglass horns, shows off features of the new MB-60 mid-range unit with a 12-inch cone that rounds out the road/disco package.

DECEMBER 2, 1978 BILLBOARD

Studio Track

LOS ANGELES—Jerry Williams is continuing his upcoming Warner Bros. project at **Filmways/Heider Recording**, Chris Kimsey producing and engineering, assisted by Sean Fullan. Filmways/Heider was also on hand recently with a remote truck at the Coconut Grove in Santa Cruz, Calif., cutting **Van Morrison**, Peter Granet and Gary Odell engineering.

Other recent remotes include **Devo** at the Starwood in Los Angeles, Biff Dawes engineering with Paul Sandweiss assisting along with Dennis Mays, Doug Fields and Les Cooper; **Chick Corea** at the Sheridan Seminary Chapel in Sheridan, Oregon, Gary Odell engineering assisted by David Gertz and Phil McConnell; and **Joe Cocker** at the Old Waldorf in San Francisco, David Kahn engineering with assistance from Dennis Mays and Phil McConnell.

David Crosby and Graham Nash working on an LP project at Britannia, Stan Johnston be-

hind the board. . . . The Ohio Players working on mixes for an upcoming LP at Record Plant, Mike Beiriger engineering and Kevin Eddy assisting.

MFSB mixing at **Producer's Workshop**, Don Murray engineering, for Philly International. Other activity there sees the **Granite Brothers** working on an A&M project as well as Neil Portnow producing **Grey & Hanks** for RCA.

Robin Trower cutting a new LP for Chrysalis at Davlen, Don Davis producing, Pete Bishop behind the board. **Earth, Wind & Fire** also in to do some sweetening on a new project, Maurice White producing and George Massenburg and Tom Perry behind the board. And Paul Stanley also producing **New England**, Mike Stone engineering.

Melanie recorded a double live album at **Triad Recording Studios**, Ft. Lauderdale, Fla., for Tomato Records. Produced by Peter Schekeryck, there was an audience of 40 people in the studio while she was cutting the tracks. Engineers were Paul Kaminsky, Michael Laskow and Kurt Saxenmeyer. The songstress is also slated to return soon for another studio LP.

At **Fantasy Records Studios**, Berkeley, Calif., Art Pepper, Stanley Cowell, McCoy Tyner and Pleasure all working on new projects. Phil Hurtt and the **Originals** also slated to begin projects there.

Earl Klugh working in his upcoming United Artists LP at **Electric Lady**, New York, Dave Palmer engineering, assisted by Joel Cohn. Other projects there include: CBS Records mixing **Lonnie Liston Smith** with Dave Wittman and Joel Cohn engineering; Fania mixing a new **Willie Colon** LP with Jon Fausty at the board; and **Roy Ayers** recording with Jerry Solomon engineering, assisted by Jim Galante. Electric Lady's renovation is now complete after recently installing a Neve Mark II 8068 console. **JIM McCULLAUGH**

Producer Plots New Strategy For Olivia

• Continued from page 63

Marvin. Welsh and Farrar. We made three LPs together and we also made a few Shadows LPs. We appeared sometimes as the Shadows and sometimes as Marvin. Welsh and Farrar."

At the same time Olivia had won a talent contest in Australia as had Pat Carroll, Farrar's wife to be, enabling the two of them to go and perform in England for a time as a duet.

Carroll's visa expired, however, and she returned to Australia while Olivia pursued a solo career in England.

"Bruce Welsh and I co-produced her first album in England about that time," explains Farrar, "and a few tracks on her second LP. From that time on, however, I began to produce Olivia exclusively. We have known each other for a long time and we have been able to make it a successful combination. Sure, we have our differences of opinions at times but I think we have similar feelings musically."

Part of the longevity of the relationship, Farrar feels, stems from the fact that he is able to write and play material for the singer as well as produce.

"That's why I shy away from producing other artists although I am asked to produce other projects," he

says. "I wouldn't feel I was contributing that much and I really want to be involved musically. I would just feel like a passenger if I produced a self-contained act that had its own material."

The only other project he's produced recently is the **Moir Sisters** on Rocket. But he's planning a recording project for himself.

Farrar spends a good deal of his time writing and for that purpose maintains a TEAC Tascam-equipped, 8-track home studio in his Benedict Canyon home.

"It allows me to go in and write quickly and not get too hung up on the quality on the sound. I think if I had a 24-track at home I wouldn't get any writing done."

On the "Totally Hot" LP Farrar wrote "A Little More Love," the first single, as well as the title track. He also co-wrote "Never Enough" with his wife Pat along with Alan Tarney and Trevor Spencer.

And on the new LP, Farrar also employs three members from Columbia's **Toto** including David Hungate on bass, Steve Lukather on guitar and Jai Winding on piano. In addition to other L.A. session players, the LP, cut at Hollywood Sound, Group IV and Cherokee and mixed at Indigo Ranch, features Bread's drummer Michael Botts.

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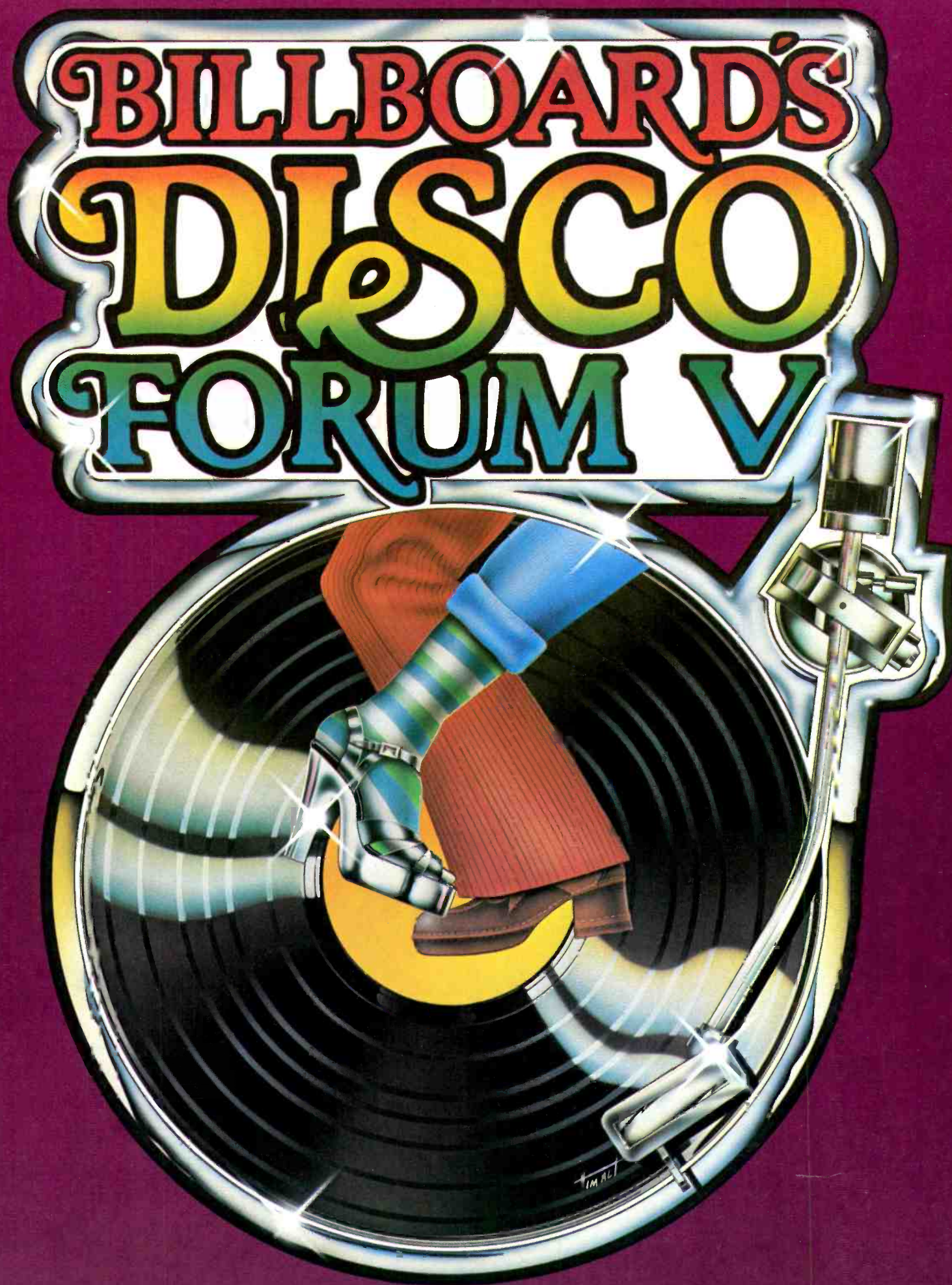
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All-Disco Musical Mulled For B'way

• Continued from page 3

be responsible for the production of their material as presented on recordings.

Rifkind says he is presently negotiating with such creative talents as Giorgio Moroder, Don Raye, Jacques Morale, Ken Lehman, Teddy Randazzo, Michael Sager and Vince Montana and he claims that "at least half" of this lineup will be signed.

Because of its disco format, the cast LP, which Spring/Event plans to market prior to the show's opening, will be merchandised on a wider scale than is normally accorded a Broadway show album. The Guardian execs hope to achieve a charted single before the opening.

According to Julie Rifkind, the show's visual impact will be on a par with its musical values. "The audience will see a disco in the making as they enter the theatre and by the time they leave, they will have the sensation of actually having been in a disco," he explains.

Elaborate sets will extend into the

audience itself in order to achieve a disco atmosphere. A theatre is yet to be chosen, but Rifkind promises one of the larger Broadway houses.

A unique aspect of the show's funding is the creation by Guardian of a mini-theatre, 10 feet by 20 feet, designed to indicate to investors the show's visual effects. Built at a reported cost of \$22,000 the mini-theatre is located at State-Technique, 342 W. 40th St. in Manhattan.

The cast of "Gottu Go Disco" will be comprised of five principals and 35 dancers. Different choreographers will create the dance routines, with Jo Jo Smith and Lester Wilson already set.

Looking ahead to the show's appearances on the road, Roy Rifkind says that Caesars Palace has indicated interest in staging the production at its new 2,500-seat theatre.

The Rifkinds and Spitalsky are no strangers to the disco field, having had disco disk success with such Spring/Event artists as Joe Simon, Fatback Band and Millie Jackson.

Buffalo Offering 'Invitation' TV Show

NEW YORK—The latest in an escalating series of televised disco dance shows has debuted at WIVB-TV, a CBS affiliate in Buffalo, N.Y.

The show, designated "Invitation To Dance," is being produced by Tele-Tran Productions of New York City. There will be 26 one-hour segments to be taped at Buffalo's popular Club 747 discotheque.

"Invitation To Dance" is being billed as the first disco series to feature remote on-location celebrity interviews and special magazine-type segments in addition to weekly guest artists performing their hit recordings.

The premiere show features Mid-

song Records artist, Carol Douglas, singing her popular, "Burnin," and an interview with Steve Rubell of Studio 54 Disco in Manhattan.

The second in the series will feature the artistry of a disco deejay who calls himself Goody Goody. There will also be a special feature on roller disco, filmed at Xenon discotheque in Manhattan, and an interview with singer/actress Lorna Luft.

The show is being sold on a barter basis to independent stations and network affiliates across the country through Los Angeles syndicator Hal Golden. The starting lineup of sta-

(Continued on page 72)

Discos Acrobats Enliven Gotham

By ROBERT ROTH

NEW YORK—Twenty feet above the floor a net is suspended. Four scantily clad acrobats swing from the trapeze, do somersaults on the bars and perform other feats in the air. Beneath the net enthusiastic dancers gyrate.

Yet this is not your conventional circus show, but the scene at one of Manhattan's hot new discos, GG's Barnum Room.

The club located in the Times Square area has been open for three months and operates every night of the week until 4:30 a.m. Two teams of acrobats are employed with each performing alternate half-hours.

Adjacent to the discotheque is the Knickerbocker Bar which also features dancing to disco music but presents a floor show.

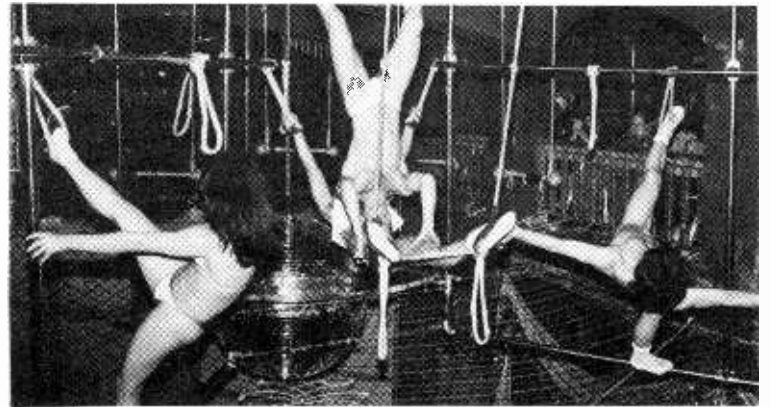
The admission fee, \$5 on weeknights and \$10 on weekends, permits entry to both areas and includes two drinks.

Willie Guzman, resident deejay at the Barnum Room, has three Panasonic SL1500 quartz crystal controlled digital speed readout manual turntables on which to spin the records he obtains through membership in the International Disco Record Center pool.

Three McIntosh MC2200 amplifiers put out 200 watts of power and also connect to that firm's frequency dividing network. Pioneer reel and cassette decks are also used for program sources with all devices interconnected via a Bozak model CMA 10-2DL mixer.

Thee Rosner-designed sound system also employs eight mid-range, two bass speakers and 16 tweeters.

Few lighting effects are used at the disco so as not to distract the acrobats. A four-foot mirror ball is at the center of the net with a strobe at each end of the ceiling. Ten small spots equipped with colored gels complete the lighting.



Billboard photo by Robin Platzer/Images

Flying High: Performers from New York's GG's Barnum Room do an awe-inspiring trapeze act high in the ceiling while dancers do the hustle and the freak on the dance floor far below.

Club On Federal Property Pulls Sen. Proxmire's Ire

By MILDRED HALL

WASHINGTON — The Buck Stops Here disco that started out to be an employee cafeteria in a federal office building here has drawn fire from Sen. William Proxmire (D-Wis.).

He has criticized the financing of the disco as part of the inflated costs of the new office building, which houses the Federal Home Loan Bank Board.

The arrangement was for the government to pay \$750,000 (and utilities costs) of the restaurant-bar-disco complex. The proprietor, Anthony Greco, pays the remaining \$250,000 of the million dollar total cost.

But during a quiz of Federal Home Loan Bank chairman Robert H. McKinney by the Proxmire Appropriations Subcommittee here last week, Greco was said to have profited by a 50% markup on equipment, which he bought from a company he himself owns. This allegedly netted him a profit of some \$83,000 right off the top, according to General Accounting Office testimony.

Sen. Proxmire accused the Federal Home Loan Bank chairman of giving pared-down estimates of the costs of the \$10 million uniquely fur-

nished government office building. It will house the disco and various shops on its first floor. Some of the stores will pay no rent for several years.

Government employees in the building, who will use the Greco cafeteria, have been warned not to go near the bar—which opens at 4 p.m.—during working hours.

The unusual setup of a government cafeteria giving way to a 4 p.m. cocktail hour and a later disco operation has caused a buzz of talk.

It has been called "a total concept" by Washington's disco king Mike O'Harro, owner of Tramps in Georgetown and consultant on the government-located disco.

A number of head-shakers in town wondered just how acceptable the "total concept" will become as the disco speeds up in musical tempo and popularity, only a few blocks from the White House.

But most onlookers feel the new combination of a shopping mall and a restaurant-disco complex occupying part of a government building will be taken in stride. It could even set a precedent.

Gary Dance Fest Links To TV Show

By RADCLIFFE JOE

NEW YORK — The troubled Phil Gary American Grand National Dance Championships will now be aired in about 50 markets across the U.S. as part of the weekly "Soap Factory" disco television show, produced by D.M.B. productions of New York.

Gary entered into an agreement with D.M.B. to syndicate the finals of the show which has been running for several months, after the Hughes Television Network dropped its options to air the contest in this country.

According to Andrew Baddish, producer of the "Soap Factory" show, D.M.B. will tape the dance championships finals Monday (13) at its Soap Factory Disco Club in New Jersey. The show will then be aired in all D.M.B. markets across the country, as well as on closed circuit tv channels of the U.S. Armed Forces tv network around the world.

In addition, Baddish states that negotiations are being made for the airing of the show in markets in Western Europe, Central and South America, the Caribbean and the Far East.

The original plan for winners of the contest to participate in the First World Disco Dancing Championship in London remains unaltered.

The London show is being sponsored by EMI's leisure division, and the U.S. dancers will compete with winners of other regional contests from New Zealand, Japan, Australia, Switzerland, France, Italy, Luxembourg, Holland, Iceland, Hong Kong and Brazil.

In addition to being flown to London, winners of the Phil Gary dance contest will also qualify for more than \$10,000 in cash and other prizes.

Finalists for the show are being drawn from regional contests which have been running for several months in New Jersey, Illinois, Connecticut, Nebraska, Florida, Maryland, Georgia, California, Massachusetts, Minnesota, Ohio,

Washington, D.C., Virginia, the Carolinas, Texas and New York.

Initial problems of this troubled show erupted last June when concern over its status prompted at least one participant to withdraw. At the time, KFMS-FM in Las Vegas discontinued airing spots promoting the show "because questions were raised about the sponsor's credibility" (Billboard, July 8, 1978).

The show survived early negativism and went on to interest the giant Hughes TV Network in airing the program as a possible Christmas special. However, for unexplained reasons, Hughes abruptly dropped its options about a month ago.

Club Approved For Ala. Town

ALBERTVILLE, Ala.—This city will finally have a discotheque.

After trying for weeks to get a city license to open a disco, Todd West, of Studio Sounds, Inc., took his case to a Marshall County judge Oct. 20.

Circuit Judge Edward Scruggs then ruled "there is no question that the applicant is entitled to the license."

The Albertville City Council had denied West and several other per-

sons disco licenses in recent weeks.

City attorney Jimmy Carnes and West's attorney, Dee Walker, agreed the city code allows a license for dancing in public. They also agreed West has no legal problems to prevent the issuance of such a license.

In a proposed list of rules given the court, West says he will limit his customers to ages 13 to 22. He also proposes to prohibit alcoholic beverages on the premises.

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Discos

Skating To a Beat In Philadelphia

By MAURIE ORODENKER



DOWNRIGHT DISCO—Up and coming young disco act, Cary Criss, mixes it up with his sensuous accompanists, Rio de Janeiro, as the act appears on CFTO-TV's "Downright Disco" show aired in Toronto.

PHILADELPHIA—The phenomenon of roller rink disco has come to Philadelphia.

One of the leading rinks in the city, the Elmwood Roller Skating Rink, is operated by Nick and Harry Schiazza. According to Nick, disco music has brought young dancers back to the rinks. "We lost the organ music crowd," he states somewhat wistfully, "but we gained among the under 30 crowd."

The Elmwood is just one of four surviving roller rinks in a city which once boasted as many as 15 such arenas. Its deejay is James "Moose"

Hall, who spins New York style music. He states that with disco music, the skating is a lot faster and funkier.

Joseph Carlo, who owns the Bridgeton, N.J., skating rink and co-owns the Franklinville, N.J., rink with his father, states that both arenas are now 100% disco.

With the exception of a single night-weekly when organ music is still played (to satisfy the older crowd) the disco sound prevails with great success.

Carlo points out that since most teenagers cannot get into conven-

tional discos because they are under the legal drinking age, roller disco holds great appeal for them.

He adds, the skating rink offers them a popular alternative, and at the same time it also gives roller rink operators a chance to work on upgrading their image and widening their appeal to the under-21 set. Until now, the bulk of the kids coming to the rinks have been in the nine-to-12 age group.

To help create a real disco atmosphere for the roller skaters, Carlo has added gaily colored balls of light at his two locations.

Overhauling For 3 Gotham Clubs

By ROBERT FORD

NEW YORK—In an attempt to stay one step ahead of changing consumer tastes, the operators of this city's preeminent black disco The Best Of Friends, have redesigned two of their four clubs and are planning a major overhaul of a third.

The corporation has done total makeovers of Orpheus in Brooklyn and Othello in Manhattan and the rooms are now known as Brandi's and Justine's respectively. Corporation president Charles Perry also plans to refurbish the group's flagship Manhattan club, Leviticus, though he has no plans to change the name.

The firm's treasurer, Danny Berry says the changes were primarily motivated by the realities of the disco business. "After a while you begin to realize that people who wanted to see your room have seen it, and you have to show them something different," states Berry.

Justine's has been open since April and features new furnishings and an improved sound system. Brandi's has been redesigned to be a better showcase for live acts and has already presented such artists as Loleatta Holloway and Karen Young in its first month of operation.

Perry says the new Leviticus will also be a better showcase for live talent. He adds "We feel that live entertainment is the wave of the future and we want to improve our capabilities."

The new Leviticus will also include a restaurant on the second floor of the club's West 33rd St. location. Work on the club is scheduled to begin after the first of the year. All of the interior designs for The Best Of Friends clubs have been done by the partners of the corporation. The sound for the rooms has been designed and installed by Lamont Electronics of Manhattan.

Finns Using Music For Banking Bait

HELSINKI—What is claimed to be the world's first "moneytheque" has been opened here in Tampere by Suozen Ybdyspankki.

It is, in fact, a bank aiming to gain the patronage of young people, featuring the latest disco hits piped in, plus strobes and slides.

It also serves soft drinks and snacks during normal business hours (9:30 a.m.-4:30 p.m.).

Jukka Lehtinen, marketing director of the firm, says the plan is to "lure" potential young customers into the banking system. Success came early, with 1,000 teenagers storming the doors on opening day. Only 300 were eventually let in.



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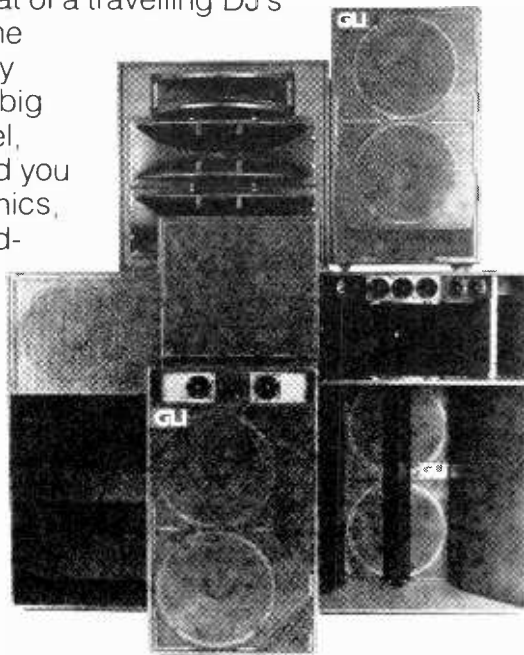
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winning 3880/1000 mixer/signal processor, a wide range of accessories, and the new high-power light-weight SA-250 amplifier. We even build consoles to hold the equipment.

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National Disco Action Top 40

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ATLANTA

- This Week
- MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - LE FREAK—Chic—Atlantic (LP/12-inch)
 - I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
 - SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (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)
 - YOU STEPPED INTO MY LIFE—Melba Moore—Epic (LP/12-inch)
 - DANCIN' IN MY FEET—Laura Taylor—TK (12-inch)
 - I WILL SURVIVE/SUBSTITUTE—Gloria Gaynor—Polydor (12-inch)
 - CRUISIN'—all cuts—Village People—Casablanca (LP)
 - SINNER MAN—Sara Dash—Kirshner (LP/12-inch)
 - HOLD YOUR HORSES—First Choice—Salsoul (LP/12-inch)
 - GET DOWN—Gene Chandler—20th Century (LP/12-inch)
 - CONTACT—Edwin Starr—20th Century (LP/12-inch)
 - A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12-inch)

DALLAS/HOUSTON

- This Week
- LE FREAK—Chic—Atlantic (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)
 - MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch)
 - YOU STEPPED INTO MY LIFE—Melba Moore—Epic (LP/12-inch)
 - INSTANT REPLAY—Dan Hartman—Blue Sky (LP/12-inch)
 - CRUISIN'—all cuts—Village People—Casablanca (LP)
 - CONTACT—Edwin Starr—20th Century (LP/12-inch)
 - SHOOT ME WITH YOUR LOVE—Tasha Thomas—Atlantic (12-inch)
 - YOUR SWEETNESS IS MY WEAKNESS—Barry White—20th Century (LP/12-inch)
 - STANDING IN THE SHADOWS OF LOVE—Fever—Fantasy (12-inch)
 - KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12-inch)
 - DOIN' THE BEST THAT I CAN—Bettye LaVette—West End (12-inch) (Remix)
 - HOLD YOUR HORSES—First Choice—Salsoul (LP/12-inch)

NEW ORLEANS

- This Week
- LE FREAK—Chic—Atlantic (LP/12-inch)
 - A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12-inch)
 - CRUISIN'—all cuts—Village People—Casablanca (LP)
 - I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
 - STANDING IN THE SHADOWS OF LOVE—Fever—Fantasy (12-inch)
 - DOIN' THE BEST THAT I CAN—Bettye LaVette—West End (12-inch) (Remix)
 - JE SUIS MUSIC/LOOK FOR LOVE—Cerrone—Cotillion (LP)
 - WORKIN' & SLAVIN' (I NEED LOVE)—Midnight Rhythm—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)
 - GIVING UP, GIVING IN/THE RUNNER—Three Degrees—Ariola (LP/12-inch)
 - CONTACT—Edwin Starr—20th Century (LP/12-inch)
 - SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch)
 - SHOOT ME WITH YOUR LOVE—Tasha Thomas—Atlantic (LP/12-inch)
 - IF THERE'S LOVE—Amant—TK (12-inch)

PITTSBURGH

- This Week
- LE FREAK—Chic—Atlantic (LP/12-inch)
 - CRUISIN'—all cuts—Village People—Casablanca (LP)
 - MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
 - A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12-inch)
 - JE SUIS MUSIC/LOOK FOR LOVE—Cerrone—Cotillion (LP)
 - SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch)
 - CONTACT—Edwin Starr—20th Century (LP/12-inch)
 - WORKIN' & SLAVIN' (I NEED LOVE)—Midnight Rhythm—Atlantic (12-inch)
 - SHOOT ME WITH YOUR LOVE—Tasha Thomas—Atlantic (12-inch)
 - LOVE DISCO STYLE/PLUG ME TO DEATH—Erotic Drum Band—Prism (LP)
 - GIVING UP, GIVING IN/THE RUNNER—Three Degrees—Ariola (LP/12-inch)
 - YOU STEPPED INTO MY LIFE—Melba Moore—Epic (LP/12-inch)
 - FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN—Lorraine Johnson—Prelude (LP)
 - AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra—SAM (LP/12-inch)

BALT./WASHINGTON

- This Week
- LE FREAK—Chic—Atlantic (LP/12-inch)
 - MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - 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)
 - DOIN' THE BEST THAT I CAN—Bettye LaVette—West End (12-inch) (Remix)
 - MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY—James Wells—AVI (LP)
 - JE SUIS MUSIC/LOOK FOR LOVE—Cerrone—Cotillion (LP)
 - YOU STEPPED INTO MY LIFE—Melba Moore—Epic (LP/12-inch)
 - BAISE MOI (KISS ME)—Pam Todd & Gold Bullion Band—Channel (12-inch)
 - QUEEN OF THE NIGHT—all cuts—Loleatta Holloway—Gold Mind (LP/12-inch)
 - SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch)
 - KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/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)
 - I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)

DETROIT

- This Week
- LE FREAK—Chic—Atlantic (12-inch)
 - WORKIN' & SLAVIN' (I NEED LOVE)—Midnight Rhythm—Atlantic (12-inch)
 - HOT BUTTERFLY—all cuts—Bionic Boogie (Gregg Diamond)—Polydor (LP)
 - SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch)
 - I WILL SURVIVE/SUBSTITUTE—Gloria Gaynor—Polydor (12-inch)
 - MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY—James Wells—AVI (LP)
 - MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - QUEEN OF THE NIGHT—all cuts—Loleatta Holloway—Gold Mind (LP/12-inch)
 - YOU STEPPED INTO MY LIFE—Melba Moore—Epic (LP/12-inch)
 - CONTACT—Edwin Starr—20th Century (LP/12-inch)
 - SINNER MAN—Sara Dash—Kirshner (LP/12-inch)
 - INSTANT REPLAY—Dan Hartman—Blue Sky (LP/12-inch)
 - FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN—Lorraine Johnson—Prelude (LP)
 - OUR MS. BROOKS—all cuts—Patti Brooks—Casablanca (LP)
 - LIVIN', LOVIN', GIVIN'/WHAT YOU GAVE ME—Diana Ross—Motown (LP/12-inch)

NEW YORK

- This Week
- MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - 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)
 - MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY—James Wells—AVI (LP)
 - WORKIN' & SLAVIN' (I NEED LOVE)—Midnight Rhythm—Atlantic (12-inch)
 - A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12-inch)
 - LE FREAK—Chic—Atlantic (LP/12-inch)
 - SHOOT ME WITH YOUR LOVE—Tasha Thomas—Atlantic (12-inch)
 - SINNER MAN—Sara Dash—Kirshner (LP/12-inch)
 - JE SUIS MUSIC—Cerrone—Cotillion (LP)
 - SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch)
 - I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
 - GET DOWN—Gene Chandler—20th Century (LP/12-inch)
 - HOT BUTTERFLY—all cuts—Bionic Boogie (Gregg Diamond)—Polydor (LP)
 - I WILL SURVIVE/SUBSTITUTE—Gloria Gaynor—Polydor (12-inch)

SAN FRANCISCO

- This Week
- SINNER MAN—Sara Dash—Kirshner (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)
 - JE SUIS MUSIC/LOOK FOR LOVE—Cerrone—Cotillion (LP)
 - YOU STEPPED INTO MY LIFE—Melba Moore—Epic (LP/12-inch)
 - AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra
 - GIVING UP, GIVING IN/THE RUNNER—Three Degrees—Ariola (LP/12-inch)
 - STANDING IN THE SHADOWS OF LOVE—Fever—Fantasy (12-inch)
 - I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
 - HOT BUTTERFLY—all cuts—Bionic Boogie (Gregg Diamond)—Polydor (LP)
 - JUNGLE OJ—Kikrokos—Polydor (LP)
 - WORKIN' & SLAVIN' (I NEED LOVE)—Midnight Rhythm—Atlantic (12-inch)
 - LE FREAK—Chic—Atlantic (LP/12-inch)
 - TENDER IS THE NIGHT—all cuts—THP Orchestra—Butterfly (LP)
 - SHOOT ME WITH YOUR LOVE—Tasha Thomas (12-inch)

PHILADELPHIA

- This Week
- LE FREAK—Chic—Atlantic (LP/12-inch)
 - SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch)
 - MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY—James Wells—AVI (LP)
 - YOU STEPPED INTO MY LIFE—Melba Moore—Epic (LP/12-inch)
 - FREE ME FROM MY FREEDOM—Bonnie Pointer—Motown (LP)
 - DOIN' THE BEST THAT I CAN—Bettye LaVette—West End (12-inch)
 - CONTACT—Edwin Starr—20th Century (LP/12-inch)
 - BRING ON THE BOYS/BABY YOU AIN'T NOTHING WITHOUT ME—Karen Young—West End (LP/12-inch)
 - I WILL SURVIVE/SUBSTITUTE—Gloria Gaynor—Polydor (12-inch)
 - WORKIN' & SLAVIN' (I NEED LOVE)—Midnight Rhythm—Atlantic (12-inch)
 - JE SUIS MUSIC/LOOK FOR LOVE—Cerrone—Cotillion (LP)
 - A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12-inch)
 - SHOOT ME WITH YOUR LOVE—Tasha Thomas—Atlantic (12-inch)
 - SINNER MAN—Sara Dash—Kirshner (LP/12-inch)
 - IF THERE'S LOVE—Amant—TK (12-inch)

SEATTLE/PORTLAND

- This Week
- LE FREAK—Chic—Atlantic (LP/12-inch)
 - GIVING UP, GIVING IN/THE RUNNER—Three Degrees—Ariola (LP/12-inch)
 - CRUISIN'—all cuts—Village People—Casablanca (LP)
 - SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch)
 - DON'T HOLD BACK/I CAN TELL—Chanson—Ariola (LP/12-inch)
 - YOU STEPPED INTO MY LIFE—Melba Moore—Epic (LP/12-inch)
 - LOVE DISCO STYLE/PLUG ME TO DEATH—Erotic Drum Band—Prism (LP)
 - JE SUIS MUSIC/LOOK FOR LOVE—Cerrone—Cotillion (LP)
 - CONTACT—Edwin Starr—20th Century (LP/12-inch)
 - CHANGE—Zulema—Le Joint (London) (LP/12-inch)
 - GET DOWN—Gene Chandler—20th Century (LP/12-inch)
 - STANDING IN THE SHADOWS OF LOVE—Fever—Fantasy (12-inch)
 - MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - DOIN' THE BEST THAT I CAN—Bettye LaVette—West End (12-inch) (Remix)
 - OUR MS. BROOKS—all cuts—Patti Brooks—Casablanca (LP)

BOSTON

- This Week
- LE FREAK—Chic—Atlantic (12-inch)
 - SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch)
 - HOT BUTTERFLY—all cuts—Bionic Boogie (Gregg Diamond)—Polydor (LP)
 - SINNER MAN—Sara Dash—Kirshner (LP/12-inch)
 - AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra—SAM (LP/12-inch)
 - A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12-inch)
 - YOU SWEETNESS IS MY WEAKNESS—Barry White—20th Century (LP/12-inch)
 - MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - INSTANT REPLAY—Dan Hartman—Blue Sky (LP/12-inch)
 - YOU STEPPED INTO MY LIFE—Melba Moore—Epic (LP/12-inch)
 - CONTACT—Edwin Starr—20th Century (LP/12-inch)
 - I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
 - I'M EVERY WOMAN—Chaka Khan—Warner Bros. (LP/12-inch)
 - JE SUIS MUSIC/LOOK FOR LOVE—Cerrone—Cotillion (LP)
 - DOIN' THE BEST THAT I CAN—Bettye LaVette—West End (12-inch) (Remix)

LOS ANGELES

- This Week
- AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra—SAM (LP/12-inch)
 - MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - LE FREAK—Chic—Atlantic (LP/12-inch)
 - SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (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)
 - SHOOT ME WITH YOUR LOVE—Tasha Thomas—Atlantic (12-inch)
 - HOLD YOUR HORSES—First Choice—Salsoul (LP/12-inch)
 - CONTACT—Edwin Starr—20th Century (LP/12-inch)
 - HOT BUTTERFLY—all cuts—Bionic Boogie (Gregg Diamond)—Polydor (LP)
 - MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY—James Wells—AVI (LP)
 - SINNER MAN—Sara Dash—Kirshner (LP/12-inch)
 - GIVING UP, GIVING IN/THE RUNNER—Three Degrees—Ariola (LP/12-inch)
 - JE SUIS MUSIC/LOOK FOR LOVE—Cerrone—Cotillion (LP)
 - A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12-inch)

CHICAGO

- This Week
- I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
 - LE FREAK—Chic—Atlantic (LP/12-inch)
 - MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - 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)
 - A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12-inch)
 - CRUISIN'—all cuts—Village People—Casablanca (LP)
 - INSTANT REPLAY—Dan Hartman—Blue Sky (LP/12-inch)
 - HOLD YOUR HORSES—First Choice—Salsoul (LP/12-inch)
 - GET DOWN—Gene Chandler—20th Century (LP/12-inch)
 - YOU STEPPED INTO MY LIFE—Melba Moore—Epic (LP/12-inch)
 - GIVING UP, GIVING IN/THE RUNNER—Three Degrees—Ariola (LP/12-inch)
 - JE SUIS MUSIC/LOOK FOR LOVE—Cerrone—Cotillion (LP)
 - I WILL SURVIVE/SUBSTITUTE—Gloria Gaynor—Polydor (12-inch)
 - IF THERE'S LOVE—Amant—TK (12-inch)

MIAMI

- This Week
- LE FREAK—Chic—Atlantic (LP/12-inch)
 - I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
 - MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - JE SUIS MUSIC/LOOK FOR LOVE—Cerrone—Cotillion (LP)
 - DOIN' THE BEST THAT I CAN—Bettye LaVette—West End (12-inch) (Remix)
 - SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch)
 - AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra—SAM (LP/12-inch)
 - CONTACT—Edwin Starr—20th Century (LP/12-inch)
 - CRUISIN'—all cuts—Village People—Casablanca (LP)
 - A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12-inch)
 - IF THERE'S LOVE—Amant—TK (12-inch)
 - INSTANT REPLAY—Dan Hartman—Blue Sky (LP/12-inch)
 - FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN—Lorraine Johnson—Prelude (LP)
 - SHOOT ME WITH YOUR LOVE—Tasha Thomas—Atlantic (12-inch)
 - YOU STEPPED INTO MY LIFE—Melba Moore—Epic (LP/12-inch)

PHOENIX

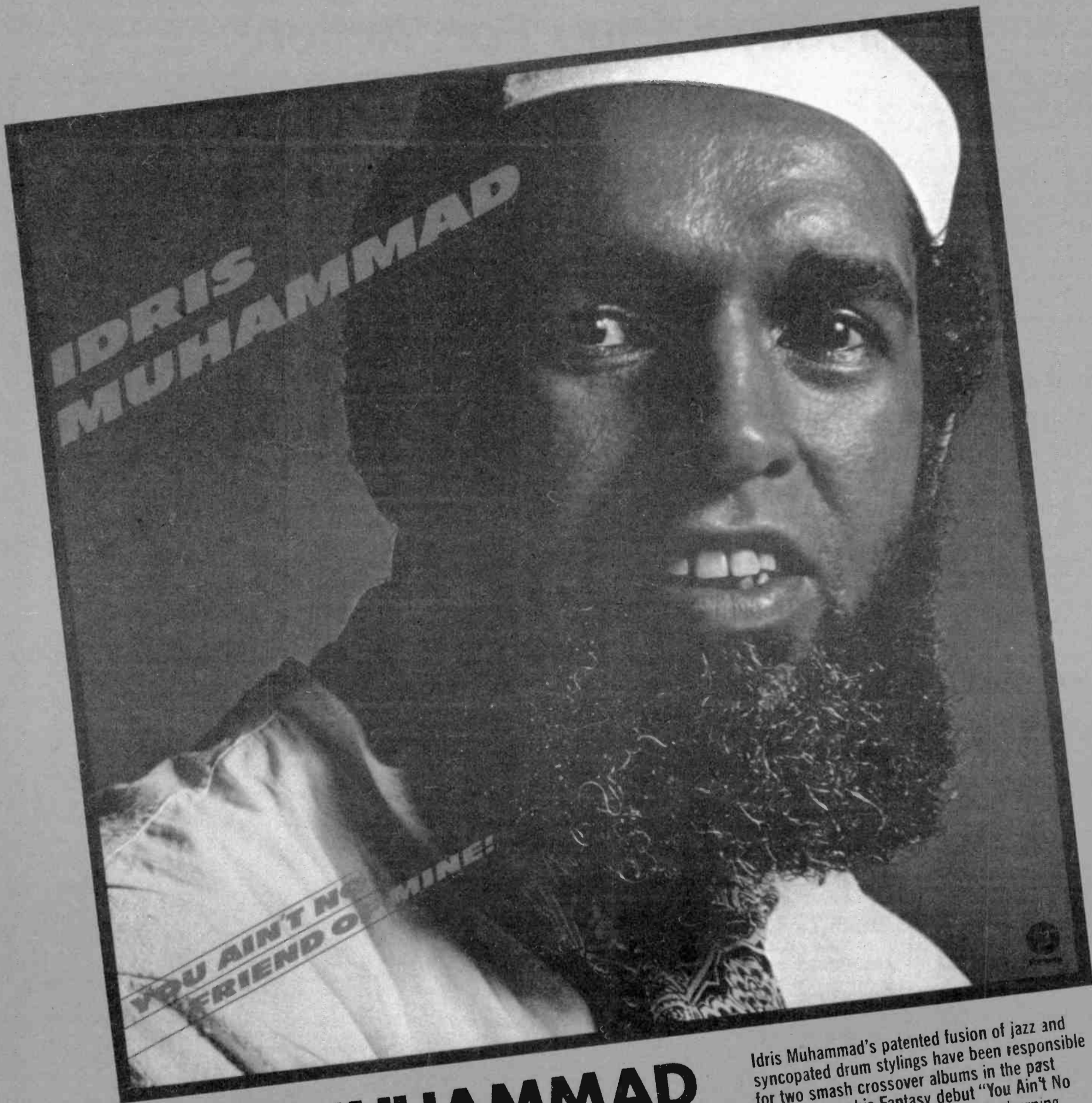
- This Week
- LE FREAK—Chic—Atlantic (LP/12-inch)
 - MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - CRUISIN'—all cuts—Village People—Casablanca (LP)
 - GIVING UP, GIVING IN/THE RUNNER—Three Degrees—Ariola (LP/12-inch)
 - I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
 - YOU STEPPED INTO MY LIFE—Melba Moore—Epic (LP/12-inch)
 - SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch)
 - MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY—James Wells—AVI (LP)
 - STANDING IN THE SHADOWS OF LOVE/FIRE/THE LETTER—Deborah Washington—Ariola (LP/12-inch)
 - A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12-inch)
 - JE SUIS MUSIC/LOOK FOR LOVE—Cerrone—Cotillion (LP)
 - OUR MS. BROOKS—all cuts—Patti Brooks—Casablanca (LP)
 - TENDER IS THE NIGHT—all cuts—THP Orchestra—Butterfly (LP)
 - IF THERE'S LOVE—Amant—TK (12-inch)
 - SATURDAY NIGHT, SUNDAY MORNING/MIDNIGHT MONA/LOVE IS COMIN' ON—Thelma Houston—Motown (LP)

MONTREAL

- This Week
- LET'S START THE DANCE—Bohannon—Polydor (LP)
 - LOVE DISCO STYLE—Erotic Drum Band—Drive (LP)
 - I LOVE THE NIGHTLIFE—Alicia Bridges—Polydor (12-inch)
 - LE FREAK—Chic—WEA (12-inch)
 - INSTANT REPLAY—Dan Hartman—CBS (12-inch)
 - MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY—James Wells—Quality (LP)
 - CRUISIN'/YMCA—Village People—Polydor (LP)
 - I'M A MAN—Star City—Quality (LP)
 - STANDING IN THE SHADOWS OF LOVE—Deborah Washington—Quality (12-inch)
 - A LITTLE LOVIN'—The Raes—A&M (12-inch)
 - DON'T HOLD BACK—Chanson—Quality (LP)
 - #1 DEE JAY—Vince Montana Jr.—WEA (12-inch)
 - YOU MAKE ME FEEL/DANCE (DISCO HEAT)—Sylvester—GRT (12-inch)
 - BOOGIE WOOGIE DANCING SHOES—Claudia Barry—London (12-inch)
 - LOVE NOW, HURT LATER—Ann Joy—Drive (12-inch)

| This Week | Last Week | TITLE(S), ARTIST, LABEL |
|-----------|-----------|--|
| ★ | 1 | LE FREAK—Chic—Atlantic (12-inch) |
| ★ | 2 | MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP) |
| ★ | 4 | CRUISIN'—all cuts—Village People—Casablanca (LP) |
| ★ | 5 | SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch) |
| ★ | 6 | MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY—James Wells—AVI (LP) |
| ★ | 8 | YOU STEPPED INTO MY LIFE—Melba Moore—Epic (LP/12-inch) |
| ★ | 7 | I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch) |
| ★ | 10 | WORKIN' & SLAVIN' (I NEED LOVE)—Midnight Rhythm—Atlantic (12-inch) |
| ★ | 7 | AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra—SAM (LP/12-inch) |
| ★ | 11 | JE SUIS MUSIC/LOOK FOR LOVE—Cerrone—Cotillion (LP) |
| ★ | 14 | A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12-inch) |
| ★ | 13 | DON'T HOLD BACK/I CAN TELL—Chanson—Ariola (LP/12-inch) |
| ★ | 14 | GIVING UP, GIVING IN/THE RUNNER—Three Degrees—Ariola (LP/12-inch) |
| ★ | 9 | QUEEN OF THE NIGHT—all cuts—Loleatta Holloway—Gold Mind (LP/12-inch) |
| ★ | 24 | CONTACT—Edwin Starr—20th Century (LP/12-inch) |
| ★ | 21 | SINNER MAN—Sara Dash—Kirshner (LP/12-inch) |
| ★ | 25 | SHOOT ME WITH YOUR LOVE—Tasha Thomas—Atlantic (12-inch) |
| ★ | 22 | DOIN' THE BEST THAT I CAN—Bettye LaVette—West End (12-inch) (Remix) |
| ★ | 23 | HOT BUTTERFLY—all cuts—Bionic Boogie—(Gregg Diamond) Polydor (LP) |
| ★ | 20 | STANDING IN THE SHADOWS OF LOVE—Fever—Fantasy (12-inch) |
| ★ | 37 | IF THERE'S LOVE—Amant—TK (12-inch) |
| ★ | 22 | INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch) |
| ★ | 26 | I WILL SURVIVE/SUBSTITUTE—Gloria Gaynor—Polydor (12-inch) |
| ★ | 29 | HOLD YOUR HORSES—First Choice—Salsoul (LP/12-inch) |
| ★ | 38 | FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN—Lorraine Johnson—Prelude (LP) |
| ★ | 17 | KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12-inch) |
| ★ | 27 | YOUR SWEETNESS IS MY WEAKNESS—Barry White—20th Century (LP/12-inch) |
| ★ | 18 | OANCIN' IN MY FEET—Laura Taylor—TK (12-inch) |
| ★ | 32 | GET DOWN—Gene Chandler—20th Century (LP/12-inch) |
| ★ | 31 | OUR MS. BROOKS—all cuts—Patti Brooks—Casablanca (LP) |
| ★ | 19 | STANDING IN THE SHADOWS OF LOVE/FIRE/THE LETTER—Deborah Washington—Ariola (LP/12-inch) |
| ★ | 39 | GOT TO BE REAL—Cheryl Lynn—Columbia (12-inch) |
| ★ | 40 | TENDER IS THE NIGHT—all cuts—THP Orchestra—Butterfly (LP) |
| ★ | 34 | BAISE MOI (KISS ME)—Pam Todd & Gold Bullion Band—Channel (12-inch) |
| ★ | — | FLY AWAY—all cuts—Voyage—Marlin (LP) |
| ★ | — | I'M EVERY WOMAN—Chaka Khan—Warner Bros. (LP/12-inch) |
| ★ | 27 | LOVE DISCO STYLE/PLUG ME TO DEATH—Erotic Drum Band—Prism (LP) |
| ★ | — | FREE ME FROM MY FREEDOM—Bonnie Pointer—Motown (LP) |
| ★ | — | OLE, OLE—Charo—Salsoul (12-inch) |
| ★ | 34 | NEW YORK IS MY KIND OF TOWN/THE GREATEST SHOW ON EARTH—Metropolis—Salsoul (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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 ON FANTASY RECORDS AND TAPES

Santa Monica City Targets Moody's Club For 'Action'

By PAUL GREIN

SANTA MONICA, Calif.—The City Council here meets Tuesday (28) to decide the fate of Moody's, an 800-capacity discotheque and restaurant in a business district four blocks from the beach.

The city had sought to force Moody's to close on Fridays and Saturdays at 2 a.m. rather than 4 a.m. under the ordinance already in effect which bans dancing and/or entertainment after 2 a.m. in a public club.

But Moody's was able to prove it is a private club to the satisfaction of Judge Raymond Choat of the Los Angeles Superior Court which enjoined the city from using the ordinance to halt afterhours dancing at the club.

So City Attorney Richard Knickerbocker's new tactic is to amend the ordinance to include private clubs, which is what the City Council votes on this week. (There is only

one other private club in Santa Monica, the Ball, which specializes in nude entertainment.)

Restaurants and delis may remain open after 2 a.m., just not establishments with entertainment and/or dancing. Explains Knickerbocker: "Places with entertainment tend to create contact between men and women. People are dancing and it's dark and secluded; they may bring in drugs and booze. That just seems to happen more in an entertainment facility than in an openly lit dining room.

"The chief of police feels there is a

potential for crime and there are also staffing problems. If this led to several afterhours places opening up in the community, it would require additional police staffing, which is costly.

"Or it would leave other areas of the city unprotected when potentially they might have a crime. You really do need a policeman there when the club is letting out."

(Police chief George Tielsch declined comment, noting that since Moody's has filed suit against the city and against his office, it would be inappropriate to comment.)

Knickerbocker adds that the city has drafted a proposal which may make it possible for Moody's to remain open until 4 a.m. on weekends if it fulfills several conditions.

"The Council members might allow it to stay open if it pays a substantial yearly license fee to defray some of the cost of extra police protection," says Knickerbocker, "and if the club hires a guard service to protect people in the adjacent parking lots and prevent groups from congregating outside the establishment."

Other provisions which, if met,

might allow a club to remain open afterhours are that no noise could be heard outside the establishment and that no club could be within 500 feet of a residence.

Lloyd Moody, president of Moody's, notes that he was able to convince the court that his is a private club "because of our stringent membership policy and screening procedure."

There are three types of memberships, the cheapest of which is the introductory plan, which costs \$1 for three months on top of the \$3 cover charge during the week and \$5 on weekends. "The front-end money is small," Moody concedes, "but that's so we can expose the club."

That low membership fee was what originally caused Knickerbocker to argue that Moody's claim of being a private club was "just a facade to get around the ordinance."

Clubs Help Combat Multiple Sclerosis

NEW YORK—Long Island discos played a major role in helping the National Multiple Sclerosis Society's Nassau County chapter raise more than \$7,000, all of which will help multiple sclerosis patients in the county.

The chapter's "Night Dancing" disco dance contest culminated Nov. 6, after several weeks of competition involving the Bijou, Farmingdale; Cherry's, Glen Cove; Fokos, West Hempstead; Buttons, Lawrence;

and Uncle Sam's, Levittown, which hosted the opening and final rounds of the contest.

De-Lite Records Crown Heights Affair donated more than an hour of polished funk and disco during the finals, sparking the crowd of more than 750 persons with selections from its "Dream World" album.

The evening's dance eliminations were emceed by Edward Love of the show "Dancin'," and the seven judges included cast members from the same show and instructors from area dance schools. After several rounds, judges chose Lee Rofrano and Ricky Quintano as the grand prize winners. The duo from Queens received an all-expense paid trip to Negril Beach, Jamaica.

Runners-up won Audiovox car stereos worth \$400 each, donated and installed by Rogers Stereo Equipment Co. A raffle was also held, and the lucky ticket holder won a trip to Hawaii.

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RECORDS

Disco Mix

By BARRY LEDERER

NEW YORK—The anticipated release of Voyage's second LP on Marlin has been well worth the wait. Capturing the high spirited melody and momentum from its first outing, the group has managed to incorporate this flow into its new album titled "Fly Away." Side one runs 16:36 minutes and is segued from four different cuts.

"Souvenirs" at 6:18 minutes is reminiscent of "East To West" with its strong guitar and synthesizer usage backed by scintillating female vocals. The hip moving rhythm of this cut is perhaps the highlight of the album.

"Kechak Fantasy" (3:02) combines percussion, xylophone and castanets into a vibrant tempo. "Eastern Trip" (2:09) and "Tahiti, Tahiti" (5:07), flavor these cuts with the essence of the Far East and the South Seas respectively. Side two again has all three cuts running consecutively. Starting with "Let's Fly Away" and followed by "Golden Eldorado," the latter tune is quite flamboyant with its Spanish flair and emphasis on trumpet solo. Most effective on this side is "Gone With The Music," at 6:42 minutes. It contains the feeling and dynamics for which the group is known.

The Scotti Brothers label, distributed by Atlantic has released the Leif Garrett 12-inch 33½ r.p.m. disk "I Was Made For Dancing," from the album "Feel The Need." This 6:53 minute cut has a long instrumental introduction which builds in intensity until the vocal breaks loose. The tune has a haunting appeal in its melody with a zestful production that will cause a sensation on the dance floor.

The hot double drum and conga break add the needed crescendo to this already slick production. The flip side is an instrumental version of the song and is as potent as the vocal. Credit to producer Michael Lloyd and arranger John D'Andrea for an impressive effort.

A fresh sound and unique pace is the Esther Williams 12-inch 33½ r.p.m. disk "Yours and Yours Alone" on the Friends and Company label. Taken from the artist's LP "Bustin Out," the 5:43 minutes cut illustrates Williams' clear and distinctive voice which melds with the arrangements by Eddie Drennon of "Let Do The Latin Hustle." Produced by Joe Bana, this record shows potential impact as did Alicia Bridges with "I Love The Night Life."

Freda Payne's new LP on Capitol Records, "Supernatural High" is refined and slick. "Happy Days Are Here Again/Happy Music (Dance The Night Away)" is a bouncy ditty with Payne's own invigorating voice wailing out. "Pullin' Back" is vibrant, pulsating and full of urgency.

"Livin' For The Beat" is funky, gritty and brassy in its sounds. "I'll Do Anything For You" is the highlight of the LP in bridging the gap commercially between pop and viable disco with its catchy phrasing, strong melodic base and high level energy.

One of the classics before disco became popular was the Tokens' version of "The Lion Sleeps Tonight." The Stylistics have updated this song for their 12-inch 45 r.p.m. disk. The "Lion Sleeps Tonight" is from the upcoming LP of the same title. Jungle sounds, sweeping strings and bongos mix into the sweet vocalization of the group.

The flip side features "Fly," a tune more in keeping with the group's polished disco style.

Midsong's latest 12-inch 33½ r.p.m. release is "Jungle Drums" by Wild Fantasy, which is also

the title of the group's new LP. This 6:30 minute cut sustains itself with girls in the background singing the title with a strong lead male voice picking up where they leave off.

Most of the song is instrumentally-oriented with bongos, congas and percussion exploding throughout and reaching a crescendo for the break. Elaborate orchestration is a definite focal point of this intense production. "Africa," also from the album at 7:15 minutes again provides a peppery beat supported by solid background instrumentation. The disco remix on these two songs is by Eddie O'Loughlin who is assisted by New York Copacabana DJ Tony Gioe.

Prism Records will be releasing another remix of "Love, Disco Style" from the Erotic Drum Band's LP. Tom Savarese of Disconet has shortened this cut to a little over nine minutes and has added the necessary elements of background vocals, synthesizer and other instrumentation which should revive this 12-inch on DJs playlists.

One record that has been somewhat underground recently, but is beginning to surface, is on the Savoy Label distributed by Arista. Performed by the Gospelaires of Dayton, Ohio, and called "God Helps Those Who Help Themselves," this 6:45, 12-inch 33½ r.p.m. disk has both a vocal and instrumental side. The group belts out the song with soul and inspiration with deep base guitar and deep base vocals dominating the cut.

The recording group has Chi-Chi Pavelas as the lead singer. It calls itself the Black and White Band. Emphatic keyboard, guitar and synthesizer instruments are formulated into a rock-laced 10-minute cut which bursts with numerous breaks.

"Give It To Me" at 5:30 minutes is more mid-tempo in feeling and makes fresh use of the tantalizing voice of Chi-Chi.

This Graham Gouldman classic has overtones of "Supernature" and other familiar Munich sounds. However, the blending of electronics with strings sweeping throughout create a haunting melody. "Dance With Me" which combines more electronic flavoring is reminiscent of Kraftwerk and Cerrone. Both of these import albums are a step away from the standard disco fare and warrant attention to balance out an evening's music.

"Invitation' Show

• Continued from page 68

tions involved covers an estimated 60% of the country, according to Golden.

"Invitation To Dance" is being aired in Buffalo on Saturday afternoons at 3. It replaces Marty Angelo's "Step-By-Step" disco dance party which had aired in that time slot for the past two years.

Executive producer of "Invitation To Dance," is Arnold Neis. Jack Turney is the producer, with Dan Carroll and Liz Chase as associate producers. Stage and screen actor Curt May is the show's host. May's previous credits include performances in "Hawaii Five-O," "Bar-etta," "Edge Of Night," and "As The World Turns."

MACY'S GETS IN THE ACT

NEW YORK—Macy's department store here has opened a special boutique catering exclusively to the fashion needs of the growing number of roller disco enthusiasts.

The room, a first of its kind, features what Judy Cohen of Macy's calls "colorful, comfortable and exciting fashions" for use as roller disco rinks. The colors of the garments run the gamut from ruby red and shocking pink to fuschia, emerald green and "caution yellow."

During the opening days of the boutique, top roller disco artist Bill Butler will be on hand to demonstrate the art of disco roller skating.

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ENGLISH ALBUM—EMI Malaysia artist D.J. Dave, right, and the company's regional managing director, Michael Comerford, plan the singer's first album in English for the label. Recording will begin early next year. Dave is already one of EMI's top talents in the country, with five big-selling Malay albums and a number of EPs to his credit.

Philippines Disk Assn. To Boost Local Talent, Music

By ERNIE PECHO & EMMIE VELARDE

MANILA—In addition to its vigorous antipiracy plans, the Philippine Assn. of the Record Industry (PARI) is introducing new programs to reach and benefit consumers and professional musicians alike.

PARI officials, headed by board chairman Teodoro Valencia and president James Dy, are working on a Music Foundation to aid disabled musicians, composers and performers, as well as disk company employees, musicians and others directly involved in the industry.

This augments the association's scholarship scheme, introduced last year, which annually sends four students to the University of the Philippines (UP) College of Music, and 10 to the Yamaha School of Music.

This is in conjunction with the Music Foundation of the Philippines, which initially screens applicants, then recommends the most deserving for grants.

To popularize Filipino music, PARI—now five years in existence, with all the record companies (19) in the Philippines as members—proposes tie-ups with public transportation firms, providing them with tapes to air for commuters.

The association will supply Manila's Rizal Park, the largest and most popular park in the country, located in the heart of the capital, with free disks of local artists.

U.K. TV CAMPAIGN SET

Arista Strikes For Yule Showaddywaddy Sales

LONDON—Arista has dropped a bombshell into the overcrowded world of television-advertised albums here by electing to mount its first-ever national campaign via the medium at a time when over 40 albums are set for such promotion.

What makes the Arista action so striking apart from its timing, say

observers, is that the album involved is Showaddywaddy's "Greatest Hits 1976-78." As marketing director Denis Knowles points out, the group has registered more hits—15 in all—over the last four years than any other act in the U.K. market, selling more than five million singles in the process.

"We have deliberately held this release back," says Knowles, "to go in over the top of all the other much-publicized albums on tv this Christmas."

For this reason, the campaign is being concentrated into the last shopping weeks before the holiday, and Arista claims orders at a level close to gold status.

With 30-second spots showing in all areas from Dec. 4 for two weeks, Arista has around \$400,000 riding on the outcome.

Plan IFPI Awards

HONG KONG—IFPI plans to stage their third Gold and Platinum Disk Awards Presentation Show here next year.

Among the innovations will be the introduction of a Gold Disk Award for a double album.

To qualify for this new award a double album by a local or regional recording artist must sell at least 10,000 units. A double album by a foreign artist must top 5,000 units.

UNTIL AFTER CHRISTMAS SALES SEASON

Freed To Raise Prices, French Firms Wait, See

By HENRY KAHN

PARIS—French record companies are in no hurry to increase their product prices, even though they are now legally free to do so.

Under the old government regulations, special permission had to be obtained from the Price Commission before disk prices could be increased. Now there is complete freedom from restrictions, but the government believes that prices will be kept down because of competitive trading elements.

Industry observers, however, see the traditional pre-Christmas spending spree as one main reason for the delay. Higher prices in this period would, many agree, do more harm than good.

According to Lido Music, an important retailer sited in the heart of Paris, only disks falling into the 'X' category have been increased (by around 10%) to the \$15 mark. But this is a specialist classical category and always the most expensive, it's pointed out. Sales have apparently not been affected.

However, the situation will be studied from January 1, when a further price revision is expected.

Yves Crevosier, sales director of Pathe Marconi/EMI, is convinced that price increases will ultimately make little difference.

"The whole catalog will not be affected. New releases will cost more,

but we plan to keep actual increases down to a bare minimum."

Syndicate Nationale de l'Edition Phonographique Audiovisuelle (SNEPA), the industry organization here, is unsure about increases in terms of sales prospects. Basically, it feels that there may be a drop from January.

Another reason for the delay in introducing new prices is the industry search for a fresh coding system. It has long been established in France that to aid the retail trade, disks are coded according to price. The code letter indicates what price category applies; the customer simply consults the coding key to find out what to pay.

But now the government has banned such codes, because it feels they lead to price fixing, and diminishes marketplace competition.

But without the coding system, it's argued, retailers have to waste time consulting individual invoices, adding to work involved in marking each sleeve with the disk's price—another government decree.

The retail industry is hoping for a new code, not to enlighten the customer, but to indicate price at wholesale. This way, dealers can price mark each sleeve with a consumer price that conforms to their own, individual profit requirements, and to market competition.

The government is taking a very tough line over this. Already warnings have gone out to some department stores using the old code, though leniency is being shown towards small-store traders.

But it seems that certain retailers will be at risk if the old code remains in use, and if prices are not clearly marked.

Prices Move In Belgium

BRUSSELS—The majority of Belgian record companies have finally scrapped retail price maintenance.

A main aim is to cut out the retailer practice of sticking albums with the "official" price and then the actual selling price dramatically shown above.

And SIBESA, the industry organization, had to take some kind of action because of the growing activity of the parallel importers, with lower prices for their product.

It is also felt here that rackjobbers and wholesalers have imposed too

(Continued on page 79)

BEGIN WIDESPREAD TALENT ACQUISITIONS

Fledgling WEA Firms Claim First Quarter Gains In Southeast Asia

By PETER ONG

SINGAPORE — WEA's new Southeast Asia operations in Hong Kong, Kuala Lumpur and Singapore are claiming impressive sales figures for their first three months.

"Sales for July through September have doubled compared with the same months last year," reports Phil Rose, executive vice president of WEA International, here recently

with company president Nesuhi Ertegün.

The business upturn does not reflect upon the efficiency of WEA's former distributors, Rose adds. "It's just that we're now able to concentrate all our efforts on our own product."

WEA terminated its distribution contract with three firms in the region last June, and opened its own operations July 1 (Billboard, March 25, 1978).

For WEA Singapore, general manager Jimmy Wee says that sales have doubled over last year. "In fact we've secured a large chunk of the local market, and are elated with this performance."

WEA's Kuala Lumpur chief Frankie Cheah asserts that sales "are far beyond our expectations," and Paul Ewing, who as Hong Kong-based regional director for Southeast Asia, is in charge of overall operations, confirms the buoyant mood.

Not only are sales reportedly impressive, but the three offices have signed up no fewer than 18 artists to the group's labels.

WEA Singapore has contracted four solo performers (Talentime

winner Carole Ann Fernandez, child tv star Norazia Ali, Malay singer Kadir, and Dick Lee), two rock groups (the Heritage and Al Misan), a Malay band (Sweet Charity) and an American disco act (Slaughter Inc., from Chicago, for a one-off album only).

In Muslim Kuala Lumpur the emphasis is on local singers and groups. The former include Dahlan, Katijah Ibrahim, Yasmin (Miss Malaysia 1978) and Indonesian singer Broery.

(Continued on page 74)



SEÑORA CORAZON Johnny Laboriel



Lyricist Honor

HELSINKI—Pertti Reponen has been named "lyricist of the year" by a committee set up by Tampereen Kevymusiikkitaipatumma. The honor is in recognition of his pop music merits generally.

BRITAIN, JAPAN CAPTURE ACCOLADES

Charles, Madoka Lead Yamaha Fest

TOKYO—This year's Grand Prix awards at the ninth World Popular Song Festival contest, held over a three-day period ending Nov. 12 and sponsored by Yamaha, went to Japan's Hiroshi Madoka and Britain's Tina Charles.

A panel of international judges dispensed a total of 17 awards to 13 contestants. Vying for honors were 36 acts from 22 countries.

Gilda Giuliani from Italy and Yuko Otomo from Japan tied for the Most Outstanding Performance accolade.

Charles bagged the Grand Prix for her rendition of "Love Rocks," from the pen of Anglo-Indian composer, Biddu. Her performance was one of the most enthusiastically received by the 10,000 capacity audience at the Nippon Budokan Hall here.

Though both Charles and Biddu disclosed after the event that they didn't expect to triumph, both are used to international acclaim. Biddu's "I Love To Love," recorded by Charles, was a major worldwide

hit in 1976, and his "Kung Fu Fighting," recorded by Carl Douglas, was a global success in 1974.

Japan's Hiroshi Madoka, who tied for the Grand Prix award with Charles, performed his own composition, "Fly On All The Way."

Overall, Japan was represented by a total of four winners, Italy by four, and Britain by three.

Other nations with successful entries included Spain, Brazil, Mexico, East Germany, the Republic of Korea and Ireland.

Society's Roster Adds Up

By MARV FISHER

MEXICO CITY—SACM, the first composers' society to set up its own label to promote its members works, reports that a record number of composers and compositions has been entered in its roster over the past year.

The number of composers now stands at 21,000, although the society is quick to point out that only a handful of them derive a living from their songwriting talent. The number of songs on file is approaching 200,000, marking a 100% increase in songwriting efforts in the past decade, according to a recent SACM study.

Of the three all-time royalty earners, only Juan Gabriel is alive. He is said to have earned \$45,000 in the past eight years with 130 songs, although that figure does not include mechanical royalties. The late Augustin Lara and the late Jose Alfredo Jimenez share the top payment spot with Gabriel.

Other top earners here were Armando Manzanero, Felipe Gil, Consuelo Velazquez and the late Alberto Dominguez, composer of international hits such as "Frenesi" and "Perfidia."

Because the statistics support the view that most composers still do not get sufficient opportunity to expose their works, SACM decided last year to set up its own record and tape label, Discos AC. The entity already has access to a super-modern studio here, but actual pressing and distribution chores won't get underway until after the first of the new year.

SACM is allied with 46 other composers' societies throughout the world.



Tina Rocks: Britain's Tina Charles, left, is congratulated for her Grand Prix winning performance of "Love Rocks" at the World Popular Song Festival in Tokyo. Handing out praise is, right, Genichi Kawakami, executive director of the event, while the song's accolade-winning composer, Biddu, looks on.

CANNABIS?

'Smell' Of Tosh Album Causes Retailer Fuss

Continued from page 12

promptly refused to stock the stickered albums.

"The matter went right up to board level," says Wilf Price, the multiple's chief record buyer. "Obviously Boots, as a pharmaceutical company, cannot be associated in any way with illegal drugs. Certainly we saw no reason to promote this substance in our record departments."

EMI denied that the scented sticker was intended to resemble anything more dangerous than a Jamaican herbal remedy, and Boots

itself has admitted that the smell might well be patchouli. But neither is taking any chances.

The offending albums were recalled and replaced by unstickered and reportedly odorless substitutes that are now selling in Boots branches throughout the U.K.

Trade comment here hinted slyly at the irony of these objections coming, dealers say, so self-righteously from a company whose fortunes are founded on the sale of drugs, albeit legal.

Wilf Price would only say, "I think the whole thing has really been blown up out of all proportion."

T-Shirt Move Signals RSO Belgian Battle

By JUUL ANTHONISSEN

BRUSSELS—Following a complaint from a Glasgow-based company said to own merchandising rights for RSO-affiliated product here, the examining magistrate of Ghent ordered the seizure of a quantity of t-shirts bearing pictures of John Travolta.

But this is merely one aspect of an escalating war in Belgium in which Polydor/RSO is trying to stamp out illegal albums and cassettes of both "Saturday Night Fever" and "Grease" soundtracks.

Official and legal sales of "Fever" are in excess of 250,000 units and for "Grease" 200,000, but the market is being flooded with phoney product, virtually all of very poor quality, cut from ordinary records and not original masters.

One early step in the battle is that seals have been placed on a pressing factory in Nieuwrode, where examining magistrates believe there is evidence of piracy.

Gains In Asia

Continued from page 73

Rock combos signed to the Kuala Lumpur unit are the Blues Gang and Heavy Machine.

WEA Hong Kong has secured popular singers Teresa Carpio and Louis Castro, both from the EMI stable, and country folk star, Josie Leong.

Carpio and Castro are still waiting for their EMI contracts to expire in April before making new recordings for WEA.

So far, WEA Southeast Asia offices have issued three albums by local singers and artists. Two more are scheduled.

From The Music Capitals Of The World

LONDON

K-Tel and Lotus Records sponsored the first division soccer match between Chelsea and Manchester United at Stamford Bridge (Nov. 25). ... Logo here signed Texas guitarist Chris Grooms, its first acquisition to the Transatlantic label since it took over the company last year.

Preview here of the ATV documentary "Star-dust: The John Otway Story," and the Polydor artist was there to meet media folk. ... Arista campaign behind Showaddywaddy's "Greatest Hits 1976-78" biggest in company history. ... But EMI holding back on tv promotion for "Wings Greatest Hits" until after Christmas, partly to miss the on-screen rush and partly to cash in on the record token market.

Chicago-born Shel Talmy, producer of many hits by the Kinks, the Who and Manfred Mann, has signed Ex-Directory, four-man band, having heard tapes in Los Angeles last summer played by the group's ex-drummer who now lives there. Talmy has a book just out, "Whadda We Do Now Butch" about the adventures of Butch Cassidy and the Sundance Kid in London, working for the U.K. secret service.

Tony Barrow, ex-Beatles' publicist now handling Child and Cilla Black, again retained to handle public relations for English-speaking media people at MIDEM in Cannes (Jan. 19-25).

WEA running a series of conducted tours for retailers round its distribution-warehouse center at Alperton. ... Following the break-up of Steeleye Span, two of its founder members, Maddy Prior and Tim Hart, have signed publishing deals with Chrysalis Music. ... Firm denies that jazz-rock group UK are thinking of splitting up.

Nazareth start first U.K. tour for two years in January, complete with new guitarist Zal Cleminson, formerly with the Sensational Alex Harvey Band. ... Led Zeppelin in Sweden using Abba's studios to put down tracks for a new album. ... Main cabaret at Prince Charles' 30th birthday party came from the Three Degrees.

With his first album for three years, "Incantation," out, Mike Oldfield touring for the first time, through Spain, Germany, Holland, Italy

and France, and late-April dates in the U.K. ... Kate Bush officially credited as assistant producer on her second album "Lionheart," working with Andrew Powell. ... Ann Gardner, director of creative affairs-pop music of Famous Music in New York, first staffer to visit London as part of the company's staff rotation policy.

Initial order for Boney M's "Mary's Boy Child" hit 400,000, claimed by WEA here as biggest initial advance order ever. ... And WEA U.K. signed Screen Idols to a worldwide recording deal, the four-piecer from London out with an album early next spring. ... Polygram Leisure setting up a new tv merchandising division to provide additional exposure and turnover in the tv record market.

AMSTERDAM

Dutch national radio stations Hilversum 1 & 2 will increase their medium wave output from 120 to 600 kilowatts in the fall of 1979. ... EMI had a 23.5% share of the singles chart action in Holland during the first nine months of this year. Ariola was runner-up with 12.9%, while Phonogram scored 11.5%. Polydor's 13.6% led the album shares, closely followed by EMI with 13.4% and CBS with 12.3%.

Cees Wessels, now with Polygram International in Baarn, will be managing director of RCA's new Dutch operation. Launch is expected for April 1, 1979, when RCA's present licensing contract with Inelco expires.

British retail group Dixons Photographic has sold all its 50 outlets in Benelux countries to Dutch department store giant Vroom & Dreesman. All Dixons shops carry a full range of audio and photographic equipment.

German choir leader Gotthilf Fisher accepted two awards on behalf of the Fisher Choir from Polydor managing director Hans van den Broek, a gold disk for sales of the album "World Hits" and a platinum for "20 Greatest Hits." ... Dutch singer Astrid Nigh recently signed to WEA Holland, after several Dutch language chart successes with Polydor.

ROBERT BRIEL (Continued on page 76)

DECEMBER 2, 1978 BILLBOARD

Hit Parade des Clubs chart for November 78. The chart lists 55 songs with their respective artists and record labels. Notable entries include Sylvester's 'You Make Me Feel', Karen Young's 'I'm a Rebel', and John Travolta's 'Le Freak'. The chart is presented in a grid format with columns for song title, artist, and label.

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Japanese To Edicoes Rossil

By FERNANDO TENENTE

LISBON—A large Japanese delegation recently visited Edicoes Rossil, a new Portuguese record company which observers feel has brought a breath of fresh air to the music world in Portugal.

Purpose of the trip was to gather information about the record market here, one of the smaller markets worldwide, and to establish personal contacts with a view to attaining stronger commercial ties in the future.

Members of the delegation included Music Labo editor Ben Okano, Tsutomu Takayama, administrator of Pacific Publishing, Hiroshi Yokoi, Tokyo FM Broadcasting producer, Masatoshi Ohshima, director of Fuji, Masakatsu Nakagawa, from the same company, Takamitsu Ide, commercial director of Warner/Pioneer, Kōkichi Kiyama, A&R manager Nichion Publishing, Tōkuji Kurata, general manager of Columbia in Japan, Hatsutaro Suzuki from Toshiba/EMI's A&R department, and Yoichi Otsuki, sales manager of Victor Musical Industry.

The delegation took a close interest in the organization, operation and image of Portugal's record companies, and was particularly flattering in its reaction to Rossil itself.

Edicoes Rossil is enjoying a specially buoyant period at the moment, with Paulo Alexandre's "Verde Vinho" turning into an all-time smash and amassing sales figures reportedly over 200,000, more than four times the 50,000 sales needed for a gold disk in Portugal. The record has also scored worldwide, notably in Brazil, where it was a No. 1, North America, Venezuela, France, West Germany, Belgium and Holland.

Edison For Woody

AMSTERDAM—During a recent visit to Holland, U.S. jazzman Woody Herman received an Edison award for his album "Woody Herman's Thundering Herd."

The accolade, one in the most prestigious series in the local record industry, was made by Willem Duys on his television chat show.



Local Session: Walter Susskind conducts the London Philharmonic Orchestra for Crystal Clear Records of the U.S. during dates at Watford Town Hall.

Direct-To-Disk Sales Rise In U.K. Market

• Continued from page 60
tailer alone recently ordered 200 copies of the Brubeck album."

Quadrant is witnessing a series of changes in marketing patterns as direct-to-disks establish themselves. "Initially we did a lot of mail-order business, but now, having created an interest and a demand, we are working much more through retailers.

"If you send a customer a record he buys one; if you persuade him to go to a retailer who stocks and understands direct-to-disk, he may buy three.

"We now have accounts with 300 retailers and we supply special orders to 200 more. Hi fi dealers remain a little hesitant to stock because they say they don't want to get into the record business.

"But we try to allay their fears, help them with displays and information and assure them that the repertoire is selective and so on.

"Record stores are going to be vitally important, but there are problems at the moment in that generally they have neither the time nor the expertise nor the facilities to really demonstrate what direct-to-disks are all about.

"On the other hand, they are attracted by the profit available: this is one corner of the market where discounting does not penetrate because we do not permit it. Standard price is \$20 for a single album—which gives the dealer \$6 profit—and \$28 for a double, with some Japanese disks going up to perhaps \$23. If we hear of anyone discounting heavily we either persuade them to stop or refuse to supply them.

"Most of our accounts at the moment are with specialist retailers like Dobells and Mole Jazz, or else major stores such as HMV. We have been approached by a certain multiple retail chain too, but we are concerned to deal with those who have a reputation for service and quality and who can present direct-to-disk material in the proper light."

Other importers have begun to

Philippines Assn.

• Continued from page 73
against what it recognizes as the most pressing problem of all in the Philippines, record piracy.

In the latest move on this front, the body is preparing posters and radio announcements to educate consumers about the evils of piracy, in particular, how to identify pirated product.

come into the picture. At CBS last year the British accessory firm Metrosound concluded a deal to distribute Crystal Clear recordings in Britain, and followed that at this year's CES with a similar deal for Nautilus releases, using Lugton's as a wholesaler.

Comments Metrosound's David Bell: "We have about 13 titles altogether, covering not only classical and jazz but also disco and even, with the Randy Sharp album, MOR. We're not likely to take on any more labels at the moment, partly because we tend to feel a large number of releases would reduce orders all round and partly because the prospect of our acquiring new labels causes a certain amount of friction with the existing ones.

"We do supply mail-order, necessarily since we are not that well represented in certain areas of the country, but we are trying to change the accepted dictum that direct-to-disks are hi fi accessories by moving into record retail outlets."

Though the Nimbus recordings and a rather gimmicky direct-to-disk recording of rock band Warsaw Pakt by Island Records earlier this year remains Britain's only ventures in the field, Metrosound was involved

recently in a Crystal Clear project in this country.

Flying equipment in from America and hiring cutting lathes here, the label made one of the first U.K. direct-cut orchestral recordings.

The orchestra was the London Philharmonic; the venue was Watford Town Hall. Four recording dates in October provided material for two albums set for December release featuring conductors Walter Susskind and Morton Gould. As is normal in direct-to-disk recording, the master lacquers were flown straight to Germany for plating.

Prospects for the direct-to-disk market look good. Retailers report customers are impressed by the quality available that they are more than willing to meet the high cost of purchase.

Much needs to be done in the way of educating a broader public to the merits of the technique and its results, and convincing retailers that it is worth their while to stock the product.

But it is already clear that those who believed direct-to-disks were a plaything for a tiny minority of fanatic hi fi buffs greatly underestimated the potential of the medium.

From The Music Capitals Of The World

• Continued from page 74

LISBON

Sales of the single "Verde Vinho" by Rossil artist Paulo Alexandre have passed the 200,000 mark and it has also been successfully released in Brazil. . . . Local record company CFE has a deal with Trindade to release in Spain albums by Portuguese chart artists Jose Afonso ("Enquanto Ha Forca") and Sergio Godinho ("Pano Cru") on its new label Guimbarada, devoted to social-comment songs, with concerts in Spain as extra promotion.

Frank Zappa, whose "In New York" album is doing well here, revealed to Musica & Son in Paris that his wife Geil is Portuguese. . . . Following the success of the single "Pearl's a Singer," Elkie Brooks (A&M) hit the Top 10 album chart with "Two Days Away." . . . Big promotion from Rossil for French rock singer Nadine Expert, her album "Excuse Me Monsieur" featuring a medley of Rolling Stones songs.

David Ferreira, label manager of Valentim de Carvalho, happy with the new Kate Bush album, previewed during the EMI convention in London, and he sees big sales prospects for other albums by the Tom Robinson Band, Peter Tosh and Ginger Rogers, and de Carvalho artists Cafe Creme, Marco Paulo and Gabriela Schaaf also selling well here.

HELSINKI

More than 15,000 attended the Victor Jara Festival here, featuring such Chilean acts as Quilapayun, Inti-Ilumini, Isabel and Titta Parra, Amerindios and Patricio Castillo. . . . The Downtown Dixie Tigers, known as DDT, celebrating its 20th anniversary with a planned concert visit to New Orleans in the spring.

Finnscandia Musiikkiosakeytio's board of directors now includes Roger Lindberg as chairman, John-Eric Westoe as vice-chairman, Jari Engberg and Kari Nars, the latter a director of the Bank of Finland. . . . Copyright society TEOSTO elected to the board of CISAC for the first time.

Finnvox Oy investing its money in new cutting apparatus to compete on equal terms with recently-opened Cutting Room Oy. . . . K-Tel Finland, reportedly unhappy with its link with Polavox, looking for a new distributor here. . . . Digit artist Maarit back from Yugoslavia, where she took part in the Slovene Song Festival, a contest for new Yugoslavian compositions.

Radioliikkeiden Liitto has published a new edition of "Valintaopas," a consumer guide featuring test details about local and foreign hi fi equipment. . . . Singer and composer Mike Westhues, who spent several months here, has re-

(Continued on page 79)

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Top U.S. Acts Scheduled For Conn's 11th U.K. Country Fest

By TONY BYWORTH

LONDON — Promoter Mervyn Conn has revealed the artist lineup for the 11th International Festival of Country Music, set for London's

Wembley Arena April 14-16 next year.

It features many of country music's top names, and includes return

U.K. appearances by Marty Robbins, Billie Jo Spears, Tammy Wynette, Moe Bandy, Crystal Gayle and Bobby Bare. Making their debut at Wembley are Ronnie Milsap, Freddy Fender, Dotts and Joe Stampley.

Next year also sees an even greater extension of the Festival's European operations with a new event set for the Festhalle in Frankfurt, Conn's first move into the German market.

"As yet the German market is untapped as far as country music is concerned," he explained at his London press conference Nov. 16, and compared the forthcoming event to the gamble that he took with the initial London Festival in 1969.

"But I believe the potential of the German market is considerable, and that there's a tremendous audience ready to pick up on country music there," he added.

Besides the London and Frankfurt operations, other Festivals will be staged at the Scandinavium, Gothenburg; the Ice Stadium, Helsinki; the Egeberg Hall, Oslo; and the Ahoy Sportpaleis, Rotterdam.

The complete lineup of artists set for appearances at the London Festival are: Saturday, April 14: Marty Robbins, Billie Jo Spears, Ronnie Prophet, Freddie Hart, Hank Locklin, Dotts, Hank Williams' Original drifting Cowboys, Billy Armstrong, The Duffy Brothers, Philomena Begley and Poacher.

Sunday, April 15—Tammy Wynette, Ronnie Milsap, Moe Bandy, Freddy Fender, Barbara Fairchild, Vernon Oxford, Charlie McCoy, Floyd Cramer, Buddy Emmons, Don Gibson, Jana Jae and Jeannie Denver.

Monday, April 16—Crystal Gayle, Bobby Bare, Asleep At The Wheel, Joe Stampley, Mickey Newbury, Mercey Brothers, Jim And Jesse & The Virginia Boys, Raymond Froggatt, Nancy Peppers, Lancy Smallwood and Randy Barlow.

Currently, contracts are also being negotiated for appearances by Conway Twitty and Tom T. Hall. The compere for the three-day London Festival will be Canadian entertainer Ronnie Prophet, who made an impressive British debut earlier this year.

In addition to the Festival's lineup, Mervyn Conn also announced that the Marlboro Country Music Talent Competition, which takes in 30 nationwide regional heats incorporating some 360 acts, would stage its finals at the Wembley Conference Centre and that the second Radio & Television Seminar, sponsored by the trade publication Music Week, would also be held at the same time.

"Country music is now being taken seriously by the majority of record companies in Britain, and there's only a handful that don't wish to get involved in its promotion," said Conn. He further pointed out that the popularity of the music now stretches over to mass audiences, and backed his statement by announcing that the television transmissions of the past Wembley Festival on BBC-2 tv attracted a high 65%-70% viewing audience. He added that BBC-2 television are discussing the possibility of transmitting nine shows from the 1979 Festival.

Gayle, Harris Take Top U.K. Country Accolades

LONDON—The Country Music Association (Great Britain) staged its 9th annual Awards Dinner at The Grosvenor House Hotel Nov. 15, attracting around 400 industry and media representatives as well as a number of American and local artists.

As with previous years, the attendance figure made the evening a success, though the disorganized Awards presentation, combined with a very meager dinner for a high \$28 entrance ticket, must have left many CMA (GB) members feeling somewhat embarrassed by the conclusion of the evening.

Although the Awards are primarily geared towards the local market, U.S. acts were the recipients of the major Album and Single of the Year categories. These were won by Emmylou Harris ("Quarter Moon In A Ten Cent Town," Warner Bros.) and Crystal Gayle ("Don't It Make My Brown Eyes Blue," United Artists).

The Warrington based band Poacher, recently seen at Jim Halsey's International Music Festival in Tulsa, collected the Most Popular British Artist Award, and their

recording company, RK Records, won out for Marketing Campaign (Independent Label). The Marketing Campaign (Major Label) was won by United Artists for its promotion work on Crystal Gayle.

Two new categories introduced this year were British Songwriter and Music Publisher; these were won by Terry McKenna and Acuff-Rose Music respectively.

The awards' presentations were made by U.S. touring artist Billie Jo Spears, while introductions to each category were handled by British act Bryan Chalker (who fought a failing sound system (and ill timed musical excerpts) with a degree of irreverent humor. At the end of the awards ceremonies, a special presentation was made by the CMA (GB) to promoter Jeffrey S. Kruger recognizing Kruger's 25th anniversary in show business.

The highspot of the evening came with a cabaret performance from Ronnie Prophet, who presented a highly amusing set and received a standing ovation from his audience. Other cabaret spots were provided by British acts Nancy Peppers, the Duffy Brothers and Poacher.

NOT FOR GLOBAL RELEASE

Live Dylan Double LP Available Only In Japan

TOKYO—CBS/Sony here has issued the third live album of Bob Dylan's career, but the double album—recorded live at Tokyo's Nippon Budokan Hall earlier this year—will reportedly not be issued elsewhere.

According to CBS sources, this is partly because the material is already available in other forms in those markets.

"Bob Dylan At Budokan" contains 21 songs, including "Mr. Tambourine Man," "Blowin' In The Wind" and "The Times They Are A-Changin'," personally selected by the artist. Producer of the set was Don DeVito.

It was recorded Feb. 28 and

March 1 at the venue, where Dylan played to capacity audiences of 10,000.

Tokyo was the first stop on Dylan's 1978 world tour. In all, he gave 11 concerts in Japan, which netted a total attendance of 100,000.

CBS/Sony's "Heckel" Sugano, production director of the two-LP package, has indicated optimism about its sales prospects. "We've been flooded with inquiries about its release," he says.

Some 50,000 sets were prepared as the initial shipment for the set's Nov. 21 release date, with promotion plans aimed at moving 100,000 units eventually.

Rotten U.K. Suit Adjudged

LONDON—A legal application by Johnny Rotten, now working as John Lydon, to end his old partnership with the Sex Pistols was adjudged in the High Court here until early next year.

John McDonnell, acting for Lydon, has already obtained special leave to serve notice of the action on Sid Vicious, currently in New York and on bail on a murder charge.

Lydon seeks to have the affairs of the Sex Pistols officially wound up. He left the band in January this year, and wants to prevent the rest of

the group from using the name, Sex Pistols, for any recording in which he's not involved.

Lawyers also seek a similar order against Matrixbest, a subsidiary of Pistols manager Malcolm McLaren's Glitterbest organization, which is said to be continuing with a planned movie starring the Sex Pistols.

Meanwhile, Public Image Ltd., the new group formed by Lydon/Rotten, will have its first album out Dec. 8, following the success of its first single, "Public Image," on Virgin Records.



GAGNON GOLD—London Records Canada executives present artist Andre Gagnon with gold and platinum disks for his "Le Saint-Laurent" album, and double platinum accolades for his "Neiges" LP. The occasion's his opening night performance at Montreal's Place des Arts. Pictured here are London Canada president Fraser Jamieson, marketing vice president Ken Verdoni, Gagnon's manager Luc Phaneuf, Gagnon and London vice president Alice Koury.

WITH OWN A&R UNIT

Infinity's Canadian Arm Operational Early '79

By DAVID FARRELL

TORONTO — Infinity Records U.S. will reportedly bow a Canadian division, to be fully operational early next year.

Sources say the outfit, offshoot of Ron Alexenburg's New York-based company, will be headed by Martin Onrot, highly respected concert promoter and artist manager here.

Onrot is apparently searching for staff and other requirements, and full details of the division's shape are expected shortly.

Infinity Canada will be headquartered in the MCA building outside Toronto, it's said, and product will be handled by the newly formed MCA Distributors.

Onrot will establish a national field staff, including an a&r department. Known as the Canadian coordinator of Canada Jam, along with Lenny Stogel and Sandy Feldman, he will continue to handle management aspects of Chilliwack, Mal-

colm Thomlinson and Catherine McKinnon.

Infinity here currently has release by Dobie Gray, Hot Chocolate and Robert Johnson. New product is set from Orleans and New England. Onrot anticipates that the division will be fully operational by mid-January.

ATV Canada Signs Singer/Songwriter

TORONTO—Canadian singer/songwriter Eddie Schwartz becomes the first artist signed to ATV Music's new operation here.

The signing is in tandem with ATV's recent formation of its wholly owned Canada operation which is designed to furnish Canadian songwriters with the opportunity to make their copyrights available worldwide and to provide them with access to ATV facilities and staff in L.A., Nashville and New York.

Tee Vee To Bow Cachet Label?

TORONTO—Sources here speculate that Tee Vee International, mass merchandising firm, will bow its own label here in January.

Reportedly named Cachet, the outfit will simultaneously unveil in Toronto and Los Angeles. Official announcement is expected from Tee Vee president, Ed LaBuick, sometime later this month.

The company was recently purchased by Global Television of Toronto, a network that Tee Vee has worked with on a number of major syndicated shows built around acts appearing on greatest hits packages the merchandising firm handled.

Said to be set for general manager of Cachet is former Quality Records vice president, Lee Farley.

Ontario Venue Attendance Up

TORONTO—A 9% increase in attendance was registered at the Ontario Place Forum in 1978, with over 680,000 people showing up for summer concert performances ranging from Ivan Romanoff to Dan Hill.

The provincially subsidized entertainment park has become a favorite showcase for acts in the past couple of years because it has proven itself capable of attracting large crowds, pays top dollars for acts, and has a reasonable entrance charge to the grounds.

According to Ontario Place officials, the repertoire breakdown for performances was highest for classical music, with 25% of the total programming at the Forum. MOR performers had a 19% share. Big bands 10%, ethnic 9%, rock 9%, jazz and country both 8% and folk and blues 5% and 4% respectively.

Planning for the 1979 summer season, which gets underway in May, is now in progress.

From The Music Capitals Of The World

TORONTO

Teen Angel & The Rockin' Rebels played six nights at the Knob Hill hotel in the city, en route to the Florida hotel circuit where the Vancouver group plans to reside through the winter.

Mushroom Records has just released Ian Matthews' "Stealin' Home" LP in Canada, with a number of major market FM's jumping on the title track and the album's single, "Shake It."

Billboard Hits Of The World

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DECEMBER 2, 1978 BILLBOARD

BRITAIN

(Courtesy Music Week)
SINGLES

| This Week | Last Week | SINGLES |
|-----------|-----------|--|
| 1 | 1 | RAT TRAP—Boomtown Rats (Ensign ENY 16) |
| 2 | 2 | HOPELESSLY DEVOTED TO YOU—John Travolta/Olivia Newton-John (RSO 17) |
| 3 | 5 | MY BEST FRIEND'S GIRL—Cars (Elektra K 12301) |
| 4 | 14 | DO YOU THINK I'M SEXY—Rod Stewart (Riva 17) |
| 5 | 7 | PRETTY LITTLE ANGEL EYES—Showaddywaddy (Arista ARIST 222) |
| 6 | 6 | DARLIN'—Frankie Miller (Chrysalis CHS 2255) |
| 7 | 3 | SUMMER NIGHTS—John Travolta/Olivia Newton-John (RSO 18) |
| 8 | 8 | INSTANT REPLAY—Dan Hartman (Blue Sky 6706) |
| 9 | 18 | HANGING ON THE TELEPHONE—Blondie (Chrysalis CHS 2266) |
| 10 | 4 | SANDY—John Travolta (Midsong International POSP 6) |
| 11 | 13 | BICYCLE RACE/FAT BOTTOMED GIRLS—Queen (Queen EMI 2870) |
| 12 | 22 | I LOVE AMERICA—Patrick Juvet (Casablanca CAN 132) |
| 13 | 10 | BLAME IT ON THE BOOGIE—Jacksons (Epic EPC 6683) |
| 14 | 23 | ALWAYS AND FOREVER/MIND BLOWING DECISIONS—Heatwave (GTO GT 236) |
| 15 | 9 | MAC ARTHUR PARK—Donna Summer (Casablanca CAN 131) |
| 16 | 24 | PART TIME LOVE—Elton John (Rocket XPRES 1) |
| 17 | 12 | GIVIN' UP GIVIN' IN—Three Degrees (Ariola ARO 130) |
| 18 | 25 | TOAST/HOLD ON—Street Band (Logo GO 325) |
| 19 | 30 | GERM FREE ADOLESCENCE—X-Ray Spex—EMI (International INT 573) |
| 20 | 16 | DIPPETY DAY—Father Abraham & The Smurfs (Decca F 13798) |
| 21 | 17 | PUBLIC IMAGE—Public Image LTD (Virgin VS 228) |
| 22 | 11 | RASPUTIN—Boney M (Atlantic/Hansa K 11192) |
| 23 | 40 | LE FREAK—Chic (Atlantic K 11209) |
| 24 | 72 | IN THE BUSH—Musique (CBS 6791) |
| 25 | 31 | I LOST MY HEART TO A STARSHIP TROOPER—S. Brightman/Hot Gossip (Ariola Hansa AHA 527) |
| 26 | New | TOO MUCH HEAVEN—Bee Gees (RSO 25) |
| 27 | 28 | DON'T LET IT FADE AWAY—Darts (Magnet MAG 134) |
| 28 | 33 | DON'T CRY OUT LOUD—Elkie Brooks (A&M AMS 7395) |
| 29 | 64 | DANCE (DISCO HEAT)—Sylvester (Fantasy FTC 163) |
| 30 | 39 | SHOOTING STAR—Dollar (EMI 2871) |
| 31 | 70 | LYDIA—Dean Friedman (Lifesong LS 403) |
| 32 | 38 | I LOVE THE NIGHT LIFE—Alicia Bridges (Polydor 2066 936) |
| 33 | 35 | LAY LOVE ON YOU—Luisa Fernandez (Warner Bros. K 17061) |
| 34 | 15 | SWEET TALKIN' WOMAN—Electric Light Orchestra (Jet 121) |
| 35 | 29 | RADIO RADIO—Elvis Costello (Radar ADA 24) |
| 36 | 19 | HURRY UP HARRY—Sham 69 (Polydor POSP 7) |
| 37 | New | PROMISES—Buzoocks (United Artists UP 36471) |
| 38 | 27 | LUCKY STARS—Dean Friedman (Lifesong LS 402) |
| 39 | 21 | DOWN IN THE TUBE STATION AT MIDNIGHT—Jam (Polydor POSP 8) |
| 40 | New | HOMICIDE—999 (United Artists UP 36467) |
| 41 | 53 | STUMBLIN' IN—Suzi Quatro/Chris Norman (RAK 285) |
| 42 | New | Y.M.C.A.—Village People (Mercury 6007 192) |
| 43 | 20 | EVER FALL IN LOVE (WITH SOMEONE YOU SHOULDN'T VE)—Buzoocks (United Artists UP 36455) |
| 44 | 49 | HAMMER HORROR—Kate Bush (EMI 2887) |
| 45 | 61 | EASE ON DOWN THE ROAD—Diana Ross/Michael Jackson (MCA 96) |
| 46 | 34 | EAST RIVER—Breckler Brothers (Arista ARIST 211) |
| 47 | 36 | GIVING IT BACK—Phil Hurtt (Fantasy FTC 161) |
| 48 | New | YOU DON'T BRING ME FLOWERS—Barbra Streisand/Neil Diamond (CBS 6803) |
| 49 | New | ACCIDENT PRONE—Status Quo (Vertigo QUO 2) |
| 50 | New | DESTINATION VENUS—Rezillos (Sire SIR 4008) |
| 51 | 50 | IT SEEMS TO HANG ON—Ashford & Simpson (Warner Bros. K 17237) |
| 52 | 58 | STRUMMIN'/I'M IN TROUBLE—Chas & Dave (EMI 2874) |
| 53 | 37 | PROMISES—Eric Clapton (RSO 21) |
| 54 | 41 | CLOSE THE DOOR—Teddy Pendergrass (Philadelphia PIR 6713) |
| 55 | 57 | TEENAGE KICKS—Undertones (Sir SIR 4007) |
| 56 | 47 | I'M GONNA LOVE YOU FOREVER—Crown Heights Affair (Mercury 6188 808) |

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| 57 | 65 | (YOU GOTTA WALK) DON'T LOOK BACK—Peter Tosh (EMI 2859) |
| 58 | 42 | WHITER SHADE OF PALE—Munich Machine (Oasis 5) |
| 59 | 45 | BRANDY—O'Jays (Philadelphia PIR 6658) |
| 60 | 46 | YOU MAKE ME FEEL (MIGHTY REAL)—Sylvester (Fantasy FTC 160) |
| 61 | 54 | RIDE-O-ROCKET—Brothers Johnson (A&M AMS 7400) |
| 62 | New | JUST TO BE CLOSE TO YOU—Commodores (Motown TMG 1127) |
| 63 | 75 | GOODBYE GIRL—Squeeze (A&M AMS 7398) |
| 64 | New | LAY YOUR LOVE ON ME—Racey (RAK 284) |
| 65 | 60 | WHAT A NIGHT—City Boy (Vertigo 6059 211) |
| 66 | 51 | PRANCE ON—Eddie Henderson (Capitol CL 16015) |
| 67 | New | DR. WHO—Mankind (Pinnacle PIN 71) |
| 68 | 43 | GREASE—Frankie Valli (RSO 12) |
| 69 | 48 | TALKING IN YOUR SLEEP—Crystal Gayle (United Artists UP 36422) |
| 70 | New | RAINING IN MY HEART—Leo Sayer (Chrysalis CHS 2277) |
| 71 | 71 | RIVERS OF BABYLON/BROWN GIRL IN THE RING—Boney M (Atlantic/Hansa K11120) |
| 72 | New | WELL ALRIGHT—Santana (CBS 6755) |
| 73 | 26 | RESPECTABLE—Rolling Stones (EMI 2861) |
| 74 | 44 | I CAN'T STOP LOVIN' YOU—Leo Sayer (Chrysalis CHS 2240) |
| 75 | New | SOUVENIRS—Voyage (GTO GT 241) |

| This Week | Last Week | LPs |
|-----------|-----------|--|
| 1 | 1 | GREATE—Original Soundtrack, RSO RSD 2001 (F) |
| 2 | New | GIVE EM ENOUGH ROPE—The Clash (Sandy Pearlman) CBS 82431 (C) |
| 3 | 2 | EMOTIONS—Various, K-Tel NE 1035 (K) |
| 4 | 11 | LIVE—Manhattan Transfer (Tim Hauser/Janice Siegel) Atlantic K 5040 (W) |
| 5 | 3 | 25TH ANNIVERSARY ALBUM—Shirley Bassey (Various) United Artists SBTV 60147 (E) |
| 6 | 5 | NIGHTFLIGHT TO VENUS—Boney M (Frank Farlan) Atlantic/Hansa K 50498 (W) |
| 7 | New | 20 GOLDEN GREATS—Neil Diamond (Various) MCA EMTV 14 (E) |
| 8 | 9 | WAR OF THE WORLDS—Jeff Wayne's Musical Version, CBS 96000 (C) |
| 9 | 7 | IMAGES—Don Williams (Don Williams/Gaph Fundes) K-Tel NE 1033 (K) |
| 10 | 10 | A SINGLE MAN—Elton John (Elton John/Clive Franks) Rocket TRAIN 1 (F) |
| 11 | 4 | CAN'T STAND THE HEAT—Status Quo (Pip Williams) Vertigo 9102 027 (F) |
| 12 | 14 | TONIC FOR THE TROOPS—Boomtown Rats (Robert John Lange) Ensign ENVY 3 (F) |
| 13 | 6 | ALL MOD CONS—Jam (Vic Coppersmith-Heaven) Polydor POLD 5008 (F) |
| 14 | New | HEMISPHERES—Rush (Rush/Terry Brown) Mercury 9100 059 (F) |
| 15 | 27 | BOOGIE FEVER—Various, Ronco RTL 2034 (R) |
| 16 | 8 | THE BIG WHEELS OF MOTOWN—Various, Motown EMTV 12 (E) |
| 17 | 21 | EVERGREEN—Acker Bilk (Terry Brown) Warwick PW 5045 (M) |
| 18 | 13 | SATURDAY NIGHT FEVER—Various, RSO 2658 123 (F) |
| 19 | 15 | CLASSIC ROCK—London Symphony Orchestra (Jeff Jarratt/Don Reedman) K-Tel ONE 1009 (K) |
| 20 | 18 | OUT OF THE BLUE—Electric Light Orchestra (Jeff Lynne) Jet JETDP 400 (C) |
| 21 | 16 | LIVE AND MORE—Donna Summer (Gordon Moroder/Pete Bellotte) Casablanca CALD 5006 (A) |
| 22 | New | MIDNIGHT HUSTLE—Various, K-Tel NE 1037 (K) |
| 23 | 20 | IF YOU WANT BLOOD YOU'VE GOT IT—AC/DC (Vanda/Young) Atlantic K 5032 (W) |
| 24 | 30 | EVITA—Original London Cast, MCA MCG 3527 (E) |
| 25 | 17 | INNER SECRETS—Santana (Lambert and Potter) CBS 86075 (C) |
| 26 | 58 | AMAZING DARTS—Darts (Tommy Boyce/Richard Hartley) K-Tel/Magnet DLP 7981 (K) |
| 27 | 22 | DON'T WALK—BOOGIE—Various, EMI EMTV 13 (E) |
| 28 | New | JAZZ—Queen (Queen) EMI EMA 788 (E) |
| 29 | New | DOLLY PARTON—Dolly Parton, Lotus WH 5006 (K) |
| 30 | 26 | PARALLEL LINES—Blondie (Michael Chapman) Chrysalis CDL 1192 (F) |
| 31 | 19 | BROTHERHOOD OF MAN—Brotherhood of Man (Tony Hiller) K-Tel BML 7980 (K) |
| 32 | 23 | I'M COMING HOME—Tom Jones (Various) Lotus WH 5001 (K) |
| 33 | 12 | YES TORMATO—Yes (Yes) Atlantic K 30518 (W) |

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| 34 | New | SMURFS IN SMURFLAND—Father Abraham and The Smurfs (Marcel Stellman/Frans Erkelers) (Decca Smurf 1) |
| 35 | 28 | EXPRESSIONS—Don Williams, ABC ABCL 5253 (C) |
| 36 | New | LION HEART—Kate Bush (Andrew Powell) EMI EMA 787 (E) |
| 37 | 29 | TO THE LIMIT—Joan Armatrading (Glyn Johns) A&M AMLH 64723 (C) |
| 38 | 25 | WELL WELL SAID THE ROCKING CHAIR—Dean Friedman (Rob Stevens) Lifesong LSLP 6019 (C) |
| 39 | 33 | BLOODY TOURISTS—10cc (Eric Stewart/Graham Gouldman) Mercury 9102 503 (F) |
| 40 | 36 | STRIKES AGAIN—Rose Royce (Norman Whitfield) Whitfield K 56527 (W) |
| 41 | 40 | STAGE—David Bowie (Tony Visconti/David Bowie) RCA PL 02913 (R) |
| 42 | 31 | LEO SAYER—Leo Sayer (Richard Perry) Chrysalis CDL 1198 (F) |
| 43 | 38 | JAMES GALWAY PLAYS SONGS FOR ANNIE—James Galway (Ralph Mace) Red Seal RL 25163 (R) |
| 44 | 32 | KILLING MACHINE—Judas Priest (James Guthrie) CBS 83135 (C) |
| 45 | New | THE BEST OF JASPER CARROTT—Jasper Carrott, DJM DJF 20549 |
| 46 | 56 | SOME GIRLS—Rolling Stones (Glimmer Twins) EMI CUN 39108 (E) |
| 47 | New | LOVE SONGS—Various, Warwick WW 5046 |
| 48 | 52 | LIFE AND LOVE—Demis Roussos (Various) Philips 9199 873 (F) |
| 49 | 44 | LIVE BURSTING OUT—Jethro Tull (Ian Anderson) Chrysalis CJT 4 (F) |
| 50 | 39 | LIVE AND DANGEROUS—Thin Lizzy (Tony Visconti/Thin Lizzy) Vertigo 6641 807 (F) |
| 51 | 45 | ELVIS 40 GREATEST—Elvis Presley (Various) RCA PL 42691 (R) |
| 52 | 34 | THE DAVID ESSEX ALBUM—David Essex (Jeff Wayne) CBS 10011 (C) |
| 53 | 57 | MR. GONE—Weather Report (Josef Zawinal) CBS 82775 (C) |
| 54 | 24 | ECSTASY—Various, Lotus WH 5003 (K) |
| 55 | 53 | NEW BOOTS AND PANTIES—Ian Dury (Peter Jenner/Laurie Latham/Rick Walton) Stiff SEEZ 4 (E) |
| 56 | — | BAT OUT OF HELL—Meat Loaf (Todd Rundgren) Epic/Cleveland Int. EPC 82419 |
| 57 | 37 | EVEN NOW—Barry Manilow (Roy Dante/Barry Manilow) Arista SPART 1047 (F) |
| 58 | 41 | WAVE LENGTHS—Van Morrison (Van Morrison) Warner Brothers K56526 (W) |
| 59 | 46 | RUMOURS—Fleetwood Mac (Fleetwood Mac/Caillat/Dashut) Warner Brothers 56344 (W) |
| 60 | New | 52ND STREET—Billy Joel (Phil Ramone) CBS 83181 (C) |

CANADA

(Courtesy of Canadian Recording Industry Association)
As of 11/16/78
SINGLES

| This Week | Last Week | SINGLES |
|-----------|-----------|--|
| 1 | 1 | BOOGIE OOGIE OOGIE—A Taste of Honey (CAP) |
| 2 | 2 | HOT CHILD IN THE CITY—Nick Gilder (CHRY) |
| 3 | 3 | KISS YOU ALL OVER—Exile (WARN) |
| 4 | 4 | THREE TIMES A LADY—Commodores (MOT) |
| 5 | 5 | MAC ARTHUR PARK—Donna Summer (CASA) |
| 6 | 6 | MACHO MAN—Village People (CASA) |
| 7 | 7 | PARADISE BY THE DASHBOARD LIGHT—Meatloaf (CBS) |
| 8 | 8 | RIGHT DOWN THE LINE—Gerry Rafferty (UA) |
| 9 | 9 | WHENEVER I CALL YOU FRIEND—Kenny Loggins (COL) |
| 10 | 10 | RIVERS OF BABYLON—Boney M (ATLA) |
| 11 | 11 | IN THE BUSH—Musique (QUAL) |
| 12 | 12 | BEAST OF BURDEN—Rolling Stones (RS) |
| 13 | 13 | WHO ARE YOU—The Who (MCA) |
| 14 | 14 | GET OFF—Foxy (DASH) |
| 15 | 15 | READY TO TAKE A CHANCE—Barry Manilow (ARIS) |
| 16 | 16 | SHE'S ALWAYS A WOMAN—Billy Joel (CBS) |
| 17 | 17 | REMINISCING—Little River Band (CAP) |
| 18 | 18 | I WILL STILL LOVE YOU—Stonebott (PAR) |
| 19 | 19 | YOU NEVER DONE IT LIKE THAT—Captain & Tennille (A&M) |
| 20 | 20 | FOOL IF YOU THINK IT'S OVER—Chris Rea (UA) |
| 21 | 21 | ROUND ROUND WE GO—Trooper (MCA) |
| 22 | 22 | I JUST WANNA STOP—Gino Vanelli (A&M) |
| 23 | 23 | RAISE A LITTLE HELL—Trooper (MCA) |
| 24 | 24 | LAST DANCE—Donna Summer (CASA) |
| 25 | 25 | TOOK THE LAST TRAIN—David Gates (ELEK) |
| 26 | 26 | YOU NEEDED ME—Anne Murray (CAP) |
| 27 | 27 | YOU & I—Rick James (MOT) |
| 28 | 28 | LOVE IS IN THE AIR—John Paul Young (WEA) |
| 29 | 29 | HOLLYWOOD NIGHTS—Bob Seger (CAP) |
| 30 | 30 | DOUBLE VISION—Foreigner (ATLA) |
| 31 | 31 | COME TOGETHER—Aerosmith (COL) |

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| 32 | SUMMER NIGHTS—Olivia Newton-John & John Travolta (POL) |
| 33 | DANCE (DISCO HEAT)—Sylvester (FANT) |
| 34 | HOW MUCH I FEEL—Ambrosia (WARN) |
| 35 | SHAME—Evelyn King (RCA) |
| 36 | SHARING THE NIGHT—Dr. Hook (CAP) |
| 37 | HOPELESSLY DEVOTED TO YOU—Olivia Newton-John (CASA) |
| 38 | HOT SHOT—Karen Young (LON) |
| 39 | DON'T LOOK BACK—Boston (EPIC) |
| 40 | BACK IN THE U.S.A.—Linda Ronstadt (ASYL) |
| 41 | HOT BLOODED—Foreigner (ATLA) |
| 42 | BREAK IT TO THEM GENTLY—Burton Cummings (PORT) |
| 43 | TIME PASSAGES—AJ Stewart (CAP) |
| 44 | COPACOBANA—Barry Manilow (ARIS) |
| 45 | TWO OUT OF THREE—Meatloaf (EPIC) |
| 46 | YOU DON'T BRING ME FLOWERS—Neil Diamond/B. Streisand (CBS) |
| 47 | STRAIGHT ON—Heart (PORT) |
| 48 | GREASE—Frankie Valli (RSO) |
| 49 | GOT TO GET YOU INTO MY LIFE—Earth, Wind & Fire (CBS) |
| 50 | JOSIE—Steely Dan (ABC) |

| This Week | Last Week | LPs |
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| 1 | 1 | 52ND STREET—Billy Joel (CBS) |
| 2 | 2 | BAT OUT OF HELL—Meatloaf (EPIC) |
| 3 | 3 | GREASE—Various (RSO) |
| 4 | 4 | HEMISPHERES—Rush (ANTH) |
| 5 | 5 | THE STRANGER—Billy Joel (CBS) |
| 6 | 6 | DON'T LOOK BACK—Boston (EPIC) |
| 7 | 7 | TIME PASSAGES—AJ Stewart (ARIS) |
| 8 | 8 | LIVE & MORE—Donna Summer (CASA) |
| 9 | 9 | PIECES OF EIGHT—Styx (A&M) |
| 10 | 10 | DREAM OF A CHILD—Burton Cummings (PORT) |
| 11 | 11 | CRUISIN—Village People (CASA) |
| 12 | 12 | THE CARS—Cars (WEA) |
| 13 | 13 | DOG & BUTTERFLY—Heart (POR) |
| 14 | 14 | SATURDAY NIGHT FEVER—Various (RSO) |
| 15 | 15 | BACK IN THE USA—Linda Ronstadt (WEA) |
| 16 | 16 | DOUBLE VISION—Foreigner (ATLA) |
| 17 | 17 | SOME GIRLS—Rolling Stones (RSR) |
| 18 | 18 | TORMATO—Yes (ATLA) |
| 19 | 19 | STRANGER IN TOWN—Bob Seger (CAP) |
| 20 | 20 | MACHO MAN—Village People (CASA) |
| 21 | 21 | EVEN NOW—Barry Manilow (ARIS) |
| 22 | 22 | WAVELENGTH—Van Morrison (ARIS) |
| 23 | 23 | A TASTE OF HONEY—A Taste of Honey (CAP) |
| 24 | 24 | NATURAL HIGH—Commodores (MOT) |
| 25 | 25 | SESAME STREET FEVER—Various (PICK) |
| 26 | 26 | WHO ARE YOU—The Who (MCA) |
| 27 | 27 | CITY TO CITY—Gerry Rafferty (UA) |
| 28 | 28 | LET'S KEEP IT THAT WAY—Anne Murray (CAP) |
| 29 | 29 | BROTHER TO BROTHER—Gino Vanelli (A&M) |
| 30 | 30 | BUT SERIOUSLY FOLKS—Joe Walsh (ASYL) |
| 31 | 31 | WORLD'S AWAY—Pablo Cruise (A&M) |
| 32 | 32 | PYRAMID—Alan Parsons Project (ARIS) |
| 33 | 33 | A SINGLE MAN—Elton John (MCA) |
| 34 | 34 | THICK AS THIEVES—Trooper (MCA) |
| 35 | 35 | RUNNING ON EMPTY—Jackson Browne (ASYL) |
| 36 | 36 | KISS—Gene Simmons (CASA) |
| 37 | 37 | CHILDREN OF SANCHEZ—Chuck Mangione (A&M) |
| 38 | 38 | RUMOURS—Fleetwood Mac (WARN) |
| 39 | 39 | KISS—Ace Frehley (CASA) |
| 40 | 40 | HOT STREETS—Chicago (CBS) |
| 41 | 41 | KISS—Paul Stanley (CASA) |
| 42 | 42 | FROZEN IN THE NIGHT—Dan Hill (GRT) |
| 43 | 43 | KISS—Peter Criss (CASA) |
| 44 | 44 | THE GRAND ILLUSION—Styx (A&M) |
| 45 | 45 | OUT OF THE BLUE—Electric Light Orchestra (JET) |
| 46 | 46 | UNDER WRAPS—Shaun Cassidy (WARN) |
| 47 | 47 | STREET LEGAL—Bob Dylan (CBS) |
| 48 | 48 | 20 GOLDEN GREATS—Buddy Holly (MCA) |
| 49 | 49 | WEEK END WARRIORS—Ted Nugent (CBS) |
| 50 | 50 | AJA—Steely Dan (ABC) |

WEST GERMANY

(Courtesy of Bundesverband der Phonographischen Wirtschaft a.V. Musikmarkt charts evaluated by Media Control)
SINGLES

| This Week | Last Week | SINGLES |
|-----------|-----------|---|
| 1 | 1 | YOU'RE THE GREATEST LOVER—Luv (Carrere/Polydor) |
| 2 | 2 | SUBSTITUTE—Clout (Carrere/Polydor) |
| 3 | 3 | MEXICAN GIRL—Smokie (Rak/EMI Electrola) |
| 4 | 4 | SUMMER NIGHTS—John Travolta/Olivia Newton-John (RSO/Polydor) |
| 5 | 5 | MAMA LEONE—Bino (Carrere/Polydor) |
| 6 | 6 | KISS YOU ALL OVER—Exile (Rak/EMI Electrola) |
| 7 | 7 | RASPUTIN—Boney M (Hansa/Ariola) |
| 8 | 8 | MAMA LEONE—Bino (German version) (Carrere/Polydor) |
| 9 | 9 | LOVE MACHINE—Supermax (Atlantic/WEA) |
| 10 | 10 | LUCKY—Bernie Paul (Ariola) |
| 11 | 11 | YOU'RE THE ONE THAT I WANT—John Travolta/Olivia Newton-John (RSO/Polydor) |
| 12 | 12 | KREUZBERGER NAECHTE—Gebrueder Blattschuss (Hansa/Ariola) |
| 13 | 13 | WAR WIND SEIN FRAGT DER SCHLUMPF—Vader Abraham (Philips/Phonogram) |
| 14 | 14 | SUMMER NIGHT CITY—Abba (Polydor) |
| 15 | 15 | DANN GEH DOCH—Howard Cappelend (EMI Electrola) |

| This Week | Last Week | LPs |
|-----------|-----------|---|
| 1 | 1 | GREASE—Soundtrack (RSO/Polydor) |
| 2 | 2 | 20 WELTHITS IM GITARRENSOUND—Ricky King (Epic/Arcade) |

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| 3 | 3 | NIGHT FLIGHT TO VENUS—Boney M (Hansa/Ariola) |
| 4 | 4 | THE MONTREUX ALBUM—Smokie (Rak/EMI Electrola) |
| 5 | 5 | NIMM MICH MIT—Freddy Quinn (Polydor) |
| 6 | 6 | MELODIE DER WELT—Anthony Ventura (RCA) |
| 7 | 7 | WORLD OF TODAY—Supermax (Atlantic/WEA) |
| 8 | 8 | 20 DIAMOND HITS—Neil Diamond (Polydor/Phonogram) |
| 9 | 9 | HURRA WIR FAHREN INS GRUENE—Heina (K-Tel) |
| 10 | 10 | PYRAMID—Alan Parsons Project (Arista/EMI Electrola) |

JAPAN

(Courtesy of Music Labo, Inc.)
As of 11/20/78
*Denotes local origin

| This Week | Last Week | SINGLES |
|-----------|-----------|--|
| 1 | 1 | KISETSUONO NAKADE*—Chiharu Matsuyama (F) |
| 2 | 2 | MIZUIRONO AME*—Junko Yakami (Disco) |
| 3 | 3 | TASOGARE MY LOVE*—Junko Ohashi (Phlips) |
| 4 | 4 | SENSHINO KYUSOKU—Yoshito Machida (Columbia) |
| 5 | 5 | YUMEHITOYO*—Kousetsu Minami (Panam) |
| 6 | 6 | AOBAJO-KOJUTA*—Nuneyuki Sato (King) |
| 7 | 7 | TOUMEININGEN*—Pink Lady (Victor) |
| 8 | 8 | KIMINO HITOMIWA 10000 VOLT*—Takao Horiuchi (Express/Toshiba-EMI) |
| 9 | 9 | LOVE-DAKISHIMETAI*—Kenji Sawada (Polydor) |
| 10 | 10 | KATTENI SINDBAD*—Southern All Stars (Invitation) |
| 11 | 11 | HIKIGANE*—Masanori Sera & Twist (Aardvark) |
| 12 | 12 | ANAK*—Jiro Sugita (Express/Toshiba-EMI) |
| 13 | 13 | GANDHARA—Godiego (Columbia) |
| 14 | 14 | HOHEMINOTOBIRA/FURIMUKEDA AI*—Tomokazu Miura (CBS/Sony) |
| 15 | 15 | BLUE*—Machiko Watanabe (CBS/Sony) |
| 16 | 16 | SAYANARANO BANKA*—Hiromi Iwasaki (Victor) |
| 17 | 17 | MINIKUI AHIRUNOKO*—Naoko Ken (Canyon) |

Organizers Boost Manila Contest

MANILA—The second Popular Music Festival, set to climax in Metro Manila next March, is shaping up as more popular than last year's event.

The Popular Music Foundation of the Philippines, festival organizers, were projecting (prior to the Oct. 31 deadline) a 100 increase in the number of song submissions.

Final tally was not available at press time, but PMFP executive vice president, Antonio Barreiro, reports his office issued a total of 3,000 application forms.

The grand finals and awards night will be held March 2, 1979. As another major incentive, the foundation has invited leading musicians and industry executives from all over Asia and the U.S. to form part of the final panel of judges.

Barreiro attributes the "overwhelming response" to two main factors: "We have much bigger prizes this year, for one. Another reason is that the popularity of last year's interpreters zoomed considerably this year. A number of the winning composers have been very much in demand, too, as a result."

This year's grand prize consists of approximately \$7,000, a trophy and an expenses-paid worldwide trip. In comparison, last year's top plum was less than \$3,000 in cash, plus the chance to compete in the Korean Song Festival in Seoul.

This year's second prize winner will get approximately \$4,000, a trophy and an expenses-paid Asian tour. Third placer will receive around \$2,500 in cash, plus a trophy and a paid Philippines trip.

Twelve finalists will automatically receive around \$500 each. The 12 songs will be recorded and commercially available nationwide. The three major winners will also represent the country in international music festivals.

Last year's grand prize winner

captured the Grand Prix in the Korean Song Festival held earlier this year. The song, penned by an upcoming young composer-arranger, Ryan Cayabyab (who has since won other national composer awards), was interpreted by Hajji Alejandro, also a young recording artist.

One of the 14 song finalists has been translated into seven languages as a result of its success in this country and, later, in Tokyo.

That song's creator, Freddie Gaular, an erstwhile unknown, has been in Tokyo negotiating for a concert tour of major Japanese cities. His first album was recently launched there, the first all-Pilipino (Philippine national language) disk to have been accorded such a welcome abroad.

Gaular's original of his song, "Anak" (Child), has been selling better in Japan than local versions.

Seeks \$ For Cancellation

AMSTERDAM—Dutch record producer Eddy Ouwens has contacted the Yugoslavian Embassy here over possible legal action against two Belgrade-based promoters involved in his Yugoslav tour, called off at the last moment.

Ouwens enjoys a superstar status in Yugoslavia since his single "I Remember Elvis Presley," recorded under the name Danny Mirror, was released there. He then agreed on a six-concert tour of the country, for which over 100,00 tickets were swiftly sold.

The idea was that he would be backed by Dutch pianist Arjan Bras, U.S. trumpet player Frank Gross

and Dutch pop group, Teach-In. Ouwens himself rehearsed for two weeks, and special costumes and equipment cost him around \$30,000.

But the day before the party left for Belgrade, Ouwens received a phone call saying the tour was off. The promoters invited Ouwens and group manager Frederik Klemp to fly to Belgrade for an explanation. However, at the Dutch Schipol Airport it was found the promised air tickets were not paid for by the Yugoslavians.

Now Ouwens, through the Yugoslav Embassy, looks for compensation.

300 CLASSICAL LPs

Angelicum Line Goes To Editoriale Sciascia

MILAN—Under a full licensing agreement, Editoriale Sciascia has acquired the huge Angelicum classical catalog, comprising around 300 albums, including several which have become collectors' items.

Aliki Andris, Sciascia a&r manager, underlining the importance of the deal in the Italian marketplace where classical music has gained a powerful sales share, says: "Rereleasing the Angelicum albums on our Ars Nova label means we're offering high-quality repertoire which has long been unavailable to local and international buyers."

"We're reprocessing the recordings and providing the albums with up-to-date graphics and exhaustive liner notes in three or four languages."

The catalog features much Italian music ranging from the Renaissance to the end of the 19th Century and includes such noted performers as flautist Severino Gazzelloni, conductor Claudio Abbado and singers Fiorenza Cossotto and Mirella Freni.

From the Angelicum repertoire, owned by Milan's Discangelicum, Sciascia has readied a first 10-album issue, which includes Gregorian chants sung by the Franciscan Friars of Busto Arsizio, a specialist choir; religious music by Perosi and Marcello; an anthology of Italian composers of the 18th century; and Mozart's "Lucio Silla" opera.

Andris adds that Sciascia is soon releasing a first batch of albums, both classical and folk/ethnic, from the U.S. Lyrichord catalog. "At the same time, Lyrichord will handle

some titles from our Albatros folk/ethnic series in the U.S., on an exclusive deal. We're setting a very close link with the American label."

Editoriale Sciascia, with its own complex at Rozzana, in the southern suburbs of Milan, including a new recording studio and a large warehouse, handles its products and those of other labels through its own distribution arm.

Though the company deals with all kinds of music, including pop, MOR, jazz and classical, it is especially known here for its valuable folk/ethnic catalog (on the Albatros and Zodiaco labels).

Good trading results have also been achieved by Sciascia through the expansion of the Ars Nova classical label, first adding the CIME productions devoted to operatic singers and now the Angelicum repertoire.

Italian licensee of Baerenreiter-Musicaphon (West Germany), Chant du Monde and Cobra (France), Folkways and Lyrichord (U.S.), the company also distributes here recordings from Ducale (pop, classical, folk, including the French Arion catalog), Disci del Sole (folk), Dire and Red Record (jazz).

For the current fiscal year, Sciascia looks for a sales turnover upturn of around 20-25%.

Special-price box sets are being released over the Christmas period, among them the Gregorian chants and Mozart's "Lucio Silla" from the Angelicum catalog, and anthologies from Woody Guthrie and Pete Seeger.

From The Music Capitals Of The World

Continued from page 76

turned home to the U.S. and is working with his new band in Indianapolis. ... Love Records, haunted by financial problems, getting back into action with two singles in the Top 10.

The Olivia Newton-John tv special with Abba and Andy Gibb seen on Finnish-TV recently. ... EMI Finland and Finnsandica said to be cutting down on staff because of the general economic depression. **KARI HELOPALTIO**

PARIS

CBS International and A&M Records have lined up to prepare a special sleeve for an Elkie Brooks' album as additional promotion for her European tour, the package including a photographic brochure. ... M.L. Leipp, a French acoustics expert, has produced a "sonographe" which enables him to "read" the quality of sound in different concert halls. He finds some instruments sound better in certain halls and that "a hall suited to all kinds of music equally is just a myth."

Roberto Benzi quit the conductor's podium in the middle of a performance at the Paris Opera, admitting he had lost his temper because of the behavior of some of the musicians, but the orchestra completed the opera without him. ... The French Musical Instrument Syndicate has published a new catalog of manufacturers and importers of instruments, showing French imports from the U.S., Spain, Italy, Holland, Germany and Japan, plus a growing trade in guitars from Korea.

A French song competition being held here Dec. 8 for brand-new numbers never before performed in public and running less than three minutes. ... Jean Loup Tournier, director-general of copyright society SACEM, is founder member of the recently set up Phonotheque Nationale, the musical equivalent of the Bibliotheque Nationale, the French Congressional Library.

Latest product from Warner Brothers in France includes Chaka Kahn's "I'm Every Woman," Willie Hutch's "In Tune," AC/DC's "If

You Want Blood You've Got It," Johnny Thunders' "Go Alone," Tom Waits' "Blue Valentine." ... RCA released Massada's "Astaganaga," and the German Sky Records "Wunderbar" by Wolfgang Riechman. German recordings are rare in France.

SNEPA, the French record industry organization, has published a special edition of its magazine Sonore, including a history of songs and a list of the most famous French songs from 1925 to 1975, with special emphasis on "Milord," made famous by Edith Piaf and "Parlez Moi d'Amour," as sung by Lucienne Boyer. **HENRY KAHN**

BUCHAREST

Violinist Mihaela Martin has taken first prize at the 'Tibor Varga' competition held in Sion, Switzerland. The result enhances the excellent record of Romanian violin schools for international competition successes. Martin is a student at the Bucharest Music Academy 'Ciprian Porumbescu.' Three other Romanians were awarded mentions: Valeriu Maier of the Tirgumures Philharmonic, Constantin Bogdanas of the George Enescu Philharmonic, and Delia Bugariu, like Martin at the Bucharest Academy.

Pan pipe player Gheorghe Zamfir has recorded an album in London with Dutch conductor Harry Van Hoof, mixing original numbers with versions of recent hits like "Don't Cry For Me Argentina" and "Floral Dance," and titled "Candlelight." ... Protocol of artistic exchanges for 1979-80 has been signed in Bucharest between Goskoncert, the management agency of the Soviet Union, and Romanian artist management agency ARTA.

Czechoslovak singer Josef Laufer and his group appeared recently here, as did Mexican dancer Sonia Amelio, accompanied by guitarist Enrique Velasco. ... American acts who have visited Romania thru the mediation of the Friendship Ambassadors foundation include Designee Expression and the Hazardous Terrific Northern Trappers. **OCTAVIAN URSULESCU**

Opera Albums For Push By Hede Nielsen

COPENHAGEN—Hede Nielsen, RCA distribution company here, has launched a new "Opera For Everyone" campaign, featuring 50 operas on 73 LPs, all at budget price.

The promotion is bannered "an opera for less than the price of a book" and latest release is "Othello," with Placido Domingo, Renata Scotto, Shellill Milnes with James Levine, Metropolitan Opera chief conductor.

Ole Jimchimsen, Hede Nielsen sales manager, looks to particularly strong sales for vintage recordings of Danish artist Lauritz Melchior, Jussi Bjorling and Benjamino Gigli, performing in "Aida," "Cavalleria Rusticana," "Tosca" and other operas.

He says: "This is a very special push and the recordings are coming from RCA-Erato, RCA Victor and some from Supraphon in Prague. The new version of 'Othello' came in from the U.S. to add sales excitement to the official launch."

Belgium Prices

Continued from page 73 high prices in recent years, taking too great a share of the overall profits.

This meant that importers cut prices ever further, while local retailers had to make their prices ever higher. Without an official retail price, local dealers can set their own price levels.

| Billboard SPECIAL SURVEY For Week Ending 12/2/78 | | | |
|--|---|-------------------|--|
| NEW YORK (Pop) | | SAN ANTONIO (Pop) | |
| This Week | TITLE—Artist, Label & Number (Distributing Label) | This Week | TITLE—Artist, Label & Number (Distributing Label) |
| 1 | CAMILO SESTO Entre Amigos, Pronto 1034 | 1 | CADETES DE LINARES Tu Nombre, Ramex 1022 |
| 2 | J.L. RODRIGUEZ TH 2021 | 2 | VICENTE FERNANDEZ A Pesar de Todo, Caytronics 1526 |
| 3 | JULIO IGLESIAS A Mis 33 Años, Alhambra 38 | 3 | CHELO A La Inspiracion de J.A. Jimenez, Muzat 2738 |
| 4 | LISSETTE Sola, Coco 148 | 4 | LUPITA D'ALLESIO Juro Que Nunca Volvere, Orfeon 16-021 |
| 5 | ELIO ROCA Mercurio 1901 | 5 | J. BRAVO Is Back, 1085 |
| 6 | ROBERTO CARLOS Amigo, Caytronics 1505 | 6 | ROMAN AYALA Musica Brava, Fredy 1086 |
| 7 | GILBERTO MONROY A Placido Acevedo, Artomax 614 | 7 | LOS TIGRES DEL NORTE No. 8 Fama 564 |
| 8 | FELITO FELIX Su Voz Y Sus Canciones, Mega 3001 | 8 | J. EDWARDS My Special Album, Texasbest 1001 |
| 9 | LUPITA D'ALLESIO Juro Que Nunca Volvere, Orfeon 16-021 | 9 | ROCIO DURCAL Interpreta a Juan Gabriel, Pronto 1031 |
| 10 | VICENTE FERNANDEZ A Pesar de Todo, Caytronics 1526 | 10 | RUBEN NARANJO Felicidades, Farade 1126 |
| 11 | NELSON NED Voz Y Corazon, WSL | 11 | RIGO TOVAR Dos Tardes de Mi Vida, Mericana-Melody 5610 |
| 12 | DANIEL MAGAL Cara de Gitana, Caytronics 1516 | 12 | SUNNY AND THE SUNLINERS Grande, Grande, Grande, Keyloc 3028 |
| 13 | YOLANDA DEL RIO La Hija de Nadie, Arcano 3202 | 13 | IRENE RIVAS Vida Mia, Cara 004 |
| 14 | RIGO TOVAR 2 Tardes de Mi Vida, Mericana/Melody 5610 | 14 | JOSE JOSE Volcan, Pronto 1035 |
| 15 | WILKINS Amarse Un Poco, Coco 146 | 15 | JUAN GABRIEL Con Mariachi, Pronto 1041 |
| 16 | JOSE LUIS TH 2021 | 16 | YOLANDA DEL RIO Tradicionales, Arcano 3405 |
| 17 | JUAN GABRIEL Com Mariachi, Pronto 1041 | 17 | NAGELES NEGROS Bolerisimo, International 911 |
| 18 | VICENTE FERNANDEZ Joyas Rancheras, Caytronics 1503 | 18 | CAMILO SESTO Entre Amigos, Pronto 1034 |
| 19 | YOLANDITA MONGE Soy Ante Todo Una Mujer, Coco 139 | 19 | NAPOLEON Pajarillo, Raff 9065 |
| 20 | JUAN GABRIEL Espectacular, Pronto 1036 | 20 | AGUSTIN RAMIREZ El Parrandero, Fredy 1095 |
| 21 | LOS FELINOS Estos Son Los Felinos, Muzart 1735 | 21 | CHELO La Voz Ranchera, Muzart 10638 |
| 22 | JUAN GABRIEL Siempre En Mi Mente, Arcano 3388 | 22 | YOLANDA DEL RIO La Hija de Nadie, Arcano 3202 |
| 23 | MIGUEL GALLARDO Hoy Tengo Ganas de Ti, LI 6904 | 23 | TONY DE LA ROSA Dame Una Cachetada, De La Rosa 1008 |
| 24 | GRUPO MIRAMAR Vol. 3, Accion 4036 | 24 | LUCHA VILLA Interpreta a Juan Gabriel, Muzart 1731 |
| 25 | DANNY RIVERA Velvet 1518 | 25 | FEDERICO VILLA Corridos Con Fedrico Villa, Carino 5201 |

Motown Beefs Up In-Store Effort

• Continued from page 3

Lushka believes acts deserve more time to develop quality product and, because of the intense competition for consumer attention in retail stores, that product deserves more time from the label.

"As an industry, I don't think we're reaching the masses yet," he says. "Last year this business saw 2,500 albums come out, and this year may see 3,000. So, it's no longer the good LP which happens, it's the exceptional LP."

Smith Sparkles

• Continued from page 20

set," is based on an idea by Will Holt who also wrote the lyrics, and the book in cooperation with Bruce Vilanch. The occasionally catchy music is the work of Gary William Friedman, with staging and choreography by Joe Layton.

Negotiations are said to be underway with several record companies for the release of an original cast album. **RADCLIFFE JOE**

Streisand On Charts

• Continued from page 19

Way We Were" and "Evergreen." She is, in fact, Columbia's only act to snag more than one No. 1 singles in the '70s, with Simon & Garfunkel, Janis Joplin, the Raiders, Mac Davis; Earth, Wind & Fire; Paul Simon, Johnnie Taylor, the Manhattan, Chicago, the Emotions and Johnny Mathis/Deniece Williams all netting one No. 1 each.

Also pointing to Streisand's revitalized record-selling strength is the fact that her second volume of greatest hits enters the chart higher than the first volume peaked. The previous set topped out at number 32 in 1970.

Hawaiian Butterfly

HONOLULU—Surfside Distribution Inc. is set to distribute Butterfly Records in the Hawaiian Islands.

Jazz Beat

• Continued from page 56

Linda Hopkins and Herb Jeffries. The L.A. charity sponsors a mental health center at Cedars-Sinai Medical Center.

Roy Haynes honored by the Boston Jazz Society, which has established a Roy Haynes scholarship fund. . . . Dick Hyman was the featured guest with the North Texas State Univ. 1 O'Clock Jazz Lab Band Tuesday (21) at a concert presentation. . . . Anita O'Day makes a rare L.A. area appearance for one week at Studio One's Backlot Tuesday through Sunday (28-3). . . . Mose Allison just closed at the Century Plaza's Hong Kong Bar.

Guitarist Cam Newton, from Portland, makes his debut on Inner City Records next January. . . . Fantasy has released a single from Ron Carter's LP, "A Song For You," titled "N.O. Blues."

Three of the aforementioned associations, the Allied Arts Assn., Jazz Development Work-

Tulsa Man

• Continued from page 56

rhythmic improvisations. He cites Art Tatum, Fats Waller and George Shearing as prime influences.

Skyline is an easy listening and jazz-oriented label. "Tulsa has a lot of jazz talent worth developing," says Conley. "Once we have established our distribution, I plan to help other jazz-oriented artists and record them on Skyline."

But Lushka believes sales are inevitably lost as record buyers grow older, quit buying singles and move on to other forms of entertainment.

Lushka says Motown will launch "some innovative in-store display pieces" aimed at keeping retail customers in the stores long enough "to look at everything we offer. We want displays to be our own salesmen in each store," he affirms.

Lushka is "only looking" at a heavy commitment to in-store videotape promotion, however. "It's undoubtedly the wave of the future," he explains, "but, still, it's only an extension of what other promotion the consumer has already seen."

Although Lushka hesitates to detail the display units, they apparently will mirror recent Motown tv spots which combine a variety of the label's acts to appeal to varied musical tastes. "We want to show that Motown has more than one type of act," he explains.

The spots are airing on a regional basis and will be tied to regional retail chains, such as a Music Plus web in Los Angeles or a Korvettes in New York.

"We've had better success with this approach than a national campaign," he explains. But Lushka excludes from this theory top acts such as Stevie Wonder, Marvin Gaye or Diana Ross, which Motown naturally would promote on a national scale.

While tv, newspaper, magazine or radio exposure on product may draw customers into a retail outlet. Lushka faces another problem once the buyer is inside.

"I now must rely on in-store displays to make that retailer keep our product in his bins long enough for it to break," he says. "It will be costly but worth it in the long run, considering our move toward fewer releases."

Although Motown's philosophy does not portend a great emphasis on new acts, Lushka insists his approach will instead be better for all Motown talent in overall career growth.

He cites the recent development of

Switch, whose debut eponymous LP has been among the top 10 soul albums three weeks. The single, "There'll Never Be," reached number six soul. The LP bowed in July.

"Yet, we haven't put this act out on tour," he says, "and we won't until after its second LP is released next March." Instead, Lushka sent the group on a nationwide, in-store promotion tour. And the act recently embarked on a second similar trip. It's a pattern Lushka apparently intends to follow with most Motown baby acts.

"We want the people to become familiar with the act first on radio, in the press and on tv," he says. "We'll let them see 'em, feel 'em and touch 'em in the stores first. Then, when they're truly ready to meet the public in concert—bingo!"

WRITERS SET ON 'DOROTHY'

NEW YORK—Pop writers Paul Williams and Ken Ascher have written their first Broadway show score, "Dorothy," based on the life of the late writer Dorothy Parker. Book is by Paul Zindel.

The production is earmarked for a fall of 1979 bow on Broadway, with Patrice Munsel in the starring role. According to producer Robert C. Schuler, the musical's budget is \$950,000, with a 10% "involuntary overcall."

Schuler is also making his first foray into Broadway production after having been associated with tv and summer stock producing.

Soul Sauce

• Continued from page 47

Sunlight Cultural Productions Ltd., a Caribbean-based production firm, has pulled together a show billed as December To Remember, featuring Bob Marley & the Wailers.

The concert, set for Port Of Spain, Trinidad, Dec. 8-9, marks Marley's first major Caribbean appearance. He is from Jamaica.

E/A's Pointer Sisters, who are pulling together a band for a concert tour after the first of the year, are getting ready to sign a personal management contract with a well-known firm. . . . The Rev. Clay Evans is releasing a new single on the Jewel label called "Everything Will Be Alright." In addition, Evans is performing on a nationally syndicated radio and tv program, "What A Fellowship Hour." . . . Wayne Henderson, former trombone player of the Crusaders and co-owner of At Home Productions, has shed 90 pounds in six months under a medically supervised diet program.

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

For the Record

LOS ANGELES—Play It By Ear Connections Co. was listed in the Nov. 25 issue as a management firm with acts Randy and Caesar under contract. The firm has no contracts with these artists. What it does is introduce new acts to producers, managers, engineers and helps in arranging concert dates.

www.americanradiohistory.com

Rock Singles Best Sellers

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As Of 11/20/78

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

- | | | | |
|----|---|----|--|
| 1 | HOT CHILD IN THE CITY—Nick Gilder—Chrysalis 2226 | 21 | MY LIFE—Billy Joel—Columbia 3-10853 |
| 2 | YOU NEEDED ME—Anne Murray—Capitol 4574 | 22 | STRANGE WAY—Firefall—Atlantic 3518 |
| 3 | SHARING THE NIGHT TOGETHER—Dr. Hook—Capitol 4621 | 23 | CUZ IT'S YOU GIRL—James Walsh Gypsy Band—RCA 11403 |
| 4 | YOU DON'T BRING ME FLOWERS—Barbra Streisand & Neil Diamond, Columbia 310840 | 24 | BLUE COLLAR MAN—Styx—A&M 2087 |
| 5 | KISS YOU ALL OVER—Exile—Warner/Curb 8589 (Warner Bros.) | 25 | TOO MUCH HEAVEN—Bee Gees—RSO 913 |
| 6 | BOOGIE OOGIE OOGIE—A Taste Of Honey—Capitol 4565 | 26 | HOW YOU GONNA SEE ME NOW—Alice Cooper—Warner Bros. 8695 |
| 7 | OUR LOVE, DON'T THROW IT ALL AWAY—Andy Gibb—RSO 911 | 27 | GET OFF—Foxy—Dash 5046 (TK) |
| 8 | DOUBLE VISION—Foreigner—Atlantic 3514 | 28 | PART TIME LOVE—Elton John—MCA 40973 |
| 9 | MAC ARTHUR PARK—Donna Summer—Casablanca 939 | 29 | POWER OF GOLD—Dan Fogelberg & Tim Weisberg—Full Moon 850606 (Epic) |
| 10 | GREASED LIGHTNIN'—John Travolta—RSO 909 | 30 | SLEEPING SINGLE IN A DOUBLE BED—Barbara Mandrell—ABC 12403 |
| 11 | I JUST WANNA STOP—Gino Vannelli—A&M 2072 | 31 | BICYCLE RACE/FAT BOTTOMED GIRLS—Queen—Elektra 45541 |
| 12 | READY TO TAKE A CHANCE AGAIN—Barry Manilow—Arista 0357 | 32 | DON'T CRY OUT LOUD—Melissa Manchester—Arista 0373 |
| 13 | YOU NEVER DONE IT LIKE THAT—Captain & Tennille—A&M 2063 | 33 | FOREVER AUTUMN—Justin Hayward—Columbia 3-10799 |
| 14 | TALKING IN YOUR SLEEP—Crystal Gayle—United Artists 1214 | 34 | HERE COMES THE NIGHT—Nick Gilder—Chrysalis 2264 |
| 15 | ALIVE AGAIN—Chicago—Columbia 310845 | 35 | WHENEVER I CALL YOU "FRIEND"—Kenny Loggins—Columbia 310794 |
| 16 | CHANGE OF HEART—Eric Carmen—Arista 0354 | 36 | HOLD THE LINE—Toto—Columbia 3-10830 |
| 17 | DON'T WANT TO LIVE WITHOUT IT—Pablo Cruise—A&M 2076 | 37 | I LOVE THE NIGHT LIFE—Alicia Bridges—Polydor 14483 |
| 18 | HOW MUCH I FEEL—Ambrosia—Warner Bros. 8640 | 38 | RIGHT DOWN THE LINE—Gerry Rafferty—United Artists 1233 |
| 19 | TIME PASSAGES—Al Stewart—Arista 0362 | 39 | ON THE SHELF—Donny & Marie Osmond—Polydor 14510 |
| 20 | PROMISES—Eric Clapton—RSO 910 | 40 | ONE NATION UNDER A GROOVE—Funkadelic—Warner Bros. 8618 |

Rock LP Best Sellers

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As Of 11/20/78

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

- | | | | |
|----|--|----|---|
| 1 | GREASE—Soundtrack—RSO RS-2-4002 | 21 | ACE FREHLEY—Casablanca NBLP 7121 |
| 2 | 52ND STREET—Billy Joel, Columbia FC 35609 | 22 | HOT STREETS—Chicago—Columbia PC 35512 |
| 3 | A WILD AND CRAZY GUY—Steve Martin, Warner Bros. HS 3238 | 23 | WORLDS AWAY—Pablo Cruise, A&M SP 4697 |
| 4 | DOUBLE VISION—Foreigner, Atlantic SD 19999 | 24 | ELAN—Firefall—Atlantic SD 19183 |
| 5 | THE STRANGER—Billy Joel—Columbia JC 34987 | 25 | EVEN NOW—Barry Manilow—Arista AB 4164 |
| 6 | LIVE AND MORE—Donna Summer—Casablanca NBLP 7119 | 26 | LIVE BOOTLEG—Aerosmith—Columbia PC 2-35564 |
| 7 | SATURDAY NIGHT FEVER—Soundtrack—RSO RS-2-4001 | 27 | PETER CRISS—Casablanca NBLP 7122 |
| 8 | LIVING IN THE U.S.A.—Linda Ronstadt—Asylum 6E-155 | 28 | CRUSIN'—Village People—Casablanca NBLP 7118 |
| 9 | BAT OUT OF HELL—Meat Loaf, Epic/Cleveland International PE 34974 | 29 | MACHO MAN—Village People—Casablanca NBLP 7096 |
| 10 | PIECES OF EIGHT—Styx—A&M SP 4724 | 30 | LET'S KEEP IT THAT WAY—Anne Murray, Capitol SW 11743 |
| 11 | SOME GIRLS—Rolling Stones—Rolling Stones COC 39108 (Atlantic) | 31 | DOG AND BUTTERFLY—Heart—Portrait FR 35555 (CBS) |
| 12 | WEEKEND WARRIORS—Ted Nugent—Epic FE 35551 | 32 | UNDER WRAPS—Shaun Cassidy—Warner/Curb BSK 3222 |
| 13 | DON'T LOOK BACK—Boston—Epic FE 35050 | 33 | GREATEST HITS—Marshall Tucker Band—Capricorn CPN 0214 |
| 14 | GENE SIMMONS—Casablanca NBLP 7120 | 34 | TIME PASSAGES—Al Stewart, Arista AB 4190 |
| 15 | SHADOW DANCING—Andy Gibb, RSO RS-1-3034 | 35 | PAUL STANLEY—Casablanca NBLP 7123 |
| 16 | FEEL THE NEED—Leif Garrett—Scotti Brothers SB 7100 (Atlantic) | 36 | RUNNING ON EMPTY—Jackson Browne—Asylum 6E 113 |
| 17 | GREATEST HITS—Commodores—Motown M7 912 | 37 | A SINGLE MAN—Elton John—MCA 3065 |
| 18 | WHO ARE YOU—The Who—MCA MCA 3050 | 38 | COMES A TIME—Neil Young—Warner Bros. BSK 2266 |
| 19 | STRANGER IN TOWN—Bob Seger & The Silver Bullet Band—Capitol SW 11698 | 39 | TWIN SONS OF DIFFERENT MOTHERS—Dan Fogelberg & Tim Weisberg—Full Moon/Epic JE 35339 (CBS) |
| 20 | SGT. PEPPER'S LONELY HEARTS CLUB BAND—Soundtrack—RSO-2-4100 | 40 | CITY TO CITY—Gerry Rafferty—United Artists UALA 840 |

Butterfly LPs Much Too Hot?

LOS ANGELES—Retailers, disco radio stations and distributors will soon receive a set of industrial asbestos gloves from Butterfly Records here.

A warning sticker will advise recipients to wear them in handling the "hot" six LPs comprising the label's "Fall Firestorm" promotion.

Bolstering the schedule is a mail-

gram and letter campaign now underway.

Retail aids from the label, which received the top disco label award recently from the Southwest Record Pool in Phoenix, include four-by-four displays, dump bins and posters, all of which have begun to ship, according to label head A.J. Cervantes.

Closeup

TOTO—Columbia JC35317. Produced by Toto.

While many of the acts oriented toward mass audience radio today proffer soppy, lifeless ballads, this six-man group specializes in music that bristles with the energy and dynamics of rock.

from getting too comfortable. It is written and sung by Bobby Kimball, the group's lead singer, who handles lead vocals on four tunes.

The best songs on the album are typified by the top 20 single "Hold The Line," with its steady drum beat keeping the song's rhythm upfront



Toto

Yet it is unmistakably an act with Top 40 radio in mind. Its songs are chock-full of crafty hooks, tight toe-tapping melodies and steady drum beats.

In less skillful hands some of the more obvious melodies—"I'll Supply The Love" and "Rockmaker," for example—might fall into the realm of bubblegum music, but here the constantly changing musical textures keep the sophistication level high.

"Georgy Porgy" is a sinuous, jazzy tune with a seductive, sun-soaked rhythm. A funky background chant gives the song its soulfulness.

"You Are The Flower" also features a mellow, tropical texture with r&b-slanted vocals keeping things

in the mix even during a brief interlude in which the band members jam.

"Rockmaker" reveals a lot of influence from goodtime '60s pop and is the album's punchiest, toe-tapping track.

Another pop delight is "Manuela Run," with its playful keyboard-dominated arrangement similar to the Four Seasons' "December 1963 (Oh What A Night)." It is also one of the best examples of the group's harmony vocals.

The generally upbeat nature of the cut is belied by its dark lyrics, which range from pessimism to paranoia: "It's a long hard road and they will spit you out when they get through with you/Don't hang your

head, so the wise man said/Or boy you'll soon be dead."

Lyrics are not Toto's strong suit, but the spirited nature of the music more than compensates.

While there are a few softer ballad-oriented songs on the album, even they have an energized sound. The ballads either feature a strong underlying rhythm or they segue into a rocking instrumental jam.

The two ballads on side two both build in tempo as they progress. "Takin' It Back," written and sung by keyboardist Steve Porcaro, is a sinuous, mellow mood piece which energizes after a brassy fill while "Angela" is a soft piano-dominated number until it kicks into high gear.

"Girl Goodbye" is the only cut more than five minutes in length and probably the hardest-rocking, with its gruff lead vocals and fiery instrumental jam. But even it includes some catchy melodic hooks.

The album opens with a clever keyboard-topped instrumental, "Child's Anthem," which has the bravura and theatrics of an Elton John number like "Funeral For A Friend." Side two also opens with a mysterious spacey effect.

With the two exceptions already noted, all of the songs were written by keyboardist David Paich, who also handles lead vocals on two songs. Guitarist Steve Lukather sings two songs. The group is rounded out by bassist David Hungate and drummer Jeffrey Porcaro (Steve Porcaro's brother).

PAUL GREIN

Gotham Publishers

• Continued from page 22

Housed in connected "stoop" buildings (now known as brownstones), music publishers usually kept their swivel-windows open on hot summer days. The resulting cacophony of various performers auditioning new songs sounded to Igoe like children banging tin dish-pans.

Today, the New York music publishing community is, indeed, scattered around a wide swath of Manhattan. Though still the home of some music publishers, the Brill Building maintains a lesser music publishing posture, although, it should be noted, it remains the business address for its oldest tenant, lyricist/composer Irving Caesar, now 83 years old.

Presently, major publishing entries in New York are broadly based, covering a northern limit of 61st St. (Mills Music) and a southern limit of about 41st St. (CAM). The western boundaries are Broadway, while the Ave. of Americas (Sixth Ave.) is the general eastern limit.

Having lost direct contact with "live" radio when major programming shifted to Hollywood in the late 1930s, New York publishers gained, for a short period, a new era of exposure in the late '40s when emerging commercial tv took root in New York.

Its impact proved rather immediate. As an example, one early video show, "Studio One," produced the first instance of tv's pull when Joan Weber introduced a song, "Let Me Go Lover," as part of the dramatic

context of the program, and it went on, via Columbia Records, to become a national smash.

Such shows as the Ed Sullivan and Arthur Godfrey variety hours provided consistently effective New York-based exposure for new songs and artists. Tv programming, too, went west starting in the late '50s, ending another era of music publishing in New York, although the "Ed Sullivan Show" stayed in New York—with several away-from-home exceptions—for its entire run of almost 25 years.

John Wonderling of Arista Music's New York division notes that "a lot of record and publishing companies turned their backs on New York in the late 1960s and early 1970s. For some reason, the glamour of L.A. lured a large part of the industry to head West. I firmly believe that it's slowly changing again. The East Coast has a tremendous amount of talent, and the industry is slowing coming to realize that again."

Washington On TV

LOS ANGELES—Ariola's Deborah Washington embarked Friday (24) on a tour of disco television programs in seven cities for taping of guest performances.

Included are "Weekend Fever," Cleveland; "Feel Like Dancing," Montreal; "What's New," St. Paul; "The Scene," Detroit; "Disco Majic," Miami; "Studio '78," Washington and the syndicated "Soap Factory," New York.

CENTURY RECORDS

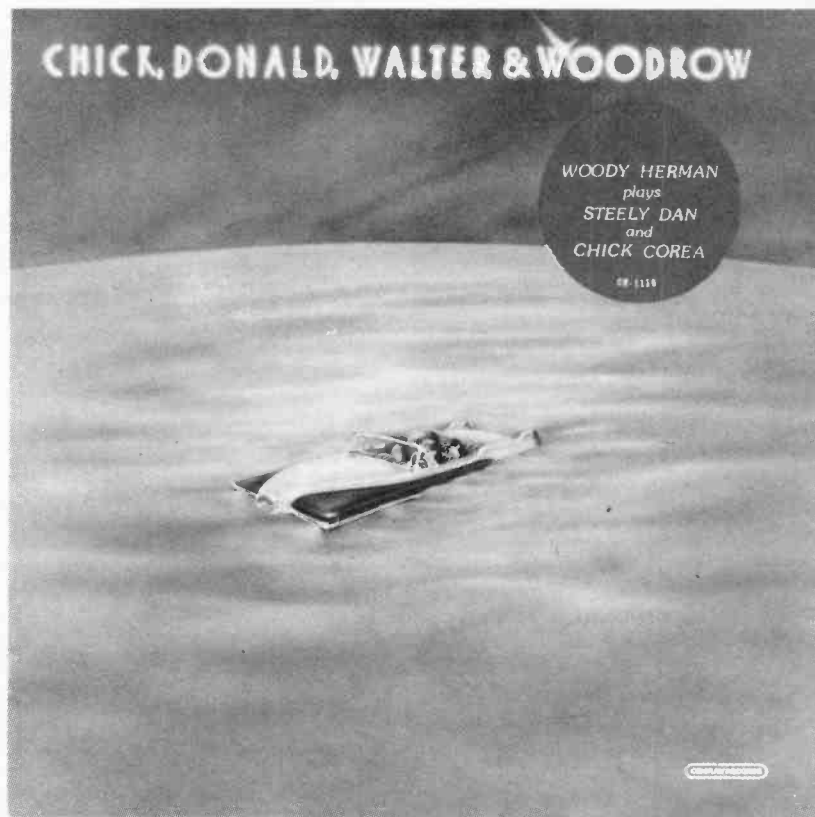
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Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 12/2/78

Number of LPs reviewed this week **24** Last week **49**

Spotlight



Pop

ALICE COOPER—From *The Inside*, Warner Bros. BSK3262. Produced by David Foster. This concept album that chronicles Cooper's self-imposed stay in a rehabilitation center to cure his alcohol addiction, is without a doubt his most ambitious statement to date. The subject is not an easy thing to publicize, yet Cooper, with the writing assistance of Bernie Taupin, has come up with a moving, often emotional autobiographical rock record with more lyrical sting than anything he's ever done. The ballads, which Cooper seems to handle best, stand out as in the single "How You Gonna See Me Now." Supplying the instrumental bite are some of the top session players around such as Dick Wagner, Steve Lukather, David Hungate, Kenny Passarelli, Lee Sklar and others. Backing vocalists include Kiki Dee, Marcy Levy, Flo & Eddie and Davey Johnston.

Best cuts: "How You Gonna See Me Now," "From The Inside," "Wish I Were Born In Beverly Hills," "Jackknife Johnny," "The Quiet Room."

Dealers: The elaborate die cut jacket makes for varied display.

TODD RUNDGREN—*Back To The Bars*, Bearsville (Warner Bros.) 2BRX6986. Produced by Todd Rundgren. This is a superb collection of 23 of Rundgren's best songs recorded live at recent club dates in Los Angeles, Cleveland and New York. The production is very strong for a live album and everything is represented from the accessible early hits ("A Real Man," "Hello It's Me") to his more esoteric material ("Eastern Intrigue," "Initiation"). Although some of his more well-known songs such as "We Gotta Get You A Woman" and "Can We Still Be Friends," are missing, this package is essential for recent and long-time Rundgren fans. Daryl Hall, John Oates, Stevie Nicks, Rick Derringer and Spencer Davis join in on side four.

Best cuts: "A Real Man," "Love Of The Common Man," "A Dream Goes On Forever," "Couldn't I Just Tell You," Medley: "I'm So Proud," "Ooh Baby Baby," "La La Means I Love You," "Last Ride," "Love In Action," "Hello It's Me."

Dealers: Rundgren's last album went Top 40 and this package could push him to superstar status. Interesting cover graphics.

JIM MORRISON—*An American Prayer*, Elektra 5E502. Produced by John Haeny, John Densmore, Robby Krieger, Frank Lisciandro, Ray Manzarek. Morrison began laying down tracks to this album of poetry, lyrics and stories just before his death in July 1971. Until now, the tapes have been lying dormant. The other members of the Doors: guitarist Robby Krieger, keyboardist Ray Manzarek, and drummer John Densmore, felt the time was right for the release of these tapes and supervised the compilation. "An American Prayer" is unlike anything released, but because of the lyric content, much of it will never be heard on radio. Morrison's brilliance is reflected in the somewhat incongruent lyrical passages, set against the identifiable Doors music. Content is also reflective of the times it was recorded, but manages to avoid any clichés.

Best cuts: Pick your own.

Dealers: This should appeal to the huge Doors following.

DAN HARTMAN—*Instant Replay*, Blue-Sky J235641 (CBS). Produced by Dan Hartman. This one-time member of Edgar Winter's band is shrewdly mining disco's increasing acceptance on pop radio with his "Instant Replay" hit, which cleverly combines elements from both music forms. This album—which includes sax contributions from Winter himself—contains more in that mold, notably "Countdown"/"This Is It," a surefire followup to "Replay." Sound is percussive-tinged, with tight and economic rhythm workouts. Funk is the flavor and "Chocolate Box," and mellow is the mood on "Time And Space" and "Love Is A Natural."

Best cuts: "Instant Replay," "Countdown/This Is It," "Chocolate Box."

Dealers: Title cut started disco, but is now bulletting up the pop listings, so expect cross-market sales.

HELEN REDDY—*Live In London*, Capitol SKB011873. Produced by John Palladino, Helen Reddy. Recorded live at the Palladium, this double-disk package features a side-long medley of the many hits of Reddy's 1971-76 AM radio heyday, most of which have already been packaged in a greatest hits set three years ago. This frees three sides for Reddy's more recent material, which ranges from solid rhythmic numbers like "Ready Or Not" to gentle ballads like the Oscar-nominated "Candle On The Water" from Reddy's starring role in "Pete's Dragon." The Gordon Rose Orchestra, a six-man band and three female backup singers support Reddy, whose crystalline vocals give the set its sparkle.

Best cuts: "This Masquerade," "We'll Sing In The Sunshine," "Mama" (new single), "You're My World."

Dealers: Reddy remains a steady album seller.



Country

BOBBY BARE—*Sleeper Wherever I Fall*, Columbia KC35645. Produced by Kyle Lehning, Steve Gibson. Lehning and Gibson, both notable Nashville pop producers, take turns on the flip in capturing the concept of this Bare collection that offers a variety, yet cohesiveness, of material suitable for



WINGS—*Greatest*, Capitol S0011905. Produced by Paul McCartney. While many acts use padding and filler to make one greatest hits disk into two, Wings has done just the opposite: squeezing eight years of hits onto one disk, and omitting 11 Top 40 titles in the process, including such major hits as "Listen To What The Man Said," "Maybe I'm Amazed" and "Helen Wheels." The emphasis, instead, is on songs which haven't previously appeared on a Wings LP, which should ensure sales of this album even to those fans who have the Wings catalog. The five songs never before featured on a Wings studio album are "Another Day," "H, Hi, Hi," "Live And Let Die," "Junior's Farm" and "Mull Of Kintyre." Musically the songs range from soft romantic ballads like "My Love" (Wings' surest shot at a standard) to frenetic rockers like "Live And Let Die" (co-produced with George Martin).

Best cuts: All 12.

Dealers: With the exception of "Wildlife" in 1972, every post-Beatles McCartney/Wings package has hit the top two. Six have hit No. 1.



EMERSON, LAKE & PALMER—*Love Beach*, Atlantic SD19211. No producer listed. The trio's first studio album featuring all members on all cuts since "Brain Salad Surgery" five years ago mixes short, melodic singles-oriented material on side one with a grandiose four-part "Memoirs Of An Officer And A Gentleman" on side two. The trio's trademarked rock/classical fusion sound is again developed by Keith Emerson on keyboards, Greg Lake on bass, guitar and vocals and Carl Palmer on drums and percussion. The album has an orchestral and romantic sound, particularly on side two. While 1974's "Welcome Back My Friends" triple live LP showcased the trio's concert sound and 1977's two volumes of "Works" were highlighted by individual efforts by members of the group, this album consists entirely of songs by all three members working together in studio.

Best cuts: "All I Want Is You," "Love Beach," "The Gambler," "Canario."

Dealers: ELP's first seven LPs all made the top 20, while last year's "Works, Vol. II" peaked at number 37.

both country and pop airplay. Bare's delivery is enhanced by the sensitivity and perceptiveness of lyrical content that swings in production from southern blues to dramatic ballads to rock 'n' roll, including one tune by Mick Jagger and Keith Richards. A creative use of production punctuates the highs and lows with such instrumentation as piano, electric 12 string, syn-drums, sassy horns, electric guitars, drums, acoustic guitars, synthesizer and background vocals.

Best cuts: "Sleep Tight, Good Night Man," "Healin'," "Love Is A Cold Wind," "Goin' Up's Easy, Comin' Down's Hard," "On A Real Good Night," "I'll Feel A Whole Lot Better."

Dealers: LP should revitalize Bare followers in both markets.



First Time Around

ROBERT JOHNSON—*Close Personal Friend*, Infinity INF9000. Produced by Robert Johnson. Infinity's first album release is a strong AOR album with potential of garnering Top 40 action. Johnson, a Memphis session guitarist with a flair for r&b and rockabilly, writes some incredibly charming songs that come to life through his knack for punchy arrangements, vocal delivery and fresh lyrical bite. A multi-instrumentalist, Johnson handles guitar, bass and drums, and is assisted by David Cochran on bass and drums and Blair Cunningham on drums and percussion. Both also add vocals. The LP is filled with songs that reflect a variety of styles and genres that aid in making this one of the most memorable rock debuts. The

occasional ballads also hold up well.

Best cuts: "I'll Be Waiting," "Wish Upon A Star," "Say Girl," "Kerri."

Dealers: As Infinity's initial LP release, expect a heavy promotional push.

THE CLASH—*Give 'Em Enough Rope*, Epic JES5543. (CBS). Produced by Sandy Pearlman. This is the first Clash album to be released in the U.S. although this is actually the second LP by the group. The first LP by the Clash, considered second only to the Sex Pistols in the hierarchy of English punk bands, was released only in the U.K. After two and half years of existence it cannot be said that time has mellowed the Clash's point of view, though the five-man band certainly has gotten technically and instrumentally more proficient. The music is no longer a power chord assault. There are tunes here, a sense of pacing, and even a few commercially viable hooks.

Best cuts: "Guns On The Roof," "English Civil War," "All The Young Punks."

Dealers: This band has been a strong import seller. It has its cult.

Billboard's Recommended LPs

pop

CRAZY HORSE—*Crazy Moon*, RCA AFL13054. Produced by Richard Heenan, Kirby Johnson. Ralph Molina, drums; Billy Talbot, bass; and Frank Sampedro on guitar have been a vital force behind some of Neil Young's best efforts. This is an-

other of the group's solo outings. The patented Young sound is evident, but Crazy Horse swings better alone on country flavored tunes, in the tradition of The Band. **Best cuts:** "End of The Line," "Going Down Again," "Love Don't Come Easy," "Thunder and Lightning."

SCORPIONS—*Tokyo Tapes*, RCA CPL3039. Produced by Dieter Dierks. Hardly a household name here, this German heavy metal quintet is very popular in continental Europe and in the Far East. This two-record set was recorded live in Japan. The band combines soft, moody passages with the more traditional breakneck, heavy rock in the Deep Purple/UFO/Van Halen style. In fact, guitarist Rudolf Schenker is the brother of UFO's Michael Schenker. **Best cuts:** "Suspender Love," "Pictured Life," "Speedy's Coming," "In Trance," "Dark Lady."

PIERRE MOERLEN'S GONG—*Expresso II*, Arista AB4204. Produced by Gong and John Wood. Formerly known simply as Gong, this European heavy rock quartet gets some help from Mick Taylor, Allan Hodsworth and Darryl Way. The music is instrumental throughout, with elements of classical and jazz. Pierre Moerlen is a percussionist, and his work is upfront above the guitars and violin. **Best cuts:** "Heavy Tune," "Soli," "Three Blind Mice."

KAPER—*Daisy*, Le Bru MD3301 (Good Vibrations). Produced by Greg Brucker, Steve Leonard. Kaper is a duo comprised of Greg Brucker and Steve Leonard, who showcase its musical versatility by handling all instruments including drums, bass, congas, guitars, trombone, keyboards, strings, synthesizer and horns. The original material, lyricwise borders on the obvious, yet the duo's harmonies and lead vocals deliver them with freshness. **Best cuts:** "Daisy," "In Her Eyes," "Lay It On The Line."

jazz

CAL COLLINS—*In San Francisco*, Concord Jazz CJ71. Produced by Carl E. Jefferson. Nine themes, all standards, get the attention of the gifted Cincinnati guitarist (with bassist Monty Budwig and Jeff Hamilton on drums) in a delightful recital reviving memories of George Van Eps. Collins, yet to achieve national prominence, is a true virtuoso with enviable technique and an abundance of heart. **Best cuts:** "Deep In A Dream," "Blue Prelude," "Laura."

CAPP & PIERCE JUGGERNAUT FEATURING JOE WILLIAMS—*Live At The Century Plaza*, Concord Jazz CJ72. Drummer and pianist offer a swinging 17-piece big band running through an eight-tune program with a bright, contemporary sound—happy jazz with ex-Basie baritone Williams as guest singer. **Best cuts:** "Souvenir," "Fiesta In Brass," "Basie's Deep Fry."

DAVE FRISHBERG—*You're A Lucky Guy*, Concord Jazz CJ74. Produced by Dave Frishberg. A Californian since 1971, Frishberg is making a forte move in becoming prominent and his newest LP effectively displays his pianistic talents. Bob Brookmeyer, Al Cohn, Jim Hughart and Nick Ceroli offer excellent backup, Cohn's tenor a particularly valuable asset. Ten tracks, mostly standards, and all are well performed. **Best cuts:** "That Old feeling," "Cheerful Little Earful."

PAUL WESTON—*Easy Jazz*, Corinthian COR109. Producer unlisted. A novel concept, bringing into the studio various celebrated jazz soloists to perform, one by one, on 12 tracks individually against the melodic full orchestra background of Weston's splendiferous studio orchestra. Starred are men like Barney Kessel, George Van Eps, Eddie Miller, Ziggy Elman, Ted Nash and Babe Russin on timeless standards. **Best cuts:** Pick 'em.

CHARLIE PARKER—*Broadcast Performances*, Jazz Classics 5003. This is a collection of great vintage Bird from mostly Royal Roost broadcasts from 1948-49. Bird is in top form playing his classics such as "Ornithology," "Groovin' High," "Be Bop" and "52nd Street Theme" in the company of such giants as Miles Davis or Kenny Dorham on trumpet, Tadd Dameron on piano and Max Roach on drums. **Best cuts:** all.

GREG ALPER BAND—*Fat Doggie*, Adelphi AD5009. Produced by Mark Bingham, Dan Doyle. This is a progressive and experimental outing for reedman Alper. His nine-piece band produces a crisp collection of fast paced jazz/rock, mellow bossas and strong r&b compositions, propelled by a powerpacked horn section. **Best cuts:** Side Two.

SCOTT HAMILTON & WARREN VACHE—*With Scott's Band in New York City*, Concord jazz CJ70. Produced by Carl E. Jefferson. California label taped this nine-tune program at New York's Soundmixers with young Hamilton's tenor pipe and Vache, doubling flugelhorn and cornet, pacing a four-man accompaniment. It's straight ahead, no nonsense jazz; Hamilton and Vache continue to add to their reputations as modern, inventive soloists who disclose their admiration for the stars of the 1940s. **Best cuts:** "Darn That Dream," "Freego."

(Continued on page 86)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks**—predicted for the top half of the chart in the opinion of the reviewer; **recommended**—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; reviewers: Dave Dexter Jr., Paul Grein, Ray Herbeck Jr., Sally Hinkle, Kip Kirby, Roman Kozak, Jim McCullough, Dick Nusser, Alan Penchansky, Eliot Tiegel, Adam White, Gerry Wood, Jean Williams.

AL GREEN

TRUTH N' TIME



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"TO SIR WITH LOVE": *The 45*

"WAIT HERE": *The 12" Disco*

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Super Studio Weekly Rent Hits \$20,000

• Continued from page 1

to open a new studio near its existing complex in January which will have a rate of \$30,000 a week.

And according to Kent Duncan, Kendun's president, that studio, along with the Village Recorder, represents the beginning of a trend for major studios to develop "super studios" in major recording centers.

The Village's studio D, in space acquired within its existing building complex, cost in excess of \$1.5 million to construct, according to Hormel. It took five months from the inception of the design until finished construction was done, promoting Hormel to say with a chuckle, "We paid handsomely for that."

Assistance in preparing this story provided by Jim McCullaugh.

Duncan, in speaking of his forthcoming facility, speaks of his project costing \$1.3 million.

The design for the Village's studio D is a compilation of ideas from various sources. The studio consists of the main room (1,100 square feet) and two isolation rooms plus an echo chamber which can double as an isolation room.

Hormel says after 10 years in the studio business D represents his "first chance to build a no compromise studio."

Among its features: the main area is a seven-sided room, one section of which is on a raised platform; has a ceiling with movable wooden shutters to increase or reduce the amount of resonance sought.

The control room has a Neve 8078 40-in, 24-out console which is completely automated using the Necam system. Hormel says it is the largest console Neve has built to date. The automation is linked into a Computer Automation Co. computer which uses a floppy disk to store the information. Its memory core is by Ampex.

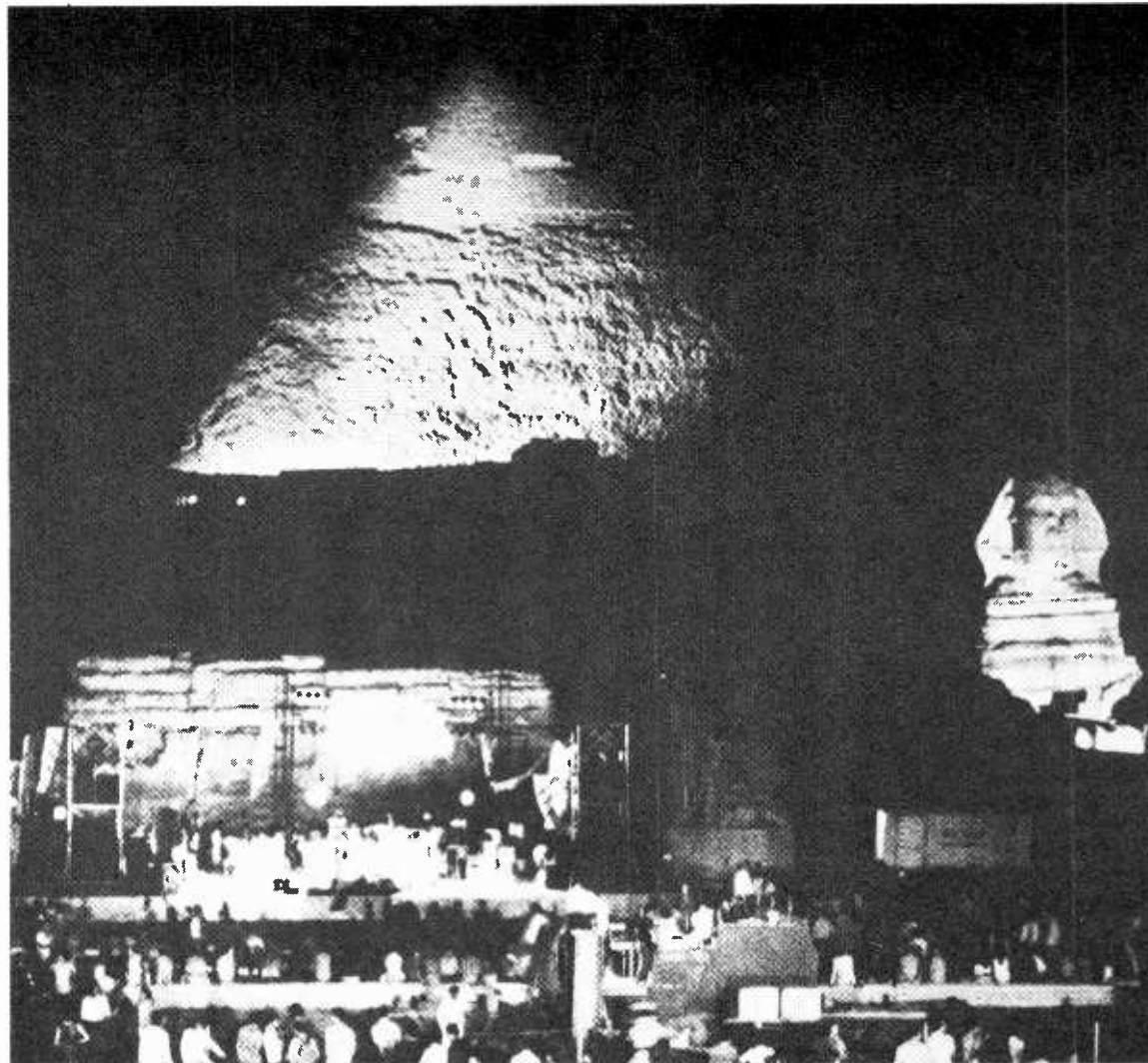
The two 24-track Studer tape machines are from Switzerland while the Neve board is from the U.K.

The control room monitoring system by JBL was designed by the Village and has a mechanical time aligned system so that all sound picked up by mikes in the studio reaches the listener in a uniform fashion. Incorporated into the system are JBLs 2215A woofers, 2440 midranges and 2405 tweeters. The speaker cabinet is part of the wall.

The design of the studio allows someone sitting on a couch behind the console to hear what Hormel says is "a perfect stereo mix." The control room has 48 Dolbys and is wired for two 32-track tape machines.

Built into a cabinet in front of the couch are several patches so that equipment can be rolled to the couch which can be used as a work area. Any electronic instrument can be recorded in the control room since there are inputs built into the cabinet and by using a headset, a guitarist or bassist, for example, can do his overdubs in the control room while other recording activity is going on in the main room.

The floor of the main studio "floats" off the main cement foundation, so there is good low frequency isolation since this sound runs through the cement foundation and does not come up through the studio floor. First comes the cement foundation, then a second floor cov-



PYRAMID ROCK—The Great Pyramid of Cheops looms over the stage where the Grateful Dead plays a benefit concert at Giza, Egypt. The Sphinx is on the right. The event was preserved for a possible album release on Arista Records.

Nigeria Due For \$15 Mil Plant

• Continued from page 1

Broadcasting, and Clarence Avant, head of Tabu Records, are principals in the new enterprise, along with a highly placed group of Nigerian businessmen.

Construction of the new plant on a site 12 miles from Lagos will begin in February, says Sutton, and is scheduled to be in full operation "by the first of 1980." Timetable for the studio calls for operational readiness by next March.

Sutton puts the capacity of the plant at 25 million records a year and 17 million cassettes and 8-track cartridges.

He says the plant will house 20 automatic presses for 12-inch disks, and seven presses for 45s. There will

ered with wood and then the top floor.

All the walls in the studio are isolated from the floor and adjacent walls are also not connected to provide additional sound isolation. The ceiling is isolated from the walls for this reason.

The concept of the room is to provide a series of places where the sound is different. The raised drum area has the movable wood panels in the ceiling for variable sound absorption.

Installed throughout the studio in the walls is a network of tiny mikes for communication and for possible use during an actual recording.

There are 10 mike panels built around the studio which allows access for 40 mike inputs. And next to every input box are direct boxes which allow electronic instruments to be plugged in directly to the console.

The studio also has feed-through panels between every two rooms which allows you to plug something in from one room to another without going through a door.

be eight each cassette and cartridge duplicating systems.

Meanwhile, the factory being constructed in Nigeria under the supervision of the Philadelphia-based pressing plant, Diskmakers (Billboard, July 15, 1978), is reportedly in the final stages of completion.

All pressing equipment has been delivered to the plant site, also near Lagos, and Larry Ballen of Diskmakers is now in Nigeria directing installation.

At company headquarters in Philadelphia, president Morris Ballen states that record production is now due to begin in February. Components of an entire 24-track studio have been assembled and are to be air-freighted to Nigeria in January, he adds.

One isolation room has a stained glass window and a South Seas picture behind it. The room has hard, medium and soft surfaces and a round Helmholtz resonator. From this room you can see out into all the other studio areas.

The echo chamber opens into the studio and by placing an instrument near its door, you can achieve a natural echo, according to one of the Village's engineers. The chamber has mikes and can be used for recording. A slide projector flashes mood images onto the wall of the chamber and the musicians in the main studio can see them clearly through the chamber's window.

All the walls and ceilings of the facility are wired for videotaping and a control room is being constructed upstairs.

The second isolation room is built with the densest wood in the world, according to Hormel, Gonzalo Alvarez, which comes from Brazil. "One dozen sawblades were broken cutting it," notes Hormel who also

(Continued on page 91)

Jazz Subject At New York Gab Session

By DOUG HALL

NEW YORK—"The State Of Jazz On Records" was kicked around, mulled over, chewed on and generally discussed to the point of pondering what really is the definition of jazz itself as the New York Chapter of NARAS met Tuesday (21).

If anything was decided, it was that some jazz musicians have more control over their recording sessions than they used to, but there were a few dissents to that position.

Jazz musicologist Dan Morgenstern moderated a panel that included such musicians as Stan Getz, Dick Katz, Randy Brecker, Bob James, Ron Carter and Grover Washington Jr.

Getz probably had the least to say, but some of his comments were the most pungent. At one point, perhaps in a subtle indication that a point was being belabored, he responded to a question from Morgenstern on whether record producers were a problem in dictating what to record. "That's no problem," he said. "I enjoy being told what to do."

At another point when the panel was discussing just how important jazz is to the recording industry, Getz offered, "Columbia is really getting behind jazz. I think they sold \$14 million this year in jazz records."

When someone in the crowd shouted, "Whose jazz records?" Getz shot back, "Stan Getz." Getz records for Columbia.

Katz complained that jazz musicians must live double lives. "They must play a certain amount of disco to eat," he explained. He also complained about critics who "rip apart a record when it was not meant to be listened to seriously."

Bassist Percy Heath spoke from the audience and complained that jazz has not achieved wider acceptance because of racism in the U.S.

But an unidentified member of the audience responded that it was not a case of racism, but just that "most people are squares. They like Sammy Kaye, Guy Lombardo and Lawrence Welk."

Brecker, discussing promotional policies of Arista, said he did not understand why promotional money was tied to projected sales. "Barry Manilow doesn't need all that promotion, but jazz does."

George Shearing, speaking from the audience, complained that record companies have lost interest in catalog sales.

Trumpeter Jimmy Owens, also speaking from the audience, complained that "we've got a lot of schlock records out because artists have been told to do it that way. They are not using their creativity."

C'right Hearing

• Continued from page 3

But within one year after the date of a shipment, all recordings made under a statutory license must be considered sold and mechanical royalties paid the copyright owner.

Publishers and composers want a six-month limit on reserve funding, but record producers want up to three years to cover late returns that are unsold.

Argument has also been sharp over when a sale is "recognized" under standard accounting procedures, and must be included in the monthly accounts and payments from the compulsory licensee to the copyright owner.

"We expect to press and duplicate product from the U.S. and elsewhere in the world under license," says Sutton, who adds that his new company will also establish a label for indigenous material.

A license deal with a major U.S. label is being negotiated, he states, and is expected to be consummated before the end of December.

While Sutton would not disclose the name of the label, it is known that he has been in discussion with both CBS Records and Warner Bros.

Pressing plant equipment will be secured through Audiomatic Corp. in New York, says Sutton, and Goldisc Recordings, Holbrook, N.Y., will train key personnel.

Richard Meixner, president of Goldisc, says he expects the training program will take about 30 days and cover all phases of plant operation. He describes it as "base training," with a cadre of mostly Nigerian expatriates taking the course and passing on their knowledge to colleagues.

Working title of the Nigerian enterprise, Sutton informs is NATRI, an acronym for Nigeria-Africa-Tape-Recording Inc.

Nigerian partners include E. Eloise, Gladys Adefope, Uzman Dantata, Amuni Wali and Samson Ashamu.

Tradesters have long felt that Nigeria holds great potential for expansion in record and tape production and marketing, perhaps as the key area in the entire African continent.

It has for some years been the focus of intense disk trade by exporters here and in Europe. With the imports into that country now cut back by decree to aid domestic industry, pending implementation of new manufacturing capability assumes greater importance.

Only modest sized plants operated by EMI, Phonogram and Decca are in operation in Nigeria at this time.

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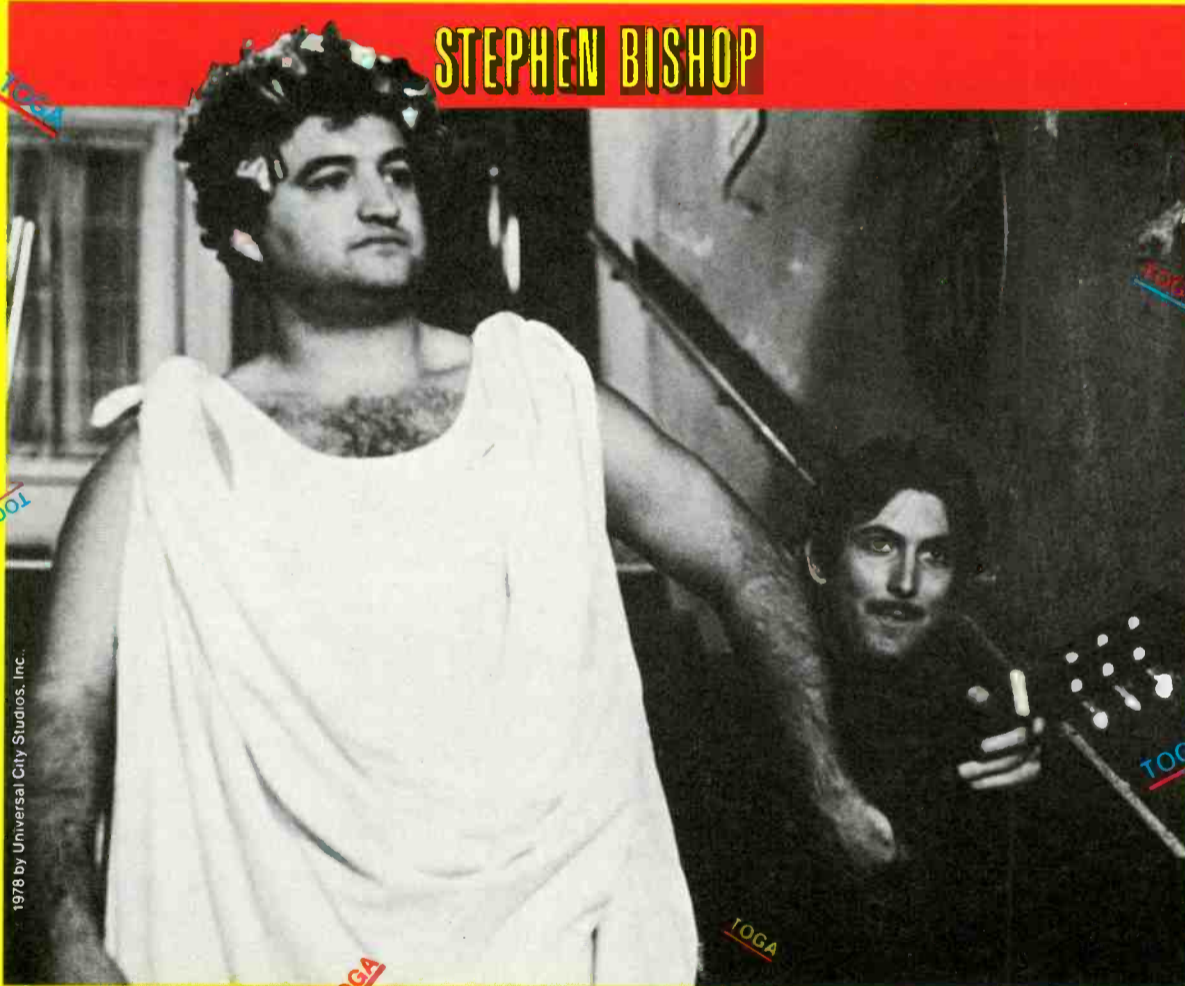
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Associate Producer: Joe Ferla Arranged by Rob Mounsey with Paul Griffin

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From the soundtrack LP of the Universal motion picture "National Lampoon's Animal House"



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Billboard's

Billboard SPECIAL SURVEY For Week Ending 12/2/78

Number of singles reviewed
this week **80** Last week **96**

Top Single Picks

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THE WHO—Trick Of The Light (3:37); producer: Glyn Johns, Jon Astley; writer: John Entwistle; publisher: Red Hot BMI. MCA MCA40978. A furious, unrelenting guitar riff pervades this energetic follow-up to "Who Are You" from the eponymous LP and showcases the unique talents of the late Keith Moon in sustaining rhythmic tension.

JEFFERSON STARSHIP—Light The Sky On Fire (3:56); producers: Larry Cox, Jefferson Starship; writer: Craig Chaquico; publisher: Lunatunes BMI. Grunt JH11426 (RCA). The Starship's newest features Marty Balin's vocals which shifts gears from a melodic delivery to an almost spoken word. The tune changes tempo frequently with guitar, bass and drums high-lighting.

NEIL YOUNG—Comes A Time (3:03); producers: Neil Young, Ben Keith; writer: Neil Young; publisher: Silver Fiddle BMI. Reprise RPS1395 (WB). The first single from Young's new LP, is an acoustic work of art. There's a characteristically laidback vocal but the hypnotic music fuses acoustic guitar, fiddle and classical touches.

DARYL HALL & JOHN OATES—I Don't Wanna Lose You (3:32); producer: David Foster; writers: John Oates, Daryl Hall; publishers: Hot-Cha/Six Continents BMI. RCA JH11424. This second single from the duo's "Along The Red Ledge" album is an upbeat, punchy number in the Philly soul tradition. Smooth vocals and a catchy hook highlight this appealing effort.

STEPHEN BISHOP—Animal House (2:55); producer: Kenny Vance; writer: Stephen Bishop; publishers: Duchess/Stephen Bishop BMI. ABC AB12435. Bishop follows three Top 40 singles with a song from the hot universal film comedy starring John Belushi. The novelty has the off-the-wall comic appeal of Steve Martin's "King Tut" as Bishop sings the corny lyrics in a wild falsetto. This version was specially adapted and edited from the rendition on the MCA soundtrack.

recommended

LEON RUSSELL—From Maine To Mexico (3:12); producer: Leon Russell; writers: Leon Russell, Kim Fowley; publishers: Teddy Jack/Bad Boy BMI. Paradise PDS8719 (WB).

FLINT—Back In My Arms Again (3:14); producers: Don Brewer, Craig Frost, Mel Schacher; Publisher: Jobete ASCAP. Columbia 310870.

FRANKIE MILLER—Dartin' (3:08); producer: Dave Mackay; writer: Oscar Blandemeyer; publisher: none listed. Chrysalis CHS2255.

JOHN TRAVOLTA—Big Trouble (2:47); producers: Bob Reno, John Davis; writer: J. Carone; publishers: Ashton/Self Made ASCAP. Midsong MI1000.

RICHARD SUPA—Gangster On The Loose (3:39); producer: Bill Halverson; writer: Richard Supa; publishers: Colgems-EMI/Glory ASCAP. Polydor PD14520.

JIM RAFFERTY—Tomorrow Is Another Day (3:32); producer: Mike Smith; writer: J. Rafferty; publisher: Tro Essex ASCAP. London 5N20098DJ.

MARY WELCH—Take It Like A Woman (3:37); producer: Ted Glasser; writer: Norman Sallitt; publisher: Al Gallico/Turtle BMI. 20th Century TC2387.



recommended

THE BAR-KAYS—Holy Ghost (3:36); producer: Allen Jones; writers: H. Thigpen, J. Banks, E. Marion; publisher: East Memphis BMI. Stax STX3216AS.

PARLIAMENT—Aqua Boogie (A Psychoalphadiscobetabioaquadoloop) (4:25); producer: George Clinton; writers: G. Clinton, W. Collins, B. Worrell; publisher: Rubberband BMI. Casablanca NB950.

CAMEO—Insane (3:55); producer: Larry Blackmon; writer: L. Blackmon; publisher: Better Days BMI. Chocolate City CCO16DJ (Casablanca).

WILTON FELDER—Let's Dance Together (3:52); producers: Wilton Felder, Nesbert "Stix" Hooper, Joe Sample; writers: Willie Foster III, Marshall Rice; publisher: Four Knights BMI. ABC AB12433.

PRINCE—Just As Long As We're Together (3:25); producer: Prince; writer: Prince; publisher: Prince's Warner Bros. WBS8713

KOOL & THE GANG—Everybody's Dancin' (3:59); producers: Ronald Bell, Kool & The Gang; writers: Ronald Bell, Kool & The Gang; publishers: Delightful/Gang BMI. De-Lite DE910.

TINA TURNER—Viva La Money (3:14); producer: Bob Monaco; writer: A. Toussaint; publisher: Warner-Tamerlane/Marsaint BMI. UA UAX1265Y.

ISAAC HAYES—Zeke The Freak (3:25); producer: Isaac Hayes; writer: I. Hayes; publisher: Afro BMI. Polydor PD14521.

JAMES BROWN—For Goodness Sakes, Look At Those Cakes (Part 1) (3:22); producer: James Brown; writers: J. Brown, D. Brown; publishers: Dynatone/Belinda/Unichappell BMI. Polydor PD14522.

RONNIE LAWS—Love Is Here (4:53); producer: Ronnie Laws; writer: R. Laws; publisher: At Home/Fizz ASCAP. UA UAX1264Y.



OAK RIDGE BOYS—Come On In (2:58); producer: Ron Chancey; writer: Michael Clark; publishers: Beechwood/Window, BMI. ABC AB12434. Strong underlying bass and drum tracks counterpoint the unmistakable and distinctively gospel flavored harmonies that earmark this group's successful sound. Song is lively and energetic, and the arrangement complements the band's style.

JOHNNY RODRIGUEZ—Alibis (3:15); producer: Jerry Kennedy; writer: Rock Killough/Pat Killough; publisher: Tree, BMI. Mercury 55050. Piano and strings lead into a beautiful ballad that picks up tempo into the production. The singer gives his usual powerful vocal treatment augmented by accompanying background singers on the chorus. Orchestration and keyboards highlight the arrangement that benefits from a change-of-pace instrumental break midway through.

DOTTIE WEST—Reaching Out To Hold You (2:28); producer: Larry Butler; writers: C. Carroll/J. B. Boyd; publishers: ATV/Music Garden, BMI. United Artists UAX1D57Y. Heavy rhythmic lines are carried by bass and piano with acoustic guitar adds for this uptempo rendering by West who sings of holding on to a man who may someday need her as much as she needs him. Production builds from basic introduction with highlighting electric guitar licks, strings and steel for body.

BUCK OWENS—Do You Wanna Make Love (2:58); producer: Norro Wilson; writer: Peter McCann; publisher: American Broadcasting, ASCAP. Warner Bros. WBS8701. Owens seems to have found the right comeback formula utilizing material that has previously found strong pop acceptance. Following in the vein of his last single, "Nights Are Forever Without You," Owens effectively delivers this McCann tune with country-pop production highlights focusing upon piano, strings, electric guitar, steel and percussion.

recommended

JOHN WESLEY RYLES—Love Ain't Made For Fools (3:05); producer: Johnny Morris; writers: Terry Skinner/Jerry Wallace; publisher: Hall-Clement, BMI. ABC AB12432.

DON GIBSON—Any Day Now (3:15); producer: Ronnie Gant; writers: B. Bacharach/B. Hilliard; publisher: Intersong, ASCAP. ABC/Hickory AH54039.

MARY K. MILLER—Going, Going, Gone (3:59); producer: Vincent Kickerillo; writer: Kim Morrison; publisher: Frank and Nancy, BMI. Inergi 1311.

BOBBY SMITH—You've Lost That Lovin' Feelin' (3:55); producers: Glen Pace and James Pritchett; writers: B. McCann/C. Wolf/P. Spector; publisher: Screen Gems-EMI, BMI. United Artists UAX1258Y.

HOWDY GLENN—When You Were Blue And I Was Green (3:00); producer: not listed; writer: Earl Conley; publishers: ETC/Easy Listening, ASCAP. Warner Bros. WBS8704.

KELLY WARREN—One Man's Woman (2:54); producers: Terry Woodford and Clayton Ivey; writers: Barbara Wyrick; Tom Brassfield; publisher: I've Got The Music, ASCAP. RCA JH11428.

BILLY PARKER—Pleasin' My Woman (2:24); producer: The General; writer: Don Devaney; publisher: Music City, ASCAP. SCR SC162.

TALMADGE WELLS—Under Your Spell Again (2:50); producer: Harley Hatcher; writers: Owens-Rhodes; publisher: Central Songs, BMI. Harwell HW101.



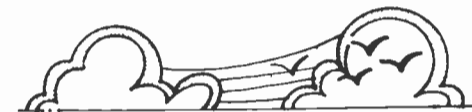
recommended

BRENTON WOOD—Let's Get Crazy Together (7:17); producers: Hal Winn, Brenton Wood; writers: M. Gibbons, J. Winn, A. Smith; publishers: East Memphis/Birdess BMI/ASCAP. Cream CD7834.

CAROLINE CRAWFORD—Coming On Strong (3:35); producer: Hamilton Bohannon; writer: Hamilton Bohannon; publishers: April Bohannon/Intersong-ASCAP. Mercury 74036.

JUDY CLAY—Stayin' Alive (5:55); producer: Dave Crawford; writers: B. Gibb, R. Gibb, M. Gibb; publisher: Stigwood BMI. LA LADCP0912.

VIVIAN REED—Start Dancin' (3:58); producer: Jeff Lane; writer: R. Williams; publishers: Blackwood/Tan and Fancy BMI. UA UAX1267Y.



Easy Listening

recommended

PHYLLIS HYMAN—Somewhere In My Lifetime (3:24); producers: Barry Manilow, Ron Dante; writer: Jesus Alvarez; publishers: Mid-America/Whee ASCAP. Arista AS0380.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

Billboard's Recommended LPs

• Continued from page 82

JO STAFFORD—Ballad Of The Blues, Corinthian COR114. Producer unlisted. Beverly Hills label has acquired these splendid masters from Columbia starring Stafford's memorable voice with Paul Weston's excellent studio orchestra. Ingeniously charted by Weston, blues and semi-blues tunes are served up in medley form showing off Jo's impeccable range and intonation brilliantly. LP has a good chance for plus sales—there isn't anything like it being issued these days. **Best cuts:** "Lover Man" & "Blues In The Night" medley.

JOHN HANDY—Handy Dandy Man, Warner Bros. BSK 3242. Produced by Bobby Martin, Benny Golson. Striking color photo of Handy by John McCrary on the front cover frames nine lively, danceable cuts with Handy spotted prominently on alto sax and at the vocal mike. It's a disco-oriented entry but it offers passages which may appeal to Hardy's hardcore fans. **Best cuts:** "Play The Music," "I Can Tell."

DAVID "FATHEAD" NEWMAN—Keep The Dream Alive, Prestige P10106. Produced by Orrin Keepnews, William Fischer. Three different saxophones and flute are played by Newman on these seven tracks, and there are horns and voices as well. The result? It's probably better disco fare than jazz, but the baritone sax of Xiques is commendable. **Best cuts:** "I Am Singing," "Silver Morning."

ARNETT COBB—The Wild Man From Texas, Classic Jazz 102. Produced by Jacques Morgantini. Cobb and his romping tenor sax make a jubilant, successful return to records with six melodies, two of them originals, agreeably backed by eight musicians including Panama Francis, Milt Buckner and Earl Warren. Taped in 1976 in France, the LP shows that Cobb still blows beautifully in pure '40s style. At 60, he's still one of the greats. **Best cuts:** "The Nearness Of You," "Where Or When."

JOHNNY GRIFFIN—Live In Tokyo, Inner City IC60422. Produced by Yasohachi Itoh. The little giant of the jazz tenor sax really gets to stretch out on this double-disk set from a 1976 Tokyo concert. The album opens up with a hard-driving "All

The Things You Are," which sounds like the Griffin of old, but before the 18-minute exploration is over Griffin shows a whole new dimension as a soloist—a side American audiences have been missing since Griffin left these shores too many years ago. **Best cuts:** "All The Things You Are," "The Man I Love."

HAMPTON HAWES—A Little Copenhagen Night Music, Arista Freedom AF1043. Produced by Alan Bates. The late pianist taped these five tracks live in Denmark seven years ago with bass and drums, and on one track ("Dexter's Deck") only, the cutting, gutsy tenor sax of Dexter Gordon. Hawes is on acoustic piano all the way; a typically inventive performance which reminds how skilled he was, and how his talents are missed. **Best cuts:** "Dexter's Deck," "Round Midnight."

RICHARD SUSSMAN—Free Fall, Inner City 1045. Produced by Sussman. Sussman is an extremely talented pianist whose quintet is heard here on seven Sussman compositions. They are varied and appealing, often esoteric. Sussman's quintet works well together with an emphasis on the ensemble rather than solos. The unit consists of trumpet or flugelhorn, tenor sax, bass and drums plus Sussman's piano. **Best cuts:** the title track.

ABDULLAH IBRAHIM (Dollar Brand)—Soweto, Chiaroscuro CR2012. Produced by Rashid Vally. This is not so much an album featuring the South African pianist, but rather an effective collective effort by the group he leads which ranges from five to seven pieces. Typical is the 17-minute title track which is repetitive in rhythm and melody with subtle variations that holds one's interest throughout. **Best cuts:** "Soweto," "African Herbs," "Sathima."

HELEN MERRILL—Something Special, Inner City 1060. Produced by Dick Katz. For a couple of decades now, Merrill has consistently delivered good performances on vinyl. Here she offers nine standards with a hand-picked quintet which shares the solo mike with Merrill's expressive vocals. Group includes Thad Jones, Ron Carter, Jim Hall, Pete LaRoca and Arnie Wise. Producer Katz is at the piano. **Best cuts:** "Day Dream," "Deep In A Dream."

HEAD & CHRISTIAN SHOPS

Unusual Distribution For Herb Jeffries' New Label

LOS ANGELES—Veteran performer Herb Jeffries has launched his own label, United National Records, and has tied-in with jazz fan clubs, paraphernalia shops and Christian record stores for distribution.

Formed three months ago, Jeffries found it extremely difficult to find a distributor for his company's product. "I had a friend who had a network of distribution for paraphernalia material," says Jeffries. "I asked him to ask these shops if they would handle records. I found out many had been record dealers previously or still were."

The distributor, Record Dealer, ships stock to 125 smaller distributors who in turn service between 35 and 100 stores each. In January, Jeffries will be going to MIDEM in Cannes to arrange international distribution.

United National is using a mail-order campaign through such organizations as the Las Vegas Jazz Club and San Diego's Society For Preservation of Jazz, as an additional avenue of distribution. United National product, which will sell at

regular list price of \$7.98, will offer its material ordered by mail at a slightly lower price.

Jeffries once was a singer with Duke Ellington's orchestra and made numerous disks with it for RCA.

For one album, Jeffries' own "Echoes Of Eternity" distribution is going to include Christian record stores. Jeffries sees no conflict between his various forms of distribution.

"Our means of distribution has nothing to do with paraphernalia. We're not condoning it," states Jeffries. "For some of these shops, paraphernalia is just a sideline to give them more revenue."

Record Dealer is also distributing to stores which do not sell paraphernalia or specialize in Christian records.

First releases are Jeffries' "If I Were A King," featuring the songs of Nat "King" Cole; "The Duke And I," a set of Ellington songs performed by Jeffries, and country artist Eddie Joe Downs' "Country Stars And Honky Tonk Bars."

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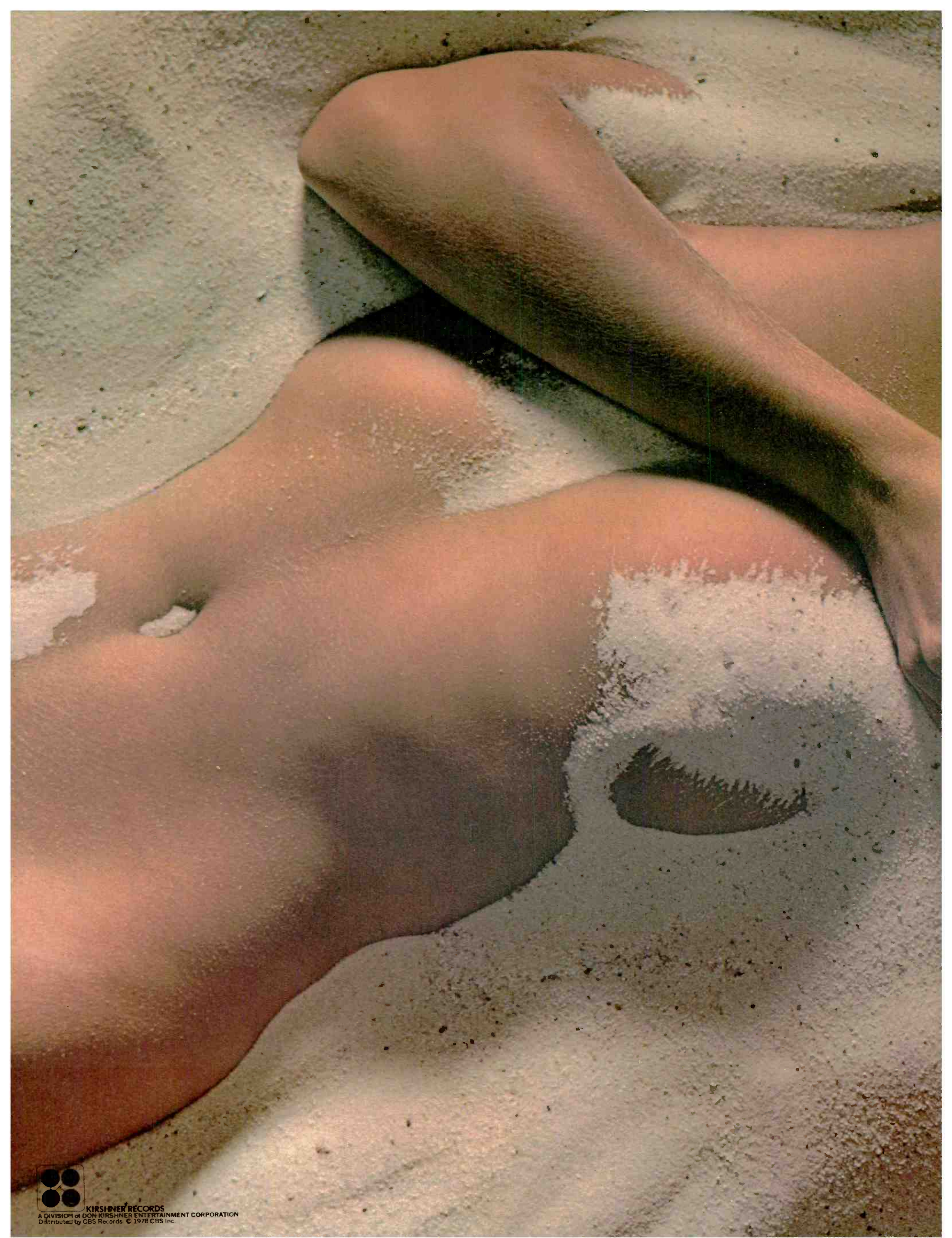
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Lifelines

Births

Son, Adam Westcott, to Dawn and H. W. "Wes" Daily, Nov. 13 in Houston. Father is assistant sales manager of H. W. Daily, Inc., wholesale record and tape distributor in Houston.

Daughter, Hannah Rose, to Stephanie and Don Gere, Nov. 12 in Los Angeles. Father is president of ECU, Inc., record production firm.

Marriages

Jill Ann Cogan to Jay Bedecarre Dec. 1 in New Jersey. Father is public relations director of the Concord, Calif., Pavilion.

Deaths

Lennie Tristano, 59, pianist, composer and teacher, of a heart attack Nov. 18 in New York. A Chicagoan, he became sightless at 9. Two daughters and a son survive.

James Edward "Jimmy" Nottingham Jr., 53, trumpeter with several big bands and more recently, a television studio musician, at Brooklyn Veterans Hospital Nov. 16. He is survived by his mother and three children.

Hosanna Kezerian, 91, mother of Art Laboe, program director of KRLA, Pasadena, Calif., Nov. 17 in Los Angeles.

Berry Gordy Sr., 90, father of Berry Gordy, chairman and founder of Motown Industries, in Los Angeles Nov. 21. He was employed as a Motown consultant and personally sponsored the firm's baseball and bowling teams. He also is survived by six other children, Fuller, George, Robert, Mrs. Esther Edwards, Mrs. Anna Gaye and Mrs. Gwendolyn Fuqua. Services were in Detroit Monday (27) at Bethel A.M.E. Church.

Chicago Rocks

• Continued from page 38

Today, WIND is an all-talk format station, having abandoned rock long ago. WJJD has swung back to country programming where the station originated.

Some of Chicago's early rock jocks were Milo Hamilton (WIND), who is now the voice of the Pittsburgh Pirates, and Jim Lounsbury (WJJD), today a news network announcer. Lounsbury also is remembered for an influential sock hop tv program that helped usher in the rock age.

There were also Howard Miller, Art Roberts, Cy Nelson, Dick Eliot, Carmen Anthony and many others. Al Benson, a recently deceased jock from the era, is viewed with reverence by those who remember the early days.

"In the early days the black stations would play the hits and Pat Boone would cover them," recalls Howard Bedno of Bedno-Wright, an independent firm. "The rock stations would play the Pat Boone versions," notes Bedno.

Bedno and other veterans here say rock originally was perceived as a passing fad. Almost none back then expected it to last, remembers Bedno, who draws a parallel to disco today.



U.K. VISIT—Bill Bruford and Eddie Jobson, members of the Polydor group, U.K., sign autographs during a promotional visit to the Strawberry Records store in Boston.

CINCY RETAIL STORE

Acts Draw Crowds For Record Theatre

CINCINNATI—During its first month of business, the Record Theatre boasted "something for everyone" with five in-store appearances by five different major recording artists in the eight-day period from Nov. 10 to Nov. 18.

Beginning Friday, Nov. 10, Epic artist Engelbert Humperdinck stopped by the Record Theatre and drew more than 2,000 fans. He was appearing at the Palace, Cincinnati's big-name theatre, at the time. The day before, he flew to Buffalo, N.Y., for an in-store appearance at the Record Theatre there.

Ambrosia stopped in Wednesday, Nov. 15 and drew 700 to 800 record buyers and fans. It opened the next night for Foreigner which sold out its Cincinnati Riverfront Coliseum concert and who also appeared at this store the same afternoon for a short hello.

According to Record Theatre manager Scott Campbell, one of the most successful in-store promos of the week was with RCA country artist Ronnie Milsap. He drew more than 1,000 persons and picked up his album sales dramatically. To end the week FAZE-O appeared Saturday, Nov. 12 courtesy of She Records, a subsidiary of Atlantic, and drew nearly 500.

In order to promote these in-stores, each of the acts record labels placed ads through the Record Theatre. Excluded was FAZE-O

Midwest Weather

• Continued from page 6

have taken a "slight edge" off business.

"I believe it might have hurt a little bit, however we're located right on campus across from the dorms."

Students at the Univ. of Wisconsin at Stevens Point have but a short distance to walk to the store, she says.

"Weather hasn't been that much of a factor yet," relates Phil Sartori of Opus 1 Records Oshkosh, Wis. Oshkosh, 50 miles from Green Bay, received a much lighter snowfall than the larger city, notes Sartori.

"We had a little bit of snow but most of it's melted," he reports. Business at Opus 1 is down, Sartori reveals, but he blames nearby street construction for the slump.

which bought time directly from WCIN-AM. The biggest radio advertising expenditure for these in-stores was by Epic for Engelbert Humperdinck. It ran a budget of \$2,000 and bought time with five Cincinnati MOR stations including WLW-AM, WLQA-FM and WLWS-FM. Warner Bros. bought \$1,000 worth of air time on WEBN-FM and WSAI-FM for both Foreigner and Ambrosia and RCA placed ads for Milsap on country stations WUBE-AM and WSAI-AM spending, close to \$700.

Scott Campbell says he has plans for more of these in-store programs. Saturday (2) Kiss' Gene Simmons was to appear in-costume at the Record Theatre to meet his fans and promote his solo album on Casablanca. VICTOR HARRISON

Jones Contends Angel No Angel

LOS ANGELES—Michael D. Jones, professionally known as "Mickie Jones," a founding member of the group, Angel, seeks \$10 million in cumulative damages and a share of the group's receipts in a Superior Court suit here.

Group members Edwin "Punky" Meadows Jr., Gregg Giuffria, Frank Di Mino and Barry Brandt in June 1977 allegedly conspired to ease the plaintiff out of Angel which had been formed by the quintet as a joint venture in 1975.

Later, Jones charges, Gem Toby Organization, the Hudson Bay Music Co., and Casablanca Record & FilmWorks joined the conspiracy against him. Jones contends in the pleading that he lost not only money but his reputation in the industry by being excluded from the group.

Jones seeks an accounting, a judgment that the group's pact with Gem Toby is void and restitution from all defendants be monies that it received from and in connection with Jones' employment as an artist in a sum equal to 20% of receipts, including certain songs written within the group.

Jones also wants a 20% interest in the copyrights to the group's songs; record royalties and the group's trademark.

Studio Rent Hits \$20,000

• Continued from page 84

bought antique English wall panels for the lounge room.

The lounge has a skylight with changeable lighting, a videocassette machine pantry, bar and an adjacent office for the artist and/or producer.

Hormel and Dick LaPalm, his executive vice president, admit they have kept the room in a low profile situation because they've wanted to deal with an elite clientele.

Recently George Martin, the producer from England, toured the facility as well as a contingent from EMI in England.

Studio D is more than twice the size of the Village's studios A and B, Hormel points out.

Known for his penchant for having whatever makes up state-of-the-art equipment, Hormel quietly acknowledges that he is in the fore-

front of a movement which realistically can only be afforded by the superstars of the industry.

"Superstars," echoes Kent Duncan of Kendun, "are demanding all the latest electronic toys. A super studio allows the big city operator to compete with the exotic vacation studios often in the countryside that boast of saunas, showers, kitchens and complete privacy plus state-of-the-art equipment."

Kendun's forthcoming facility will have an adjacent building available for living while the new studio, also called D, will contain a sauna, shower, lounge, kitchen and living room. Tape machines will be Studer 800 24-tracks priced at \$75,000 each. And other electronic goodies which Duncan claims will improve the recording art.

And also raise the price. \$200.00 a week. \$30,000. Do we hear anything higher?

Macy Lipman Dispute To Court

LOS ANGELES—Mushroom Records and Can-Base Productions here are being sued in local Superior Court for alleged non-payment of moneys to Nice Day Inc., doing business as Macy Lipman Marketing.

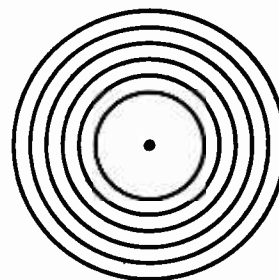
Lipman alleges the defendants owe him \$11,740.54 in commissions for the quarter ending June 30, 1978. The plaintiff claims he made an oral agreement March 23, 1976, with the defendants wherein he was to be paid a commission of 1% of total gross sales less returns plus a \$1,600 retainer monthly.

WB 'Loose' Promo

LOS ANGELES—Warner Bros. is gearing up for its most extensive music-film promotion on radio for Clint Eastwood's new comedy, "Every Which Way But Loose."

The campaign includes 110 disk jockeys, record distributors, store owners and members of the press viewing the film and hearing the soundtrack album.

Three single releases from the album will follow the LP's release. They are Eddie Rabbitt's title song, Mel Tillis' "Send Me Down To Tucson" and Charlie Rich's "I'll Wake You Up In The Morning."



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For the Record

LOS ANGELES—Soundvision is the correct name for a new company out of Madison, Wis., not Subdivision as was published last week.

Bloom Relocates

NEW YORK—The Howard Bloom Organization public relations firm is moving to new and larger offices at 135 E. 55th St. in New York. The phone number will remain (212) 751-9852.

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DECEMBER 2, 1978 BILLBOARD

Billboard **Hot 100** * Chart Bound

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TRICK OF THE LIGHT—The Who (MCA 40978)
COMES A TIME—Neil Young (Reprise 1395)
SEE TOP SINGLE PICKS REVIEWS, page 86

| THIS WEEK | LAST WEEK | WKS ON CHART | TITLE—Artist (Producer) Writer, Label & Number (Distributing Label) | THIS WEEK | LAST WEEK | WKS ON CHART | TITLE—Artist (Producer) Writer, Label & Number (Distributing Label) | THIS WEEK | LAST WEEK | WKS ON CHART | TITLE—Artist (Producer) Writer, Label & Number (Distributing Label) | |
|-----------|-----------|--------------|--|-----------|-----------|--------------|--|-----------|-----------|--------------|--|---|
| ★ | 4 | 6 | YOU DON'T BRING ME FLOWERS —Barbra Streisand & Neil Diamond (Bob Gaudio), N. Diamond, A. Bergman, M. Bergman, Columbia 310840 | 35 | 36 | 9 | THIS IS LOVE —Paul Anka (David Wolffert), R. Tepper, M. Sunshine, RCA 11395 | 69 | 72 | 6 | THE DREAM NEVER DIES —Cooper Brothers (Gary Cape), R. Cooper, Capricorn 0308 | |
| ★ | 1 | 13 | MAC ARTHUR PARK —Donna Summer (Giorgio Moroder, Pete Bellotte), J. Webb, Casablanca 939 | 36 | 21 | 12 | BLUE COLLAR MAN —Styx (Styx), T. Shaw, A&M 2087 | ★ | 82 | 2 | YOU THRILL ME —Exile (Mike Chapman), M. Chapman, N. Chinn, Warner/Curb 8711 (Warner Bros.) | |
| ★ | 3 | 3 | HOW MUCH I FEEL —Ambrosia (Freddie Piro & Ambrosia), Pack, Warner Bros. 8640 | ★ | 39 | 10 | RUN FOR HOME —Lindisfarne (Gus Dudgeon), Hull, Atco 7093 (Atlantic) | 71 | 71 | 4 | WHAT EVER HAPPENED TO BENNY SANTINI —Chris Rea (Gus Dudgeon), C. Rea, Allied 1252 (United Artists) | |
| ★ | 6 | 6 | LE FREAK —Chic (Bernard Edwards, Nile Rogers), N. Rogers, B. Edwards, Atlantic 3519 | ★ | 51 | 4 | EVERY 1'S A WINNER —Hot Chocolate (Mickie Most), E. Brown, Infinity 50002 (MCA) | 72 | 74 | 4 | WELL ALRIGHT —Santana (Dennis Lambert, Brian Petter), Columbia 310839 | |
| ★ | 7 | 13 | I JUST WANNA STOP —Gino Vannelli (Gino Vannelli, Joe Vannelli, Ross Vannelli), R. Vannelli, A&M 2072 | ★ | 41 | 9 | THERE'LL NEVER BE —Switch (Bobby DeBarge, Bewley Brothers), Gordy 7159 (Motown) | 73 | 76 | 6 | CUZ IT'S YOU GIRL —James Walsh Gypsy Band (James Walsh), J. Walsh, RCA 11403 | |
| ★ | 6 | 2 | DOUBLE VISION —Foreigner (Keith Olson), M. Jones, L. Gramm, Atlantic 3514 | ★ | 43 | 8 | INSTANT REPLAY —Dan Hartman (Dan Hartman), D. Hartman, Blue Sky 8-2772 (CBS) | 74 | 38 | 9 | ON THE SHELF —Donny & Marie Osmond (Mike Curb & Michael Lloyd), S. Voice, P. Yellowstone, Polydor 14510 | |
| ★ | 8 | 22 | I LOVE THE NIGHT LIFE —Alicia Bridges (Steve Buckingham), A. Bridges, S. Hutcheson, Polydor 14483 | ★ | 45 | 4 | BICYCLE RACE/FAT BOTTOM GIRLS —Queen (Ray Thomas, Queen), B. May, Elektra 45541 | ★ | 85 | 3 | YOUR SWEETNESS IS MY WEAKNESS —Barry White (Barry White), B. White, 20th Century 2380 | |
| ★ | 9 | 10 | TIME PASSAGES —Al Stewart (Alan Parsons), A. Stewart, P. White, Arista 0362 | ★ | 46 | 7 | FUN TIME —Joe Cocker (Allen Toussaint), A. Toussaint, Asylum 4554 | ★ | 86 | 2 | LOTTA LOVE —Nicolete Larson (Ted Templeman), N. Young, Warner Bros. 8664 | |
| ★ | 16 | 5 | MY LIFE —Billy Joel (Phil Ramone), B. Joel, Columbia 3-10853 | ★ | 49 | 7 | MY BEST FRIEND'S GIRL —Cars (Roy Thomas), R. Ocasek, Elektra 45537 | ★ | 88 | 2 | GOTTA' HAVE LOVIN' —Don Ray (Cerrone, Don Ray), D. Ray, Cerrone, Polydor 14489 | |
| ★ | 12 | 12 | SHARING THE NIGHT TOGETHER —Dr. Hook (Ron Haffkine), E. Struzick, A. Aldridge, Capitol 4621 | ★ | 33 | 22 | KISS YOU ALL OVER —Exile (Mike Chapman), M. Chapman, N. Chinn, Warner Curb 8589 (Warner Bros.) | ★ | NEW ENTRY | NEW ENTRY | GOT TO BE REAL —Cheryl Lynn (Marty Paich, Davie Paich), C. Lynn, D. Paich, Columbia 310808 | |
| ★ | 13 | 8 | OUR LOVE, DON'T THROW IT ALL AWAY —Andy Gibb (Barry Gibb, Albhy Galuten, Karl Richardson), B. Gibb, B. Weaver, RSO 911 | ★ | 50 | 6 | HERE COMES THE NIGHT —Nick Gilder (Peter Coleman), N. Gilder, McCulloch, Chrysalis 2264 | ★ | NEW ENTRY | NEW ENTRY | HOME AND DRY —Gerry Rafferty (Hugh Murphy, Gerry Rafferty), G. Rafferty, United Artists 1266 | |
| ★ | 14 | 10 | STRANGE WAY —Firefall (Tom Dowd, Ron Albert, Howard Albert), R. Roberts, Atlantic 3518 | ★ | 52 | 7 | I WILL BE IN LOVE WITH YOU —Livingston Taylor (Nick DeCaro), L. Taylor, Epic 850604 | ★ | 80 | 83 | 4 | HOT SHOT —Karen Young (Andy Kahn), Kurt Borusiewicz, West End 12111 |
| ★ | 13 | 5 | YOU NEEDED ME —Anne Murray (Jim Ed Norman), R. Goodrum, Capitol 4574 | ★ | 48 | 48 | FOREVER AUTUMN —Justin Hayward (Jeff Wayne), J. Wayne, P. Vigrass, G. Osborne, Columbia 3-10799 | ★ | 81 | 81 | 5 | YOU GOTTA WALK AND DON'T LOOK BACK —Peter Tosh (Peter Tosh, Robert Shakespeare), W. Robinson, R. White, Rolling Stones 191308 (Atlantic) |
| ★ | 15 | 7 | ALIVE AGAIN —Chicago (Phil Ramone), J. Pankow, Columbia 310845 | ★ | 56 | 4 | DON'T HOLD BACK —Chanson (David Williams, James Jamison Jr.), D. Williams, J. Jamison Jr., Ariola America 7717 | ★ | 82 | 84 | 3 | #1 D.J. —Goody Goody (Vincent Montana Jr.), V. Montana Jr., B. Ross, L. Rocco, Atlantic 3504 |
| ★ | 17 | 7 | Y.M.C.A. —Village People (Jaques Morali), J. Morali, H. Belolo, V. Willis, Casablanca 945 | ★ | 60 | 4 | I WAS MADE FOR DANCING —Leif Garrett (Michael Lloyd), M. Lloyd, Scotti Brothers 403 (Atlantic) | ★ | 83 | 87 | 2 | YOU'VE REALLY GOT A HOLD ON ME —Eddie Money (Bruce Botnick), W.S. Robinson, Columbia 310842 |
| ★ | 31 | 3 | TOO MUCH HEAVEN —Bee Gees (Bee Gees/Albhy Galuten), B. & M. Gibb, RSO 913 | ★ | 61 | 4 | FIRE —Pointer Sisters (Richard Perry), B. Springsteen, Planet 45901 (Elektra/Asylum) | ★ | NEW ENTRY | NEW ENTRY | RADIOACTIVE —Gene Simmons (Sean Delaney, Gene Simmons), G. Simmons, Casablanca 951 | |
| ★ | 20 | 11 | STRAIGHT ON —Heart (Mike Flicker, Heart, Michael Fisher), A. Wilson, N. Wilson, S. Ennis, Portrait 670020 (CBS) | ★ | 68 | 2 | A LITTLE MORE LOVE —Olivia Newton-John (John Farrar), J. Farrar, MCA 3067 | ★ | 85 | NEW ENTRY | MILES AWAY —Fotomaker (Gene Cornish, Dino Danelli), F. Vinci, Atlantic 3531 | |
| ★ | 23 | 9 | HOLD THE LINE —Toto (Toto), Paich, Columbia 310830 | ★ | 57 | 5 | THE GAMBLER —Kenny Rogers (Larry Butler), D. Schlitz, United Artists 1250 | ★ | 87 | 89 | 5 | EASY DRIVER —Kenny Loggins (Bob James), R. Riopelle, D. Piehn, Columbia 310866 |
| ★ | 25 | 12 | CHANGE OF HEART —Eric Carmen (Eric Carmen), E. Carmen, Arista 0354 | ★ | 54 | 5 | BLAME IT ON THE BOOGIE —The Jacksons (The Jacksons), M. Jackson, D. Jackson, E. Krohn, Epic 850595 | ★ | 88 | NEW ENTRY | ONLY YOU —Loleatta Holloway & Bunny Sigler (Bunny Sigler), B. Sigler, Gold Mine 74012 (RCA) | |
| ★ | 22 | 15 | SWEET LIFE —Paul Davis (Phil Benton, Paul Davis), P. Davis, S. Collins, Bang 738 | ★ | 58 | 5 | MARY JANE —Rick James (Rick James, Art Stewart), R. James, Gordy 162 (Motown) | ★ | 89 | 94 | 3 | MANANA —Jimmy Buffett (Norbert Putnam), J. Buffett, ABC 12428 |
| ★ | 24 | 12 | DON'T WANT TO LIVE WITHOUT IT —Pablo Cruise (Bill Schnee), C. Leros, D. Jenkins, A&M 2076 | ★ | 63 | 5 | TAKE ME TO THE RIVER —The Talking Heads (Brian Eno, Talking Heads), A. Green, L. Hodges, Sire 1032 (Warner Bros.) | ★ | NEW ENTRY | NEW ENTRY | FREE ME FROM MY FREEDOM —Bonnie Pointer (Jeffrey Bowen, Berry Gordy), A. Bond, T. Thomas, B. Pointer, Motown 1451 | |
| ★ | 26 | 7 | HOW YOU GONNA SEE ME NOW —Alice Cooper (David Foster), A. Cooper, B. Taupin, D. Wagner, Warner Bros. 8695 | ★ | 59 | 5 | HOLD ME, TOUCH ME —Paul Stanley (Paul Stanley), P. Stanley, Casablanca 940 | ★ | 90 | NEW ENTRY | LIGHT THE SKY ON FIRE —Jefferson Starship (Larry Cox, Jefferson Starship), C. Chaquico, Grunt 11426 (RCA) | |
| ★ | 23 | 11 | READY TO TAKE A CHANCE AGAIN —Barry Manilow (Barry Manilow, Ron Dante), N. Gimbel, C. Fox, Arista 0357 | ★ | 67 | 3 | SEPTEMBER —Earth, Wind & Fire (Maurice White), M. White, A. McKay, A. Willis, Arc 320854 (Columbia) | ★ | 91 | 91 | 6 | DANCING IN PARADISE —El Coco (W. Michael Lewis, Laurin Rinder), W.M. Lewis, L. Rinder, M. Ross, AVI 12204 |
| ★ | 29 | 4 | OOH BABY BABY —Linda Ronstadt (Peter Asher), W. Robinson, W. Moore, Asylum 45546 | ★ | 59 | 32 | EVERYBODY NEEDS LOVE —Stephen Bishop (Stephen Bishop), S. Bishop, ABC 12406 | ★ | 92 | 93 | 2 | THE WEDDING SONG —Mary MacGregor (Gene Cotton), P. Stookey, Ariola 7726 |
| ★ | 27 | 8 | POWER OF GOLD —Dan Fogelberg & Tim Weisberg (N.L.), D. Fogelberg, Full Moon 850606 (Epic) | ★ | 61 | 35 | A MAN I'LL NEVER BE —Boston (Tom Scholz), T. Scholz, Epic 850638 | ★ | 93 | 95 | 2 | LET THE SONG LAST FOREVER —Dan Hill (Matthew McCauley, Fred Molin), D. Hill, B. Mann, 20th Century 2392 |
| ★ | 26 | 10 | YOU NEVER DONE IT LIKE THAT —Captain & Tennille (Daryl Dragon), Howard Greenfield/Neil Sedaka/Kiddio/Don Kirshner, A&M 2063 | ★ | 62 | 66 | WHENEVER I CALL YOU "FRIEND" —Kenny Loggins (Bob James), K. Loggins, M. Manchester, Columbia 310794 | ★ | 94 | 44 | 13 | BEAST OF BURDEN —The Rolling Stones (The Glimmer Twins), M. Jagger, K. Richards, Rolling Stones 19309 (Atlantic) |
| ★ | 30 | 4 | PART TIME LOVE —Elton John (Elton John, Clive Franks), E. John, G. Osborne, MCA 40973 | ★ | 69 | 5 | IN THE BUSH —Musique (Pat Adams), P. Adams, S. Cooper, Prelude 71110 | ★ | 95 | 90 | 21 | LOVE IS IN THE AIR —John Paul Young (Vanda & Young), Vanda & Young, Scotti Brothers 402 (Atlantic) |
| ★ | 28 | 18 | HOT CHILD IN THE CITY —Nick Gilder (Mike Chapman), Gilder/McCulloch, Chrysalis 2226 | ★ | 75 | 4 | DRIFTWOOD —Moody Blues (Tony Clarke), J. Hayward, London 273 | ★ | 96 | 53 | 20 | GET OFF —Foxy (Cory Wade), C. Driggs, I. Ledisma, Dash 5046 (TK) |
| ★ | 37 | 6 | WE'VE GOT TONIGHT —Bob Seger (Bob Seger & Muscle Shoals Rhythm Section), B. Seger, Capitol 4653 | ★ | 77 | 3 | YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH —Meat Loaf (Todd Rundgren), J. Steinman, Epic 850634 | ★ | 97 | 55 | 10 | LIKE A SUNDAY IN SALEM —Gene Cotton (Steve Gibson), G. Cotton, Ariola 7723 |
| ★ | 34 | 9 | I'M EVERY WOMAN —Chaka Kahn (Arii Mardin), Ashford & Simpson, Warner Bros. 8683 | ★ | 79 | 3 | ONE LAST KISS —J. Geils (Joe Wissert), P. Wolf, S. Justman, EMI America 8964 | ★ | 98 | 62 | 10 | DREADLOCK HOLIDAY —10cc (Eric Stewart, Graham Gouldman), E. Stewart, G. Gouldman, Polydor 14511 |
| ★ | 31 | 16 | DANCE, DISCO HEAT —Sylvester (Sylvester, Harvey Fuqua), Robinson, Orsborn, Fantasy 827 | ★ | 78 | 3 | SHAKE IT —Ian Matthews (S. Robertson, I. Matthews), T. Boylan, Mushroom 7039 | ★ | 99 | 64 | 15 | WHO ARE YOU —Who (Glyn Johns, Jon Astley), P. Townshend MCA 40948 |
| ★ | 40 | 8 | PROMISES —Eric Clapton (Glyn Johns), R. Feldman, R. Linn, RSO 910 | ★ | 78 | 3 | DON'T CRY OUT LOUD —Melissa Manchester (Harry Maslin), C.B. Sager, P. Allen, Arista 0373 | ★ | 100 | 65 | 19 | REMINISCING —Little River Band (John Boylan, Little River Band), G. Goble, Harvest 4605 (Capitol) |
| ★ | 33 | 28 | ONE NATION UNDER A GROOVE —Funkadelic (George Clinton), G. Clinton, G. Shider, W. Morrison, Warner Bros. 8618 | ★ | 70 | 5 | LOVE ME AGAIN —Rita Coolidge (David Anderle), D. Lasley, A. Willis, A&M 2090 | | | | | |
| ★ | 42 | 8 | NEW YORK GROOVE —Ace Frehley (Eddie Kramer, Ace Frehley), R. Ballard, Casablanca 941 | | | | | | | | | |

★ **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.)

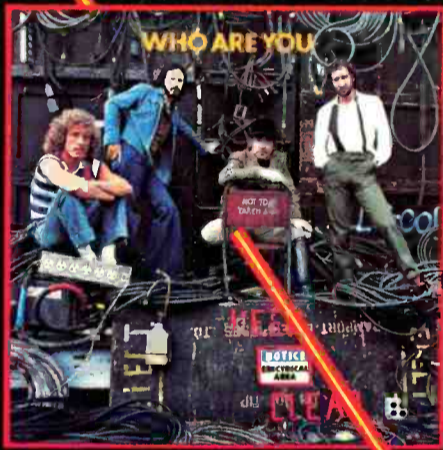
Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; BP = Bradley 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)

| | | | | | | | | | | | | | | | | | | | | | |
|--|----|--|----|---|----|---|----|--|----|--|----|---|----|---|----|--|----|--|----|--|----|
| A Little More Love (John Farrar/Irving, BMI) | 52 | Dancing In Paradise (Equinox, BMI) | 91 | Got To Be Real (Butterfly/Gong, BMI/Hudmar/Cotaba, ASCAP) | 78 | I Will Be In Love With You (Morgan Creech/Song of Bandier, BMI) | 47 | My Best Friend's Girl (Lido, BMI) | 44 | My Life (Impulsive/Apri, ASCAP) | 50 | New York Groove (April/Russell Ballard, ASCAP) | 39 | September (Sagittaire/Irving/Charville/BMI/Steelchest, ASCAP) | 34 | Shake It (Steamed Clam, BMI) | 66 | Well Alright (MPL, BMI) | 72 | You Thrill Me (Chinnichap, BMI) | 70 |
| Alive Again (Make Me Smile, ASCAP) | 14 | Don't Cry Out Loud (Irving/BMI/Hudmar/Cotaba, ASCAP) | 67 | Gotta' Have Lovin' (Cerrone/Don, BMI) | 77 | I Was Made For Dancing (Michael's/Spot Tone, ASCAP) | 50 | My Life (Impulsive/Apri, ASCAP) | 50 | New York Groove (April/Russell Ballard, ASCAP) | 39 | September (Sagittaire/Irving/Charville/BMI/Steelchest, ASCAP) | 34 | Shake It (Steamed Clam, BMI) | 66 | Well Alright (MPL, BMI) | 72 | You Thrill Me (Chinnichap, BMI) | 70 | You Took The Words Right Out Of My Mouth (Edward B. Marks/ Neverland Peg, BMI) | 64 |
| A Man I'll Never Be (Pure Songs, ASCAP) | 60 | Don't Look Back (Pure, ASCAP) | 49 | Here Comes The Night (Beechwood, BMI) | 46 | Hold Me, Touch Me (Kiss, ASCAP) | 57 | Kiss You All Over (Chinnichap/BMI) | 45 | One Last Kiss (Center City, ASCAP) | 65 | Shake It (Steamed Clam, BMI) | 66 | Well Alright (MPL, BMI) | 72 | You Thrill Me (Chinnichap, BMI) | 70 | You Took The Words Right Out Of My Mouth (Edward B. Marks/ Neverland Peg, BMI) | 64 | You're Really Got A Hold On Me (Jobete, ASCAP) | 83 |
| Beast Of Burden (Colgems/EMI, ASCAP) | 94 | Double Vision (Summerset/Evans/WB, ASCAP) | 21 | Hold Me, Touch Me (Kiss, ASCAP) | 57 | Home And Dry (Hudson Bay, BMI) | 79 | Le Freak (Chic, BMI) | 45 | One Nation Under A Groove (Malbiz, BMI) | 33 | Straight On (Wilson/Know, ASCAP) | 74 | Strange Way (Stephen Still, BMI) | 12 | When I Call You "Friend" (Milk Money, ASCAP/Rumanian Pickelworts, BMI) | 61 | Who Are You (EEL Pie/Towser, BMI) | 99 | Y.M.C.A. (Green Light, ASCAP) | 15 |
| Bicycle Race/Fat Bottom Girls (Queen/Beechwood, BMI) | 41 | Dreadlock Holiday (Man-Ken, BMI) | 98 | Hot Child In The City (Beechwood, BMI) | 63 | Hot Shot (Scully, ASCAP) | 86 | How Much I Feel (Rubicon, BMI) | 3 | Like A Sunday In Salem (United Artists, ASCAP) | 38 | Love Is In The Air (Edward B. Marks, BMI) | 95 | Power Of Gold (Hickory Grove, ASCAP) | 27 | The Dream Never Dies (Weilbeck/Oboe Maestro/Tamami, BMI) | 69 | Y.M.C.A. (Green Light, ASCAP) | 15 | | |
| Blame It On The Boogie (Global Musikelag/Global Musik GmbH, ASCAP) | 54 | Easy Driver (Blue Tamba/Streamline, BMI) | 86 | How You Gonna See Me Now (Ezra, BMI/Jordeli, ASCAP) | 51 | I Just Wanna Stop (Ross Vannelli, ASCAP) | 48 | I Love The Night Life (Lowery, ASCAP) | 7 | Instant Replay (Silver Stick, BMI) | 40 | In The Bush (P.A.P./Leeds/Phymur, ASCAP) | 62 | Maries Away (Fotomaker, Adrian Lighton, BMI) | 85 | Run For Home (Crazy/Chappell, ASCAP) | 37 | Time Passages (DJM/Frabisop, ASCAP) | 35 | You Don't Bring Me Flowers (Stonebridge/Threesome, ASCAP) | 1 |
| Blue Collar Man (Almo/Stygian, ASCAP) | 36 | Everyday Needs Love (Stephen Bishop, BMI) | 59 | How You Gonna See Me Now (Ezra, BMI/Jordeli, ASCAP) | 51 | I Just Wanna Stop (Ross Vannelli, ASCAP) | 48 | I Love The Night Life (Lowery, ASCAP) | 7 | Instant Replay (Silver Stick, BMI) | 40 | In The Bush (P.A.P./Leeds/Phymur, ASCAP) | 62 | Maries Away (Fotomaker, Adrian Lighton, BMI) | 85 | Run For Home (Crazy/Chappell, ASCAP) | 37 | Time Passages (DJM/Frabisop, ASCAP) | 35 | You Needed Me (Chappell/Ironside, ASCAP) | 13 |
| Can You Fool (Royal Oak/Windstar, ASCAP) | 42 | Every 1's A Winner (Finchley, ASCAP) | 38 | Hold Me, Touch Me (Kiss, ASCAP) | 57 | Home And Dry (Hudson Bay, BMI) | 79 | Le Freak (Chic, BMI) | 45 | One Last Kiss (Center City, ASCAP) | 65 | Shake It (Steamed Clam, BMI) | 66 | Well Alright (MPL, BMI) | 72 | You Thrill Me (Chinnichap, BMI) | 70 | You Took The Words Right Out Of My Mouth (Edward B. Marks/ Neverland Peg, BMI) | 64 | You're Really Got A Hold On Me (Jobete, ASCAP) | 83 |
| Change Of Heart (Carmex, BMI) | 19 | Fire (Bruce Springsteen, ASCAP) | 51 | Hold Me, Touch Me (Kiss, ASCAP) | 57 | Home And Dry (Hudson Bay, BMI) | 79 | Le Freak (Chic, BMI) | 45 | One Last Kiss (Center City, ASCAP) | 65 | Shake It (Steamed Clam, BMI) | 66 | Well Alright (MPL, BMI) | 72 | You Thrill Me (Chinnichap, BMI) | 70 | You Took The Words Right Out Of My Mouth (Edward B. Marks/ Neverland Peg, BMI) | 64 | You're Really Got A Hold On Me (Jobete, ASCAP) | 83 |
| Cuz It's You Girl (Gypsy Family, BMI) | 73 | Free Me From My Freedom (Jobete/Stone Diamond, BMI) | 89 | Hot Shot (Scully, ASCAP) | 86 | How Much I Feel (Rubicon, BMI) | 3 | Like A Sunday In Salem (United Artists, ASCAP) | 38 | Love Is In The Air (Edward B. Marks, BMI) | 95 | Power Of Gold (Hickory Grove, ASCAP) | 27 | The Dream Never Dies (Weilbeck/Oboe Maestro/Tamami, BMI) | 69 | Y.M.C.A. (Green Light, ASCAP) | 15 | | | | |
| Dance, Disco Heat (Jobete, BMI) | 31 | (Jobete/Stone Diamond, BMI) | 89 | Hot Shot (Scully, ASCAP) | 86 | How Much I Feel (Rubicon, BMI) | 3 | Like A Sunday In Salem (United Artists, ASCAP) | 38 | Love Is In The Air (Edward B. Marks, BMI) | 95 | Power Of Gold (Hickory Grove, ASCAP) | 27 | The Dream Never Dies (Weilbeck/Oboe Maestro/Tamami, BMI) | 69 | Y.M.C.A. (Green Light, ASCAP) | 15 | | | | |



TRICK OF THE LIGHT
THE WHO
MCA-40978



MCA-3050

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THE PLATINUM ALBUM
WRITTEN BY JOHN ENTWISTLE
PRODUCED BY GLYN JOHNS
AND JON ASTLEY



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again

and again.



Exile



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TOP LPs & TAPE

POSITION 106-200

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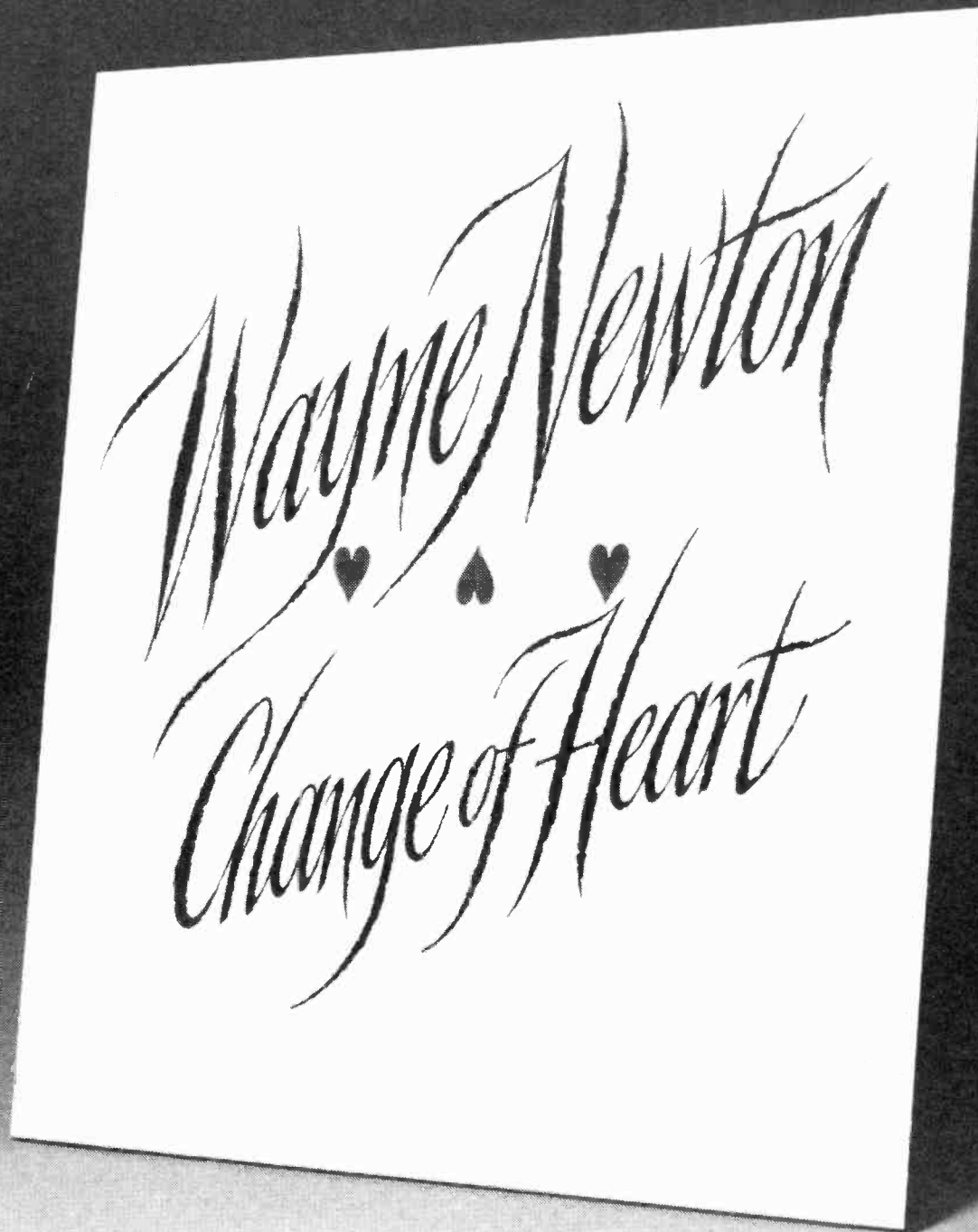
| THIS WEEK | LAST WEEK | Weeks on Chart | ARTIST Title Label, Number (Dist. Label) | SUGGESTED LIST PRICE | | | | | THIS WEEK | LAST WEEK | Weeks on Chart | ARTIST Title Label, Number (Dist. Label) | SUGGESTED LIST PRICE | | | | | | | | | | | | | | | | | |
|-----------|-----------|----------------|--|----------------------|-----------|---------|----------|----------|-----------|-----------|----------------|--|----------------------|--|---------|----------|----------|--|-------|--|-----|-----------|-----|---|-------|--|-------|--|-------|--|
| | | | | ALBUM | 4-CHANNEL | 8-TRACK | O-8 TAPE | CASSETTE | | | | | ALBUM | 4-CHANNEL | 8-TRACK | O-8 TAPE | CASSETTE | | | | | | | | | | | | | |
| 106 | 106 | 12 | STANLEY TURRENTINE What About You Fantasy F-9563 | 7.98 | | 7.98 | | 7.98 | | | 137 | 137 | 6 | SEA LEVEL On The Edge Capricorn CPN 0212 | 7.98 | | 7.98 | | 7.98 | | 169 | 170 | 23 | MOODY BLUES Octave London PS 708 | 7.98 | | 7.98 | | 7.98 | |
| 107 | 81 | 30 | WILLIE NELSON Stardust Columbia JC 35305 | 7.98 | | 7.98 | | 7.98 | | | 138 | 139 | 6 | ERIC CARMEN Change Of Heart Arista AB 4184 | 7.98 | | 7.98 | | 7.98 | | 170 | 177 | 2 | POCO Legend ABC AA 1099 | 7.98 | | 7.98 | | 7.98 | |
| 108 | 76 | 13 | PLAYER Danger Zone RSO RS-13036 | 7.98 | | 7.98 | | 7.98 | | | 139 | 119 | 49 | EDDIE MONEY Columbia PC 34909 | 7.98 | | 7.98 | | 7.98 | | 171 | 179 | 3 | BOBBY CALDWELL Clouds 8804 (TK) | 7.98 | | 7.98 | | 7.98 | |
| 109 | 109 | 39 | VAN HALEN Warner Bros. BSK 3075 | 7.98 | | 7.98 | | 7.98 | | | 140 | 136 | 26 | JOE WALSH But Seriously, Folks Asylum 6E 141 | 7.98 | | 7.98 | | 7.98 | | 172 | 180 | 2 | SOUNDTRACK Midnight Express Casablanca NBLP 7114 | 7.98 | | 7.98 | | 7.98 | |
| 110 | 111 | 17 | BEATLES Sgt. Pepper's Lonely Hearts Club Band Capitol SMAS 2653 | 7.98 | | 7.98 | | 7.98 | | | 141 | 148 | 3 | DR. HOOK Pain & Pleasure Capitol SW 11859 | 7.98 | | 7.98 | | 7.98 | | 173 | 181 | 2 | PEACHES & HERB 2-Hot Polydor PD1-6172 | 7.98 | | 7.98 | | 7.98 | |
| 111 | 120 | 2 | LEIF GARRETT Feel The Need Scotti Bros. SB 7100 (Atlantic) | 7.98 | | 7.98 | | 7.98 | | | 142 | 98 | 11 | MECO The Wizard Of Oz Millennium MNLP 8009 (Casablanca) | 7.98 | | 7.98 | | 7.98 | | 174 | 178 | 4 | WHISPERS Headlights RCA BXL1-2772 | 7.98 | | 7.98 | | 7.98 | |
| 112 | 90 | 41 | BARRY MANILOW Even Now Arista AB 4164 | 7.98 | | 7.98 | | 7.98 | | | 143 | 103 | 7 | RAMONES Road To Ruin Sire SRK 6063 (Warner Bros.) | 7.98 | | 7.98 | | 7.98 | | 175 | 128 | 20 | WALTER EGAN Not Shy Columbia JC 35077 | 7.98 | | 7.98 | | 7.98 | |
| 113 | NEW ENTRY | | EMMYLOU HARRIS Profile Warner Bros. BSK 3258 | 7.98 | | 7.98 | | 7.98 | | | 144 | 144 | 23 | ALAN PARSONS PROJECT Pyramid Arista AB 4180 | 7.98 | | 7.98 | | 7.98 | | 176 | 184 | 3 | BRASS CONSTRUCTION Brass Construction IV United Artists UAL A 916 | 7.98 | | 7.98 | | 7.98 | |
| 114 | 132 | 4 | LOU RAWLS Live Philadelphia International PZ 2-35517 (Epic) | 7.98 | | 7.98 | | 7.98 | | | 145 | 153 | 5 | SOUTHSIDE JOHNNY AND THE ASBURY JUKES Hearts Of Stone Epic JE 35488 | 7.98 | | 7.98 | | 7.98 | | 177 | 185 | 3 | NICOLETTE Warner Bros. BSK 3243 | 7.98 | | 7.98 | | 7.98 | |
| 115 | 115 | 34 | SOUNDTRACK The Rocky Horror Picture Show ODE OSU 21653 (IEM) | 8.98 | | 8.98 | NA | 8.98 | | | 146 | 146 | 12 | LEE OSKAR Before The Rain Elektra 6E 150 | 7.98 | | 7.98 | | 7.98 | | 178 | 182 | 3 | JOHN KLEMMER Cry ABC AA 1106 | 7.98 | | 7.98 | | 7.98 | |
| 116 | 124 | 7 | PAT TRAVERS Heat In The Street Polydor PD 16170 | 7.98 | | 7.98 | | 7.98 | | | 147 | 97 | 15 | ROBIN TROWER Caravan To Midnight Chrysalis CHR 1189 | 7.98 | | 7.98 | | 7.98 | | 179 | NEW ENTRY | | TANYA TUCKER TNT MCA 3066 | 7.98 | | 7.98 | | 7.98 | |
| 117 | 108 | 54 | DONNA SUMMER Once Upon A Time Casablanca NBLP 70782 | 11.98 | | 11.98 | | 11.98 | | | 148 | NEW ENTRY | | TODD RUNDGREN Back To The Bars Warner Bros. ZBRX 6986 | 12.98 | | 12.98 | | 12.98 | | 180 | 71 | 6 | JOE WALSH The Best Of Joe Walsh ABC AA 1083 | 7.98 | | 7.98 | | 7.98 | |
| 118 | 101 | 17 | DOLLY PARTON Heartbreaker RCA AFL1-2797 | 7.98 | | 7.98 | | 7.98 | | | 149 | 160 | 2 | GENE CHANDLER Get Down Chi Sound T 578 (20th Century) | 7.98 | | 7.98 | | 7.98 | | 181 | 183 | 3 | TOM WAITS Blue Valentine Asylum 6E-162 | 7.98 | | 7.98 | | 7.98 | |
| 119 | 118 | 17 | JEFF WAYNE/VARIOUS ARTISTS War Of The Worlds Columbia PC2-35290 | 13.98 | | 13.98 | | 13.98 | | | 150 | 78 | 11 | LYNYRD SKYNYRD Skynyrd's First And Last MCA 3047 | 7.98 | | 7.98 | | 7.98 | | 182 | 189 | 25 | BARBRA STREISAND Songbird Columbia JC 35375 | 7.98 | | 7.98 | | 7.98 | |
| 120 | 94 | 12 | JOE COCKER Luxury You Can Afford Asylum 6E 145 | 7.98 | | 7.98 | | 7.98 | | | 151 | 152 | 4 | JOHN PAUL YOUNG Love Is In The Air Scotti Brothers SB 7107 (Atlantic) | 7.98 | | 7.98 | | 7.98 | | 183 | 190 | 2 | PAUL ANKA Listen To Your Heart RCA AFL1-2892 | 7.98 | | 7.98 | | 7.98 | |
| 121 | 121 | 4 | QUAZAR Arista AB 4187 | 7.98 | | 7.98 | | 7.98 | | | 152 | 79 | 13 | DARYL HALL & JOHN OATES Along The Red Ledge RCA AFL1 2804 | 7.98 | | 7.98 | | 7.98 | | 184 | NEW ENTRY | | CHEECH & CHONG Up In Smoke Warner Bros. 3249 | 7.98 | | 7.98 | | 7.98 | |
| 122 | 122 | 22 | MICHAEL HENDERSON In The Night Buddah BDS 5712 (Arista) | 7.98 | | 7.98 | | 7.98 | | | 153 | 156 | 20 | CAPTAIN & TENNILLE Dream A&M SP 4707 | 7.98 | | 7.98 | | 7.98 | | 185 | 187 | 20 | LENNY WILLIAMS Spark Of Love ABC AA 1073 | 7.98 | | 7.95 | | 7.95 | |
| 123 | 123 | 4 | ODYSSEY Hollywood Party Tonight RCA AFL1 3031 | 7.98 | | 7.98 | | 7.98 | | | 154 | 154 | 10 | ROBERTA FLACK Atlantic SD 19186 | 7.98 | | 7.98 | | 7.98 | | 186 | 186 | 5 | URIAH HEEP Fallen Angel Chrysalis CHR 1204 | 7.98 | | 7.98 | | 7.98 | |
| 124 | 173 | 3 | ISAAC HAYES For The Sake Of Love Polydor PD1-6164 | 7.98 | | 7.98 | | 7.98 | | | 155 | 165 | 5 | RORY GALLAGER Photo-Finish Chrysalis CHR 1170 | 7.98 | | 7.98 | | 7.98 | | 187 | 166 | 12 | GREG KINN Next Of Kinn Beserkley JBZ-0056 (Janus/GRT) | 7.94 | | 7.94 | | 7.94 | |
| 125 | 127 | 10 | MOTHER'S FINEST Mother Factor Epic JE 35546 | 7.98 | | 7.98 | | 7.98 | | | 156 | 157 | 14 | SOUNDTRACK Animal House MCA 3046 | 7.98 | | 7.98 | | 7.98 | | 188 | 191 | 25 | LTD Togetherness A&M SP-4705 | 7.98 | | 7.98 | | 7.98 | |
| 126 | 105 | 9 | BOSTON Epic JE 34188 | 7.98 | | 7.98 | | 7.98 | | | 157 | 172 | 4 | IAN MATTHEWS Stealin' Home Mushroom MES 5012 | 7.98 | | 7.98 | | 7.98 | | 189 | NEW ENTRY | | LOLEATTA HOLLOWAY Queen Of The Night Gold Mine 9501 (RCA) | 7.98 | | 7.98 | | 7.98 | |
| 127 | 116 | 62 | VILLAGE PEOPLE Casablanca NBLP 7064 | 7.98 | | 7.98 | | 7.98 | | | 158 | 168 | 3 | MELBA MOORE Melba Epic JE 35507 | 7.98 | | 7.98 | | 7.98 | | 190 | NEW ENTRY | | POINTER SISTERS Energy Planet PI (Elektra/Asylum) | 7.98 | | 7.98 | | 7.98 | |
| 128 | 140 | 3 | CHERYL LYNN Got To Be Real Columbia JC 35486 | 7.98 | | 7.98 | | 7.98 | | | 159 | 159 | 5 | BRIAN FERRY The Bride Stripped Bare Atlantic SD 19205 | 7.98 | | 7.98 | | 7.98 | | 191 | 193 | 3 | DONALD BYRD Thank You For F.U.M.L. Elektra 6E 144 | 7.98 | | 7.98 | | 7.98 | |
| 129 | 129 | 25 | BRUCE SPRINGSTEEN Darkness At The Edge Of Town Columbia JC 35318 | 7.98 | | 7.98 | | 7.98 | | | 160 | 155 | 54 | ELECTRIC LIGHT ORCHESTRA Out Of The Blue Jet Jet K22-35530 (CBS) | 11.98 | | 11.98 | | 11.98 | | 192 | 117 | 13 | SALSOU ORCHESTRA Salsoul Orchestra's Greatest Disco Hits Salsoul SA-8508 (RCA) | 7.98 | | 7.98 | | 7.98 | |
| 130 | 130 | 71 | STYX The Grand Illusion A&M SP 4637 | 7.98 | | 7.98 | | 7.98 | | | 161 | 151 | 24 | BOB SEGER & THE SILVER BULLET BAND Live Bullet Capitol SKBB 11523 | 7.98 | | 7.98 | | 7.98 | | 193 | 125 | 6 | POCKETS Take It On Up Columbia JC 35384 | 7.98 | | 7.98 | | 7.98 | |
| 131 | 131 | 93 | FLEETWOOD MAC Rumours Warner Bros. BSK 3010 | 7.98 | | 7.98 | | 7.98 | | | 162 | 162 | 61 | STEVE MARTIN Let's Get Small Warner Bros. BSK 3090 | 7.98 | | 7.98 | | 7.98 | | 194 | 194 | 60 | STEELY DAN Aja ABC AB 1006 | 7.98 | | 7.95 | | 7.95 | |
| 132 | 134 | 36 | ATLANTA RHYTHM SECTION Champagne Jam Polydor PD 16134 | 7.98 | | 7.98 | | 7.98 | | | 163 | 176 | 3 | TOM SCOTT Intimate Strangers Columbia JC 35557 | 7.98 | | 7.98 | | 7.98 | | 195 | 113 | 11 | DON RAY Garden Of Love Polydor PD1-6150 | 7.98 | | 7.98 | | 7.98 | |
| 133 | 92 | 31 | GERRY RAFFERTY City To City United Artists UAL A 840 | 7.98 | | 7.98 | | 7.98 | | | 164 | 167 | 22 | BOB DYLAN Street Legal Columbia JC 35453 | 7.98 | | 7.98 | | 7.98 | | 196 | 196 | 54 | ERIC CLAPTON Slowhand RSO RS1-3030 | 7.98 | | 7.98 | | 7.98 | |
| 134 | 138 | 89 | FOREIGNER Atlantic SD 19109 | 7.98 | | 7.98 | | 7.98 | | | 165 | 175 | 2 | THIRD WORLD Journey To Addis Island ILPS 9554 (Warner Bros.) | 7.98 | | 7.98 | | 7.98 | | 197 | 150 | 13 | BEATLES White Album Capitol SWBO-101 | 12.98 | | 13.98 | | 13.98 | |
| 135 | 135 | 21 | CRYSTAL GAYLE When I Dream United Artists UAL A 858 | 7.98 | | 7.98 | | 7.98 | | | 166 | 169 | 4 | MOLLY HATCHET Epic JE 35347 | 7.98 | | 7.98 | | 7.98 | | 198 | 112 | 7 | PETER, PAUL & MARY Reunion Warner Bros. BSK 3231 | 7.98 | | 7.98 | | 7.98 | |
| | | | | | | | | | | | 167 | 174 | 3 | CERRONE Golden Touch Cotillion SD 5208 (Atlantic) | 7.98 | | 7.98 | | 7.98 | | 199 | 133 | 9 | MAYNARD FERGUSON Carnival Columbia JC 35480 | 7.98 | | 7.98 | | 7.98 | |
| | | | | | | | | | | | 168 | 161 | 6 | JOHNNY "GUITAR" WATSON Giant DJM 19 (Mercury) | 7.98 | | 7.98 | | 7.98 | | 200 | 200 | 235 | PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol) | 7.98 | | 7.98 | | 7.98 | |

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

| | | | | | |
|---------------------------------|-----------------------------------|----------------------------|-------------------------------|--|-------------------------------|
| Aerosmith..... 23 | Cars..... 77 | Nick Gilder..... 34 | Marshall Tucker Band..... 72 | Gerry Rafferty..... 133 | Barbra Streisand..... 7, 182 |
| Ambrosia..... 19 | Cerrone..... 174 | Loleatta Holloway..... 189 | Steve Martin..... 3, 162 | Don Ray..... 195 | Styx..... 6, 130 |
| Paul Anka..... 183 | Gene Chandler..... 149 | Hall & Oates..... 152 | Ian Matthews..... 157 | Ramones..... 143 | Donna Summer..... 2, 117 |
| Joan Armatrading..... 136 | Chanson..... 56 | Emmylou Harris..... 113 | Meat Loaf..... 142 | Lou Rawls..... 114 | Switch..... 37 |
| Ashford & Simpson..... 26 | Chic..... 51 | Molly Hatchet..... 166 | Meco..... 139 | Rolling Stones..... 10 | Sylvester..... 78 |
| A Taste Of Honey..... 104 | Chicago..... 12 | Isaac Hayes..... 124 | Eddie Money..... 139 | Linda Ronstadt..... 9 | Tanya Tucker..... 179 |
| Atlanta Rhythm Section..... 132 | Cheech & Chong..... 184 | Heart..... 22 | Moody Blues..... 169 | Rose Royce..... 66 | Talking Heads..... 47 |
| Bar-Kays..... 192 | Eric Clapton..... 20, 196 | Michael Henderson..... 122 | Melba Moore..... 158 | Diana Ross..... 49 | Third World..... 165 |
| Beattles..... 110, 197 | Joe Cocker..... 120 | Gil Scott-Heron..... 67 | Van Morrison..... 31 | Todd Rundgren..... 148 | Toto..... 50 |
| Stephen Bishop..... 61 | Commodores..... 48, 93 | Dr. Hook..... 141 | Mother's Finest..... 125 | Rush..... 60 | Pat Travers..... 116 |
| Black Sabbath..... 69 | Peter Criss..... 43 | Rick James..... 84 | Anne Murray..... 29 | Salsoul Orchestra..... 192 | Robin Trower..... 147 |
| Blondie..... 90 | Devo..... 105 | Al Jarreau..... 82 | Musique..... 62 | Santana..... 27 | Stanley Turrentine..... 106 |
| Blue Oyster Cult..... 94 | Bob Dylan..... 164 | Waylon Jennings..... 71 | Willie Nelson..... 88, 107 | Sea Level..... 137 | Unah Heep..... 186 |
| Hamilton Bohannon..... 58 | Earth, Wind & Fire..... 39 | Jethro Tull..... 21 | Nicolette..... 177 | Tom Scott..... 163 | Van Halen..... 109 |
| Bar-Kays..... 192 | Electric Light Orchestra..... 160 | Billy Joel..... 1, 36 | Ted Nugent..... 28 | Bob Seger & The Silver Bullet Band..... 75, 161 | Gino Vannelli..... 16 |
| David Bowie..... 44 | Exile..... 17 | Eron John..... 17 | Odyssey..... 123 | Gene Simmons..... 30 | Various Artists..... 119 |
| Brass Construction..... 176 | Southside Johnny..... 145 | Southside Johnny..... 145 | Donny & Marie Osmond..... 101 | Phoebe Snow..... 100 | Johnny Guitar Watson..... 168 |
| Brides Of Funkenstein..... 85 | Journey..... 96 | Journey..... 96 | Outlaws..... 79 | SOUNDTRACKS | Weather Report..... 52 |
| Alicia Bridges..... 55 | Chaka Khan..... 15 | Chaka Khan..... 15 | Fabo Cruise..... 73 | Animal House..... 156 | Whispers..... 174 |
| Brothers Johnson..... 80 | Kansas..... 42 | Kansas..... 42 | Dolly Parton..... 118 | Grease..... 5 | Barry White..... 45 |
| Jackson Browne..... 74 | Kent..... 187 | Kent..... 187 | Alan Parsons Project..... 144 | Midnight Express..... 172 | Who..... 24 |
| Jimmy Buffett..... 76 | John Klemmer..... 178 | John Klemmer..... 178 | Alan Parsons Project..... 144 | Rocky Horror Show..... 115 | Lenny Williams..... 185 |
| Donald Byrd..... 191 | Ronnie Laws..... 65 | Ronnie Laws..... 65 | Teddy Pendergrass..... 99 | Saturday Night Fever..... 54 | Betty Wright..... 70 |
| Captain & Tennille..... 153 | Little River Band..... 98 | Little River Band..... 98 | Peter, Paul & | | |

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Private Stock a Production Co.

By IRV LICHMAN

NEW YORK—Larry Uttal has restructured Private Stock Records into a U.S. production company which will seek placement of its acts with other U.S. labels while maintaining its label identity overseas in affiliation with EMI.

Uttal has placed two acts domestically with CBS Records for U.S. release only. They are the Michael Za-

ger Band and Cissy Houston, whose first albums for Private Stock and forthcoming albums will be released on Columbia.

The Michael Zager Band has had sizable success in the U.S. this year with "Let's All Chant," yet its international sales on the single and album of the same name have greatly outstripped U.S. impact, particularly in France and England. Both

acts retain their Private Stock label identity overseas.

The U.S. label disposition of other acts formerly marketed here by Private Stock—such as Samantha Sang, Robert Gordon and David Soul—was not available at presstime, but spokesmen for both Sang and Soul indicate such moves were in the works.



RETAIL ROUNDS—Chanson members David Williams, signing LP, and James Jamerson Jr. visit retail outlets in Los Angeles to promote the disco act's newest Ariola release. A performance tour is slated for early 1979.

'Beatlemania' Tees Four Rock Spinoffs

By DICK NUSSER

NEW YORK—"Beatlemania," one of Broadway's more successful endeavors, is spawning several more rock theatricals that will rely heavily on standard rock material for its musical content.

Producers Steve Leber and David Krebs, who first clicked with "Jesus Christ Superstar," are involved now with no less than four "Beatlemania" spinoffs. They are "A Rock'n'Roll History Of The World," using the Leiber-Stoller catalog; "Yellow Brick Road," based on the songs of Bernie Taupin and Elton John; "Discotheque," with book by Tom Eyan and music drawn from various disco composers; and "Zen Boogie," with book by J.J. Barry and music by Pepe Castro.

The latter has already opened in Los Angeles. The other shows are scheduled for opening in 1979.

In addition, although "Beatlemania" will be closing in Los Angeles and New York by the first of the year, road companies will be opening in Cincinnati, Boston and San Francisco, and a national tour is being planned in other cities after that. The show has been running in Chicago since June.

"Beatlemania" was launched at New York's Winter Garden Theatre in May 1977. It never officially "opened," thereby avoiding the response of critics, some of whom had already made up their minds without seeing it. These critics thought the use of Beatle lookalikes was banal, and the idea a cheap attempt at exploitation.

The public didn't see it that

way, and the show has gone on to gross, according to Leber, \$9 million in New York alone. (Leber says the Los Angeles version has grossed \$7 million thus far, and Chicago has grossed \$1.5 million.) The cost of the original production, with sets and lighting by designer Jules Fisher, is put at \$1 million.

The cast includes the four Beatle actors, four stand-ins, and seven other backup musicians who are onstage for one number set in a recording studio. At other times they play off-stage. All the music is performed live.

Opening dates for the other shows haven't been firmed yet. "The Rock'n'Roll History Of The World" will also include material from outside the Leiber-Stoller catalog. Leber notes, and "The Yellow Brick Road" will use tunes from the Elton John/Bernie Taupin songbooks, via an option deal with Dick James Music.

Leber is tapping Parliament/Funkadelic leader George Clinton for part of the score of "Discotheque" and arranging for other stock material as well.

"Zen Boogie" has an original score composed by Pepe Castro, formerly of the Blues Magoos and Barnaby Bye. Capitol has released the original cast LP, along with a single "Happy Is The Day We Met."

The New York production is on a weekly notice, with the show to remain open through the Christmas season "so long as tickets are selling," according to a spokesman.

Leber then wants to concentrate on the road shows.

Label Extending 'SuperSeason'

NEW YORK—Arista Records is carrying its fall "SuperSeason" sales logo over into the Christmas marketing season.

Under the "SuperSeason" umbrella, the label will tie various albums to a common theme, highlighting the corporate identity "in a way that doesn't detract from (the artists') individuality," according to Arista's vice president of artist development Rick Dobbis.

The campaign will concentrate on

"large space" newspaper ads "in every major market," and many secondary ones, with dealer and rack participation.

Ads will employ the "SuperSeason" logo, which will also be featured in merchandising and display materials. Posters and easel-backed 3 x 38 have been designed to accompany current releases and many of the posters will be multi-product plugs.

Inside Track

20th Century-Fox Pictures has purchased Magnetic Video Corp., Farmington Hills, Mich., long-time tape duplicating and videocassette distributing firm. Price was reportedly \$7.3 million. The film firm justified the purchase stating it meant "an earlier access into videocassette duplication and distributing." Andre A. Blay, founder-president of the Detroit area company, will reportedly continue to head the operation.

A&M president Gil Friesen denies New York reports that the label is going to expand its branch distribution system to the East Coast. "Not true," he says. . . . RSO is reported negotiating to acquire an existing disco/r&b label currently distributed by a major label. Label president Al Coury is also planning to sign several disco producers directly to RSO and hints at winding up negotiations for a "major soundtrack." . . . Columbia associate director of promotion, Chuck Thagard, with the label for 12 years, assumes the newly created post of national field promotion director for RCA Records in Los Angeles Monday (27). This completes the pop promotion team revamped since Ray Anderson's position of division vice president of promotion was eliminated. . . . Last word from Warner Bros. was that it was expecting to get hit with an injunction to cease using a special toll-free 800 number it created for a Steve Martin promotion, whereby fans could hear a Martin-taped message. Bell System wasn't too pleased since some 106,000 calls were monitored within a seven-hour period, which blew out the phone company's national WATS line capabilities. Warner's advertised the numbers in Rolling Stone, People and TV Guide. . . . Village Records of Indianapolis and Phonogram/Mercury are near completion of a licensing deal whereby Village product will be released on Mercury with the Village logo.

ABC is again mulling over the sale of its U.K. subsidiary Anchor Records. It will remain with ABC at least through the end of the year. . . . Taking a "we love New York" stance, Warner Communications Inc. has ordered the cancellation of a reported \$1 million in annual flight expenses on American Airlines. WCI was reacting to American's decision to move corporate headquarters from New York to suburban Dallas. . . . Elektra/Asylum and Queen are giving away as promotional items the bicycle seats used for the now famous nude bicycle race at Wembley Stadium. The seats became available when the bicycle company that rented them for the publicity stunt returned them because they were "soiled." . . . Frank Rosenthal, controversial entertainment director at Las Vegas' Stardust Hotel, was told at a special meeting of the Nevada Gaming Commission that he must submit to a "finding of suitability" for a gambling license. He already appealed a 1975 decision to the Nevada Supreme Court and will appeal it again to the U.S. Supreme Court if necessary. . . . What's in a name? Ask RSO's Player and the group will tell you. On tour supporting its new "Danger Zone" LP, the group's stay at a Toledo Holiday Inn was inconvenienced due to a major fire which felled local RSO promotion person Julie Sherr. And then the following day in Wheeling, W. Va., the rooms of three

members were totally ransacked with all valuables stolen. . . . C.B. Charles Galleries presents the "Judy Garland treasured memorabilia and art auction" Monday (27) at the Beverly Wilshire Hotel in Beverly Hills. Show props, music, books, etc., will be auctioned off. . . . Louis Johnson, bass playing half of the Brothers Johnson, has designed what he considers to be the state-of-the-art in electric bass technology called the Thunderbass.

Connie Francis and Peter, Paul & Mary perform on national prime time television for the first time in eight years on "Dick Clark's Live Wednesday" (29) on NBC-TV. Francis sings a medley of her most famous hits including "Stupid Cupid," "Lipstick On Your Collar," "Everybody's Somebody's Fool," "Where The Boys Are" and others. Peter, Paul & Mary perform "Leaving On A Jet Plane" and "Forever Young" from their new "Reunion" LP. . . . If you call any of Billboard's offices Friday (1) and the person you ask for is not there, its because we are all off at our annual staff meeting which ends Sunday. . . . Atco Records has signed Chuck Berry with his producer to be a famous guitarist whose name has been in the headlines lately. . . . Deadline for submitting music entries for Motion Picture Academy Award consideration is Dec. 11. . . . The annual Macy's department store Thanksgiving Day parade in New York Thursday featured the Village People, a giant jukebox float sponsored by WXLO-FM, Brass Construction, members of the cast of "The Wiz" film, a Sesame Street float, the Oak Ridge Boys, Burl Ives, Melba Moore, country singer Margo Smith and a "Lord Of The Rings" float. . . . NBC Radio bowing a program called "Sound Of The City" on its New York AM outlet Sunday nights. Host Scotty Brink will showcase a variety of musicians from the streets and parks of Gotham. . . . Tony Zoppi, who takes over as vice president in charge of entertainment at Las Vegas' Riviera Hotel Jan. 1, will try to lure pal Bob Hope to play the hotel.

Marilyn Salsberg, wife of Lieberman marketing vice president Steve Salsberg, returned home Nov. 18 to find a revolving arc spotlight and electric billboard lit up in her front yard. Inside were 30 friends waiting to offer congratulations. Marilyn, who dropped out of high school as a kid, went back and got her diploma this year and she's off to college in January. Hubby staged the surprise graduation party.

Lieberman Enterprises will officially introduce itself to the Atlanta market, Dec. 13, with a party for its personnel and suppliers there.

Los Angeles NBC-TV affiliate KNBC-TV has aired a five-part series on local radio personalities entitled "The Best Of Live Radio's Oldies But -Goodies." Reporter Kelly Lange visited broadcasters who have "survived in Los Angeles radio for 10 years or more." Each five-minute segment focused on one personality as seen by the tv camera at work in the studio. Featured were Al Lohman and Roger Barkley, morning drive team at KFI-AM; morning drive man Charlie Tuna of KTNQ-AM and Art Laboe, afternoon host of KRLA-AM.

Denver Hosting Grammy Awards

LOS ANGELES—John Denver has again been signed to host the Grammy Awards Show, due to air Feb. 15 next year on CBS-TV, according to NARAS president Bill Denny. It will be broadcast live from the Shrine Auditorium here.

Denver hosted the academy's 20th anniversary telecast last February. It was his debut as an awards show host, though he has emceed his own tv specials and occasionally "The Tonight Show."

Pierre Cossette Productions will put the two-hour special together.

TV Show Theme Dispute To Trial

NEW YORK—A Federal Court action here by Herald Square against NBC-TV over alleged copyright infringement is expected to be tried at the beginning of December.

Suit centers around the "Today Show" theme, which the plaintiffs insist infringes on the Stephen Schwartz song, "Day By Day," from his hit musical, "Godspell." NBC-TV says the theme, "This Is Today," is an original composition by Ray Ellis.

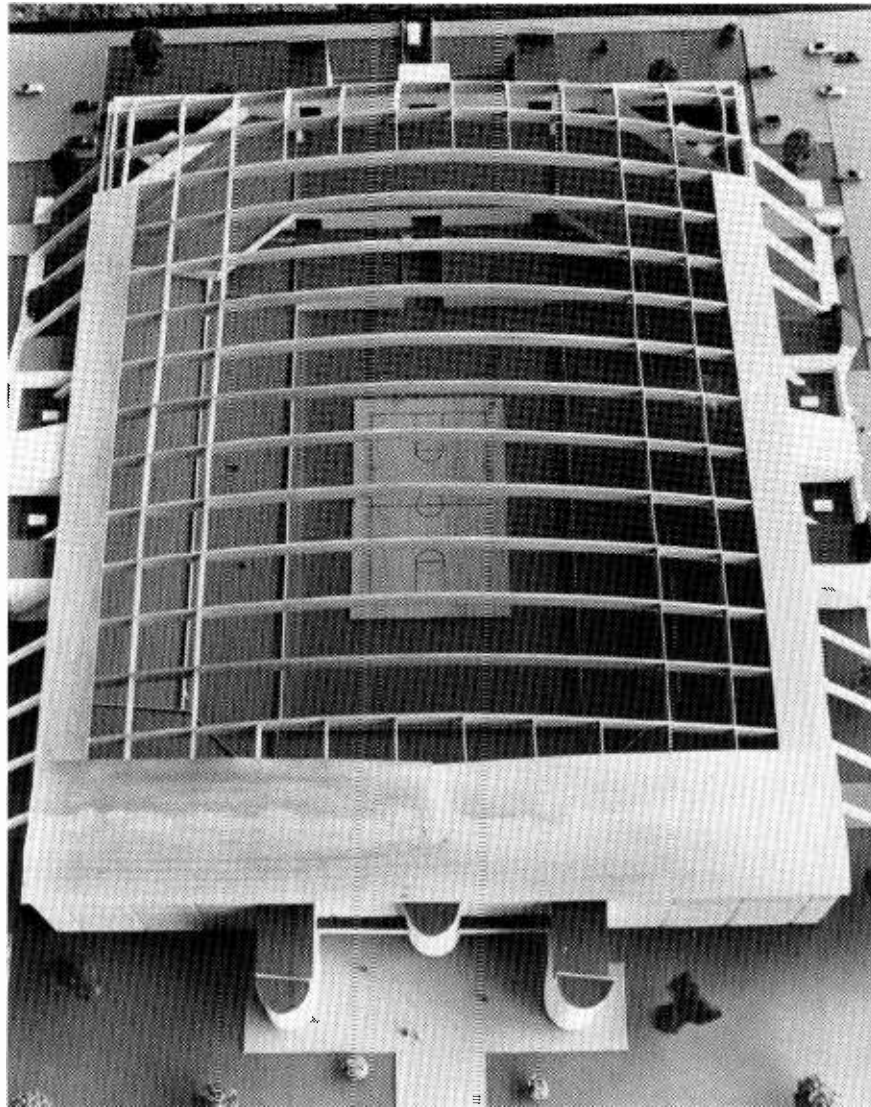
The action was originated several years ago by Music of the Times, acquired last year by Freddy Bienstock and Jerry Geiber and Mike Stoller.

Herald Square seeks an accounting of all profits and damages, which may first be assessed by a special master appointed by the U.S. District of New York. Final determination will be made by Judge L. Goettel at the non-jury trial.

Rhino Picture Disk

LOS ANGELES—Rhino Records of Los Angeles is releasing its first picture disk, a 12-inch EP by the Turtles which will include three previously unreleased cuts. The disk will bear a \$16.98 list.

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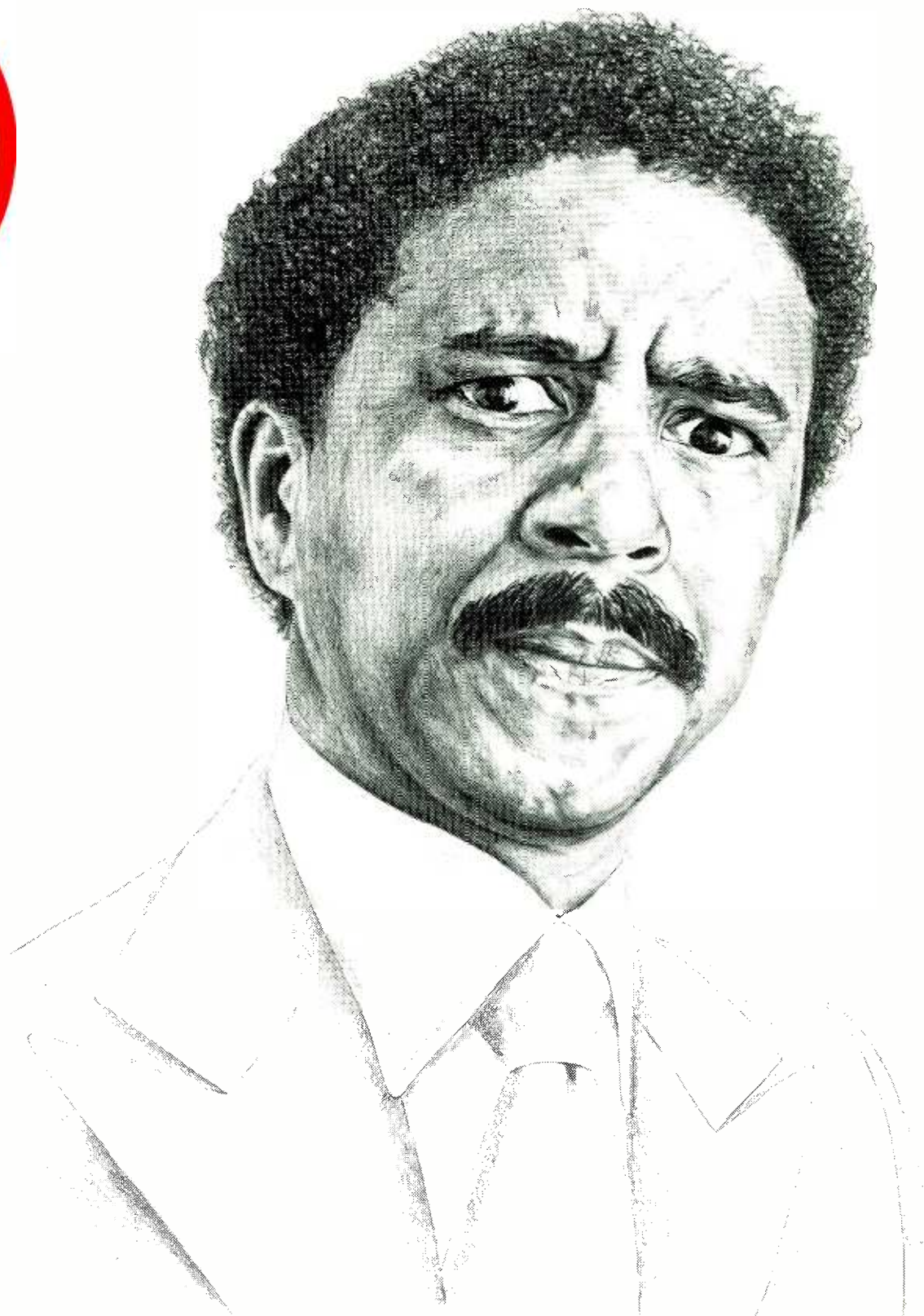
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