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NEWSPAPER

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The International Music-Record-Tape Newsweekly

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Automation, Growth Ease Pressing Plant Bind

CBS: \$8.98 For Select Releases

By ROMAN KOZAK

NEW YORK—Ending weeks of speculation, CBS Records is notifying accounts it is raising the list price on selected new titles of LPs, cassettes and 8-tracks to \$8.98 effective Monday (23).

The wholesale price of these titles will be the same as current CBS \$8.98 product. Multi-unit accounts and subdistributors will pay \$4.59. The price to individual dealers wil. be \$4.93.

The increase affects only the titles on the new 'F" series of prefixes, FC, FE, FZ and FR and their tape counterparts. These include current releases by Heart Boston and Chicago, as well as new LPs by Billy Joel and Sartana, released last week, and an upcoming Ted Nugent release.

(Continued on page 95)

Intl Piracy Costs Trade \$780 Million

By DAVID FARRELL

MONTREAL—Research undertaken by Germany's Deutsche Grammophon, part of the Polygram group, suggests that worldwide disk and tape piracy now stands at an estimated 400 million illegal duplications annually. This reportedly accounted for an estimated loss to the international music industry of \$780 million in 1977.

The details of this analysis, considered all the more influential because of its source, were revealed by DG legal advisor Peter Kaundinya at the recent 31st international CISAC conference in this city.

Kaundinya believes that the losses may represent "only the tip of the iceberg" of a problem which, he emphasizes, remains

(Continued on page 76)

By JOHN SIPPEL

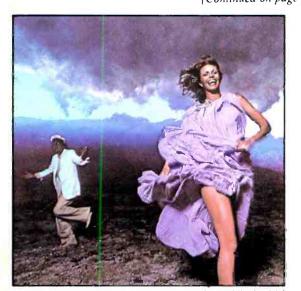
LOS ANGELES—Improved pressing plant technology, a steady trend toward automation, growing plant expansion and now the rumored entry of WEA/Warner Communications Inc. into the field portend LP production that will help meet today's acute industry needs.

Spurred by steadily vaulting sales plateaus such as the astronomical totals of the two recent RSO dual-pocket soundtrack albums ("Grease" and "Saturday Night Fever") plus continually burgeoning general sales, the nation's manufacturing veterans are going all-out to meet production challenges.

Allied Record Pressing here, long an exclusively singles pressing plant, has installed its first 18 automated LP presses. And Monarch Record Pressing has just moved into a consolidated location in Sun Valley, Calif., where Nate Duroff expects production of LPs to jump from the 60,000 produced daily prior to the move to 150,000 there by year's end.

Also, Hugh Landy, president of PRC, expects to launch the firm's first East Coast plant sometime in 1979.

Upgraded die control, the pressers stress, is perhaps the big-(Continued on page 80)



CAPTAIN & TENNILLE: They've done it like that before and ther're doin' it like that again! This time they're doin' it with their new single "YOU NEVER DONE IT LIKE "HAT" (AM 2063) from their album "DREAM" (SP 4707). Phones are heavy, numbers are high, sales are strong, and Captain & Tennille are on top again. Produced by Daryl Dragon. ON A&M RECORDS & TAPES. (Advertisement)

4,000 VISITORS ANTICIPATED

Country Music Week Will Bring \$1 Mil To Nashville

By KIP KIRBY

NASHVILLE—With an economic windfall of more than \$1 million to Nashville and more corporate meetings slated than ever before, country music week now takes on the strongest business slant in its history.

Country music week fever is out in full force as the city revs into high gear for Country Music Assn. and DJ convention activities, which began Sunday (15) and runs through Saturday (21). Radio and record industry executives and staffers face the annual week-long merry-go-round of social events including banquets, award ceremonies, showcases and parties.

To hundreds of area firms, hotels, restaurants, clubs and retailers, the week

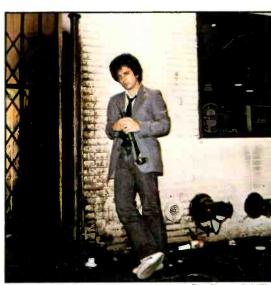
To hundreds of area firms, hotels, restaurants, clubs and retailers, the week translates as additional revenue from the 4,000 expected visitors and out-of-town industry guests who are flooding the city.

And to major record labels with Nashville-based branches, the 53rd "Grand Ole Opry" Birthday Celebration means an influx of highest-level executives, soldout hotel reservations, hours of escorting and various corporate staff meetings as company top brass fly here to join in the festivities.

ings, as company top brass fly here to join in the festivities.

Due to concerted efforts to limit country music week functions to registered music personnel and DJs exclusively, attendance at this year's event is expected to fall somewhat lower than in recent years when fans and non-industry observers have swelled the attendance figures as high as 5,600.

(Continued on page 46)



Fresh from the quadruple-platinum success of "The Stranger" (still a Top-20 chart album after nearly a year), the gold single "Just the Way You Are," and his spectacular tour triumphs (going on right now all across America), Billy Joel comes home to "52nd Street." "52nd Street." It's Billy's brand new album, it's produced by the great Phil Ramone, and it's quite simply the most brilliant Billy Joel album ever. And, of course, it's on Columbia Records and Tapes.

(Advertisement)

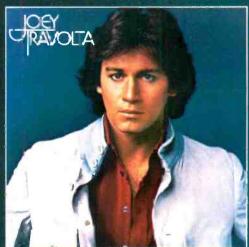




There's Only One Thing More Impressive Than Joey Travolta's Present Success. And That's His Future Success.

OEY RAVOLTA

Includes his new single "If This Is Love"



MN_P &OC

JOEY TRAVOLTA His debut album on

MILENDIUM RECORDS
PRODUCED BY JOHN DAVIS

Distributed by

Lasers Popping In Concert By **Country Artists**

By GERRY WOOD

TULSA-For the first time, a laser show will be incorporated with country music in a pilot project that could lead to the first series of country/laser shown.

The unique combination of country music and lasers is being coordinated by enterprising talent impresario Jim Halsey, and will be unveiled at his Tulsa '78 International Music Festival, Nov. 4-5.

Anticipating a successful reaction to the experiment, Halsey has already okayed plans for laser effects during a Roy Clark concert in Las Vegas later this year. Meanwhile, the laser officials the Image People in association with AV-III based in Orange County, Calif., plan to pursue the potentialities of laser entertainment into classical music, too.

One project under discussion is to choreograph an entire concert by a West Coast symphony orchestra in a mixture of laser effects with classical

The Image People will present a "Galatic Laser Experience Show" at the Halsey festival. The shows will feature computerized multimedia mix of more than 20 slide projectors, a 40-foot screen, three lasers beaming a full spectrum of color, symchronized with country and pop mu-

Music by Don Williams and the Oak Ridge Boys, along with other (Continued on page 52)

Mercury Widens Market Horizons

CHICAGO-Deeper penetration of the disco, country and classical markets, with new personnel additions in these areas, is charted by Phonogram/Mercury. The label also is seeking additional companies for licensing/distribution ties.

Planned patterns of growth for Phonogram were sketched here in the office of Irwin Steinberg, president of the label and of the Polygram Record Group. Steinberg and label general manager Charlie Fach join in announcing a new record sales month for the company.

"September was the biggest gross and net volume month in the history of Phonogram/Mercury," boasts the chief executive. Though no dollar figure was disclosed, September (Continued on page 102)



DELIGHTED DOLLY—Dolly Parton accepts the applause of the audience and her RCA label mate, Ronnie Milsap, as she wins entertainer of the year honors during the CMA awards show. Milsap was last year's entertainer of the year. The 90-minute show was telecast nationally by CBS-TV from Nashville's Grand Ole Opry House. Complete details appear on page 46.

Disk Store Paraphernalia Displays Curbed In L.A.

LOS ANGELES-The first step toward stopping the sale of marijuana smoking paraphernalia in Los Angeles Country record stores has been taken in Lakewood. There the city council has enacted a measure to curb commercial displays of such

Unanimously approved by the council, the ordinance stipulates that smoking devices must be removed from view of those under 18 years of age. This marks the first known effort of a California local government to control these items.

Although state law forbids the possession of opium pipes and devices for the use of "controlled sub-

stances," marijuana and hashish are immune to this definition. Therefore, stores as yet cannot be prohibited from selling the merchandise altogether.

The ordinance, which is due to go into effect in late November, came into being when Councilman Paul Zeltner saw a display at Big Ben's Lakewood store. This outlet is one of four Big Ben's in Southern California. He recognized then, he says, the possible lure the display had for mi-

Although the action has been taken only in Lakewood, such displays in retail record stores are commonplace throughout California.

MCI & JBL Brands Top Studio Poll

By JIM McCULLAUGH

LOS ANGELES-A Billboard survey of 440 commercial recording studios in the U.S. indicates that MCI is both the console and tape machine most frequently found in those studios. JBL is the speaker/ monitor leader.

In addition, Ampex and Scotch are the brands of audio recording tape most used by those studios.

The results of this special Billboard survey of recording studio equipment usage were drawn from questionnaires returned by those 440 U.S. studios from June through August of this year for Billboard's International Recording Equipment

& Studio Directory 1978-1979 which publishes Saturday (28).

Of the studios surveyed, 16% indicated they used MCl consoles, followed by 12.2%, which have custom consoles, and 11.3% with TASCAM.

This compares with 14.5% for custom consoles, 14.3% for MCl and 8.6% for TASCAM in last year's survey which had a universe of 569 stu-

For open reel recorders with 16 and more tracks MCI earned a 36.4% share, followed by Ampex with 26.5% and 3M with 15.7%. Last year's survey indicated MCl with (Continued on page 62)

INDIANAPOLIS & PORTLAND

Lieberman Opening 2 More One-Stops

By ALAN PENCHANSKY

CHICAGO-Lieberman Enterprises opens the doors of two new one-stops next month as the company moves to expand its subdistribution business across the coun-

According to David Lieberman, chairman of the board, one-stops will be operating out of each of the Il rackjobbing branches within

"Our aim is to be the largest onestop in the country," the executive says. The November openings will be in the company's Indianapolis and Portland branches. Minneapolis, Kansas City, St. Louis and Dallas one-stops already are part of the firm's operations.

As part of the expansion, reports Lieberman, Dick Moerbitz has been appointed vice president in charge of all one-stop operations. Doug Ackerman is general manager of the subdistribution skein.

The executive says one-stop openings will follow in Chicago, New Jersey, Cleveland, Atlanta, Jacksonville and Denver. It's part of a growth pattern that Lieberman traces back five years. Before that time, he notes, there was only the firm's jukebox-oriented onestop in Minneapolis and Omaha.

Lieberman says one-stopping represents an important profit source for the company, though he denies that a ceiling on rack growth is in sight. The company expects its one-stop operations to yield no more than 10% of total volume it is indicated.

"An important thing is that it thrusts us into the heart and center of the record industry," Lieberman explains. He says one-stopping allows greater involvement with breaking new acts, and thus functions as an "early warning system" for the rack operation.

Lieberman branch managers are echoing a new motto, the executive says: "Unless you have a one-stop in your branch you're not } in the record business."

Advertising, merchandising, contests and in-store artist appearances are part of the Lieberman one-stop concept, it is explained. Manufacturers programs will be carried through to smaller retail-

In addition to records and tapes, the distribution points will stock blank tapes, record and tape care accessories, carrying cases, and psychedelic lights and music

1,500 Skating Rinks Await 1st 45s Batch

NEW YORK-Some 1,500 new sales outlets for singles will enter the marketing chain later this month when roller skating rinks across the country get first shipments of product from PPX Enterprises.

The sales angle is the latest development in the plan originally devised by PPX chief Ed Chalpin and the Roller Skating Rink Operators Assn. to test the promotional clout of rinks in breaking new records (Billboard, July 22, 1978).

Initial record couples an instrumental disco version of "Tornado" from "The Whiz," and "Disco Dip," performed by Knight-E.N.-Day. Latter side is to be promoted as a new dance tailored for skaters. Second disk to go the rink route will feature the artist Swete, an entry originally planned to kick off the enterprise.

Chalpin, a veteran musicman

whose ties to the roller rink industry stem from his standing as a decorated amateur skater, says a committee of representatives from 35 key rinks will meet here next week to begin implementation of the program.

Each member of the committee will have 30 to 35 member rinks under his jurisdiction and will function as a conduit for promotion and record distribution.

While the program at first is (Continued on page 95)



Billboard photo by D. Shigley

No Insult: Atlantic Records board chairman Ahmet Ertegun says he will recommend the reediting of "Some Girls," the questionable Rolling Stones album cut. Listening intently is Jesse Jackson, head of Operation PUSH in his Chicago headquarters.

Ahmet Ertegun Suggests Stones Alter 'Some Girls'

CHICAGO-The controversial Rolling Stones album cut, "Some Girls" is "a work of fiction, a parody," Atlantic Records board chairman Ahmet Ertegun said here in its defense. However, Ertegun is recommending that the song be reedited because "the result is an insult even though I know he (Mick Jagger) didn't mean it."

Ertegun said he will suggest to the Atlantic Records board that the song lyric be changed. "I can see that the majority of people do look upon this as an insult," he explained.

Objections to the song's four-letter

worded reference to black women's sexuality have raged since the release in May. Ertegun flew here Oct. 6 to "clear the slate" in a meeting with the Rev. Jesse Jackson, head of Operation PUSH. Jackson launched a national boycott of the Stones and

See Rolling Stones' comments in Inside Track, page 102.

"It's not our wish in any way to demean, insult, or make less of a people without whom there would be no Atlantic Records," Ertegun

told reporters before the closed session. He said Jagger regarded the song "a parody, a repeating of cliches; it's supposed to be funny, sarcastic."

The meeting with the civil rights leader lasted about an hour.

"The mores of the country are in flux," commented Ertegun. "The artists we sign up have liberty, artistic autonomy. We can't dictate to these artists or we would lose them.

"There is a great deal of permissiveness in the print and motion pictures business. Whether the record business can be a censor is not certain," Ertegun cautioned.

The executive said he would agree to help stage a face-to-face meeting between Mick Jagger and the Rev. Jackson. Atlantic also will lend support to the formation of a label panel addressing the topic of the industry's moral responsibilities.

Questioned by reporters, Ertegun ventured that Atlantic might be subject to litigation if it attempted to expurgate the Stones album. He said a legal opinion would be sought.

The executive's eyebrows were raised at the time the LP originally (Continued on page 18)

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Cites CBS 'F' Series \$8.98 Hike

ATLANTA-The world's largest retailer of records and tapes, the Army and Air Force Service Exchange, expects its unit volume to drop because of the boost by CBS Records of its "F" series to a suggested \$8.98 list price.

Jim Williams, director of the Eastern distribution center which centrally warehouses recorded product and accessories at Ft. Gillem here, says he conferred with CBS Records Thursday (12) warning them to expect an order falloff on \$8.98 designated product.

"Fifty percent of our business stems from Europe," Williams points out. "Our military personnel customers don't have that kind of money anymore with skyrocketing national money values on the Continent. We get \$5.50 in a PX department for \$7.98. We saw a decline in album unit sales when we went up \$1 to \$7.98. This price rise comes at a more critical time.

'The overseas GI with a family is dependent primarily on his salary to feed and clothe his dependents," William says. "Here in the continental U.S. many wives and older children help out with jobs of their own. That is not possible in foreign coun-

"We expect to increase our dollar volume in 1978 to \$54 million globally from \$47 million in 1977. But we won't see a gain in unit sales. It's forcing us to take a good look at the record business in our overall operation. We will have to charge \$5.95 for \$8.98 product."

Williams says his division missed budget last month and he blames the increased price of recorded product for the rare budget miss which could continue if list prices spiral.

Williams serves more than 600 PXs across the world. Overseas stores are air freighted while domestic shipments are both trucked and

PHILADELPHIA-The ripping-

off of local area musicians by a con

man posing as a talent scout for Mo-

town Records came to a halt when

local police arrested James Shackdeford, of Beverly Hills, Calif., also

He was charged with bilking local

musicians, admitting to conning "six

or seven" by posing as an agent for

the record company and promising

to set up auditions for them.

Charged with two counts of theft by

deception, he was held in the Deten-

tion Center after failing to make the

Police, tipped off by two area mu-

sicians who had been had, said

Shackleford had been working his

con game for the past nine months throughout northern New Jersey.

While he was being held in tow, po-

lice started the next few days to go

after another person, Bjorn Shaun

Akkerman, who was passing himself

off as Bob Dylan's road manager.

known as James Shackford.

\$500-per-count bail.

ALLEGEDLY BILKED MUSICIANS

Phony Motown Scout Jailed In Philly

By MAURIE ORODENKER

world tour.

tion visit."



GOOD TASTE-Capitol's A Taste Of Honey receives gold and platinum awards for both its "A Taste Of Honey" debut LP and "Boogie Oogie Oogie" single from label executives at Capitol's headquarters in Los Angeles. Shown left to right, are group member Perry Kibble, Dennis White, vice president, marketing; group members Janice Johnson and Hazel Payne; Larkin Arnold, vice president of the soul division; and Don Johnson, group member.

12-Incher Direct-To-Disk Singles Due Via 2 Labels

By JIM McCULLAUGH

LOS ANGELES-Butterfly Records and Century Records are releasing what is believed to be the industry's first 12-inch, direct-to-disk disco singles. The suggested list price

Both singles will be available dually on the Butterfly and Century Records labels with Butterfly using them as a promotional vehicle for discos and radio stations while Century, a leading direct-to-disk label channels them through its network of audio store outlets.

"We're calling it direct-to-disk. phase two," according to John Hess of Century Records.

The singles are two sided, one featuring Butterfly artist Tuxedo Junction doing "Moonlight Serenade" and "Rainy hight in too," while the other features Butterfly's Denise McConn surging "Fatoo Man" and

III booking agency in Los Angeles and listed the address of CBS rec-

ords in New York City on his calling card, had his hooks out for photog-

raphers. He offered them a chance to

photograph Dylan's five-month

"I Don't Wanna Forget You."

"We took the artists back into the studio," adds Hess, "and re-recorded those songs note for note direct-to-disk." Both feature songs already commercially available on Butterfly records.

Four lathes were used at Capitol Studios, notes Hess, so a pressing capability of approximately 150,000 LPs is available.

A.J. Cervantes, Butterfly president, indicates the singles with the Butterfly label will be aimed strictly at discos and radio stations while the Century-labeled versions will be available commercially.

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Shackleford told police he had been a singer with Harvey & the Blue Notes, a rock group of the mid-1950s. Police said this was his first arrest. According to police, the phony Motown talent agent offered to set up appointments with record-Chicago, arrange for hotel reservations and plane tickets, and guaranteed \$1,500 a day during their "audi-

The catch was they first had to pay Shackleford \$150 for "union dues" because, he told them, they had to join the musicians union there before they could audition. After making audition dates several weeks ahead and pocketing the "union dues," Shackleford would skip town.

Boxoffice. Bubbling Under Top LPs/Hot 100 Classical LPs... Jazz LPs Jazz LPs Hits Of The World Hot Soul Singles. Latin LPs Soul LPs. Hot 100 96 Top 50 Easy Listening 70 Rack Singles/LPs Best Sellers 70

Executive Turntable

George Becker appointed director of marketing, finance and administration for CBS Records, New York. He held the position of manager, audits, with the West Coast internal audit department. Another CBS appointment sees Giselle Minoli named director, customer merchandising: she had been CBS Records San Francisco field merchandiser. ... Rick Sidoti appointed national sales



manager for 20th Century-Fox Records, Los Angeles. He was the label's national singles sales manager and also served as manager of artist development in the a&r department. Willis Hall appointed national promotion director/special markets for Atlantic Records, New York. He had served as the label's Midwest regional promotion representative.... Herb Greene named to the newly



created position of national singles supervisor for Polygram Distribution, New York. He recently served as Polygram Distribution's singles specialist in the Boston branch. ... Dan Castagna appointed associate director, artists development, Epic/Portrait/Associated Labels, New York. He had been with Jerry Weintraub's Management III Organization. Also, Tom Werman comes aboard as staff producer, Epic Records a&r, Los Angeles. He was previously East Coast staff producer. . . . Otis Smith appointed vice president of Ariola, Los Angeles. Prior to the appointment he was vice president/assistant to the president at Motown Records....Jimmy Brooks joins Venture Records, Los Angeles, as national director of r&b promotion. Most recently he had been serving in personal management with Johnny Gui-



tar Watson.... Len Levy resigns as vice president/marketing for Springboard Records, Los Angeles, to set up his own Commonwealth Marketing Services. Blonstein resigns as vice president and general manager of Ode Records, Los Angeles. David Kastens moves to the newly created position of national sales manager for Bearsville Records, Los Angeles. He had been di-



rector of sales for Sire Records. . . . Lee Cadorette appointed to the post of associate director of artist relations, national, for A&M Records, Los Angeles. With the label six years, she was previously West Coast publicity director. . . . R.A. Harlan becomes marketing manager for First American Records, Seattle. He had been an executive with ABC Records and Tape Sales. . . . E. Rodney Jones joins 20th Century-Fox Records, Los Angeles, as national radio relations director. He had been program director for WVON-AM in Chicago for 15 years. ... Budd Dolinger appointed general manager of Ranwood Records, Los Angeles. Most recently he served as a private consultant to small independents. . . . Regional promotion appointments for Infinity Records, New York, include: Bruce Shindler, San Francisco, from a similar



post with Elektra/Asylum; Peter Schwartz, from a similar slot for the CBS associated labels, Los Angeles; Gregg Feldman, from a similar post for Ariola; Seattle/Denver; Vicki Derrick, Minneapolis, from a similar job with Pickwick; Walter Pass, Chicago, from a similar United Artists post; Nick Pro, Detroit, from a similar job for Ariola; Tony Authore, a local rop for Mercury, Cincinnati; Bob Sides, Houston, from a similar post with



Warner Bros.; Bonnie Raphael, Dallas, from a similar post with Private Stock; Tom Cheney, New Orleans, after a similar slot for RCA; Ron Phelps, Charlotte, after being a promotion manager for MCA; Charlie Ross, Nashville/ Memphis, after a similar post with RCA; Rick Rockhill, Atlanta/Miami, from a similar slot with Bang; Mark Weiss, Washington/Baltimore, from a similar job with Capitol; Rick Alden, Philadelphia, from a similar Atlantic post; Ellen White, Boston/Hartford, from Arista where she was a Southern California promotion manager; Ricki Gale, St. Louis, from a similar ABC slot; and Pat Martine, New York, from United Artists in a similar capacity. At the same time, Mary Beth Medley named to the post of director of artist development for the fledging New York label. She was former-



ly vice president of SLR Productions working on tours by the Rolling Stones, the Who and Lynyrd Skynyrd. . . . Raymond Bischoff to Arista Records, New York, as budget analyst. He was assistant to the vice president, finance, of Billboard Publications. . Ed Geis appointed sales manager of the Los Angeles branch for CBS Records. Most recently he was a sales representative in the



Cleveland market. Also, Bob Conrad appointed local promotion manager for the Phoenix branch for CBS working out of L.A. He had been regional promotion manager for the East Coast for TK Productions. ... Terece Gregory named to the position of Epic/Portrait/Associated Labels local promotion manager for the Phoenix branch working out of L.A. She was promotion manager for Associated Distributors in Phoenix. Also, Eliot Hubbard named associate director, publicity, East Coast, for Epic/Portrait/Associated Labels. He comes from Crawdaddy Magazine where he was director of publicity.... Anni Ivil appointed vice president of publicity and creative services at Casablanca Records, Los Angeles. An independent music industry publicist, she had recently set up RSO Records Los Angeles press headquarters. . . . Dan Lyons named promotion manager for the Washington, D.C., area for Capitol Records, while Tom Barnard is named promotion manager for the Minneapolis district. Lyons had been a territory manager in the same area, while Barnard was formerly Ariola Records promotion manager for the Minneapolis area... Lawrence Reid named vice president of Cincy Sound Records and Christy Dawn and DaChris Publishing Co. in Cincinnati. . . . Danny Smith appointed

(Continued on page 102)

was affiliated with the Management

Akkerman, who also claimed he

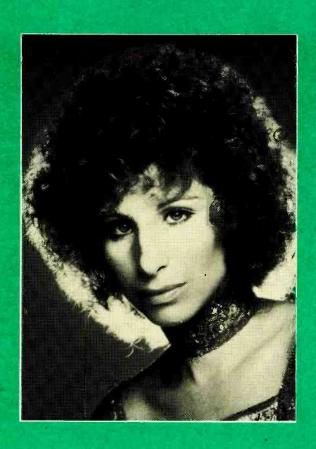
Audiophile Recordings.....

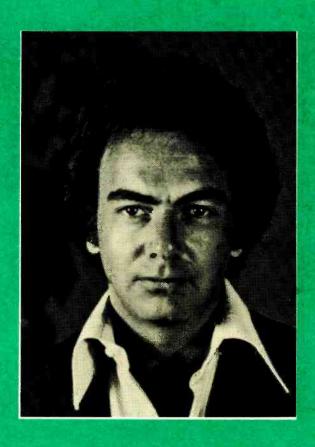
Singles ReviewsLP Closeup Column.....

RECORD REVIEWS

Album Reviews

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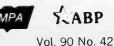
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General News



REAL REO-Donald, Thelma, and Donald Jr. Walker, who drove their vintage 1933 REO Speed-Wagon fire truck into downtown Attica, Mich., meet their truck's namesakes when members of Epic's REO Speedwagon group were in town for a promotional visit to the local Peaches store.

TV Season Sees Music Void NBC Slots 3 Series, But Acts Used Most In Specials

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By DOUG HALL

NEW YORK-If music on television is not dying out, it is certainly at a low point this year. The regularly scheduled musical variety show is becoming as scarce as the NBC peacock. Most musical talent is showing up on specials.

The demise of the variety show is most apparent at CBS where the nearest thing that could pass for such a show is "Mary," starring Mary Tyler Moore and doing poorly in the ratings.

Last season CBS had shows starring Carol Burnett, Tony Orlando and Cher. All are gone.

NBC has the most substantial entry in the regularly scheduled category: "Dick Clark's Live Wednesday," which is scoring ratings in the 20s and share figures in the 30s, respectable figures for a tv

Out of prime time NBC-TV has also shown creative use of musical talents with its Friday Night "Midnight Special" and its "Saturday Night Live," which opened the season with the Rolling Stones.

ABC has only "Donny And Marie" as a regularly scheduled show since the "Captain And Tennille Show" fell by the wayside last

So specials is the key for music on the networks. NBC, which in- York Philharmonic. This year wines.

vented the "Big Event," airs its next one Friday (27) devoted to "Hee Haw's 10th anniversary. Other NBC bombshells are "Rainbow," a musical dramatization of the childhood of Judy Garland starring Andrea McArdle of "Annie," airing Dec. 4 and a two-hour tribute to the Radio City Music Hall starring Ann-Margret.

NBC has also lined up "Amahl And The Night Visitors," an adaptation of the Gian-Carlo Menotti opera starring Giorgio Tozzi, a made-for-tv movie starring Kiss and a tv production of "Li'l Abner." Cher has also been signed to make a series of specials over the next two seasons.

CBS, which telecast the 12th annual Country Music Assn. awards, is readying "Cinderella At The Palace" with Gene Kelly, Frank Sinatra, Sammy Davis Jr., Tom Jones and Paula Anka for next

CBS is also doing "The Magic Of David Copperfield" next week, billed as a music-comedy-magic special and an animated musical special Oct. 30 based on the Peter, Paul and Mary hit "Puff, The Magic Dragon.'

CBS also continues its "Young People's Concert" series Sunday (22) with Beverly Sills and the New

these concerts are included in a sixpart series called "CBS Festival Of Lively Arts For Young People."

Among the specials coming from ABC are four minis featuring the Osmond Brothers and a giant presentation from the Ohio State Fair starring Pat and Debby Boone, Kenny Rogers and Charley Pride. Other specials in the works feature Perry Como and the "Grand Ole Opry."

Music is also important in syndication. There are the mainstays of syndication such as the "Lawrence Welk Show" and "Hee Haw." But there is a crop of new shows, many of them with a disco theme. Among these are "Dance Fever," "Hot City" and "Soap Factory Disco."

But the most serious situation for music on tv is the decline of work for musicians. Bands on such shows as Merv Griffin, Dinah Shore and Mike Douglas have been depleted. The band on the Shore show has been cut from eight to six men.

This situation is forcing a lot of recording artists making guest appearances to rely more and more on lip-sync techniques. Some dramatic shows are using smaller orchestras for incidental music. The ultimate is "All In The Family"

Letters To The Editor

Dear Sir:

With the list price of records due to increase to \$8.98, a vinyl shortage apparently severe enough to warrant increasing amounts of rag content in recording vinyl (and thereby decreasing quality and life), and a monumental flop like Stigwood's Sgt. Pepper" before him (in terms of misjudging advance sales), Neil Bogart is to be commended for his conscientious advance release of 4 million Kiss solo albums.

This move is just one more example of the industry's basic and flagrant disregard for the consumer who eventually will foot the bill for the million odd returns and the \$21/2 million ad campaign. All this for what is billed as "the group that changed the sound of music." The music I'm not so sure about, the price of records-very definitely.

I appeal to the people within the industry to put pressure on those who are playing "little boy" games with our money. So far, only Clive Davis has publicly spoken out against his growing practice. Surely his isn't the only responsible voice in the industry. When the topic of ris ing list prices comes up at this year's convention, concerned consumers will have an opportunity to find out if Clive is, in fact, alone-and make their future purchases and boycotts accordingly.

Tom Callanan, Boston, Mass.

Dear Sir:

If Nobel Prizes were given for hypocrisy, Rich Bullock could win hands down from his statements in

your Oct. 7 article on the coming \$8.98 price. Can the Rich Bullock who fears lowballers be the same Rich Bullock whose Odyssey stores have single-handedly screwed up the price structures in numerous markets in the past year by opening at prices far below any seen there be-

Even as he spoke, he was running a month-long, storewide sale at \$4.44 in at least one of these markets. Following this sale, their ad price dropped to \$4.39. Attaboy Rich. Set an example for the industry by showing how to take a greater

There's got to be a better way to run a business (and an industry).

Nick Beaver. The Family Business, Mountain View, Calif.



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EW

TELEVISION REVIEW

Midnight Special Though it doesn't air at midnight NBC. Sept. 29. 1-2:30 a.m. as the title leads one to believe, Burt Sugarman's long-running weekly music series is indeed special. A doubt the program's success can no doubt he attributed to the large number of guest performers on each show and selections varying from rock to hallade jazz to country. ballads, jazz to country. Also helping to sustain momentum are the innovative tape effects and lighting. plus the regular and zany appearance

Dolly Parton hosted the sixth Dolly Parton hosted the Alice reaturing yvonne anniversary show Coolidge, Coolidge, Coolidge Cf Wolfman Jack. Cooper, Rita Coolidge, Elliman, Crystal Gayle, Chuck Mangione, Frankie Valli, and Paul McCartney and Wings. Also featured with film was the rock group Queen, with film was the rock group vucell, with the group perform the group perform with the group perform with the group perform and "We clips showing the Eriend," and "We have the Champione" Musical high-Are the Champions. Musical high-lights included Parton's "Here You Come Again, and Sunthecizer as noble Burnin," with a synthesizer as noble

Burnin, with a synthesizer as noble accompaniment for the latter. Other unique mering accompaniment for the latter selections included Elliman's notable selections included Cooper's "If I Can't Have You," Cooper's "If I Can't Have You, Cooper's "How You Gonna See Me Now," (as Mi their o and Mangione's "Feel So Good." light a Tom Trbovich directed this allowe dynamic and fast-paced program, direct with Ellen Brown associate director serio' and Bob Holmes technical director. John Nance was responsible for emo superb lighting effects, Dave Cone for per

of m.

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audio and Ed Huston for video. Jimmy B. Christopher and Ed Flesh editor, Roy Christopher and Ed Flesh art directors. Loretta Strickland served as associate producer, while
Neal Marshall and Debi Genovese are producers of a show worth trying

Hedv Klevweg

to stay up for.

Executive Producer and Creator

BURT SUGARMAN

BRITISH FIRM'S GLOBAL SALES TUMBLE

CBS, WEA Cut EMI Profits

LONDON-Competition from CBS and WEA has severely sliced into EMI's share of the global music marketplace and its profits.

Company chairman Sir John Read acknowledged the competition's strength while disclosing a substantial earnings slump last year for EMI's international music busi-

Profits were down to approxi-

mately \$31 million, from some \$62 million, despite an increase in overall music sales, up \$15 million to \$834 million.

By PETER JONES

Although EMI dollar sales in North America moved up by 8% and, Read said, turnover of the majority of its other firms worldwide was up over last year, earnings tumbled "because of competitive pressures, particularly from U.S. repertoire, increasing the cost of maintaining market share.'

Indeed, Read believes that there has been a marked swing in recent years toward the U.S. as the dominant source of international reper-

"There is no attraction for a star artist to stay in the U.K. because of our tax situation, and now almost all international repertoire is based in America," he said.

'CBS and WEA are one and two there, and we are number three. In this country, companies like Decca and Pye are no longer the forces they were, and we are the only ones left in the top league. But the question is: how to fight CBS?'

Part of the depressed profit picture for EMI's music operations were poor results in Australia, largely through economic problems there, and severe downturns in territories like France, Germany and the Netherlands, which were normally high profit areas.

Royalty costs added up to another major problem, and EMI had heavy investment commitments in France (distribution center) and the Netherlands (manufacturing).

But chairman Read anticipates strong future performance from EMI's U.S. operations, and cited the new EMI America label and the company's deal with United Artists

(Continued on page 74)



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CBS Sales Rise For 3rd Quarter

NEW YORK-Despite a 32% rise in sales for the CBS Records Group in the third quarter ended Sept. 30, contributing to new highs for parent CBS Inc., costs increased at a greater rate, with the resulting profit squeeze affecting the overall corporate bottom line as did lower interest income.

"Strong growth from both its domestic and international divisions," led to the solid records group revenue increase, according to the joint statement from CBS Inc. chairman William Paley and president John Backe. Prior sales gains of 19% and 15% were noted for the first and second quarters, respectively.

However, costs in recorded music operations increased at a greater rate than sales "due to greater outside purchases of records because of manufacturing capacity constraints, and higher copyright royalties, talent and marketing costs," the statement notes. No quarterly division earnings figures are provided by

With interest income also declining significantly due to a lower cash balance than a year ago, and the sale of the company's interest in Rapifax affecting third quarter 1977 figures, pre-tax profits for the 1978 period were only 7% over the similar year-ago period, while the nine-month gain was only 5%.

For CBS Inc., third quarter net income was \$48.5 million, an 11% gain from \$43.7 million in 1977, on a 20% revenues increase to \$807.1 million. from \$669.9 million the prior year. For the first nine months of fiscal 1978, net income is up 8% to \$141.6 million, from \$131.6 million the year before, with sales rising 16% to \$2.3 billion from \$1.98 billion in 1977.

BMI 'Net'—Correction

NEW YORK-Actual net income for BMI in the fiscal year ended June 30-the increase in retained earnings-of \$111,000 compares with a decrease of \$260,000 in the prior year, when overall costs, expenses and taxes exceeded total income from license fees, interest and other areas, by that amount (Billboard, Oct. 14, 1978).

Market Quotations

Change	Close	Law	High	(Sales	P-E	NAME	3	1978
Change	Close	LOW	riign	100s)	P-E	NAME	Low	High
+ 3	411/2	40%	431/4	649	9	ABC	23	431/4
_ 3	391/2	39%	39%	64	7	American Can	34%	43%
+ 3	171/4	161/2	171/4	340	14	Ampex	9%	19%
Unch.	3%	31/2	3%	25	0	Automatic Radio	21/2	41/4
– 3	261/4	261/4	26%	627	11	Beatrice Foods	22	281/4
- 1	56%	561/2	571/4	350	8	CBS	431/4	64%
— ³	22%	22%	22%	200	3	Columbia Pictures	13%	271/2
+ 1	131/4	13%	131/4	42	6	Craig Corp.	8%	14%
+ 3	431/2	43%	441/6	689	15	Disney, Walt	311/2	471/8
- 1	31/4	31/4	31/4	37	7	EMI	2%	3%
- 3	27%	27%	281/2	185	12	Gates Learjet	8%	281/2
Unch.	14%	14%	14%	238	5	Gulf + Western	11	161/4
_ 5	201/2	20%	21%	118	10	Handleman	9%	241/4
+ !	4%	4%	4%	15	0	K-tel	3	6%
- 1	4%	4 %	51/8	36	0	Lafayette Radio	3%	61/2
Unch.	401/2	401/2	401/2	1	12	Matsushita Electronics	22%	41%
+ 3	561/4	55%	561/2	199	9	MCA	321/4	60%
+ 1	52	511/2	52%	339	22	Memorex	261/4	60%
- !	62	62	631/4	1351	15	3M	43	66
- 1	44%	44%	45%	228	12	Motorola	35	54%
Unch.	32%	321/2	32 %	69	7	North American Philips	24%	34%
- 1	161/4	161/4	161/4	2	12	Pioneer Electronics	10	18%
- 1	21%	21%	221/2	131	34	Playboy	61/8	321/4
- 1	29%	291/2	301/4	1202	9	RCA	22%	33%
- 1	71/2	71/2	71/2	92	15	Sony	6%	8%
- 1	10	10	101/4	34	0	Superscope	9%	131/2
- 3	301/4	30	311/4	668	11	Tandy	14%	34%
Unch.	8%	8%	9	23	6	Telecor	5%	9%
Unch.	73/4	73/4	7%	122	16	Telex	23/4	91/4
- 3	4 %	4%	4%	25	0	Tenna	11/2	6
- !	18%	18%	181/2	474	6	Transamerica	12%	19%
+ !	35%	35%	361/4	91	4	20th Century	20%	40%
+ 3	49%	49	49%	92	9	Warner Communications	291/4	571/2
Unch.	16	15%	16%	244	36	Zenith	111/6	9%

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO	_	-	2¼	31/4	Koss Corp.	17	50	7	71/2
Electrosound					Kustom Elec.	_	12	21/8	2%
Group	8	5	71/2	8	M. Josephson	9	133	17%	181/2
First Artists					Orrox Corp.	_	20	5%	6
Prod.	18	17	8	9	Recoton	12	_	3%	41/4
GRT	_	11	1%	21/8	Schwartz				
Integrity Ent.	15	20	7	7%	Bros.	5	15	41/4	51/4

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RCA Corp. Profit Jumps To \$70 Mil

NEW YORK-RCA Records posted earnings surpassing last year's record-breaking third quarter, when Elvis Presley's death created an extraordinary demand for his al-

Telecor Reports Top 1st Quarter

LOS ANGELES-Telecor Inc. recorded its best first quarter operating results in its history for the period ending Aug. 31, 1978.

For the three months ended Aug. 31, revenues increased 21% to \$35,027,000 from \$28,954,000 in the first quarter of the prior year. Net income increased 24% to \$1,768,000 or 41 cents per share, from \$1,426,000 or 34 cents per share in the first quarter of 1977.

bums during the last 11/2 months.

The results contributed overall to the sales and profit increases of the consumer electronics products and services group, which gave parent RCA Corp. its 13th consecutive quarter of year-to-year gains and the seventh of record highs. Sales also hit a third quarter high.

For RCA Corp., net profit for the third quarter was \$70 million, up 11% from \$62.9 million the year before, on a 15% sales gain to \$1.68 billion, from the previous mark of

In the nine-month period, net profit was up 12% to \$203.2 million, compared with \$181.5 million the January-September 1977 period. Revenues were also up 12% to a record \$4.8 billion, from \$4.27 billion a year ago.

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NEW YORK-While the rest of the world waited for Ron Alexenburg to name his new label, Australia already knew about Infinity Records.

Except that Down Under, it's not Alexenburg's label. Infinity there is an offshoot of top independent, Festival Records, which already has the name registered.

Barry Reiss, senior vice president of administration and business affairs at the New York-based Infinity, acknowledges that the firm overlooked Australia in its global trademark search, concentrating instead on Japan, Britain and other European territories.

Despite the length of this search, referred to by Alexenburg as one reason for the delay in unveiling his label (Billboard, Sept. 30, 1978), Reiss says the U.S. outfit's attorneys and trademark counsel "obviously failed" to turn up the Australian company.

But he does not anticipate any major problems, explaining that the new Infinity will make whatever accommodation is necessary when it issues product in Australia.

"This may involve prefixing the label name with U.S.," Reiss notes, or employing a logo on records instead of a fully-fledged label identity.

BILLBOARD

OCTOBER 21, 1978,



GAME TIME—Jay Lowy of Jobete Music, center, rounds up his team for a softball game during the recent Los Angeles NARAS chapter's annual picnic at Crestwood Hills Park.

AIP Ups Filmways Music Stance

LOS ANGELES-Filmways, Inc., which has agreed in principle to acquire American International Pictures, Inc., will increase its music interests considerably if the proposed merger is approved.

Filmways, Inc., a diversified company, already has a substantial record interest through its Filmways/Heider Recording Studios division. With 10 studios combined in Los Angeles and San Francisco, that division is generally regarded as the largest independent recording studio complex in the U.S. and does extensive soundtrack scoring.

In addition, Filmways/Heider Audio Services provides sound reinforcement and manufactures professional audio equipment. Other wings of Filmways include magazine and book publishing through Grosset & Dunlap, television program marketing and the ownership of the Union Fidelity Insurance Co.

American International Pictures has music interests through record label and music publishing arms. AIP's record label is American International Records, distributed by Epic. It recently released a "Buddy Holly Story" soundtrack.

The music publishing firms are Dijon (BMI) and Harlene (ASCAP), according to Buddy Epstein who heads AIP's music division, who also says the label will be producing more soundtrack material.

The proposed merger would also put Filmways back into the film pro-

duction industry it used to be in 10 years ago.

Under the terms of the proposed merger, subject to approval by the respective board of directors and stockholders as well as various regulators, an AIP shareholder would have the option of trading one AIP share for a \$12.50 note or a package made up of one-fourth of a share of Filmways common stock plus twothirds of a share of a new Filmways preferred stock.

According to Filmways, AIP would be operated as a separate division with the film company's present management remaining in-

The transaction would be in the neighborhood of \$30 million for the 2.5 million outstanding shares of



SOCKO TIME-British television producer Vanessa Green takes her turn at bat during the L.A. NARAS chapter's picnic.

RCA Back Into Song Publishing

NEW YORK-RCA Records is reactivating its publishing activities, dormant since its Sunbury and Dunbar Music copyrights were acquired by Interworld Music Group this spring (Billboard, April 15, 1978).

Mike Stewart's firm will administer and exploit all U.S. copyrights acquired by RCA's two yet-unnamed music publishing companies.

At the same time, the new U.S. music copyrights will be subpublished by RCA's foreign subsidiaries, with Interworld subpublishing, administering and exploiting in the U.S. copyrights owned by these overseas firms according to Kelli Ross, division vice president, RCA International creative affairs.

Additionally, RCA publishing subsidiaries in Italy, Brazil and Australia will subpublish all copyrights owned by Interworld, Ross says.

The renewed label activity is a direct result of increased inquiries from writers as to RCA's publishing of their songs, according to Mel IIberman, label executive, who notes the firm will "move aggressively" to acquire U.S. music copyrights.

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Ohio Players Sue For Mercury Exit

CHICAGO-The Ohio Players have begun court action here charging violation of the Players' recording contract with Phonogram/Mercury. Group is asking the Cook County Circuit Court to terminate the pact, and reportedly is in the process of signing with Arista.

According to the suit, filed here by attorney Beryl Birndorf, Phonogram did not meet stipulations of the contract regarding the number of LPs to be issued yearly.

Contract calls for two LP releases yearly, claims the group. However, only one was issued during the most recent annual term of the agreement. That period ended June 30, 1978, the second extension year of a pact commencing July 1, 1975.

Tom Sarnoff Inked

LOS ANGELES-Interworld Music has concluded a long-term copublishing agreement with Tom Sarnoff and his Sarnoff International Enterprises, Inc. The pact calls for Interworld's worldwide representation on all Sarnoff copyrights. Sarnoff's publishing companies are Sarintent Songs, Inc. (ASCAP) and Sarine Music, Inc. (BMI).

Provisions of the recording agreement allow the group to terminate within 30 days following the end of the contract year in the case of such violations per the suit.

Also requested in the suit is restraint of Phonogram from interfering from negotiations with other

INDIE IMAGE SHAKY

lan Ralfini Drops ABC's U.K. Anchor

By ADAM WHITE

NEW YORK-The disclosure that Ian Ralfini will leave ABCowned Anchor Records which he formed in the U.K. four years ago with finances from the American conglomerate, sparks new speculation about the company's future.

Industry talk in Britain says that ABC Records has been looking to revert to a licensing deal in that territory instead of carrying the costs of an independent operation.

Anchor is known to have lost more than \$750,000 in 1975-76 (Billboard, Oct. 14, 1978), though this deficit fell to around \$50,000 in

1976-77. More up-to-date figures are not available.

But Steve Diener, president of ABC Records (a post which Ralfini was reportedly once offered but declined), has given assurances that Anchor will continue. Diener is due in the U.K. shortly to announce further details.

Ralfini will leave Anchor at the end of this year when his ABC contract expires, and will reveal his plans after that date. It is not clear whether he will be replaced as Anchor marketing director.

The British company's most notable worldwide successes have been with Alice Cooper's "Welcome To My Nightmare" and with British rockers. Ace.

In its homeland, the firm has racked up sales for Steely Dan, Joe Walsh and expecially Don Williams. Latter has earned six U.K. gold albums at Anchor, and, in association with K-tel, one platinum LP.

Prior to forming Anchor, Ralfini was responsible for establishing the WEA operation in Britain, and served as its managing director six

Peace! MCA And Olivia Happy

LOS ANGELES-An arrangement has been worked out between Olivia Newton-John and MCA Records. As a result, MCA will release Newton-John's new album "Totally Hot" pending determination of each sides' legal claims.

The album is slated for release in a few weeks, with the first single reported to be "A Little More Love."

In June, Newton-John and MCA filed separate suits claiming each other failed to meet certain conditions of a recording contract. Newton-John sought to terminate her contract with MCA, while MCA strived to enjoin her from recording for any other label.

In July, MCA was granted a preliminary injunction against Newton-John, preventing her from recording with another label. She still owes MCA six LPs over the next three

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rock

CINCINNATI-Len Silver's latest Record Theatre superstore, which opens here Monday (23), is being launched with a four-day, \$28,000 spot radio blitz and a \$1million inventory.

Although Silver is hyping the store as "the world's largest," he's the first to admit the 15,000 square footer in a suburban Norwood mall is smaller than the 16-store chain's Buffalo (N.Y.) outlet, which sprawls more than 18,000 square feet.

Among the significant elements in the new store are:

- A \$30,000 sound system put together by Carlin Audio here, with a separate system for the classical department.
- A Panasonic videocassette

player hooked up to a seven-footdiagonal Advent screen that can be seen from any point on the selling floor. The video is plugged into the store's sound system.

- Instead of four or five checkout counters (as in the Buffalo store). the Cincinnati outlet will only have two check-outs, but they'll be eightfoot circular counters with seven cash registers.
- In line with Record Theatre policy, there will be little, if any, lowballing. Product listed at \$7.98 will sell for \$5.98 and \$6.98.
 "We're not discounters," Silver

says. "We just give selection, service and atmosphere.

The layouts include features such as wall-to-wall carpets, wood panel-

ing throughout, tasteful graphics on the walls, real hanging plants and on the exterior of the building, rather than LP cover reproductions, there will be six foot square portraits of pop and rock artists.

"So far we have portraits of Dolly Parton, Waylon Jennings, Kiss, Elvis, Barbra Streisand and there will be others," says Frank Sper-duto, in charge of new construction for Record Theatre.

Sperduto notes that co-op money went into the exterior graphics and that eventually there will be 12 exte-

rior portraits.

Record Theatre will also retain the tradition of giving each customer who leaves the store a free piece of fruit, usually an apple, "or anything that's in season," Sperduto says.

Pop-Rock Acts

Ring Bell With

Jazz Producer

By PAUL GREIN

highest-charting LP and single this

week are the result of pairing a jazz-oriented producer with a pop-rock artist—a creative marriage which

runs against the prevailing trend of

combining pop producers with jazz

Kenny Loggins' second solo album for the label, "Nightwatch," is

entrenched at number seven for the

third week, while his single with Stevie Nicks, "Whenever I Call You 'Friend'," climbs two slots on the Hot 100 to number six.

Both were produced by keyboard-

ist Bob James, who has previously

produced his own Columbia albums and those of saxophone player Gro-

ver Washington Jr. and trumpeter

James also coproduced Loggins' first album, "Celebrate Me Home,"

with Phil Ramone. That LP paved the way for Loggins' current break-through, but did not actually

achieve it, peaking at number 27 and

producing only a midchart single in "I Believe In Love."

vice president of a&r, notes that there are no real precedents for this at CBS, since most of the jazz-ori-

ented producers who have scored

with pop acts had not been strictly

confined to the jazz field prior to

their pop breakthroughs.

Ken Scott, currently producing

the duo Michalski & Oosterveen un-

der Columbia's production deal

with Jon Peters, has had success pro-

ducing guitarist John McLaughlin

and drummer Billy Cobham for Co-

lumbia, but has also scored with

such pop acts as the Dixie Dregs on

Eddie Money's gold debut album and its big singles "Baby Hold On" and "Two Tickets To Paradise,"

earned his reputation producing jazz acts like drummer Tony Wil-

liams, but he also initially engi-

(Continued on page 102)

And Bruce Botnick, who handled

Capricorn.

Don Ellis, Columbia's national

Maynard Ferguson.

acts to encourage crossover.

LOS ANGELES-Columbia's

AUDIENCE PARTICIPATION—Peter Gabriel goes out among the fans during a recent performance at the Bottom Line in New York.

ALBUM SERIES REVIEW

All Types Of Jazz With 8 Impulse Sets

LOS ANGELES—The eight attractively packaged double LPs issued by ABC Records on its Impulse label cover a surprisingly vast range of jazz styles.

Michael Cuscuna is credited as producer of the imposing, ambitious series, but an overwhelming majority of the old masters being reissued were originally achieved Thiele back in the '60s when "fusion" was as yet unknown and synthesizers were well into the future as acceptable jazz instrumentation en-

The tastiest goody of the batch, for many buffs and musicians, is an album of 16 tracks in which Coleman Hawkins and John Coltrane per-form as guest tenor soloists with Duke Ellington on sessions held in 1962 at Van Gelder studios in Englewood Cliffs, N.J.

"Self Portrait Of A Bean" (Hawkins' nickname) and "Solitude," in particular, show Hawkins' robust but sensitive goosepipe skills at their finest, while Trane scores similarly on "In A Sentimental Mood" and "Take The Coltrane." The full Ellington ensemble is not heard; all 16 cuts have Duke at the piano with a small contingent of his band laying down backgrounds for Bean and Trane in elegant, immaculate fash-

Another set unleashes the 1962 and 1969 Count Basie band on 20 tracks, 11 of them taped live at the Tropicana Hotel in Las Vegas. In the program are standouts like Kid From Red Bank," "Shiny Stockings," "Corner Pocket" and the inevitable "One o'Clock Jump. These were hardly Basie's best bands over his 42-year stretch as a maestro, but the jazz the two groups purvey sounds excellent in 1978 and it shames some of the heavily electronic pap being shucked to record buyers as the '70s near an end.

More contemporary in concept,

and pegged for a younger market, is a triple-header featuring tenor men Tom Scott, John Klemmer and Gato Barbieri on 12 tracks recorded from 1968 into 1973. It's all small band stuff with the three soloists blowing for their own pleasure with no thought of achieving top-of-the-chart prominence. One wonders, however, why an immature, still developing Scott would tackle "Body And Soul" almost 30 years after the redoubtable Bean Hawkins made it once and for all-and in three minutes rather than the 6:08 minutes it takes Scott to wrap his version.

Paul Horn's "Plenty Of Horn" offers 23 cuts-good value-in which he delivers excellent solo contributions on clarinet, flute and alto saxophone from 1957-58 with backup from stalwarts like Shelly Manne, Larry Bunker, Red Mitchell and Milt Bernhart.

Yusef Lateef is even more versatile than Horn with his 14-song contribution, soloing on oboe, tenor sax, argol, flute and shenai, whatever that is. Sympathetic backing is by Richard Williams, trumpet: Mike Nock, piano: Ernie Farrow, bass, and James Black, drums. Lateef's oddly attractive sounds were taped in 1964 at Pep's Lounge in Philadelphia: they sound contemporary today.

Archie Shepp-yet another tenor saxist-is represented with 11 tracks dating back to 1965. Two have Shepp articulating recitations. And yet another presentation Sam Rivers is heard singing and playing tenor, soprano, flute and piano throughout nine cuts, all taped live in 1972-73 with stark bass and drums accompaniment.

Rounding out the Impulse presentation is Charles Ellsworth "Pee Wee" Russell's 20-tune collection, but it isn't the late clarinetist's best outing of his long career.

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Acuff Given Key

NASHVILLE-Roy Acuff receives a key to the city Friday (20) from Mayor Richard Fulton on NBC-TV's "Noon Show." The date has been designated "Roy Acuff Day" in honor of the veteran artist, currently represented by a tworecord Elektra/Asylum retrospective of his 40-year career.

FREAKY CREAM PLUG

LOS ANGELES-Industry viewers of ABC-TV's new hit series, "Mork And Mindy," may have noticed that two of the situation comedy's three standing sets feature nearly 25 posters of Cream Records product.

Marketing director Paul Culberg wishes the promo coup had been by design and not chance.

"Eight months ago, our mail room worker, Chris Collins, was dating the girl who designed the sets for that show," he explains.

One day Collins asked for 500

posters of everything Cream offered. Culberg gasped at the expense, but managed to provide 25, mostly of Snail, Al Green, Ann Peebles and Woody Guthrie.

"Collins didn't even know what the show was about," adds Culberg. "When it first aired, we got phone calls from the major labels asking how we'd done it.'

One of the two standing sets is of a musical instrument retail store-literally wallpapered in Cream prod-

Collins has been promoted.

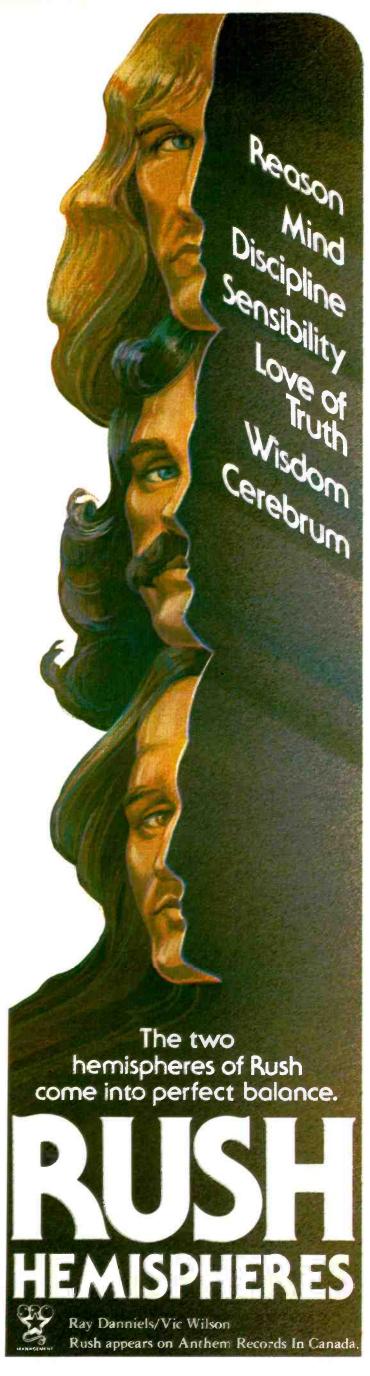


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TWO SIDES TO THEIR ROCK'N ROLL STORY

1974 marked the genesis of a group destined to stamp an indelible imprint on rock music. The group was Rush, three talented young men from Canada. Their debut album was characterized by a direct, thundering energy which was never to abandon them.

Shortly before the release of their second album, Fly by Night, drummer Neal Peart joined Alex Lifeson (guitar) and Geddy Lee (bass, vocals). The integration of Peart into the band proved to be a milestone. His lyrics ushered in a new side to the music. The sound became more mystical. Lyric content of such depth and complexity had never before been mined by a high-energy group. The idea was surely experimental and perhaps at the margins of revolution.

The more the group evolved, the more sophisticated the ideas became. Concept album after concept album rushed from their fertile minds. *Caress of Steel* with its soulsearing quest. 2112, a hugely successful sci-fi album speculating on future societies and their political architecture. Next, a Farewell to Kings, a pulsating, elegiac mourning of individuality's demise.

By now, Rush had become storytellers of the first water—and clearly the most challenging and cerebral of all the hard rock bands. With premises rooted in objectivism, each album bore a message-saturated story on one side and surging, high-powered, energy-flooded, hot-blooded rock n' roll on the other. Rush had developed a form which communicated what they were about—the fusion of reason and emotion, mind and heart, cerebrum and viscera.

Their new album, Hemispheres, preaches what Rush practices in their music. Peart sculpts his images from materials made of the band's essence. The playing and composing harden the images with kiln-like heat. Again, we hear the heavy use of mythology, symbolism and metaphor. Again, we feel conflict shredding us, dividing us. A monumental battle is developing between two gods, Apollo (symbolizing Mind) and Dionysus (symbolizing Heart). The struggle is resolved when Cygnus (yes, the same Cygnus who had disappeared into Farewell's black hole) intervenes and proclaims that a balance between Mind and Heart is the perfect way for Man to conduct his life. The Aristotelian Golden Mean meets Rock! Wow!

And there is an irony in all this, to boot. That the balance of Mind and Heart espoused by Cygnus is the very same balance one hears in the work of Rush. Like their albums, one side (or hemisphere) is devoted to the intellectual (without abandoning the emotional) and the other side (or hemisphere), vice-versa. And their new album, *Hemispheres*, doubtlessly represents the deepest and most satisfying expression of that balance.



Music Council Meets In S.C.

NEW YORK-The second annual Economic Council of The Music Industry meets at the Hilton head (S.C.) Inn Thursday through Sunday (19-22).

Sponsored by the American Music Conference, the council is composed of members representing the musical instrument industry, publishing, education and retailing.

This year's session will be centered around the industry's role in music education throughout the country. Four speakers will establish different areas of the topic and a group discussion will follow.

Speakers are Charles Suber, publisher of Down Beat magazine, whose topic will be the industry role in promoting community programs; Robert A. Steinbauer, chairman of the music department, Kansas State Univ., who will speak on the industry's role in supporting arts legislation; the Hon. Jack Faxon, president pro tem of the Michigan State Senate, who will talk on the industry's role in music education and comprehensive arts programs, and Gene Wenner, art education coordinator, U.S. Office of Education, Dept. of Health, Education & Welfare, who will discuss the federal government's role in music education.



CHAMPAGNE & AUTOGRAPHS-RCA's Evelyn "Champagne" King visits Big Ben's Records in Los Angeles to sign photos, singles and LPs of her debut gold album "Smooth Talk," as Taft Richards, her tour director, looks on at right.

Muscle Shoals Assn. Elects Heads

NASHVILLE - The Muscle Shoals Music Assn. has announced its new officers for 1979 chosen at its board of directors meeting.

Re-elected were Rick Hall as pres-

ident and Jimmy Johnson as vice president, with Barbara Wyrick voted in as secretary/treasurer.

Officers are elected to assume office starting July 1 of each year; board members are nominated to serve two-year terms with elections held at the general membership meetings in February of even-numbered years.

Three board members are chosen from among five nominees in each category of musician, engineer and songwriter. Current members are Ava Aldridge, Barbara Wyrick and George Soule in the songwriter classification; Travis Wammack, Bob Wray and Roger Clark from the musician category; and Don Daily,

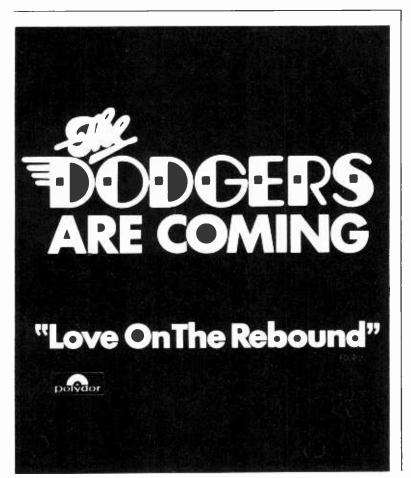
Steve Melton and Leslie King in the engineer grouping.

In addition to these members, the

Assn.'s board of directors consists of the head of each member recording studio; a representative from ASCAP and BMI; and an automatic board membership for Audio Consultants and Adam Sieff of Pebble Beach Recording in Worthing, Eng-

For the Record

LOS ANGELES-Marc Kreiner denies that Ocean Records, the Ariola custom label he co-owns with Tom Cossie, will later encompass four artists signed to MK Productions once their current label deals expire, as stated here last week. The acts are Chic (Atlantic), Norma Jean (Bearsville), Chanson (Ariola) and Linda Evans (Ariola).



BROADWAY MUSICAL REVIEW

Eubie Blake Songs Basis For 'Extraordinary' Show

NEW YORK-"Eubie," which opened at the Ambassador Theatre here Sept. 20, is an extraordinary show. Extraordinary because it takes what is basically routine and occa-sionally outstanding material and turns it into a bright, breezy, sparkling show. It was an enormous gamble on the part of the producers and all the behind-the-scenes people involved but it was a gamble that worked.

One imagines that were it not for Eubie Blake's longevity, and the fact that he has managed to remain musically active in spite of his age-95his music, along with the lyrics of the late Noble Sissle would have been allowed to slip into indifferent oblivion. But what the producers have done is cook up a celebration of the grand old man of the music concert circuit, and what a celebration it is.

The show has style, pizazz, and with the exception of a couple slow spots, glides almost flawlessly along. With lush orchestrations by Danny Holgate and creative dance and tap choreography by Henry LeTang, and Billy Wilson. "Eubie" leaps out at its audience and so involves it in the razzle dazzle of the production that it forgets that the music is really less than memorable.

Added to the style, slickness and humor of the show, is a small but talented cast of performers who sing and dance with the energy and power of a freight train on a transcontinental run. Among them are the tap dancing team of Gregory and Maurice Hines of the team of Hines, Hines and Dad; and Alaina Reed who rose to prominence on Broadway.

Mancini Agreement

ANGELES-Academy Award winning composer Henry Mancini has concluded a long-term agreement for Interworld Music to administer the publishing world-wide for Mancini's Northridge Music and affiliated companies.

Further support comes from Mel Johnson Jr., last seen on Broadway in "On The Twentieth Century;" Lonnie McNeil of "Purlie," "Raisin," "Bubbling Brown Sugar," and others, and Janet Powell of "Hair," "Jesus Christ Superstar," and "West Side Story.'

Twenty-two Blake/Sissle songs are used in this handsomely produced revue. They range from jazz to blues to swing to gospel to ragtime and include such songs as the funny, "If You've Never Been Vamped By A Brownskin" and "You Got To Git A Brownskin" and "You Got To Git The Gittin' While The Gittin's Good." to "High Steppin' Days," "Dixie Moon," "In Honeysuckle Time," "Low Down Blues," "Daddy," "I'm Just Wild About Harry" and "Shuffle Along," which, more than any other, is Blake's trademark

The entire package was conceived and directed by Julianne Boyd, who deserves special kudos for courage and creativity. The original cast album will be released by Warner Bros. Records. RADCLIFFE JOE

Video Promo By Chrysalis

LOS ANGELES-Chrysalis is backing its fall release schedule with merchandising support which in-cludes video, radio and television spots, as well as various in-store point of purchase material.

The fall release schedule includes LPs from Jethro Tull, Nick Gilder, Blondie, Steeleye Span, Trevor Rabin, Racing Cars, Richard & Linda Thompson and Rory Gallagher.

The indepednent label also has ongoing programs with recently released product from such artists as UFO, Leo Kottke and Robin Trower.

For Jethro Tull, according to Brendan Bourke, who handles merchandising for the label, there will be both tv and radio spots nation-

Retailers, through the label's independent distributors, will have access to an in-store videocassette of Jethro Tull which features the group performing three songs including "Acqualung," "Locomotive Breath" and "Thick As A Brick." The tv spot also features in concert excerpts.

There will be 23-inch by 35-inch posters of the current LP jacket in two separate finishes; a four color round poster; a 12-inch by 36-inch four color tour streamer; four foot balloons in two color; 3D buttons; ad mats and minis; and empty LP jackets of the group's entire catalog.

Because Jethro Tull is currently touring, Bourke adds, an effort will be made to create a "Jethro Tull" week in a city where the band is appearing for more than one night.

"What we are doing," says Bourke, "is having a huge 10-foot by 22-foot billboard being transported around that city.

Supporting Nick Gilder, Blondie, Uriah Heep (on tour with Jethro Tull), Trevor Rabin, Rory Gallagher and Steeleye Span will be posters of various sizes and kinds as well as radio spots, ad mats and minis, and empty jacket covers.

A video of Nick Gilder will also be made available featuring that artist performing "Hot Child In The City" and "Got To Get Out."

A limited edition picture disk of Blondie's "Parallel Lines" LP is also forthcoming to support the Blondie merchandising campaign.

Bourke adds that the label has a policy of sending its distributors and retailers display ideas for point of purchase material with photo-

graphs.
The Steeleye Span, Racing Cars and Richard & Linda Thompson campaigns will be more focused in particular markets with radio spots, ad mats, minis and empty jackets.

Big Sound Up To \$7.98 Line

NEW YORK-Big Sound Records, the last holdout at a \$6.98 list price as the industry is debating an \$8.98 tag, is raising its list price to \$7.98 effective Jan. 1, 1979.

The first LP with the new price will be the Yankees debut LP. All Big Sound catalog items will follow

"It is unfortunate that it has come to this," says Jon Tiven, Big Sound's managing director. "When we formulated plans for our first album we were talking \$5.98, and now we're already at \$7.98 at the same time the larger companies are talking \$8.98. We wanted to provide more value for money, but it seems our nonconformity in pricing is hindering our record sales. If we are going to get priced as if we were \$7.98, there is no reason to keep the \$6.98 list any

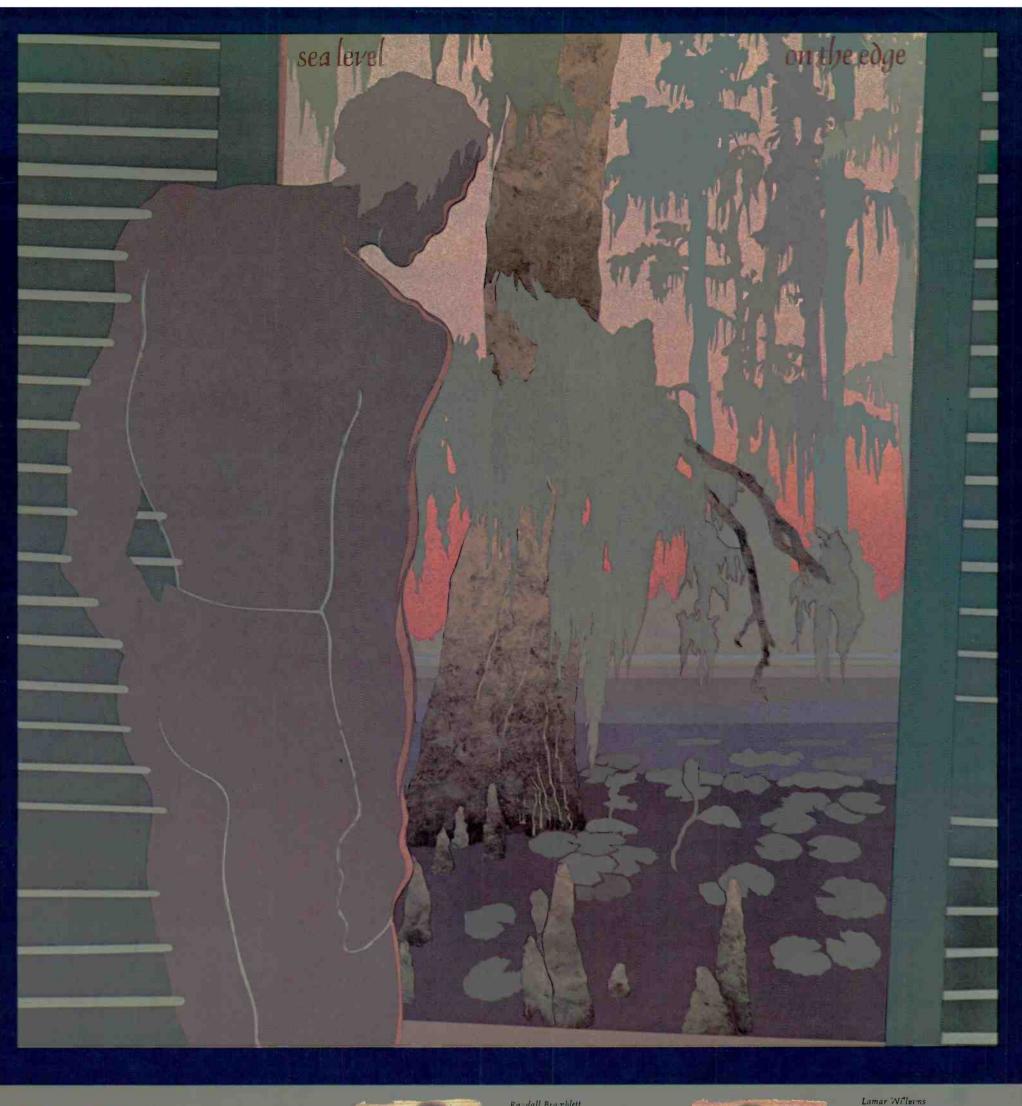
longer."

Big Sound has also announced that when the supply of \$3.98
Scratch Band BPs runs out, there will be no more made. However, Teldec in Germany is releasing the record with two more songs as a full priced LP, which Jem Records will be importing to the U.S.

Pact U.K. Binder

LOS ANGELES-Butterfly Records has entered into a long-term agreement with Chrysalis Records in the U.K. to distribute Butterfly product there.

First release under the new pact is Butterfly artist Denise McCann.







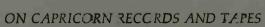








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OCTOBER 21, 1978, BILLBOARD

General News



PLATINUM LOAF—Meat Loaf, left, accepts a platinum disk from CBS Records president Walter Yetnikoff during a concert at Cleveland's Blossom Music Center. The award was for Meat Loaf's debut LP, "Bat Out Of Hell."

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PRODUCER SCORES ON CHART

Chapman: He 'Owns' No. 1 & 2

By JIM McCULLAUGH

LOS ANGELES—"It's like a dream come true," says 31-year-old producer Mike Chapman. "I've wanted that kind of success in the U.S. for a long time and it's finally starting to happen."

Chapman, who has had considerable success outside the U.S. under the umbrella of a multi-faceted writing / producing / publishing company called Chinnichap, has the distinction of having the number one and number two singles on Billboard's Hot 100 chart this week for the second week in a row. Exile's "Kiss You All Over"

Exile's "Kiss You All Over" holds onto the number one spot for Warner/Curb while Nick Gilder's "Hot Child In The City" which bolted to number two last week, remains there, putting Chapman in the company of Beatles producer George Martin and Bee Gees producers Karl Richardson and Albhy Galuten who have achieved top two singles simultaneously as producers.

Both Exile and Nick Gilder represent outside projects for Chapman, an Australian and one-time musician.

"I occasionally step outside of Chinnichap," says Chapman, "for projects which I have time for and that interest me."

Chinnichap was formed in London back in 1970, according to Chapman when he met his partner Nicky Chinn and the two have been writing songs ever since as well as getting involved in production, publishing and artist development. Chinnichap maintains offices in London run by Chinn while Chapman established an American beachhead for the company by moving to Los Angeles four years ago.

Chapman indicates that the duo has had more than 50 chart successes in the past eight years, particularly in Europe.
"But I felt I had reached or

ended the first phase of my ca-

reer," he notes. "I had come to a point where there was nothing left to achieve over there so I moved to I.A."

Among acts Chinnichap has written and produced for are Suzie Quatro, Sweet, Smokie, Mud and now Exile.

In fact, recalls Chapman, Chinnichap had three top 10 songs at the same time in England several years ago with Suzie Quatro's "Devil Gate Drive," Mud's "Tiger Beat" and Sweet's "Teenage Rampage."

Producing the Exile single was the culmination of three years of "frustration, perseverance and struggling as well as keeping body and soul together for the band."

Exile, a Kentucky-based outfit, was signed to Chinnichap three years ago.

"I decided the band was good," he states, "they were very strong vocally and I liked their songs. I had sort of a deal with Atlantic two years ago which put out a single that didn't quite make it and then refused to put out an LP. Atlantic felt an LP would be a waste of money and not worth it. I told them I wanted off the label and they said they were going to drop the act anyway."

The "Kiss You All Over" sessions represented "one more shot" with the band.

Of the song, Chapman says: "It's an unusual song and is very much what music in the U.S. is all about in 1978. It's MOR soft rock, slightly disco though not pure disco, and has a sensuous lyric line that Americans love. Americans are big lyric listeners and listen to every word. In Europe listeners are more into the atmosphere of a record and then they listen to the lyrics."

The Exile album was finished, indicates Chapman, and was signed to Warner/Curb because

"Mike Curb wanted the group and not just a hit single. He believed in the group and wanted an act like that on the label."

Interestingly, Chapman did not believe "Hot Child In The City" would be as hot as it has become.

Chapman initially produced three sides with Gilder when both Chapman and Gilder found three days to go into the studio

days to go into the studio.
"I didn't think that track was strong enough to be the single," says Chapman. "There was another track called 'All Because Of Love' which I thought should be the single but Chrysalis president Terry Ellis felt 'Hot Child In The City' was stronger. He was right on that one." That song was co-written by Gilder and band member Jimmy McCulloch.

Peter Coleman, Chapman's engineer, finished producing the Gilder LP.

Chapman also just finished producing Blondie's recent "Parallel Lines" album for Chrysalis and has also done Rick Derringer on an independent basis.

At the moment Chapman and Chinn are working on a group they have assembled called Thieves consisting of three women and four men with no label deal signed as yet.

Chapman indicates he began producing "from sheer frustration."

"I realized." he observes, "that the world is full of lousy producers and I still believe that. A lot of them don't know what they are doing. A lot of them don't have any finesse at all.

"I was in a band in England recording an LP back in 1970 and the producer they assigned us knew less than I did so I took over producing the album myself. It's important for a group to go into the studio and have confidence in the producer."

PRE-CHRISTMAS ACTIVITY

Entire Motown Roster Gets Push

By ADAM WHITE

LOS AGELES—Motown is preparing a pre-Christmas product thrust which involves virtually all of its prime acts.

Albums are imminent from the Commodores, Marvin Gaye. Stevie Wonder. Diana Ross, Smokey Robinson. Rick James and Thelma Houston, and there will also be releases from Bonnie Pointer, her first LP for the label, and Fresh, its second.

This slew of heavyweight items, which include some double-pocket sets, will be supported by television advertising in 10 major markets, plus radio and press promotion, from late November through Christmas.

Motown is also gearing up to push catalog items by all the artists involved, and in particular its "Anthology" series.

ogy" series.

The entire effort will embrace special discount and dating terms, says Mike Lushka, executive vice president and general manager of marketing. A complete merchandising program is being blueprinted now, he adds.

Despite the weight of this release, coming on top of new albums by Ross, Grover Washington Jr. and

Rare Earth, Lushka asserts that Motown's product output this year has been "selective."

He says the company will issue fewer than 45 LPs in total this year. "It just happens that all of our major acts are delivering product at this pre-Christmas time."

The Commodores' disk is a greatest hits package, with 10 cuts ranging from "Machine Gun" to "Three Times A Lady."

Marvin Gaye's release, which Lushka reports is "95% certain" before the year's end, is untitled but will contain new material. It is unclear whether it will be a two-LP pack.

Smokey Robinson's outing is twin-pocket, containing mostly live recordings from his recent concert dates and also several studio items. The Stevie Wonder disk, pre-

holiday release of which may be "touch and go," according to the Motown executive, is expected to be the soundtrack from an upcoming movie, "The Secret Life Of Plants." Some sources anticipate a double album here.

Lushka is reluctant to disclose final details of Diana Ross' offering, but it is believed to feature her new recordings of material from "The Wiz." including songs she does and does not perform on the film's original MCA soundtrack.

One tentative title suggestion for this, insiders say, is "Diana Ross Sings Songs From 'The Wiz'." The movie premieres later this month.

movie premieres later this month.

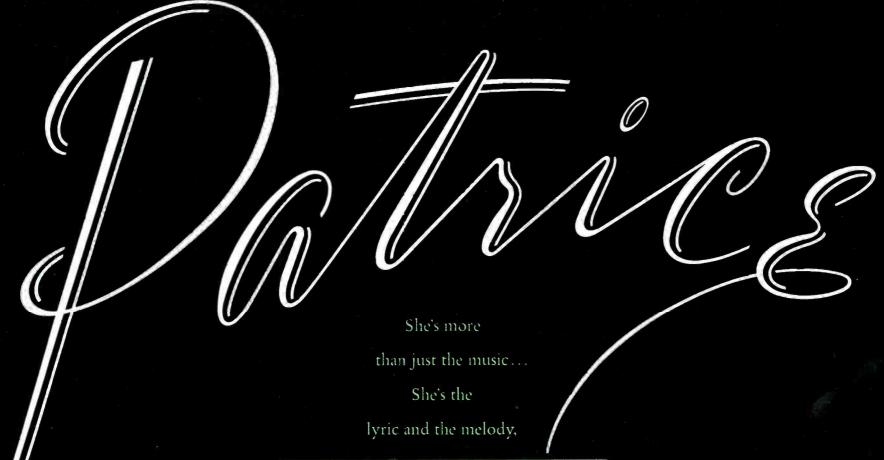
Pre-Christmas release of this would be less than two months after the artist's "Ross" LP, recently shipped.

Rick James is completing his album now, as Motown issues "Mary Jane" from his first LP, "Come Get It." That album has sold around 1.1 million copies, claims Lushka.

The Bonnie Pointer package will feature her debut Motown single, "Free Me From My Freedom," which is also the company's first commercially available colored vinyl release. Initial 125,000 pressings are red.

All the new albums will carry a \$7.98 suggested list, reports Lushka, except for the two-pocket sets.

He also reveals that Motown is considering a picture disk pressing for the Commodores, though it is not decided whether this will be for the group's new hits compilation, or their "Flying High" set.





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General News

Production Of Picture Disks Accelerating

LOS ANGELES-The Alberti version of the picture record is now six months ahead of production and the price the suburban Monterey Park pressing plant charges has advanced from \$1.20 to \$1.35 each in quantities of less than 1,000. Large orders can bring the price down to \$1.15

Alberti Record Manufacturing Co. is the second source found which makes the picture LP. The other manufacturer is Fitzgerald-Hartley

Alberti has been experimenting with a picture record manufacturing process for 15 to 17 years, Sal Alberti says. About a year ago, Alberti sought a patent on its process. That patent is still pending.

Alberti says there is no ceiling on the copies of a particular picture record which the firm can manufacture. Their biggest order thus far is for 150,000 copies of the Linda Ron-stadt picture record, an order they

are now fulfilling.

Business is good. Alberti estimates that present in-house orders will keep their picture record presses busy through the middle of November. He would not divulge daily production, except to say that 1,000 picture disks could be made in a day by one press. He said the longer cycle required to make the item necessitated the price boost.

In the past 18 months, Alberti has made a Laurel & Hardy, Bill Ballance and Coca-Cola promotional picture disk for George Garabedian of Mark 56 Records

L.A. Venues Need Sound Warning County Ordinance Requires 95-Decibel Health Advisory

By PAUL GREIN

LOS ANGELES-Discos, nightclubs, concert facilities and movie theatres in unincorporated sections of L.A. County must now post a health advisory warning of excessive volume levels, under a new ordinance adopted by the Board of Supervisors here recently.

The law forbids sound levels greater than 95 decibels in any place of public entertainment "unless a conspicuous and legible sign is lo-cated outside such place, near each public entrance, stating: Warning: Sound Levels Within May Cause Hearing Impairment," per the wording of county ordinance number 11,773, article five, section 501-F.

The unincorporated areas include West Hollywood, Universal City and the Lennox area near the L.A. International Airport. Affected are the Roxy and Whisky nightclubs, the Universal Amphitheatre and the Disco 9000.

In one important respect, the ordinance is beneficial to the venues. According to Frank Gomez, environmental management staff specialist for the U.A. County Dept. of Health Services, "It clearly places responsibility on the patron. If he leaves a disco, drives down the street and fails to hear a siren warning of danger, he can't blame it on the club. It covers the businesses.'

"Just about every study," says Go-mez, "has concluded that exposure to high sound levels for more than an hour or two causes at least a tem-porary threshold hearing shift, so certain frequencies one would normally hear, he would not be able to hear again until he rested."

The L.A. County ordinance was drawn up based on models provided by the Environmental Protection Agency and by the Office of Noise Control of the Dept. of Health of the State of California. According to Gomez, while federal and state organizations can suggest ordinances relating to noise enforcement, the provisions can be enacted only on

the city and county levels. Both the Environmental Protection Agency and the California models suggested tougher warnings, urging that the signs state that sound levels within may cause "permanent" hearing impairment.

"We didn't want to scare people," Gomez says by way of explaining the modification, "but we did want to be factual."

Gomez notes that several representatives of the MCA Corp., which owns the Universal Amphitheatre, 'worked closely with us and helped draft the ordinance.'

Gomez also observes that the Amphitheatre posted its own warning without waiting for the county to distribute its six-inch by eight-inch peel-and-stick signs. The Amphitheatre sign reported in Billboard recently was several times larger than the requirement.

Gomez acknowledges that he doesn't have the manpower to strictly enforce the ordinance. He likens the sign to the yellow and red

public health signs found in restaurants stating "No Smoking" or "No Animals." He says he is distributing "a couple thousand" of the signs.

According to the ordinance, the signs must be posted when sound levels exceed 95 decibels "as read by the slow response on a sound level meter at any point that is normally occupied by a customer."

Gomez says this means 95 decibels "at the point of the closest customer." The distinction is important because he says levels in the rear of the Amphitheatre may be 90-95 decibels, but in the front row might reach 104-105 decibels, requiring the warning.

According to Gomez, the sound level in the middle of a disco dance floor may reach 110 decibels, while the threshold of pain is 130-140 deci-

The ordinance does not cover the Forum in Inglewood or the Greek Theatre, which is in an incorporated part of L.A. Ironically, the Hollywood Bowl is exempt from the county ordinance for the same reason even though it is owned by the

According to Shel Jensen, assistant general manager of the Dept. of Parks and Recreation for the City of L.A., the city's sound ordinance includes no provision requiring a posted warning.

20th Anticipates 3rd Qtr. Loss, **Plans Changes**

LOS ANGELES-20th Century-Fox Records has been on the decline and will show a considerable loss for the third quarter, admits Bill Donnelly, executive vice president of the label. However, the company is taking great pains to rectify that situation, he says.

"Our greatest failure was in producing LPs that were never released. The failure was not with the product that was released. We got bogged down in getting enough product out to be released," claims Donnelly. 20th recently underwent a high

level house cleaning, with Harvey Cooper, senior vice president, who actually ran the company leaving. According to Donnelly, while the firm has hired several persons, it is still aggressively searching for an a&r director.

He notes that 20th's musical direction will remain pop-oriented, but with crossover potential. Presently, great emphasis is being placed on the label's r&b division, headed by Bunky Sheppard. And he admits that at this time, the r&b division is strongest.

The label has a distribution agreement with Carl Davis' Chi-Sound Records which has releases included in its fall program. There will also be new releases on Ahmad Jamal and Wayne Newton.

Since the management changes, 20th has also signed several production deals, its newest being with producer Brooks Arthur and his Palm Tree Record Productions Co.

According to manager Bill Gra-

ham, the group is doing 10 college dates which began at the Univ. of Michigan, Ann Arbor, Oct. 1. Pre-

mier Talent is booking the college

Says Graham: "Because Santana

has been around for 10 years, San-

tana's name has meaning. To a lot of

Santana fans, the group is a thing of

Graham continues by saying that the group is getting back to "street music" and the timing is right to ap-

peal to new 17 to 25-year-old fans as

well as the old Santana fans in the

The college tour is actually a prep

for Santana's U.S. national tour slated for January, February and March to coincide with the release of

its new Columbia album "Inner Se-

rope Nov. 1, playing England, Germany, Scandinavia, France, Spain,

Switzerland, Belgium and Holland.

It returns to the U.S. for a six-week

Before embarking on its U.S. tour, Santana commences a tour of Eu-

35-year-old age bracket.

LOS ANGELES-London's merchandising campaign in support of the Moody Blues' upcoming 30-city tour will embrace the act's nine-album catalog, as well as its recent 'Octave" release.

disk pressing of "Octave," according to pop product manager, Don Wardell.

The push will include pre- and

kits for distributors, with posters and easel-backed album jackets that double as mobiles. Best retail display of the entire

The Moody Blues' tour, the band's first in five years, starts Nov. 3 in St. Paul, Minn., and wraps up Dec. 12 in Los Angeles.

London is releasing a new single from "Octave," entitled "Driftwood." Ironically, this goes into competition with group member Justin Hayward's "Forever Autumn" 45 on Columbia, taken from Jeff Wayne's "War Of The Worlds" concept package on which Hayward guests as a solo artist.

group's tour.

Another member of the Moody

Blues, Patrick Moraz, recruited for the roadshow to replace Mike Pinder, will also have solo product available soon, on Charisma Records through Polydor.

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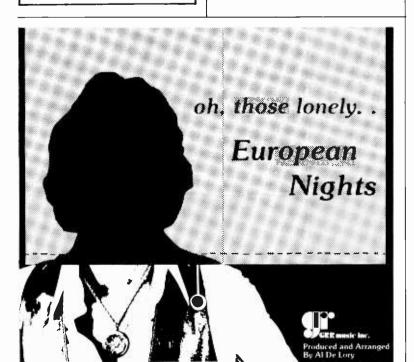
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London Efforts Get Behind Moody Blues

The label is also mulling a picture

post-concert radio spots in each tour

Stones Cut

• Continued from page 3

was submitted to Atlantic, he told questioners. However, most advisers felt the lyric would not be found objectionable, and Jagger insisted the song be viewed as a literary piece, not a statement of belief.
"I pointed out to him that this eas-

ily could be misunderstood," ex-plains Ertegun. "People will look upon it as an insult."

Ertegun quoted Jagger's response: "Well it's not meant as an insult."

Ertegun said there were many discussions with Jagger about the advisability of deleting the lyrics.

"Jagger is certainly not consciously racist," he argued. "He is consciously antiracist.

"He owes his whole being to black people; his whole career is inspired by black people and black music, Ertegun said.

Jackson told reporters his boycott seeks to avoid the issue of "censorship," while focusing on the matter of "moral responsibility."

Jackson reiterated a demand that Jagger personally apologize for the song's alleged affrontery. "Until the matter is resolved with Mick Jagger himself we will intensify our economic withdrawal effort," he said.

Santana Sails In **10-Campus Tour** city, plugging the product on sales via local retailers; four-color "Their Music" posters depicting all the LPs; LOS ANGELES-Santana is in four-foot by four-foot blowups of the "Octave" cover; and special "Moody Blues American Tour '78" the process of its first college tour in nearly six years.

catalog will win an Hawaiian holiday, while dealer with best window displays will nab television sets.

It is not clear whether he will perform "Forever Autumn" on the

ords through Polydor.

The albums in the London promotion are "Days Of Future Passed," "In Search Of The Lost Chord." "On The Threshold Of A Dream," "To Our Children's Children's Children's Children's Children," "A Question Of Balance," "Every Good Boy Deserves Favour," "Seventh Sojourn," "This Is The Moody Blues," "Caught Live + Five" and "Octave."

All carry a \$7.98 suggested list, except "This Is The Moody Blues" and "Caught Live + Five," which are double albums at \$13.96.

tour beginning Jan. 19.

Leikin's 'Funtastic'
LOS ANGELES-Interworld songwriter Molly-Ann Leikin has finished writing the lyrics to Dominic Frontier's score to "Funtastic World of Hanna Barbera," a new touring show which previews Jan. 1 in Perth. Australia.

The show, produced by Tom Sarnoff, will be taped in Australia for an NBC television special to star Michael Landon. "Funtastic World" then will go on a world tour.



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Radio-TVProgramming



MONKEY MAN-KTTS-FM personality John Stephens wears loincloth and basks inside monkey cage at Springfield, Mo., zoo to raise money for a Mandrill monkey. Stephens spent 48 hours in the cage.

L.A. Campus' KXLU-FM To Emerge From 'Chaos'

LOS ANGELES-In an attempt to bring the station to the forefront of non-commercial broadcasters here, Loyola Marymount Univ.'s KXLU-FM is heightening community awareness with a series of promotional campaigns and more re-

fined programming.
"We do have an attack planned," says Ralph Amendola, general manager of the station. "We'll be coming out with bumper stickers for the rock'n'roll listeners as well as the classical listeners. And we'll be re-

vealing our new logo on T-shirts."

After years of disorganization, KXLU is gaining a toehold in the Southern California market.

"We've made a strong break from the chaos of the past. From now on, it's just a continual process of refinement," states Amendola.

Offering a musical diet of progressive rock during the day and specialty programming, mostly classical and folk at night, KXLU prides itself on its independence.

Most other campus and non-commercial stations in the Los Angeles area are either affiliated with a larger network or are open only to professional radio personnel or communication students.

"By being independent we can program what we see as the commus needs right here from the ascertainment surveys we do twice a year," says Amendola. "It's more demanding here. We have to do more production on our own but we take it as a challenge."

WIOQ Has **Rock Room**

PHILADELPHIA-The local FM rock stations are old hands at tie-ins with rock concert promoters, but WIOQ here is the first setting up a rock room of its own for rock dances.

Centre Square, the city's large twin office building complex in the center of town, is going to open its soaring atrium-designed lobby on Sunday afternoons from 4 to 8 p.m. for dance concerts featuring a mix of local rock groups with the best of new acts on record labels.

The Newstand, a disco-oriented lounge on the lobby floor, will open on Sundays to provide food and liquid nourishment.

Says program director Victor Ber-rellez: "Two years ago when we began printing our monthly program guides, we were lucky to get 200 requests. Now we have approximately 1,400 on our mailing list."

The listening audience has also expanded. While the classical audience is located in the affluent Beverly Hills, Brentwood, Hollywood Hills and Santa Monica areas, the progressive rock audience is less centralized than once thought.

"We used to think that our progressive rock audience was only in the adjacent Venice area. However, we found in our survey that only a little over half of our listeners were contained in the area of Venice, Santa Monica, West Los Angeles and Hollywood. The other half consists of listeners in Malibu and down along the beaches into Hawthorne,

says Amendola.
"It's amazing. Sometimes we get (Continued on page 44)

TV TO TAPE TULSA FEST

By GERRY WOOD

TULSA-The Tulsa '78 International Music Festival, staged by the Jim Halsey Co., will be taped by Osmond Television.

Dick Howard, Halsey Co. senior

vice president, noted the Utah-based will tape events scheduled for Nov. 3-5. The tv production company is best known for the "Donny And Marie" series.

Attending the Tulsa fest and re-lated events will be performers, syndicated and network tv and radio producers, music business executives, tv and radio leaders, media representatives and buyers from theme parks, fairs, rodeos, theatres, nightclubs and Nevada entertainment complexes.

"We'll decide soon whether the festival will be presented as a series of specials, a network big event or sold to Home Box Office," comments Halsey.

An international radio audience is expected with portions of the show likely to be broadcast over Radio Luxembourg, the Armed Forces Radio Network and Voice of America. Halsey has also been talking with

(Continued on page 52)

KLUC-FM Rides Rock, Research And Personality To Vegas Ratings

LAS VEGAS—Research-proven music, breaking new albums and radio personalties have catapulted KLUC-FM from the middle of Vegas stations into the leading Top 40 young-adult listening position.

According to the 25,000-watt station's program director Dave Anthony, those three ingredients again will assist the outlet repeat its Arbi-tron first place finish in the October-

"In the last six months we turned it around here," maintains Anthony, 29. "Our research-proven service took us from the middle of the pack to number one and should keep us

The veteran Vegas radio executive reports a weekly research staff of four as well as himself draw up a list of hits and call listeners to learn what they're likes and dislikes are.

Results show Southern Nevada KLUC-FM audiences, in the highly-sought-after advertising market from 18-34 years, want rock, little country music and likes new disco hits while the older ones burn out quickly.

Anthony, who's been at the progressive Top 40 station about a year, tightened up KLUC-FM's loose library of 900 songs, slashed unneeded material and encouraged the playing of new albums.

That practice has altered the traditionally six-month lag Vegas radio stations used to be tagged with compared to other regional metropolitan areas. Competitors KFMS-FM and KENO-FM also push new breaking material more.

"We'll pretty well go by what I feel in previewing new albums, staying with the safe, big groups like ELO's new double LP," reports Anthony, formerly with rival KENO-AM for two years." Our weekly and seasonal format encourages new albums.'

That weekly programming includes "Mid-Day Feature," a fourhour time slot from 10 a.m. to 2 p.m. spotlighting a new artist by playing a couple of his songs each hour.

An early-morning l a.m. hour, four nights-a-week showcases new albums such as Linda Ronstadt, Boston and the Commodores' latest LPs on an uninterrupted track.

"Friday Night Live" is just that with KLUC-FM playing "live" LPs straight through. Meanwhile, Saturdays have a "Classic LP" program featuring a super-killer album by the likes of the Beatles, Fleetwood

Mac and Elton John.
Sundays bring "98 Minutes," which resembles the mid-day program offering a major group or artist's various selections of hits, tying-in with the station's 98.5 frequency

And Mondays at 2 a.m. features 60-minute syndicated "Inner View," a pre-packaged program of music and interviewed artists produced out of Beverly Hills.

Seasonal specials recently have found a July 4 Beatles weekend program, a Labor Day top 98 album show and New Year's countdown.

The DJ roster includes Anthony from 6-10 a.m., Rick Denton 10-2 p.m., Dave Vane Stone 2-6 p.m., Jo Jo Ryan, FM assistant program director 6 p.m.-midnight and Willey Mack 12-6 a.m.

"Because the West plays more music, DJ personalities have been stiff and rigid here in the past," claims Anthony, "Creative things are emphasized now.'

Formerly into rock concert promotion tie-ins, the station stays away from such affiliations, mainly hooking up with the Aladdin Hotel and Tower Records. A T-shirt and 50ticket giveaway campaign for ELO was a big success recently.

'Mellow Sound' Dies Of Lethargy In N.Y.

NEW YORK-The mellow sound of radio is dead in this market, apparently a victim of its own lethargy. And there are signs it may be getting a shot of adrenalin in other markets, particularly in Los Angeles, to keep it alive, perhaps in a new lively form.

New York, which only three months ago had two mellow stations, lost the last Monday (16) when NBC's FM WYNY (Y-97) switched over to an adult contemporary format with an emphasis on album cuts.

Y-97 general manager Stan Cohen explains that the station will be "movin' easy" no more-the phrase the station used to describe its ver-

sion of the mellow sound. But new program director Dave Waters, who was hired away from New York's jazz outlet WRVR-FM, says he will stay away from heavy metal.

Along with Waters, Cohen also installed a new morning team, which he also hired from WRVR: Les Davis and Roberta Altman. They replace the attractive Bree Bushaw, who will freelance and do some cable television work.

Y-97 drew some attention to itself by going into two weeks of solid Beatles music before the changeover and then slipping an occasional record from the new format in the last week the Beatles held forth.

(Continued on page 36)

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CHICAGO JULY-AUGUST

		AVEF	RAGE	E QU	ARTE	RHO	UR-	MET	ROS	URVE	YAR	EA				S	HAR	ES-I	METR	O SU	RVE	Y AR	EA			(UME	Ξ
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FORMATS	PERSONS 12+	PERSONS 18+	18- 24	25- 34	35- 44	45- 54	55- 64	18- 24	25- 34	35- 44	45- 54	55- 64	12-	FORMATS	PERSONS 12+ %	18- 24 %	25- 34 %	35- 44 %	45- 54 %	18- 24 %	25- 34 %	35- 44 %	45- 54 %	12- 17 %	FORMATS	PERSONS 12+	18+	18+
AOR	670	531	186	90	20	10	1	111	46	24	7	13	139	AOR	6.7	23.1	9.0	2.9	1.6	13.6	4.3	3.7	0.9	12.2	AOR	13264	5313	405
BEAUT FM 100	712	686	3	29	45	88	58	10	36	48	154	98	26	BEAUT FM 100	7.1	0.4	2.9	6.7	14.2	1.2	3.4	7.3	19.6	2.3	BEAUT FM 100	7790	3043	428
BEAUT SCHULKE	427	405	13	5	26	52	50	9	46	16	62	81	22	BEAUT SCHULKE	4.2	1.6	0.5	3.9	8.4	1.1	4.3	2.4	7.9	1.9	BEAUT SCHULKE	5413	2475	280
BEAUTIFUL	108	107	1	5	3	17	20	3	14	1	8	0	1	BEAUTIFUL	1.1	0.1	0.5	0.4	2.8	0.4	1.3	0.2	1.0	0.1	BEAUTIFUL	1604	775	72
TOTAL BEAUT	1247	1198	17	39	74	157	128	22	96	65	224	179	49	TOTAL BEAUT	12.4	2.1	3.9	11.0	25.4	2.7	9.0	9.9	28.5	4.3	TOTAL BEAUT	14807	6293	781
BLACK	1115	882	151	143	61	15	4	162	160	90	53	29	233	BLACK	11.1	18.8	14.4	9.0	2.3	19.8	14.9	13.6	6.8	20.4	BLACK	15749	5129	676
CLASSICAL	191	191	1	21	28	34	19	9	13	11	21	14	0	CLASSICAL	1.9	0.1	2.1	4.1	5.4	1.1	1.2	1.7	2.7	10.0	CLASSICAL	3849	2152	163
CONT MOR BONN	294	280	43	34	6	2	16	49	55	26	19	18	14	CONT MOR BONN	2.9	5.4	3.4	0.9	0.3	6.0	5.1	4.0	2.4	1.2	CONT MOR BONN	4541	1664	240
CONTEMP	1146	892	117	159	59	24	24	190	205	34	26	39	254	CONTEMP	11.3	14.5	16.0	8.8	3.9	23.3	19.1	5.3	3.3	22.3	CONTEMP	22507	7860	9680
COUNTRY	1019	978	13	94	95	78	99	24	116	119	80	85	41	COUNTRY	10.1	1.6	9.4	14.2	12.5	2.9	10.8	.18.0	10.2	3.7	COUNTRY	17102	7826	8068
MELLOW	205	182	16	42	6	3	4	51	43	0	- 11,	4	23	MELLOW	2.0	2.0	4.2	0.9	0.5	6.3	4.0	0.0	1.4	2.0	MELLOW	4625	1697	2173
MOR	1998	1942	88	164	190	171	168	68	178	171	181	179	56	MOR	19.8	10.8	16.5	28.4	27.5	8.4	16.6	26:0	23.0	5.0	MOR	31822	14469	15270
NEWS	674	658	7	52	39	62	84	3	33	46	61,	78	16	NEWS	6.7	0.9	5.2	5.8	10.0	0.4	3.1	7.0	7.8	1.4	NEWS	12516	5703	627
PROG ROCK	172	164	54	73	0	0	0	13	22	1	1	0	8	PROG ROCK	1.7	6.7	7.4	0.0	0.0	1.6	2.0	0.2	0.1	0.7	PROG ROCK	2515	1316	89
TALK	101	101	0	0	13	7	19	0	4	6	13	22	. 0	TALK	1.0	0.0	0.0	1.9	1.1	0.0	0.4	0.9	1.7	0.0	TALK	1992	803	1189
TOP 40	508	271	65	20	20	3	4	86	46	8	13	4	237	TOP 40	5.0	8.1	2.0	2.9	0.5	10.6	4.3	1.2	1.6	8.3	TOP 40	11758	2875	352

MARKETS ANALYZED TODATE JULY-AUGUST (NEW YORK, LOS ANGELES, CHICAGO)

		AVEF	RAGE	QUA	RTE	RHO	UR-	MET	RO S	JRVE	YAF	EA				S	HAR	ES-N	METR	o su	RVE	Y ARE	EA			C	UME	Ε
	TOTAL	TOTAL			MEN				W	ОМЕ	N		TEENS		TOTAL		ME	N			WON	1EN		TEENS		TOTAL	М	٧
FORMATS	PERSONS 12+	PERSONS 18+	18- 24	25- 34	35- 44	45- 54	55- 64	18- 24	25- 34	35- 44	45- 54	55- 64	12-	FORMATS	PERSONS 12+ %	18- 24 %	25- 34 %	35- 44 %	45- 54 %	18- 24 %	25- 34 %	35- 44 %	45- 54 %	12- 17 %	FORMATS	PERSONS 12+	18+	18
ROA	3054	2232	853	384	93	25	9	487	214	50	60	19	822	AOR	7.0	25:0	8.4	3.1	0.9	14.0	4.3	1.7	1.6	15.8	ROA	59395	22662	2 18
BEAUT BONN	1933	1919	20	94	106	253	210	82	125	161	262	260	14	BEAUT BONN	3.6	0.6	1.7	3.4	6.8	2.2	2.3	5.0	6.1	0.2	BEAUT BONN	23977	10586	5 1
BEAUT FM 100	997	968	13	54	68	112	75	26	71	68	193	137	29	BEAUT FM 100	3.2	0.5	1.6	3.2	5.8	0.9	2.0	3.3	8.1	0.8	BEAUT FM 100	12776	4984	1
BEAUT SCHULKE	1230	1191	53	26	136	127	111	19	142	62	193	197	39	BEAUT SCHULKE	3.3	1.4	0.6	5.5	3.6	0.7	3.3	2.3	7.0	1.0	BEAUT SCHULKE	15836	7110)
BEAUT TM	321	311	0	40	14	36	26	26	32	51	38	26	10	BEAUT TM	0.4	0.0	0.6	0.3	0.8	0.4	0.5	1.0	0.7	0.1	BEAUT TM	5353	2228	3
BEAUTIFUL	2346	2317	35	135	185	280	296	73	161	165	251	377	29	BEAUTIFUL	3.8	0.7	2.2	4.8	7.3	1.7	2.9	3.7	5.5	0.5	BEAUTIFUL	41605	19067	7
TOTAL BEAUT	6827	6706	121	349	509	808	718	226	531	507	937	997	121	TOTAL BEAUT	14.3	3.2	6.7	17.3	26.4	6.0	10:9	15.2	27.4	2.6	TOTAL BEAUT	99547	43975	5
BIG BANO	64	63	1	0	4	3	15	0	1	24	9	5	1	BIG BANO	0.2	0.0	0.0	0.2	0.1	0.0	0.0	1.0	0.4	0.0	BIG BAND	1064	595	5
BLACK	4602	3539	650	596	176	106	26	706	665	291	212	57	1063	BLACK	10.0	17.3	12.9	6.3	3.1	18.3	14.2	9.4	6.1	20.3	BLACK	59170	19771	1
CLASSICAL	1115	1113	14	82	132	169	115	42	88	45	106	99	2	CLASSICAL	2.2	0.3	1.8	4.2	5.5	1.0	1.6	1.3	2.7	0.0	CLASSICAL	21777	11446	ò
CONT MOR BONN	294	280	43	34	6	2	16	49	55	26	19	18	14	CONT MOR BONN	1.0	1.8	3.1	0.3	0.1	2.0	1.7	1.3	0.8	0.3	CONT MOR BONN	4541	1664	1
CONTEMP	6003	4298	547	604	301	144	115	844	795	478	194	133	1705	CONTEMP	11.7	13.8	12.8	9.1	4.2	11.4	19.9	11.4	4.3	28.3	CONTEMP	124084	39082	2
COUNTRY	2097	2028	37	165	213	175	193	49	263	219	187	204	69	COUNTRY	5.5	1.2	4.6	8.6	6.7	1.7	6.4	9.0	6.0	1.7	COUNTRY	34446	16021	
ETHNIC	170	164	6	7	8	13	35	4	14	6	14	13	6	ETHNIC	0.2	0.1	0.1	0.2	0.3	0.1	0.2	0.1	0.3	0.1	ETHNIC	4341	2263	3
JAZZ	433	389	43	121	42	- 11	6	47	57	27	9	14	44	JAZZ	0.7	1.0	1.8	1.2	0.4	0.9	0.9	0.6	0.3	6.7	JAZZ	8544	4542	!
METTOM	827	752	91	157	45	10	5	181	182	18	30	10	75	MELLOW	2.1	2.8	4.0	1.9	0.5	5.4	4.4	0.7	1.2	1.4	MELLOW	17058	6921	1
MOR	3629	3489	124	341	350	359	299	115	279	354	369	329	140	MOR	10.1	4.6	9.5	15.2	15.3	4.0	7.7	13.5	12.7	3.5	MOR	62688	29263	1
IEWS	4224	4159	60	322	282	434	406	46	239	271	403	456	65	NEWS	8.4	1.4	6.4	9.1	14.0	1.1	4.7	8.2	13.4	1.2	NEWS	88282	42843	3
DLDIES	1105	1042	138	282	84	8	24	166	215	54	28	10	. 63	OLDIES	2.1	3.5	5.2	2.3	0.3	4.1	3.7	9.5	0.7	1.1	OLDIES	21185	9006	j
PROG ROCK	893	769	244	223	2	7	3	137	106	4	23	7	124	PROG ROCK	1.5	5.8	4.6	0.0	0.1	2.6	1.9	0.1	0.4	1.7	PROG ROCK	15830	7463	3
RELIGIOUS	51	51	0	2	1	5	4	0	1	1	4	4	0	RELIGIOUS	0.1	0.0	0.1	0.0	0.2	0.0	0.0	. 0.0	0.2	0.0	RELIGIOUS	1169	571	1
SOFT SUPERSTARS	238	227	54	44	9	4	2	39	36	10	8	8	- 11	SOFT SUPERSTARS	0.7	1.8	1.1	0.4	0.2	1.3	0.9	0.4	0.3	0.3	SOFT SUPERSTARS	3630	1385	از
SPANISH	1435	1370	98	164	113	79	48	72	279	211	111	121	65	SPANISH	2.8	2.2	3.0	3.9	2.4	1.7	5.7	6.0	2.7	1.1	SPANISH	13937	5662	2
TALK	3743	3697	73	200	194	251	354	26	92	200	383	528	46	TALK	7.1	2.1	4.3	6.2	8.8	0.6	1.7	5.6	9.5	0.8	TALK	49992	22149	9
TOP 40	1127	637	93	74	28	23	6	157	129	59	33	8	490	TOP 40	3.4	3.6	2.2	1.7	1.1	5.9	3.5	2.5	1.3	12.1	TOP 40	30068	6886	6

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

KENO-AM Still Seeks Lost DJ

LAS VEGAS—The radio community here remains baffled at presstime over the week-long disappearance of Jim Chennel, known on-theair as "Captain Whammo" who recently joined KENO-AM for the evening shift.

However, Chennel never showed for his debut program set for Thursday, Oct. 5. He worked the boards the prior afternoon from 2 p.m. to 5 p.m. to become acquainted with the controls, but using a different name. His arrival next day was to be a well-promoted surprise, according to music director Steve Summers.

"Toward the end of his shift, Jim received a phone call," says Sum-

mers. "He left and no one has heard from him since, including his girlfriend." The police searched Chennel's new Las Vegas apartment, on which he'd paid first and last month's rent. It had been cleaned out.

Chennel recently had left Chi-

cago's top-rated WMET-FM. He often touted that he'd developed a gambling system to beat the casinos, according to Summers. "That was one reason he wanted to move to Vegas," he adds, "and it's one reason we've become concerned for his safety."

KLOS-FM Affirms Yates' Consultancy

LOS ANGELES—Century Broadcasting AOR outlet KWST-FM here has hired Tom Yates as programming consultant commencing Monday (23)

day (23).

Yates has been an independent consultant since leaving KLOS-FM

here 18 months ago. While program director there, the station ranked among the highest I.A. FM outlets.

Yates' addition to KWST-FM will free Century's West Coast p.d. Bob Burch to devote his full time to KMEL-FM in San Francisco.

Canadian Country TV Show Growing

NASHVILLE—Producers of the "George Hamilton IV Show," an internationally syndicated Canadian country music television series, have announced that two more 12-segment series will be exported, with the first telecast slated to air in England and Canada the week of Oct. 22.

The segments already completed for fall showing include Doc and Merle Watson, John D. Loudermilk and composer Gene McLellan who wrote "Snowbird" and "Put Your Hand In The Hand," as well as internationally known Canadian acts guitarist Liona Boyd and singer-

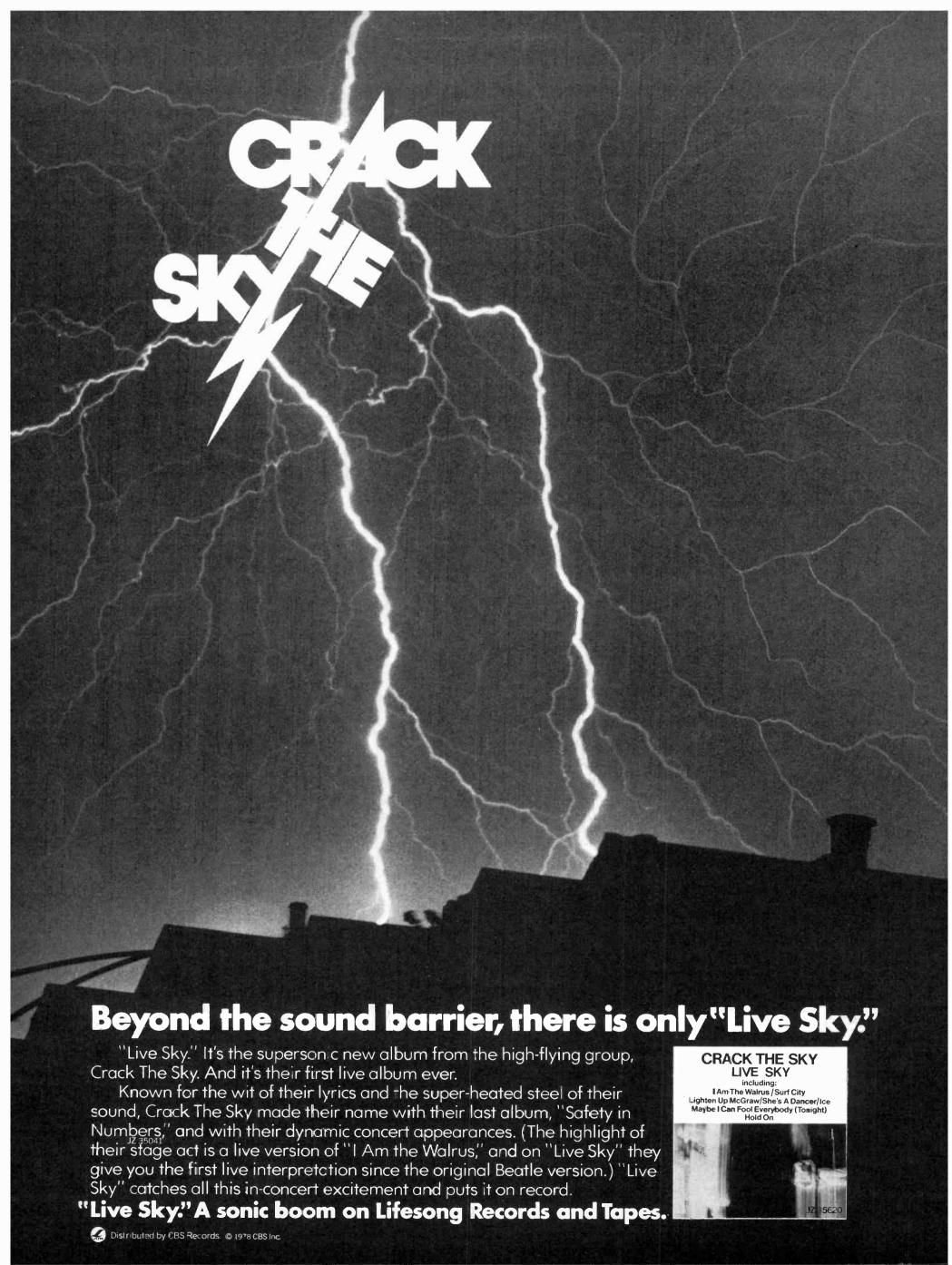
songwriter Ray Griff, now living in Nashville.

The second series of tapings begin next January with guest appearances by Suzanne Prentice, who recently won the Australasian Country Music Assn.'s top female vocalist award; British country artist Pete Sayers, bluegrass performer Mac Wiseman and Canadian headliner

Ian Tyson.

As a result of the series' international distribution and exposure, a number of Canadian entertainers who have appeared on the program have garnered overseas bookings and club dates.

www.americanradiohistory.com



Billboard Singles Radio Action

Based on station playlists through Thursday (10/12/78)

TOP ADD ONS -NATIONAL

GINO VANNELLI-I Just Wanna Stop (A&M) FIREFALL-Strange Way (Atlantic) HALL & OATES-It's A Laugh (RCA)

D-Discotheque Crossover

ADD ONS-The two key products added at the radio stations listed; as determined by station

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

HALL & OATES—It's A Laugh (RCA) FOXY—Get Off (Dash)
DR. HOOK—Sharing The Night Together

* PRIME MOVERS

(D) DONNA SUMMER-MacArthur Park (Casablanca)
ANNE MURRAY—You Needed Me (Capitol) THE WHO-Who Are You (MCA)

BREAKOUTS:

ANDY GIBB-Our Love (RSO) TOTO—Hold The Line (Columbia) CHICAGO—Alive Again (Columbia)

KHJ-LA

- HALL & OATES-It's A Laugh (RCA)
- Do FOXY-Get Off (Dash)
- * ANNE MURRAY-You Needed Me (Capitol)
- D* DONNA SUMMER MacArthur Park (Casablanca) 22-11

TEN-Q (KTNQ)-LAL

- HALL & OATES—It's A Laugh (RCA)
- DR. HOOK—Sharing The Night Together
- ★ THE WHO -- Who Are You (MCA) 14-6
- ★ GERRY RAFFERTY-Right Down The Line

KFI-LA

- DIAMOND/STREISAND-You Don't Bring Me Flowers (Columbia)
- ANDY GIBB-Our Love (RSO)
- * AMBROSIA-How Much | Feel (WB) 20-13
- D★ DONNA SUMMER--- MacArthur Park (Casablanca) 9-3

KEZY---Anaheim

- MEAT LOAF—Paradise By Dashboard Lights (Clev Intl)
- . CHICAGO Alive Again (Columbia)
- ★ LINDA RONSTADT—Back In The USA (Asylum) 10-3 ★ NICK GILDER—Hot Child In The City (Chrysalis) 12-5

KCBQ—San Diego

- TOTO-Hold The Line (Columbia)
- FIREFALL-Strange Way (Atlantic) * STYX-Blue Collar Man (A&M) 22-17
- ★ BILLY JOEL-She's Always A Woman

KFXM-San Bernardino

- ★ BARRY MANILOW—Ready To Take A Chance Again (Arista) 16-3
- * AMBROSIA-How Much | Feel (WB) 26-19

KERN—Bakersfield

- STONEBOLT—I Will Still Love You
- PLAYER—Prisoner Of Your Love (RSO)
- ★ ANNE MURRAY—You Needed Me (Capitol)
- * CAPTAIN & TENNILLE—You Never Done It Like That (A&M) 23-18

KOPA-Phoenix

- CHICAGO-Alive Again (Columbia)
- FOGELBERG & WEISBERG Power Of Gold
- D* DONNA SUMMER MacArthur Park (Casablanca) 25-19
- ★ BARRY MANILOW—Ready To Take A Chance Again (Arista) 30-23

KTKT-Tucson

- TOTO-Hold The Line (Columbia)
- ANDY GIBB—Our Love (RSO) ★ AMBROSIA—How Much | Feel (WB) 19-12
- ★ BILLY JOEL She's Always A Woman (Columbia) 14-8

KQEO-Albuquerque

- ANDY GIBB-Our Love (RSO)
- NICK GILDER-Here Comes The Night
- * STEPHEN BISHOP—Everybody Needs Love
- GINO VANNELLI-I Just Wanna Stop (A&M)

KENO-Las Vegas

- JOHN TRAVOLTA—Greased Lightning (RSO)
- TOTO-Hold The Line (Columbia)
- ★ THEWHO-Who Are You (MCA) 24-20
- * FRAMPTON/BEE GEES-Sgt. Pepper (RSO)

Pacific Northwest Region

• TOP ADD ONS:

ERIC CARMEN—Change Of Heart (Arista) FIREFALL—Strange Way (Atlantic)
STEELY DAN—Josie (ABC)

PRIME MOVERS

ANNE MURRAY-You Needed Me (Capitol) BARRY MANILOW-Ready To Take A Chance Again (Arista) CAPTAIN & TENNILLE-You Never Done It Like

BREAKOUTS:

ANDY GIBB-Our Love (RSO) CHICAGO—Alive Again (Columbia) ERIC CLAPTON—Promises (RSO)

KFRC-San Francisco

- ANDY GIBB-Our Love (RSO)
- CARS-My Best Friend's Girl (Elektra)
- * ANNEMURRAY-You Needed Me (Capitol)
- D* DONNA SUMMER-MacArthur Park (Casablanca) AD-23

KYA-San Francisco

- NONE
- * NICK GILDER-Hot Child In The City
- * ANNEMURRAY-You Needed Me (Capitol)

KLIV-San Jose

- ANDY GIBB-Our Love (RSO)
- Do FOXY—Get Off (Dash)
- * GERRY RAFFERTY-Right Down The Line
- * SYLVESTER-Dance, Disco Heat (Fantasy)

KROY—Sacramento

- ALESSI Dancin' In The Halls Of Love
- ANDY GIBB—Our Love (RSO)
- ★ BARRY MANILOW—Ready To Take A Chance
- D★ FOXY-Get Off (Dash) HB-23

- STYX—Blue Collar Man (A&M)
- ANDY GIBB—Our Love (RSO)
- * CAPTAIN & TENNILLE-You Never Done It Like That (A&M) 15-12
- ★ BARRY MANILOW—Ready To Take A Chance Again (Arista) 24-23

KGW-Portland

- ERIC CARMEN Change Of Heart (Arista)
- FIREFALL—Strange Way (Atlantic)
- * CRYSTAL GALE—Talking in Your Sleep (UA)
- ★ BARRY MANILOW—Ready To Take A Chance
- Again (Arista) 19-15

PRIME MOVERS-NATIONAL

(D) DONNA SUMMER-MacArthur Park (Casablanca) ANNE MURRAY-You Needed Me (Capitol) FOREIGNER-Double Vision (Atlantic)

KING-Seattle

- ERIC CLAPTON Promises (RSO)
- D★ DONNASUMMER-MacArthur Park (Casablanca) 16-9
- * CAPTAIN & TENNILLE-You Never Done It

- GLEN CAMPBELL—Can You Fool (Capitol)
- FIREFALL-Strange Way (Atlantic)
- ★ THEWHO-Who Are You (MCA) 17-8
- * CRYSTAL GAYLE—Talking In Your Sleep

KTAC-Tacoma

- PABLO CRUISE—Don't Want To Live Without It (A&M)
- CHICAGO Alive Again (Columbia)
- ★ BOSTON-Don't Look Back (Epic) 13-9
- ★ BILLY JOEL—She's Always A Woman (Columbia) 20-14

KCPX-Salt Lake City

- ERIC CARMEN—Change Of Heart (Arista)
- PAUL DAVIS-Sweet Life (Bang)
- * DAVID GATES-Took The Last Train
- (Elektra) 29-24 ★ FOREIGNER-Double Vision (Atlantic) 14-

KRSP-Salt Lake City

- CHICAGO Alive Again (Columbia)
- AL STEWART—Time Passeges (Arista)
- ★ FOREIGNER—Double Vision (Atlantic) 7-1 ★ BARRY MANILOW—Ready ToTake A Chance

Again (Arista) 26-20 KTLK - Denver

- STEELY DAN Josie (ABC) • BARRY MANILOW—Ready To Take A Chance
- D★ FOXY-Get Off (Dash) 18-6
- ★ ANNE MURRAY—You Needed Me (Capitol)

- PABLO CRUISE—Don't Want To Live
- STEPHEN BISHOP—Everybody Needs Love
- ★ ANNE MURRAY—You Needed Me (Capitol)
- ★ CAPTAIN & TENNILLE-You Never Done It

North Central Region

• TOP ADD ONS

GINO VANNELLI-I Just Wanna Stop (A&M) BILLY JOEL-She's Always A Woman

STEPHEN BISHOP—Everybody Needs Love (ABC)

PRIME MOVERS:

FOREIGNER-Double Vision (Atlantic) (D) DONNA SUMMER-MacArthur Park (Casablanca) THE ROLLING STONES—Beast Of Burden (Rolling Stones)

BREAKOUTS

ERIC CLAPTON - Promises (RSO)
FOGELBERG & WEISBERG - Power Of Gold NICK GILDER-Here Comes The Night (Chrysalis)

CKLW-Detroit

- FOREIGNER-Double Vision (Atlantic)
- THE ROLLING STONES—Beast Of Burden (Rolling Stones) ★ LITTLE RIVER BAND—Reminiscing
- D* DONNA SUMMER MacArthur Park (Casablanca) 13-9

WDRQ-Detroit

- DIANA ROSS/MICHAEL JACKSON-Ease On
- Down The Road (MCA)
- ★ GINO VANNELLI-I Just Wanna Stop (A&M)
- D★ DONNA SUMMER—MacArthur Park (Casablanca) 21-17

WTAC-Flint

- CHICAGO-Alive Again (Columbia)
- Do CHIC-Le Freak (Atlantic)
- * KENNY LOGGINS-Whenever | Call You 'Friend'' (Columbia) 11-1
- * HALL & OATES-It's A Laugh (RCA) 25-15 Z-96 (WZZR-FM)—Grand Rapids
- FOGELBERG & WEISBERG--Power Of Gold ALSTEWART—Time Passages (Arista)
- D★ DONNA SUMMER—MacArthur Park (Casablanca) 24-16 ★ DR. HOOK—Sharing The Night Together

(Capitol) 26-20 WAKY-Louisville

- 10cc-Dreadlock Holiday (Polydor)
- NICK GILDER—Here Comes The Night (Chrysalis)
- ★ DR. HOOK—Sharing The Night Together (Capitol) 28-16
- * STEELY DAN Josie (ABC) 27-18

WBGN-Bowling Green

- ALICE COOPER—How You Gonna See Me BARRY MANILOW—Ready To Take A Chance
- Again (Arista) ★ AMBROSIA-How Much | Feel (WB) 30-21

★ PAUL DAVIS-Sweet Life (Bang) 20-15 WGCL-Cleveland

- GINO VANNELLI—I Just Wanna Stop (A&M)
- BILLY JOEL She's Always A Woman

* BOSTON -- Don't Look Back (Epic) 18-13 ★ LINDA RONSTADT—Back In The USA (Asylum) 15-12

- WZZP-Cleveland
- AMBROSIA—How Much | Feel (WB) ALSTEWART—Time Passages (Arista)
- * ANNE MURRAY-You Needed Me (Capitol)

★ FOREIGNER-Double Vision (Atlantic) 26-

- WSAI-Cincinnati
- NO LIST

- Q-102 (WKRQ-FM)—Cincinnati
- GINO VANNELLI—I Just Wanna Stop (A&M)
- ERIC CLAPTON Promises (RSO) ★ NICK GILDER—Hot Child In The City
- (Chrysalis) 17-7 ★ THE WHO -- Who Are You (MCA) 6-2

WCOL-Columbus

- HALL & OATES-It's A Laugh (RCA)
- D★ DONNA SUMMER MacArthur Park (Casablanca) 17-8 D★ JOHN PAUL YOUNG-Love Is In The Air

MICHAEL JOHNSON-Almost Like Being In

(Scotti Brothers) 29-20 WNCI--- Columbus

(Columbia) 11-6

- FOREIGNER-Double Vision (Atlantic)
- AMBROSIA-How Much | Feel (WB) ★ BILLY JOEL -- She's Always A Woman
- ★ THE WHO-Who Are You (MCA) 13-8

LINDISFARNE—Run For Home (Atco)

- TOTO-Hold The Line (Columbia) D★ DONNA SUMMER—MacArthur Park (Casablanca) 24-16
- * HALL & OATES-It's A Laugh (RCA) 29-22

BREAKOUTS-NATIONAL

ANDY GIBB-Our Love (RSO) CHICAGO-Alive Again (Columbia) ERIC CLAPTON-Promises (RSO)

13-Q (WKTQ) - Pittsburgh

- GINO VANNELLI I Just Wanna Stop (A&M)
- FUNKADELIC One Nation Under A Groove
- ★ BILLY JOEL—She's Always A Woman (Columbia) 28-22 ★ FOREIGNER—Double Vision (Atlantic) 22-

- WPEZ-Pittsburgh • STEPHEN BISHOP—Everybody Needs Love
- CHICAGO—Alive Again (Columbia) ★ FOREIGNER-Double Vision (Atlantic) 26-
- ★ THE WHO—Who Are You (MCA) 13-9

Southwest Region

TOP ADD ONS:

CHICAGO—Alive Again (Columbia) PABLO CRUISE-Don't Want To Live Without It GINO VANNELLI-I Just Wanna Stop (A&M)

PRIME MOVERS THE ROLLING STONES-Beast Of Burden (Rolling Stones)
(D) DONNA SUMMER—MacArthur Park

(Casablanca) KENNY LOGGINS—Whenever I Call You "Friend" (Columbia) BREAKOUTS:

ANDY GIBB-Our Love (RSO) AL STEWART... Time Passages (Arista) JOHN TRAVOLTA-Greased Lightning (RSO)

KRBE-Houston

- KILT-- Houston
- ANDY GIBB-Our Love (RSO) JOHN TRAVOLTA-Greased Lightning
- ★ THE ROLLING STONES—Beast Of Burden (Rolling Stones) 27-17 ★ PAUL DAVIS—Sweet Life (Bang) 29-20
- CHICAGO-Alive Again (Columbia) JOE COCKER—Fun Time (Elektra) * ALSTEWART-Time Passages (Arista) 38-

- ★ CAPTAIN & TENNILLE—You Never Done It Like That (A&M) 17-8
- KLIF-Dallas PABLO CRUISE—Don't Want To Live Without It (A&M)
- STEPHEN BISHOP -- Everybody Needs Love ★ THE ROLLING STONES—Beast Of Burden

(Rolling Stones) 23-14

★ THE WHO-Who Are You (MCA) 31-25 KNUS-FM - Dallas • CRYSTAL GAYLE—Talking In Your Sleep

• AEROSMITH-Come Together (Columbia)

★ KENNY LOGGINS—Whenever I Call You "Friend" (Columbia) 13-3 D★ EVELYN "CHAMPAGNE" KING-Shame

- (RCA) 14-8 KFJZ-FM (Z-97)—Ft. Worth
- NONE
- KINT-El Paso GINO VANNELLI—I Just Wanna Stop (A&M)

* BOSTON-Don't Look Back (Epic) 19-12

* CHRIS REA-Fool If You Think It's Over

• BILLY JOEL-She's Always A Woman D★ DONNA SUMMER -- MacArthur Park

(Casablanca) 28-14

- ★ FOREIGNER Double Vision (Atlantic) 9-3 WKY-Oklahoma City • GINO VANNELLI—I Just Wanna Stop (A&M)
- ★ KENNY LOGGINS-Whenever 1 Call You "Friend" (Columbia) 6-2
- D★ DONNA SUMMER—MacArthur Park (Casablanca) 16-12

- KOMA-Oklahomá City
- ★ BARRY MANILOW—Ready To Take A Chance Again (Arista) 30·17 ★ CRYSTAL GAYLE—Talking In Your Sleep

- KAKC-Tulsa
- ANDY GIBB Our Love (RSO)
- ERIC CARMEN-Change Of Heart (Arista) ★ CHICAGO—Alive Again (Columbia) 17-12

* STEPHEN BISHOP-Everybody Needs Love

- (ABC) 19-14
- KELI-Tulsa • ERIC CARMEN—Change Of Heart (Arista)
- CHICAGO-Alive Again (Columbia) ★ PABLO CRUISE—Don't Want To Live Without It (A&M) HB-29

★ AL STEWART—Time Passages (Arista) HB-

WTIX-New Orleans • HALL & OATES-It's A Laugh (RCA)

★ PRINCE—Soft & Wet (WB) 38-28

(Casablanca) 33-12

Like That (A&M)

- FUNKADELIC One Nation Under A Groove D★ DONNASUMMER—MacArthur Park
- WNOE-New Orleans • ALICE COOPER--How You Gonna See Me CAPTAIN & TENNILLE—You Never Done It
- ★ AL STEWART—Time Passages (Arista) 25-★ FOREIGNER-Double Vision (Atlantic) 17-
- KEEL-Shreveport Do SYLVESTER-Dance, Disco Heat (Fantasy) Do ALICIA BRIDGES-I Love The Night Life

★ STEELY DAN-Josie (ABC) 20-15 ★ BARRY MANILOW—Ready To Take A Chance Again (Arista) 31-28

Midwest Region

• TOP ADD ONS: AL STEWART.—Time Passages (Arista) BARRY MANILOW—Ready To Take A Chance Again (Arista)

* PRIME MOVERS

NICK GILDER-Hot Child In The City

LITTLE RIVER BAND—Reminiscing (Harvest)

(D) DONNA SUMMER—MacArthur Park

(Casablanca)
BILLY JOEL—She's Always A Woman

BREAKOUTS: GINO VANNELLI-I Just Wanna Stop (A&M) 10cc—Dreadlock Holiday (Polydor)
GENE COTTON—Like A Sunday In Salem

• NICK GILDER-Hot Child In The City KENNY LOGGINS—Whenever I Call You

(Harvest) 19-14

★ LITTLE RIVER BAND—Reminiscing

* ANDY GIBB-Our Love (RSO) 31-22 * NICK GILDER-Hot Child In The City (Chrysalis) 15-9

(Continued on page 30)

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WMET-Chicago PONSTADT -- Ooh Rahy Rahy

WLS-Chicago

- FIREFALL—Strange Way (Atlantic)
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BRAND X. HEAD AND SHOULDERS ABOVE THE CROWD.

Brand X. Record World named them best contemporary jazz group of 1978. But it takes more than virtuoso musicianship to get to the top in progressive rock music.

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Billboard Singles Radio Action Playlist Top Add Ons Playlist Prime Movers *

• Continued from page 26

WROK-Rockford

- GINO VANNELLI—I Just Wanna Stop (A&M)
- ★ BARRY MANILOW Ready To Take A Chance Again (Arista) 33-23
- * NICK GILDER-Hot Child in The City (Chrysalis) 11-3

WIRL-Peoria

- HALL & OATES-It's A Laugh (RCA)
- BILLY JOEL-She's Always A Woman
- * STEELY DAN-Josie (ABC) 29-20
- ★ THE WHO—Who Are You (MCA) 25-22

WNDE-Indianapolis

- Do ALICIA BRIDGES-1 Love The Night Life
- BARRY MANILOW—Ready To Take A Chance Again (Arista)
- * AMBROSIA-How Much | Feel (WB) 27-13
- ★ THE ROLLING STONES—Beast Of Burden (Rolling Stones) 26-17

WOKY-Milwaukee

- STYX—Blue Collar Man (A&M)
- BARRY MAMILOW—Ready To Take A Chance Again (Arista)
- **★ FOREIGNER**-Double Vision (Atlantic) 20-7
- D★ DONNA SUMMER—MacArthur Park (Casablanca) 21-15

WZUU-FM - Milwaukee

- NONE
- D★ DONNA SUMMER—MacArthur Park (Casablanca) 15-4
- ★ BitLY JOEL-She's Always A Woman

KSLQ-FM-St. Louis

- 10cc—Dreadlock Holiday (Polydor)
- CRYSTAL GAYLE—Talking In Your Sleep
- ★ FUNKADELIC One Nation Under A Groove
- ★ MEAT LOAF—Paradise By Dashboard Lights (Clev Intl) 8-5

KXOK-St. Louis

- · NONE
- ★ BILLY JOEL—She's Always A Woman (Columbia) 28-12
- D* DONNA SUMMER-MacArthur Park (Casabianca) 19-6

KIOA-Des Maines

- JOHN TRAVOLTA—Greased Lightning
- BARRY MANILOW—Ready To Take A Chance Again (Arista)
- D★ DONNA SUMMER MacArthur Park (Casablanca) 24-14
- * BILLY JOEL—She's Always A Woman (Columbia) 25-17

KDWB-Minneapolis

• GINO VANNELLI— I Just Wanna Stop (A&M)

- MLSTEWART—Time Passages (Arista)
- ★ BILLY JOEL-She's Always A Woman
- (Columbia) 15-8
- ★ MICHAEL JOHNSON—Almost Like Being In Love (EMI) 13-7

KSTP-Minneapolis

- GENE COTTON—Like A Sunday in Salem (Ariola)
- AL STEWART Time Passages (Arista)
- * AMBROSIA-How Much | Feel (WB) 18-14
- ★ BARRY MANILOW—Ready To Take A Chance Again (Arista) 19-15

WHB-Kansas City

- STEELY DAN-Josie (ABC)
- PABLO CRUISE-Don't Want To Live Without It (A&M)
- * HEART-Straight On (Mushroom) 32-24
- * DIANA ROSS/MICHAEL JOHNSON—Ease On Down The Road (MCA) 26-19

KBEQ—Kansas City

- Now (WB)
- FOGELBERG & WEISBERG—Power Of Gold
- ★ FOREIGNER-Double Vision (Atlantic) 28
- ★ FUNKADELIC—One Nation Under A Groove (WB) 29-23

KKLS—Rapid City

- LEO SAYER—Rainin' In My Heart (WB)
- STEPHEN BISHOP—Everybody Needs Love
- D★ DONNA SUMMER—MacArthur Park (Casablanca) HB-21
- * THE ROLLING STONES—Beast Of Burden (Rolling Stones) 18-14

KQWB-Farge

- NONE
- * PAUL DAVIS-Sweet Life (Bang) 25-19 ★ AMBROSIA - How Much | Feel (WB) 20-15

Northeast Region

• TOP ADD ONS

CAPTAIN & TERMILLE-You Never Done It Like STARSHIP-Crazy Feeling (Grunt CRYSTAL GAYLE-Talking In Your Sleep (UA)

* PRIME MOVERS

- (D) DONNA SUMMER-MacArthur Park (Casablanca)
 (D) ALICIA BRIDGES—I Love The Night Life
- (Polydor)
 ANNE MURRAY—You Needed Me (Capitol)

BREAKOUTS:

CHICAGO-Alive Again (Columbia) BILLY JOEL — Until The Night (Columbia) HEART — Straight On (Mushroom)

WABC-New York

- THE POLLING STONES—Beast Of Burden
- CAPTAIN & TENNILLE You Never Done !t
- D★ DONNA SUMMER—MacArthur Park (Casablanca) 21-8
- ★ DON RAY—Got To Have Lovin' (Polydor) 20-

99-X-New York

- De MUSIQUE-In The Bush (Prelude)
- BILLY JOEL-She's Always A Woman
- * ANNE MURRAY-You Needed Me (Caritol)
- ★ THE WHO—Who Are You (MCA) 15-5

WPTR-Albany

- STYX—Blue Collar Man (A&M)
- CHICAGO—Alive Again (Columbia)
- * CAPTAIN & TENNILLE—You Never Done It Like That (A&M) 23-16
- * AMBROSIA-How Much | Feel (WB) 12-7

WTRY-Albany

- DON RAY-Got To Have Lovin' (Polydor)
- MICHAEL JOHNSON-Almost Like Being In
- ★ BARRY MANILOW—Ready To Take A Chance Again (Arista) 18-10
- D★ DONNA SUMMER—MacArthur Park

WKBW-Buffalo

- NONE
- * LINDA RONSTADT—Back In The USA (Asylum) 10-4
- ★ BIG WHEELIE & THE HUBCAPS—Sh-Boom (MCA) 29-14

WYSL-Buffalo

- FOGELBERG & WEISBERG Power Of Gold
- HEART-Straight On (Mushroom)
- ★ BILLY JOEL—She's Always A Woman (Columbia) 25-20
- * FOREIGNER-Double Vision (Atlantic) 16-

WBBF-Rochester

- PABLO CRUISE—Don't Want To Live
- DR. HOOK—Sharing The Night Together
- * AMBROSIA-How Much | Feel (WB) 21-11 * GERRY RAFFERTY - Right Down The Line

WRKO-Boston

- ALICE COOPER—How You Gonna See Me
- D* ALICIA BRIDGES-I Love The Night Life (Polydor) 27-18
- ★ KENNY LOGGINS—Whenever I Call You "Friend" (Columbia) 15-9

WBZ-FM - Boston

- CHICAGO—Alive Again (Columbia)
- ALSTEWART-Time Passages (Arista)

F-105 (WVBF) - Boston

- NONE
- D* DONNA SUMMER-MacArthur Park (Casablanca) 18-14
- ★ ANNE MURRAY—You Needed Me (Capitol)

WDRC-Hartford

- STEELY DAN-Josie (ABC)
- CRYSTAL GAYLE—Talking In Your Sleep
- **★ BOSTON**—Don't Look Back (Epic) 14-8 D★ DONNA SUMMER-MacArthur Park

(Casablanca) 20-15 WPRO-(FM)-Providence

- JEFFERSON STARSHIP—Crazy Feeling
- PAUL DAVIS—Sweet Life (Bang)
- D* DONNA SUMMER-MacArthur Park (Casablanca) 14-6 GINO VANNELLI—I Just Wanna Stop (A&M)

WPRO-AM - Providence

- LIVINGSTON TAYLOR-I Will Be In Love With You (Epic)
- ALSTEWART—Time Passages (Arista)
- ★ CAPTAIN & TENNILLE—You Never Done It Like That (A&M) 10-4 D★ ALICIA BRIDGES-I Love The Night Life

(Polydor) 15-10 WICC-Bridgeport

- ALICIA BRIDGES-I Love The Night Life
- ★ AMBBROSIA—How Much | Feel (WB) 17-13

★ THEWHO-Who Are You (MCA) 14-11 Mid-Atlantic Region

• TOP ADD ONS:

CHICAGO - Alive Again (Columbia) STONEBOLT-I Will Still Love You (Parachute) DR. HOOK-Sharing The Night Together (Capitol)

* PRIME MOVERS:

CAPTAIN & TENNILLE-You Never Done It Like BILLY JOEL-She's Always A Woman

AEROSMITH-Come Together (Columbia)

BREAKOUTS:

AMDY GIBS-Our Love (RSO) KENNY ROGERS—The Gambler (UA)
DIAMOND/STREISAND—You Don't Send Me

- WFIL-Philadelphia
- KENNY ROGERS-The Gambler (UA) • DIAMOND/STREISAND-You Don't Bring
- D★ ATASTE OF HONEY—Boogie Oogie Oogie
- ★ BILLY JOEL—She's Always A Woman

WZZD-Philadelphia

- NO LIST

WIFI-FM-Philadelphia

- STONEBOLT—I Will Still Love You (Parachute)
- DR. HOOK—Sharing The Night Together (Capitol)
- ★ NICK GILDER—Hot Child In The City (Chrysalis) 12-6

D★ FOXY—Get Off (Dash) 24-18 WPGC—Washington

- CHICAGO—Alive Again (Columbia)
- * CAPTAIN & TENNILLE—You Never Done It Like That (A&M) 28-20 D★ SYLVESTER—Dance, Disco Heat (Fantasy)
- WGH-Norfolk

• ANDY GIBB - Our Love (RSO)

• FOGELBERG & WEISBURG - Power Of Gold D★ FOXY—Get Off (Dash) 20-9

★ CHAKA KAHN—I'm Every Woman (WB) HB

WCAO-Baltimore

- TOTO-Hold The Line (Columbia)
- ANDY GIBB-Our Love (RSO)
- ★ AMRROSIA—How Much [Fee] (WB) 16-8
- * FOREIGNER-Double Vision (Atlantic) 12-5

WYRE-Annapolis

- AMDY GIBB-Our Love (RSO)
- HEART-Straight On (Mushroom)
- ★ THE ROLLING STONES—Beast Of Burden (Rolling Stones) 18-8
- D★ DONNA SUMMER—MacArthur Park (Casablanca) 10-4

WLEE-Richmond

- GINO VANNELLI— i Just Wanna Stop (A&V)
- FIREFALL-Strange Way (Atlantic)
- ★ BARRY MANILOW—Ready To Take A Chance Again (Arista) 26-18

- CHICAGO-Alive Again (Columbia)
- ANDY GIBB—Our Love (RSO)
- ★ FOREIGNER-Double Vision (Atlantic) 16-9

Southeast Region

TOP ADD ONS:

FUNKADELIC-One Nation Under A Groove (WB)
FIREFALL—Strange Way (Atlantic) GINO VANNELLI-I Just Wanna Stop (A&M)

DONNA SUMMER-MacArthur Park (Casablanca)
FOREIGNER—Double Vision (Atlantic) ARNE MURRAY-You Needed Me (Capitol)

BREAKOUTS:

- **WQXI**—Atlanta CHICAGO—Alive Again (Columbia)
- FIREFALL-Strange Way (Atlantic)

★ FOREIGNER-Double Vision (Atlantic) 11-8

- Z-93 (WZGC-FM) Atlanta
- Do CANDISTATON-Victum (WB)
- FIREFALL-Strange Way (Alantic) * FOREIGNER-Double Vision (Atlantic) 15-6

D* DONNA SUMMER-MacArthur Park (Casablanca) 20-14

- WBBQ-Augusta
- ERIC CLAPTON-Promises (RSO)
- D★ ALICIA BRIDGES—I Love The Night Life (Polydor) 16-10
- ★ PAUL DAVIS—Sweet Life (Bang) 25-19 WFOM-Atlanta . CHICAGO-Alive Again (Columbia)
- * STYX-Blue Collar Man (A&M) HB-24

★ THE WHO-Who Are You (MCA) 10-5

- PRINCE-Soft & Wet (WB)
- ANDY GIBB-Our Love (RSO) ★ FUNKADELIC-One Nation Under A Groove
- ANDY GIBB-Our Love (RSO) D★ ALICIA BRIDGES—1 Love The Night Life (Polydor) 33-25
- D★ CHIC-Le Freak (Atlantic) HB-33

WQAM - Miami

- NONE
- D★ DONNA SUMMER-MacArthur Park
- (Casablanca) 12-4 ★ DON RAY-Got To Have Lovin' (Polydor) 13-

- WMJX (96X)- Miami
- GINO VANNELLI—I Just Wanna Stop (A&M) • AMBROSIA-How Much I Feel (WB)
- D* MUSIQUE-In The Bush (Prelude) 18-8
- * ANNE MURRAY-You Needed Me (Capitol)

- Y-100 (WHYI-FM) Miami • LEIF GARRETT-Made For Dancing (Scotti
- Brothers) • K.C. & THE SUNSHINE BAND—Do You Feel
- * ANNE MURRAY-You Needed Me (Capitol)

D★ DONNA SUMMER-MacArthur Park (Casablanca) 8-1

- WLOF-Orlando
- GLEN CAMPBELL Can You Fool (Capitol) . LIVINGSTON TAYLOR-I Will Be In Love

D★ DONNA SUMMER—MacArthur Park (Casablanca) 25-15

- CHICAGO-Alive Again (Columbia) ANDY GIBB-Our Love (RSO)
- AMBROSIA-How Much | Feel (WB)

★ NICK GILDER—Hot Child In The City

- TOTO-Hold The Line (Columbia)

- * GERRY RAFFERTY—Right Down The Line (UA) 19-10
- CHICAGO-Alive Again (Columbia) * ANNE MURRAY-You Needed Me (Capitol)
- Do SYLVESTER-Dance, Disco Heat (Fantasty) • THE ROLLING STONES—Beast Of Burden

• LIVINGSTON TAYLOR—I Will Be In Love With You (Epic)

D★ ALICIA BRIOGES—1 Love The Night Life (Polydor) 8-1 WTOB—Winston-Salem

- NO LIST
- Without It (A&M) • FOGELBERG & WEISBERG-Power Of Gold

- **WORD-Spartanburg**
- COOPER BROTHERS—The Dream Never Dies (Capricorn)
- . PAUL ANKA-This is Love (RCA)
- ★ OR. HDOK-Sharing The Night Together (Capitol) 20-16
- * STEELY DAN-Josie (ABC) 12-9

- WLAC Nashville FUNKADELIC—One Nation Under A Groove
- AL STEWART-Time Passages (Arista)

- ★ DR. HOOK—Sharing The Night Together ★ BARRY MANILOW—Ready To Take A Chance Again (Arista) 27-21

- 91-Q-Nashville
- NONE
- * ANNE MURRAY-You Needed Me (Capitol)

★ DR. HOOK—Sharing The Night Together (Capitol) 27-23

- WHBQ-Memphis • FUNKADELIC—One Nation Under A Groove
- ANDY GIBB-Don't Throw It Away (RSO)

D★ DONNA SUMMER—MacArthur Park

(Casablanca) 22-16 ★ CAPTAIN & TENNILLE—You Never Done It Like That (A&M) 25-20

WFLI-Chattanooga

WRJZ-Knoxville

- HALL & OATES-It's A Laugh (RCA) • GINO VANNELLI—! Just Wanna Stop (A&M)
- ★ THE WHO-Who Are You (MCA) 24-10
- ERIC CLAPTON Promises (RSO) • FOGELBERG & WEISBERG - Power Of Gold

D* ALICIA BRIDGES-I Love The Night Life

(Polydor) 17-7 D* DONNA SUMMER-MacArthur Park (Casablanca) 17-7

- WGOW-Chattaneoga
- * BILLY JOEL-She's Always A Woman
- ntini (Magnet) Do VILLAGE PEOPLE—Y.M.C.A. (Casablanca)

* AMBROSIA-How Much | Feel (WB) 14-8

- * FOREIGNER-Double Vision (Atlantic) 16-6
- BARRY MANILOW-Ready To Take A Chance

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erwise, without the prior w permission of the publisher.

Again (Arista)

(Rolling Stones) 19-15

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★ COMMODORES—Flyin' High (Motown) 21-

- PRIME MOVERS

ANDY GIBB-Our Love (RSO) CHICAGO—Alive Again (Columbia) ERIC CLAPTON—Promises (RSO)

- * AMBROSIA-How Much | Feel (WB) 10-5
- AMDY GIBB-Our Love (RSO)

• PAUL ANKA-This Is Love (RCA)

- WFLB-Fayetteville CHICAGO—Alive Again (Columbia)

- With You (Epic)
- Q-105 (WRBQ-FM)—Tampa
- D★ FOXY—Get Off (Dash) 19-9

DONNA SUMMER - MacArthur Park

- ★ KENNY LOGGINS—Whenever I Call You 'Friend'' (Columbia) 16-9
- Do VILLAGE PEOPLE—Y.M.C.A. (Casablanca)
- * FOREIGNER-Double Vision (Atlantic) 34 ★ THE WHO - Who Are You (MCA) 23-16

• CHICAGO-Alive Again (Columbia) * FOREIGNER-Double Vision (Atlantic) 26-

- D★ DONNA SUMMER MacArthur Park (Casabianca) 22-17
- ★ THE WHO-Who Are You (MCA) HB-26 ★ BARRY MANILOW—Ready To Take A Chance Again (Arista) HB-27

WKIX-Raleigh

- **★ PAUL DAVIS**—Sweet Life (Bang) 22-15

- (Columbia) 18-13
- THE ROLLING STONES—Beast Of Burden (Rolling Stones) 11-5
- - ★ STEELY DAN-Josie (ABC) 11-7 ★ THE ROLLING STONES—Beast Of Burden
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★ LINDA RONSTADT—Back In The USA (Asylum) 22-5

- LEO SAYER Rainin' In My Heart (WB) • MICHAEL JOHNSON-Almost Like Being In
- D★ JOHN PAUL YOUNG—Love Is In The Air (Scotti Brothers) 15-11 WERC - Birmingham

• CHRIS REA—What Ever Happened To Benny

WSGN-Birmingham • ANDY GIBB-Our Love (RSO)

• CRYSTAL GAYLE—Talking In Your Sleep

- DAVID GATES—Took The Last Train

- D★ DONNA SUMMER—MacArthur Park (Casablanca) 24-16
- WRWQ-Richmond
 - * FOREIGNER-Double Vision (Atlantic) 19-
 - BJ-105 (WBJW-FM)—Orlando • THE COMMODORES-Flyin' High (Motown)

(Casablanca) 25-10

- **WOPD-Lakeland** • 10cc-Dreadlock Holiday (Polydor)
- WMFJ-Daytona Beach
- WAPE-Jacksonville • ERIC CLAPTON-Promises (RSO)
- **WAYS-Charlotte**
- Do DAN HARTMAN-Instant Replay (Blue Sky) ★ FOREIGNER-Double Vision (Atlantic) 16-7
- PABLO CRUISE—Don't Want To Live
- ★ FOREIGNER—Double Vision (Atlantic) 10-3 WTMA-Charleston
 - ★ DR. HOOK—Sharing The Night Together (Capitol) 17-11

D* ALICIA BRIDGES-I Love The Night Life (Polydor) 26-16 WHHY-Montgomery NO LIST

KAAY-Little Rock

ABC Records proudly congratulates its 1978
Country Music Association Award winners.



Rey Clark instrumentalist of the year



Oak Ridge Boys vocal group of the year

Oak Ridge Boys Band instrumental group of the year



Don Williams
male vocalist of the year

Congratulations to Jim Halsey, who represents all our winners.





Billboard Album Radio Action

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

BASED ON STATION PLAYLISTS THROUGH WEDNESDAY 10-11-1978

Top Add Ons-National

NICOLETTE LARSON-Nicolette (W.B.) BABY GRAND-Ancient Medicine (Arista) STEPHEN STILLS-Thoroughfare Gap (Columbia) MARK ALMOND-Other People's Rooms (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

Western Region

TOP ADD ONS

FRANK ZAPPA-Studio Tan (W.B.) STYX-Pieces Df Eight (A&M) SMALL FACES-78 in The Shade (Atlantic)

★TOP REQUEST/AIRPLAY

VAN MORRISON—Wavelength (W.B.)
FOREIGNER—Double Vision (Atlantic)
ROLLING STONES—Some Girls (Rolling Stones)
LINDA RONSTADT—Living In The U.S.A.

BREAKOUTS

NICOLETTE LARSON-Nicolette (W.B.) SOUTH SIDE JOHNNY AND THE ASBURY JUKES—Hearts Of Stone (Epic) IAN MATTHEWS—Stealin' Home (Mushrooms FIREFALL-Elan (Atlantic)

KSAM-FM—San Francisco (Kate Ingram)

- NICOLETTE LARSON—Nicolette (W.B.) SMALL FACES - 78 In The Shade (Atlantic)
- STYX-Pieces Of Eight (A&M)
- GOLDEN EARRING—Grab It For A Second (MCA) FRANK ZAPPA—Studio Tan (W.B.)
- VAN MORRISON Wavelength (W.B.)
- BLONDIE-Parallel Lines (Chrysalis)
- WHO-Who Are You (MCA)
- BRYAN FERRY—The Bride Stripped Bare (Atlantic) KWST-FM—Los Angeles (Bob Gowa)

SEA LEVEL - On The Edge (Capricorn)

- DAN FOGELBERG & TIM WEISBERG—Twin Sons Of Offerent Mothers (Full Moon/Epic)
- CRAWLER-Snake, Rattle & Roll (Epic)
- JETHRO TULL—Bursting Out (Chrysalis)
- IAN MATTHEWS-Stealin' Home (Mushroom)
- * KENNY LOGGINS-Nightwatch (Columbia)
- LINDA RONSTADT—Living In The U.S.A. (Asylum)
- BOSTON-Don't Look Back (Epic) DARYL HALL & JOHN OATES—Along The Red Ledge

KPRI-FM—San Diego (Kathy DeRouville)

- BILLY JOEL-52nd. Street (Columbia) SANTANA-Inner Secrets (Columbia)
- GENTLE GIANT-Be A Giant For A Day (Capitol)
- * WHO-Who Are You (MCA)
- FOREIGNER-Double Vision (Atlantic)
- STYX-Pieces Of Eight (A&M) BOSTON-Don't Look Back (Epic)

KOME-FM—San Jose (Dana Jang)

- FIREFALL—Elan (Atlantic)
- DIANE DIAMOND-In The Dark (MCA)
- MCK TEMPCHIN-(Arista) GINO VANNELLI-Brother To Brother (A&M)
- FOREIGNER-Double Vision (Atlantic)
- * ROLLING STONES—Some Girls (Rolling Stones)
- * STYX-Pieces Of Eight (A&M)
- KZAP-FM—Sacramento (Cynde Slater)

SOUTH SIDE JOHNNY AND THE ASBURY JUKES-Hearts Of Stone (Epic)

- URIAH HEEP—Fallen Angel (Chrysalis) BRYAN FERRY-The Bride Stripped Bare (Atlantic)
- DAVID BOWIE Stage (RCA)
- GENTLE GIANT Be A Giant For A Day (Capitol) RONNIE LAWS-Flame (United Artists)
- VAN MORRISON Wavelength (W.B.)
- * ROLLING STONES—Some Girls (Rolling Stones)
- THE TALKING HEADS-More Songs About Buildings And Food (Sire) * GREG KIHN-Next Of Kihn (Beserkley)

KAWY-FM—Casper, Wyoming (Fred Moore)

- FIREFALL-Elan (Atlantic)
- URIAH HEEP—Fallen Angel (Chrysalis)
- CHICAGO—Hot Streets (Columbia) NEIL YOUNG ... Comes A Time (Reprise)
- BABY GRANO-Ancient Medicine (Arista) BRUCE COCKBURN - Further Adventures Of
- AL STEWART Time Passages (Arista) CRAWLER-Snake, Rattle & Roll (Epic)
- SEA LEVEL On The Edge (Capricorn)
- HEART-Dog & Butterfly (Portrait)
- KZEL-FM-Eugene (Stan Garrett)
- SOUTH SIDE JOHNNY AND THE ASBURY JUKES-
- RICHARD WRIGHT-Wet Dream (Columbia)
- PHOEBE SNOW-Against The Grain (Columbia)
- IAN MATTHEWS-Stealin' Home (Mushroom) THE RACING CARS—Bring On The Night (Carysalis)
- NICOLETTE LARSON Nicolette (W.B.)
- 10cc Bloody Tourists (Polydor) NEIL YOUNG-Comes A Time (Reprise)
- LINDA RONSTADT-Living In The U.S.A. (Asylum)
- AL STEWART Time Passages (Arista)

KZOK-FM - Seattle (Mavis Mackoff)

- FIREFALL-Elan (Atlantic)
- SANTANA—Inner Secrets (Columbia)
- STEPHEN STILLS—Thoroughfare Gap (Columbia)
- THE BLEND-(MCA)
- BLACK SABBATH Never Say Die (W.B.)
- BILLY JOEL 52nd. Street (Columbia) HEART-Dog & Butterfly (Portrait)
- FOREIGNER-Double Vision (Alantic)
- ROLLING STONES Some Girls (Rolling Stones)
- ★ ROBIN TROWER—Caravan To Midnight (Chrysalis)

Southwest Region

TOP ADD ONS

PAT TRAVERS-Heat In The Street (Polycor) OLETTE LARSON-Nicolette (W.B.) BABY GRAND-Ancient Medicine (Arista JETHRO TULL—Bursting Out (Chrysalis)

★TOP REQUEST/AIRPLAY

CHICAGO-Hot Streets (Columbia) **NEIL YOUNG-Comes A Time (Reprise)** YES-Tormato (Atlantic) 10cc-Bloody Tourists (Polydor)

BREAKOUTS:

SOUTH SIDE JOHNNY AND THE ASBURY JUKES—Hearts Of Stone (Epic)
DAVID BOWIE—Stage (RCA) STYX—Pieces Of Eight (A&M)
FOREIGNER—Double Vision (Atlantic)

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

- YES—Tormato (Atlantic)
- SEA LEVEL—On The Edge (Capricorn)
- WEATHER REPORT—Mr. Gone (Columbia) • VAN MORRISON—Wavelength (W.B.)
- PAT TRAVERS—Heat In The Street (Polydor)
- NEIL YOUNG—Comes A Time (Reprise)
- ★ YES—Tormato (Atlantic)
- * STYX-Pieces Of Eight (A&M)
- ★ WEATHER REPORT—Mr. Gone (Columbia)
- ★ WHO—Who Are You (MCA)

WRNO-FM - New Orleans (Sambo) NEIL YOUNG—Comes A Time (Reprise)

- 10cc—Bloody Tourists (Polydor)
- CHICAGO-Hot Streets (Columbia)
- YES—Tormato (Atlantic)
- GOLDEN EARRING—Grab It For A Second (MCA)
- LEE OSKAR-Before The Rain (Elektra)
- * ROLLINGSTONES—Some Girls (Rolling Stones)
- * WHO-Who Are You (MCA)
- ★ BDSTON—Oon't Look Back (Epic)

* FOREIGNER-Oouble Vision (Atlantic) ICY102-FM - Kansas City (Max Floyd)

- BILLY JOEL-52nd. Street (Columbia)
- MEATLOAF Bat Out Of Hell (Epic)
- * ACE FREHLEY-(Casablanca)
- * TOTO-(Columbia)

Top Requests/Airplay-National ROLLING STONES-Some Girls (Rolling Stones)

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

WMMS-FM-Cleveland (John Gorman)

Hearts Of Stone (Epic)

MOLLY HATCHET—(Epic)

* WHO-Who Are You (MCA)

WYDD-FM-Pittsburgh (Steve Downs)

★ WHO-Who Are You (MCA)

WQFM-FM-Milwaukee (Jim Roberts)

* STYX-Pieces Of Eight (A&M)

YES-Tormato (Atlantic)

* THE CARS-(Elektra)

SANTANA-Inner Secrets (Columbia)

• IAN MATTHEWS—Stealin' Home (Mushroom)

* LINDA RONSTADT-Living In The U.S.A. (Asylum)

• JESSE COLIN YOUNG-Love On The Wing (W.B.)

• STEPHEN STILLS—Thoroughfare Gap (Columbia)

SOUTH SIDE JOHNNY AND THE ASBURY JUKES— Hearts Of Stone (Epic)

★ ROBIN TROWER—Caravan To Midnight (Chrysa is)

SEA LEVEL — On The Edge (Capricorn)

BILLY JOEL—52nd. Street (Columbia)

* FOREIGNER--Double Vision (Atlantic)

BILLY JOEL — 52nd. Street (Columbia)

SANTANA—Inner Secrets (Columbia)

* FOREIGNER-Double Vision (Atlantic)

* ALSTEWART—Time Passages (Arista)

BILLY JOEL-52nd. Street (Columbia)

SOUTH SIDE JOHNNY AND THE ASBURY JUKES-

KZEW-FM-Dallas (Mark Christopher)

- PAT TRAVERS -- Heat In The Street (Polydor)
- SOUTH SIDE JOHNNY AND THE ASBURY JUKES-Hearts Of Stone (Epic)
- DAVID BOWIE—Stage (RCA)
- NICOLETTE LARSON Nicolette (W.B.)
- BABY GRAND-Ancient Medicine (Arista)
- JETHRO TULL-Bursting Out (Chrysalis) * CHICAGO -- Hot Streets (Columbia)
- * BOB SEGER & THE SILVER BULLET BAND-Stranger In Town (Capitol)
- * STYX-Pieces Of Eight (A&M) * FOREIGNER-Double Vision (Atlantic)
- KFWD-FM Dallas/Ft. Worth (Tim Spencer)
- FIREFALL-Elan (Atlantic) • SANTANA-Inner Secrets (Columbia)
- BILLY JOEL 52nd. Street (Columbia)
- ERIC CLAPTON—Slow Hand (RSO)
- SEA LEVEL-On The Edge (Capricorn)
- IAN MATTHEWS—Stealin' Home (Mushroom) ★ FIREFALL—Elan (Atlantic)
- ★ LINDARONSTADT—Living In The U.S.A. (Asylum) * TOM PETTY & THE HEARTBREAKERS-You're
- Gonna' Get It (Shelter/ABC) ★ HEART-Dog & Butterfly (Portrait)

KLOL-FM - Houston (Paul Riann)

- SOUTH SIDE JOHNNY AND THE ASBURY JUKES—
- JANIS IAN—(Columbia)

■ THERLEND—(MCA)

- DAVID BOWIE Stage (RCA)
- DEVO—Are We Not Men? (W.B.)
- WOODY HERMAN—Volume 3 (Everest) * NEIL YOUNG-Comes A Time (Reprise)
- ★ AL STEWART—Time Passages (Arista) HEART-Dog & Butterfly (Portrait)

* 10cc-Bloody Tourists (Polydor) Midwest Region

TOP ADD ONS

VAN MORRISON-Wavelength (W.B.) NEIL YOUNG—Comes A Time (Reprise) CHICAGO—Hot Streets (Columbia) DAYE EDMUNDS—Tracks On Wax 4 (Swansong)

★TOP REQUEST/AIRPLAY

BOSTON-Don't Look Back (Epic) FOREIGNER—Double Vision (Atlantic) STYX—Pieces Of Eight (A&M) THE CARS-(Elektra)

BREAKOUTS:

BILLY JOEL-52nd. Street (Columbia) WHO-Who Are You (MCA) LINDA RONSTADT-Living In The U.S.A. SANTANA-Inner Secrets (Columbia)

- WWWW-FM Detroit (Joe Urbiel) BILLY JOEL — 52nd. Street (Columbia)
- SANTANA—Inner Secrets (Columbia)
- STEPHEN STILLS—Thoroughfare Gap (Columbia) TOTO—(Columbia)
- CRAWLER-Snake, Rattle & Roll (Epic)
- BRYAN FERRY-The Bride Stripped Bare (Atlantic) * LINDARONSTADT - Living In The U.S.A. (Asylum)
- * WHO-Who Are You (MCA) * ROLLING STONES—Some Girls (Rolling Stones)
- * THE CARS-(Elektra) WXRT-FM - Chicago (Bob Gelms)
- VAN MORRISON-Wavelength (W.B.) NEIL YOUNG—Comes A Time (Reprise)
- CHICAGO Hot Streets (Columbia) DAVID BOWIE—Stage (RCA)
- JETHRO TULL—Bursting Out (Chrysalis)
- WEATHER REPORT-Mr. Gone (Columbia) ★ WHO—Who Are You (M CA) * KENNY LOGGINS-Nightwatch (Columbia)
- * VAN MORRtSON—Wavelength (W.B.) ★ LINDA RONSTADT — Living In The U.S.A. (Asylum)
- BILLY JOEL-52nd. Street (Columbia) 10cc-Bloody Tourists (Polydor)

WLVQ-FM — Columbus (Steve Runner)

STYX-Pieces Of Eight (A&M)

* BOSTON - Don't Look Back (Epic)

- ★ LINDA RONSTADT—Living In The U.S.A. (Asylum)

- * WHO-Who Are You (MCA)
- * FOREIGNER-Double Vision (Atlantic) WRQX-FM-Washington (Kathy Konner)
 - VAN MORRISON—Wavelength (W.B.) AMBROSIA—Life Beyond L.A. (W.B.)

TOTO-(Columbia)

YES—Tormato (Atlantic)

YES-Tormato (Atlantic)

* BOSTON-Don't Look Back (Epic)

WINZ-FM -- Miami (Michele Robinson)

DAVID BOWIE-Stage (RCA)

NETWORK-Nightwork (Epic)

DANE DONAHUE-(Columbia)

★ FOREIGNER—Double Vision (Atlantic)

★ LYNYRD SKYNYRD—Skynyrd's First And Last

NEIL YOUNG-Comes A Time (Reprise)

VAN MORRISON-Wavelength (W.B.)

WEATHER REPORT-Mr. Gone (Columbia)

★ KENNY LOGGINS—Nightwatch (Columbia)

NEIL YOUNG—Comes A Time (Reprise)

CHICAGO-Hot Streets (Columbia)

VAN MORRISON-Wavelength (W.B.)

VILLAGE PEOPLE—Crusin' (Casablanca)

★ LINDARONSTADT—Living In The U.S.A. (Asylum)

DAN FOGELBERG & TIM WEISBERG-Twin Sons Of

* STYX-Pieces Df Eight (A&M)

WQSR-FM—Tampa (Steve Huntington)

YES—Tormato (Atlantic)

DAVID BOWIE - Stage (RCA)

WHO-Who Are You (MCA)

FIREFALL - Elan (Atlantic)

WKTK-FM-Battimore (Lou Krieger)

★ WHO—Who Are You (MCA)

Northeast Region

NICOLETTE LARSON-Nicolette (W.B.)

STEPHEN STILLS—Thoroughfare Gap

PAT TRAVERS—Heat In The Street (Polydor)

DAN FOGELBERG/TIM WEISBERG—Twin Sons Of Different Mothers (Full Moon/Epic)

SOUTH SIDE JOHNNY AND THE ASBURY JUKES— Hearts Of Stone (Epic)

. IAN MATTHEWS-Stealin' Home (Mushroom)

LEVON HELM—(ABC)

• CHICAGO-Hot Streets (Columbia)

• GENTLE GIANT -- Be A Giant For A Day (Capitol)

FOREIGNER - Double Vision (Atlantic)

* LINDA RONSTADT - Living In The U.S.A. (Asylum)

SOUTH SIDE JOHNNY AND THE ASBURY JUKES—Hearts Of Stone (Epic) WHO-Who Are You (MCA)

• BILLY JOEL -- 52nd. Street (Columbia)

- STEPHEN STILLS—Thoroughfare Gap (Columbia) NICK GILDER-City Nights (Chrysalis)
 - - SANTANA-Inner Secrets (Columbia)

 - * VAN MORRISON-Wavelength (W.B.)
 - * CHICAGO-Hot Streets (Columbia)
 - WHO-Who Are You (MCA)

WMMR-FM—Philadelphia (D. Hungate/J. Pollack)

- SANTANA—Inner Secrets (Columbia)
- BILLY JOEL-52nd. Street (Columbia) STEPHEN STILLS—Thoroughfare Gap (Columbia)
- FIREFALL-Elan (Atlantic)
- NICOLETTE LARSON Nicolette (W.B.)
- ★ YES—Tormato (Atlantic)

★ NEIL YOUNG—Comes A Time (Reprise) WGRQ-FM - Buffalo (John Velchoff)

NEIL YOUNG-Comes A Time (Reprise)

• BILLY JOEL - 52nd. Street (Columbia)

- ★ LINDA RONSTADT—Living In The U.S.A. (Asylum) * KISS SOLO ALBUMS—(Casablanca)
- WLIR-FM—New York (D. McNamera/L. Kleinman) YES—Tormato (Allantic)
- JACK TEMPCHIN (Arista)
- LEVON HELM—(ABC)
- **★ JETHRO TULL**—Bursting Out (Chrysalis)

★ ROLLING STONES—Some Girls (Rolling Stones)

* WHO-Who Are You (MCA)

- WYSP-FM-Philadelphia (Stephen Johnson)
- BILLY JOEL-52nd. Street (Columbia)
- TOTO-(Columbia)
- LINDA RONSTADT Living In The U.S.A. (Asylum)
- * YES-Tormato (Atlantic)
- NICOLETTE LARSON Nicolette (W.B.)
- IAN MATTHEWS-Stealin' Home (Mushroom)
- RORY GALLAGHER—Photo Finish (Chrysalis)
- ★ DAN FOGELBERG & TIM WEISBERG—Twin Sons Of
- Different Mothers (Full Moon/Epic)
- WSAN-FM Allentown (Rick Harvey)
- PHOEBE SNOW-Against The Grain (Columbia) • NEIL YOUNG—Comes A Time (Reprise)
- ★ CITY BOY—Book Early (Mercury)

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National Breakouts

BILLY JOEL-52nd Street (Columbia) SANTANA-Inner Secrets (Columbia)

WBAB-FM — Babylon (Bernie Bernard) WQXM-FM-Tampa (Neal Mirsky) • BILLY JOEL -- 52nd. Street (Columbia)

- FIREFALL-Elan (Atlantic)
- IAN MATTHEWS—Stealin' Home (Mushroom)
- MARK ALMOND-Other People's Rooms (A&M)
- ★ YES—Tormato (Atlantic)

- ELTON JOHN—Single Man (MCA)
- * AL STEWART-Time Passages (Arista) ★ STYX-Pieces Of Eight (A&M)
- BOSTON Don't Look Back (Epic)
- ★ YES—Tormato (Atlantic)
- B.T.O.—Street Action (Mercury) • FRANK ZAPPA-Studio Tan (W.B.)
- ★ VAN MORRISON-Wavelength (W.B.)
- ★ PABLO CRUISE Worlds Away (A&M)
- WPLR-FM—New Haven (G. Weingarth/E. Michaelson)
- * LINDARONSTADT Living In The U.S.A. (Asylum)
- JETHRO TULL—Bursting Out (Chrysalis)
- 1994-(A&M) . BABY GRAND-Ancient Medicine (Arista)
- ★ PLAYER-Danger Zone (RSO)
- * STYX-Pieces Of Eight (A&M) * NEIL YOUNG-Comes A Time (Reprise)

- * STYX-Pieces Of Eight (A&M)

- SANTANA-Inner Secrets (Columbia) IAN MATTHEWS-Stealin' Home (Mushroom) DAVE EDMUNDS-Tracks On Wax 4 (Swansong)
 - ★ CHICAGO—Hot Streets (Columbia) KSHE-FM-St. Louis (Ted Haebeck)

LINDA RONSTADT-Living In The U.S.A. (Asylury)

DAVE EDMUNDS-Tracks On Wax 4 (Swansong)

LUCIFER'S FRIEND-Good Times Warrior (Elektra/

RICHARD WRIGHT-Wet Dream (Columbia)

- BILLY JOEL-52nd. Street (Columbia)
- ROBIN TROWER—Caravan To Midnight (Chrysal s)
- Southeast Region

TOP ADD ONS

BOSTON - Don't Look Back (Epic)

WHO-Who Are You (MCA)

YES-Tormato (Atlantic)

BILLY JOEL-52nd. Street (Columbia) LEVON HELM— (ABC)
DAVID BOWIE—Stage (RCA)
SOUTH SIDE JOHNNY AND THE ASBURY JUKES-Hearts Of Stone (Epic)

★TOP REQUEST/AIRPLAY

ROLLING STONES—Some Girls (Rolling

BREAKOUTS: FORFIGNER-Double Vision (Atlantic) LINDA RONSTADT-Living In The U.S.A.

BOSTON-Dont' Look Back (Epic)

• SEALEVEL-On The Edge (Capricorn) LEVON HELM-(ABC)

JEAN-LUC PONTY - Cosmic Messenger (Atlantic)

- ★ BOSTON Oon't Lcok Back (Epic)
- BILLY JOEL-52nd Street (Columbia) ELTON JOHN-Single Man (MCA)

- ROLLING STONES—Some Girls (Rolling Stones) ★ FOREIGNER—Double Vision (Atlantic)
- * SOUTH SIDE JOHNNY AND THE ASBURY JUKES-Hearts Of Stone (Epic)
- MOLLY HATCHET—(Epic)
- SANTANA—Inner Secrets (Columbia) IAN MATTHEWS—Stealin' Home (Mushroom)
- ★ 10cc Bloody Tourists (Polydor)

- BRECKER BROTHERS—Heavy Metal Be-Bop GINO VANNELLI - Brother To Brother (A&M) AEROSMITH - Come Together (Columbia) FOREIGNER-Double Vision (Atlantic)
- STEPHEN STILLS—Thoroughfare Gap (Columbia) • TOP ADD ONS SANTANA-Inner Secrets (Columbia)
 - (Columbia)
 MARK ALMOND—Other People's Rooms (A&M) BABY GRAND-Ancient Medicine (Arista)
- TOP REQUEST/AIRPLAY * WHO-Who Are You (MCA) LINDA RONSTADT-Living In The U.S.A
- BREAKOUTS

BILLY JOEL-52nd Street (Columbia) SANTANA-Inner Secrets (Columbia¢

NEIL YOUNG-Comes A Time (Reprise)

WNEW-FM - New York (Tom Morrera)

YES-Tormato (Atlantic)

 BILLY JOEL - 52nd, Street (Columbia) SANTANA-Inner Secrets (Columbia) BABY GRAND-Ancient Medicine (Arista) • NICOLETTE LARSON-Nicolette (W.B.)

MARK ALMOND -- Other People's Rooms (A&M)

STEVE FORBERT—Alive On Arrival (Nemperor)

- ★ VAN MORRISON—Wavelength (W.B.) * ROLLING STONES—Some Girls (Rolling Stones) ★ NEIL YOUNG—Comes A Time (Reprise) WCMF-FM - Rochester (Gary Whipple)
- BILLY JOEL-52nd. Street (Columbia) VAN MORRISON—Wavelength (W.B.)
- DAVID BOWIE Stage (RCA) * YES-Tormato (Atlantic)

- (Asylum)

 VAN MORRISON—Wavelength (W.B.) STYX—Pieces Of Eight (A&M)
 ROLLING STONES—Some Girls (Rolling DANE DONAHUE—(Columbia) RtCHARD WRIGHT—Wet Oream (Columbia)
 - CHICAGO Hot Streets (Columbia) * DIRTY ANGELS-(A&M)
 - GENE COTTON Save The Dancer (Ariola/
 - * YES-Tormato (Atlantic) * STYX-Pieces Of Eight (A&M)

- Stones)
 YES—Tormato (Atlantic)
 DAN FOGELBERG & TIM WEISBERG—Twin Sons Of Oifferent Mothers (Full Moon/Epic) KENNY LOGGINS—Nightwatch (Columbia)
- WKLS-FM—Atlanta (Keith Allen)
- ★ ROLLING STONES—Some Girls (Rolling Stones)
- ★ LINDA RONSTADT—Living In The U.S.A. (Asylum)
- ★ BOSTON—Don't Look Back (Epic)
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30UP?

SINGER FOR WHAT GF

Tampa Top 40 Pioneer 'Reborn' WLCY-AM Gears Self As 'The MacDonald's Of Music'

By SARA LANE

TAMPA-New ownership and a program director and morning man who has been devoted to the station since he was a junior high school student in the 1960s might add up to a rebirth of this market's pioneer Top

At least that's the thinking of station manager Tom Watson, who's been with WLCY-AM for 3½ years.

Watson, a 22-year veteran in radio, began in New York as a sales rep, then worked fro WFLA-FM in sales and became station manager at WQXM-FM before joining WLCY.

John Lander is the program director and morning man.

A top rocker in earlier days, WLCY promoted such events as "Star Spectaculars," concert/dances featuring some of the top artists in the rock field-Roy Orbison, Del Shannon and Jerry Lee Lewis. As a teenager, Lander was always on hand for all the WLCY events.

Through all those years, Lander was a WLCY fan and says, "I always knew I'd work here." Dissatisfied with junior college, Lander joined the Marines and spent four years in Vietnam and at the Atlanta recruiting office. He got a part-time job at a radio station in Atlanta.

Radio-TV Programming_

After he was mustered out, Lander attended Georgia State Univ., then transferred to the Univ. of South Florida where he graduated in 1972 with a degree in speech broadcasting.

His first Florida job was at WFLA where he worked on weekends playing church tapes and eventually became afternoon drive deejay. He went to WLOF-AM in Orlando as assistant p.d. and took over as director. Once he had put WLOF at the top of the ratings, he decided to

"I still wanted to be at WLCY," he explains. And his perseverence was rewarded when he landed the program director's job in July 1977.

"I told them if I made it here, I'd do it on my own, taking the credit or the blame. I told them they had to give me complete control. And that's kind of touchy. A lot of money is involved in a radio station," Lander says.

One of the first things Lander did was to reduce the commercial load; he worked to improve the quality of commercials and the working relationships between the disk jockeys. He paid closer attention to the songs that went on the air.

Lander is extremely cautious about new music. He wants to appeal to the masses. "FM may be hipper, but we're the MacDonald's of the music business. Our appeal is to the masses, not just one age group,"

According to Watson and Lander, WLCY's demographic audience lies between 18 and 24, but they believe the station catches from both sides of those age groups.

"I think WLCY is pretty solid from 12 right up to 49," says Watson.

Lander works with a reasonably

small playlist, primarily Top 40 as well as a half dozen oldies that were million sellers. Add-ons range between two to six per week.

K101-FM To Televise Self For 21st Birthday

SAN FRANCISCO-K101-FM here "becomes legal" Thursday (26) at 21 years of age and it intends to overindulge-but only in media ex-

The adult contemporary outlet, owned by National Radio Broadcasters Assn. president Jim Gabbert, will simulcast with its KIQI-AM sister and UHF television outlet KTSF-TV 12 hours commencing at 8 a.m.

Listener/viewers will be able to tune in channel 26 and watch DJs in action while hearing the results in

Additionally, Gabbert will conduct a tour of both radio outlets' facilities. News as well as music personalities will be seen on the job.

DJs from the more Top 40-oriented KIQI-AM will do air shifts on the FM side for this special event, avoiding any clash in formats.

Producing the radio/tv show will be Mike Lincoln, general manager and program director of both radio outlets, as well as head of the tv production company, Mike Lincoln & Associates.

Lincoln flew a trial balloon of this approach for Gabbert last April with a 10-hour radio/tv simulcast. Listener/viewer response "almost put our phone systems out of com-mission," says spokesperson Pam Strauss.

www.americanradiohistory.com

KRTH-FM Evolving More Current Sound

LOS ANGELES-Finding a programming niche in this 72-signal market can be like threading a needle with one hand tied. But program director Bob Hamilton of RKO's KRTH-FM believes he's done it and with both hands encum-

For one, he inherited an automated station in February 1977 which "sounded clunky and didn't run very well." On the other hand, much of the radio industry still believes KRTH-FM airs RKO's "Golden Oldies" package, which in reality no longer plays on any RKO

Despite these stumbling blocks, KRTH-FM garnered top spot in Los Angeles for its target demographic of 25 to 34 in the July-August Arbitron sweep. It placed second to leading rocker KMET-FM for 18-34.

"We're at the zenith of a slow evolution," says Hamilton, a 16-year radio veteran. "We're now a contemporary station with an oldies flare."

By that, Hamilton means his music mix is 60% contemporary, 40% oldies, with about 35 currents any given week. Even the September SRDS Spot Radio persists in describing his outlet as 70% oldies, 30% contemporary, the old sound.

"Eventually the word will spread," adds Hamilton, "but our listeners know the difference." Hamilton believes a station in L.A. must appeal to the market's overriding characteristic, impersonality.

"People here are aware of how impersonal this town has become," he explains. "They want a radio station they can feel comfortable with. We're trying to give them that warmth."

He points out that top contemporary outlet KMET-FM has achieved this blend of personality, current music and oldies "in its own way. So has soft-rocking KNX-FM. We're in between the two, but doing it our own way as well."

One major difference is automation," a fact none of our listeners is aware of," says Hamilton. KRTH-FM has one of only 11 IGM770 units in the country, "and nobody uses it like we do." The IGM770 is a computerized, automated cartridge

Hamilton insists on programming the station seven days a week, 24 hours a day. He combines the carts with live announcers for news, weather, sports, etc. "Our morning news man Steve Fredericks throws in one-liners and puns, causing occasional controversey. And he works in tandem with Brian Bierne on the music side."

Hamilton's ongoing research keeps him one jump ahead of the fast-changing tastes in this city, he believes. The current trend is toward disco in lifestyle, night life and mu-

"Our evening programming is stronger into disco now," he says. "In fact, it's paying off well for us. Our listeners tip us on new club hits and we're usually on them before other more completely disco outlets, such as KUTE-FM." (KUTE-FM surfaced number two in the 12+ age group in July/August with a new

Hamilton carts every cut, enabling any combination for programming the automated system either one or seven days in advance. "The machine is flawless," he says. "It does better seques than any human. And when I came here, I was not a lover of automation. But the machine has proven me a liar too many

Additionally, Hamilton programs only 10 minutes of commercials per hour. And he personally screens new music releases in the presence of promotion people every Monday and Tuesday. "It keeps us ahead of the rest on the music," he explains.

When Hamilton joined KRTH-FM last February, it was struggling with 1.9 in the 12+ group. Now it grabs a 3.2 share.

One more reason he cites is a growing sense of community involvement through promotions, headed by Rachel Parker. Since nostalgia is the station's former image and 40% of its current sound, KRTH-FM tied to the present rage here of restoring the Hollywood

Parker will stage the "Hollywood YMCA 10 Kilometer Run" Nov. 12 to benefit the local YMCA's youth programs. Alice Cooper heads the marathon runner lineup. Not coincidentally, the run will be held one day after Hollywood's 75th birthday celebration, at which the new Hollywood sign will be unveiled.

Hamilton no longer considers KRLA-AM, the local goldies outlet, as his competition. For one thing, he recently hired its music director, Guy Zapolean, as his own music coordinator.

"We've taken the station from a '50s 'doo-wop' image to a more current sound," he concludes, "and we've only just begun."

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BOB PARKS, G.M. KELD . . . "I feel the Weenie gives my air people some-thing worth saying. You can listen to the time and temp stuff only so many times. The new stuff is outta sight!"

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Case Studies



By KENT BURKHART

Location: Metropolitan Southeastern market.

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An analysis of the market reveals that contrary to popular belief, the 18-34 adult age group outweighed the 35-49 age group two to

Recommendations:

Since only three stations out of about 30 are attempting to secure the 18-34 audience, it logically appears to be the programming choice; therefore, contemporary album rock replaced the aforementioned beautiful music format.

Station is now virtually co-leader 18-34 and very strong 18-49 with strong revenue results.

Burkhart is a well-respected programming consultant.



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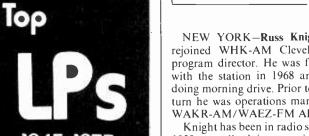
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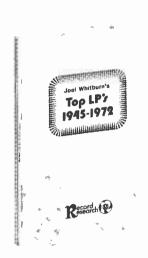
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NEW YORK-Russ Knight has rejoined WHK-AM Cleveland as program director. He was formerly with the station in 1968 and 1969 doing morning drive. Prior to his return he was operations manager at WAKR-AM/WAEZ-FM Akron.

Knight has been in radio since the 1950s, usually doing morning drive at such stations as WAKR, KBOX-AM Dallas, KILT-AM Houston. WXYZ-AM Detroit and WQAM-AM Miami. He also spent six years at KLZ-AM Denver as operations manager.

Knight is probably best known for his days at KLIF-AM Dallas where he was known as the "Weird Beard" and dominated nighttime listening.

Gene Nelson, long a favorite of Northern California listeners, has switched from afternoon drive on KSFO-AM San Francisco to morning drive. He has worked every shift on the station since his arrival 10 years ago. He has been in the San Francisco market since 1962 when he hosted a show on KYA-AM and was known as "The Emperor."

* * * Jazz station WRVR-FM New York has made several shifts following the departure of its p.d. and two on-air personalities to WYNY-FM New York (see separate story.) Bat

Johnson, who was doing a 10 a.m. to 3 p.m. shift, has moved to morning drive succeeding Les Davis, now at WYNY. Pat Prescott has moved from overnight to Johnson's old slot. Herschel has left the 7 p.m. to midnight shift to return to his native Pittsburgh. Lois has joined the staff in the overnight spot and Al Bernstein is temporarly holding down Herschel's old position.

WFYR-FM Chicago personality Fred Winston is honorary chairman of Chicago's March of Dimes Haunted House at a local shopping center. Winston will also host a Halloween night disco party at P.S. Chicago.... A WBT-AM Charlotte promotion put one of the station's listeners on the phone with Burt Reynolds. The contest was handled by midday host **H.A. Thompson**, who asked listeners, "What would you ask Burt Reynolds if he phoned

KSON-AM San Diego is celebrating 15 years' programming country music in connection with Country Music Month. Special belt buckles are being cast to be given as prizes in future contests. An anniversary contest will be held Oct. 28 featuring Merle Haggard and Marty Robbins.

BILLBOARD ARBITRON

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

DETROIT:

	_				_	
		Monday-Fr	iday 6 a.ı	m10 a.m.		
STATION CALL LETTERS	July- Aug. 77	Oct Nov. 77	Jan Feb. 78	April- May 78	July- Aug. 78	STATION CALL LETTERS
CKLW-AM	5.9	4.7	3.5	3.7	4.0	CKLW-AM
Tom Sha	nnon*	Format: 0	contemp	orary		
WCAR-AM	2.2	0.6	1.2	1.5	1.0	WCAR-AM
Nick Fan	ady and	Bob Verr	non** I	Format: C	ontemp	orary
WDEE-AM	2.4	4.7	2.8	4.9	5.9	WDEE-AM
Dean O')ay***	Format:	country			
WDRQ-FM	1.5	2.9	1.9	1.9	3.0	WDRQ-FM
Jerry St.	James	Format:	Top 40			
WJLB-AM	6.0	2.9	3.5	3.5	4.8	WJLB-AM
Jay Mich	ael McK	ay Form	nat: blac	k		
WJR-AM	22.0	21.7	28.2	23.7	18.6	WJR-AM
J.P. McC	arthy F	ormat: M	IOR			
WNIC-FM	3.8	3.9	3.3	3.4	5.8	WNIC-FM
Dick Sha	fran***	* Forma	t: mello	w		
WOMC-FM	2.7	2.6	4.3	4.2	3.2	WOMC-FM
Jim Davi	s Form	at: MOR				
WRIF-FM	3.1	2.7	2.0	6.0	4.7	WRIF-FM
Mike Co	lina. Fo	ormat: AO	R			
www-FN	2.5	4.4	1.6	1.2	2.4	WWW-FM
Jim John	son & G	ieorge Ba	ier****	Forma	t: Supe	rStars
WXYZ-AM	7.9	5.4	8.6	6.9	8.6	WXYZ-AM
Dick Pur		** Form	at: conte	mnorary		

*Shannon has since moved to midday. Purtan moves to CKLW morning drive as of Nov. 1.
**Fanady and Vernon have been on since April. Scott Wallace and his wife Crunchy were on from October 1977. The station was all-news before that.
***Dean O'Day has since left and has been succeeded by Dale Reeves.
****Shafran has been on since September 1978. He was preceded by program director Jim Harper,

who has moved to midday.

*****Purtan, as noted above switches to CKLW on Nov. 1.

www.americanradiohistory.com

'Mellow Sound' Dies Of Lethargy In N.Y.

• Continued from page 23

The new format also marks the first step toward the phasing out of WYNY's automation system. The system has been retired from 6 a.m. to midnight and eventually will be totally scrapped.

The shift of Y-97 follows by three months the discontinuance of the mellow sound at WKTU-FM, which is now thriving as a disco outlet.

While these changes were taking place in New York Steve Marshall, KNX-FM Los Angeles program director and generally acknowledged father of the mellow sound, is finetuning the CBS-owned station.

Marshall, who also acts as programming consultant to other owned FMs-WEE1-FM Boston, KMOX-FM St. Louis, WBBM-FM Chicago and KCBS-FM San Francisco, told a gathering of time buyers in New York City Oct. 4, "We are constantly updating, constantly fine tuning to change the format to fit the temper of the times that we live in. In 1978 KNX-FM has a beat, it has a vitality, it has energy and yet it is material presented in a totally mellow atmosphere without hype, without obnoxious music or commercials, without anything really to insult the intelligence of the

Marshall explained, "We look for melodic music with strong harmony lines that is going to sit well on the

In fact, Marshall said, "We still approach the selection of our music basically with our ears. We feel that the sound of the record is what is most important. We find that a heretofore unknown song, by a familiar artist, a Cat Stevens, an Elton John, a Neal Diamond can have just as much familiarity quotient to it as a familiar song.'

This strategy is similar to that employed by the Burkhart/Abrams SuperStars format and Lee Abrams, who also spoke at this meeting called upon AOR stations to "flex with the

Abrams warned that "the golden days of AOR radio are coming to an end. AOR has no real social significance anymore like it used to. It used to be the flag-carrier of the culture Now it's just another radio station."

He added that, "We can't survive on unbelievable time spent listening" by 18 to 24-year-olds anymore He noted that some AORs have declining ratings and he said the answer is for stations to be accessible to a wider audience.
Pointing to WABC-AM New

York as a station with a "high comfort factor," Abrams said this was important to a station's success to win audience from such listeners who on their "lifestyle priority list music is five notches below 'Laverne And Shirley.'"

But Abrams said an AOR station must walk a tightrope. "You fall on one side: too commercial and on the other side, too progressive. It has to be a fine line.

He also warned against program-

'Sound 10' Adds 4

LOS ANGELES-Syndication firm Radio Arts' newest format, adult contemporary Sound 10, has added four outlets to bring the sixmonth total to 24 stations.

Signed are WWDE-AM-FM, Norfolk, Va.; WSPA-AM-FM, Greenville, S.C.; WLAN-FM, Lancaster, Pa., and WJNL-FM, Johnstown, Pa.

ming to the music freak. He said such a listener is only really satisfied when he is programming his own music on his phonograph. He criticized WMMR-FM Philadelphia as such a station. "I turned on WMMR a few months ago and loved it. They played an old Grateful Dead bootleg from 1966. But I knew if I lived in Philadelphia, I'd much rather be playing my own records.

Part of the AOR audience is rebellious youth, whom Abrams labeled as "American Punk." He said WMMS-FM Cleveland had done a successful job appealing to these listeners. "This is the punk station," Abrams said.

Abrams also alluded to a tightrope between research and emotions in programming a station. He said that some stations tend to be "overclinical-hospital radio-very precise, very right, but sometimes lose that street vibe."

Of the stations that program emotionally Abrams said, "We find these stations are in many cases a joy to compete against because they are right maybe 50% of the time. Because in most cases emotion comes from six different jocks all feeding the programmer records."

Abrams said that although "this is sometimes hard to swallow emotionally what we have to do is stress melodic value of the music over the artistic value. For example in the case of Emerson, Lake and Palmer we would play 'Still You Turn Me On' or 'Lucky Man.' The Emerson, Lake and Palmer fan will still get off on it, but so will Joe Schmoe who never heard of Emerson, Lake and Palmer but will tap his foot along to it.

Bubbling Under The HOT 100

101-ONLY YOU, Loleatta Holloway & Bunny Sigler, Goldmine 4012 (RCA) 102—SOFT & WET, Prince, Warner Bros. 8619

103-LET'S START THE DANCE, Hamilton Bohannon, Mercury 74015

104-RIDE-O-ROCKET, Brothers Johnson, A&M 105-I LIKE GIRLS, Fatback Band, Spring 181

(Polydor) 106-THINK IT OVER, Cissy Houston. Private

107—SMILE, Emotions, Columbia 3-10791 108-BLAME IT ON THE BOOGIE, Mick Jackson,

Atco 7091 (Atlantic) 109-YOU GOT ME RUNNING, Lenny Williams,

110-DANCING IN PARADISE, El Coco, AVI 203

Bubbling Under The Top LPs

201-SHALAMAR, Disco Gardens, RCA BXL1-

202-CREEDENCE CLEARWATER, Chronicle,

Fantasy CCR-2 203-DEEP PURPLE, When We Rock, We Rock and When We Roll, We Roll, Purple PRK 3223 (Warner Bros.)

204-MOLLY HACKET, Epic JE 35346

205-LOLEATTA HOLLOWAY, Queen Of The Night, Salsoul GA 9501 (RCA)

206-JOE WALSH, The Best Of Joe Walsh, ABC AA 1083 207-CHARLIE DANIELS BAND, Volunteer Jam,

Enic E2-35368 208-CISSY HOUSTON, Think It Over, Private

Stock PS 7015 209-AFRO-CUBAN BAND, Rhythm Of Life,

Arista AR 4188 210-SEA LEVEL, On The Edge, Capricorn CPN

AMEETING OF MUSICAL MINDS

Subject: Announcing ABC Records' "Best Of" Series.



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- Silence





Slick Slider: Stephen Stills in the still of the night with his slide guitar. He guested with several artists.

Jazz Strong At Pittsburgh

PITTSBURGH—The eighth annual Univ. of Pittsburgh Jazz Seminar and Concert, which features films, lectures, workshops and concerts, takes place Thursday through Saturday (26-28) at the Carnegie Music Hall and Pitt Student Union.

The invited musicians who will serve as seminar faculty and concert performers are pianist John Lewis, saxophonist Joe Henderson, guitar and harmonica player "Toots" Thielemans, trombonist "Slide" Hampton, trumpeter Torumas Hino, bassist Larry Ridley and drummer Alan Dawson.

Professional jazz filmmaker David Chertok is set to present films depicting various artists performing at the Newport Jazz Festival.

In addition, a special gospel music workshop and concert will be performed by the Waymonnairesm, an East Coast-based 10-member group.

The event climaxes Oct. 28 with a concert featuring the invited musicians and Nathan Davis, jazz saxophonist and director of the school's Jazz Studies Program.

The workshops are to be held in the lower lounge of the Pitt Student Union while the gospel concert will be held in the Henry Clay Frick Fine Arts Building. Both events are free to the public.

Tickets for Saturday night's concert are available at the Pitt Student Union Ticket Office until the evening of Oct. 28 at which time they will only be available at the Carnegie Music Hall boxoffice.

The three-day jazz stand was established to determine better methods of teaching jazz.





Billboard photos by Ed Aguirre

Natural Setting: Richard Beirach displays his jazz pianistics in the spacious and unconventional outdoor canyon theatre 60 miles north of Phoenix for a portion of the 15,000 spectators who attended the most ambitious music festival ever presented in Arizona.

Thematic Arizona Festival Draws 15,000 For Top Acts & Seminars

By ED AGUIRRE

CORDES JUNCTION, Ariz.—A collective gathering of artists and festivalgoers from all walks of life ignited the fourth annual Arcosanti Festival here Oct. 5-8.

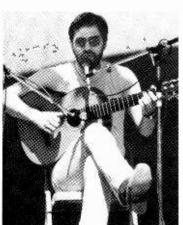
Topping the entertainment bill, which drew 15,000-plus, were Stephen Stills, Todd Rundgren, Dave Leibman, Anthony Braxton, Oregon, Kenny Rankin, Gary Burton, Tom Rush and Ronee Blakley.

The four-day bash was held at Italian architect Paolo Soleri's futuristic dream city of Arcosanti (60 miles north of Phoenix).

This year's program, appropriately titled "Art In The Environment," was second in a series of 10 thematic festivals to be held here, with the overall concept of the festival to help implement Arcosanti as a cultural and educational center for the entire Southwest.

The first two days of the event concentrated on panels, seminars and discussions, thus allowing the bulk of musical performances to take place over the weekend with a full schedule of day and evening entertainment.

Singer-songwriter-guitarist Kenny Rankin and long-time associate, Peter Marshall on bass, opened the Saturday afternoon performances. Though it was his first appearance at the event, Rankin was well received by the anxious crowd. He



Mellow Plucker: Kenny Rankin and his guitar.

offered his own tasty renditions of commercially successful ballads

Then taking a different course, acoustic jazz pianist Richard Beirach performed solo selections from his latest ECM LP "Hubris." Beirach also joined various groups and jams throughout the remainder of the festival.

The Sam Rivers Quartet, featuring Rivers on both woodwinds and piano, was joined by Dave Holland on bass, Joe Dailey on tuba and Thorman Barkerson drums, in a 45-minute presentation of "free jazz" at its best.

Ironically, as if not enough hot licks were emanating from the stage during jazz guitarist Ralph Towner's set, a minor conflagration started in a parking lot. It became a disaster as an estimated 125 vehicles were destroyed in the blaze, causing somewhat of a chaotic situation throughout the site.

The stage was set for Richie Havens, who added to the confusion due to his late arrival.

Havens performed a short set of

Havens performed a short set of unforgotten hits from the late '60s and early '70s. Havens called for all to join in singing and clapping throughout his entire set, so it was somewhat reminiscent of his history making performance at Woodstock.

He generated the crowd in such a manner that the next group, Oregon, a unit whose music encompasses baroque counterpoint, Indian raga, harmonically advanced improvising, rock rhythms, and contemporary classicism, was a bit too laidback. The audience became restless and talkative during its segment, almost ignoring the group's entire contribution to the event.

And finally, on Saturday, all were satisfied when Stephen Stills and friends took the stage, giving the crowd what it was waiting for. The group played seven songs including hits like "Sweet Judy Blue Eyes" and "Love The One You're With."

Sunday's concluding perform-

Sunday's concluding performance included Anthony Braxton performing solo in front of only a few spectators. Braxton spewed forth six numbers, the majority of which were improvisational.

The jam which followed brought on Dave Liebman, Richard Beirach and session drummer Bernard Purdie along with Oregon bassist Glen Moore. The quartet utilized the time offering charts from the Coltrane catalog plus "India" and "Blue Bossa," a Joe Henderson composition

Top vibraphonist Gary Burton returned for his second appearance at the event. Combining sophisticated forms of rock with the improvisational intricacies of jazz, the quartet presented another superb performance. With Steve Swallow on bass, Tiger Okoshi on electric trumpet and Bob Moses on drums, the quartet was most outstanding on "Crystal Silence" and "Radio."

Ronee Blakley surprised with her original sound and excellent stage presence.

The highlight of the afternoon occurred when Stephen Stills joined Blakley and company for a few tunes on electric guitar.

Singer/composer Tom Rush added the folk portion of the day with a seven-song set and rock superstar Todd Rundgren ended the event performing new and old hits backed by his band Utopia. Rundgren played virtually every instrument onstage, running wild and at one point left the stage, eliciting screams from the crowd.



High Noter: Dave Liebman blows soprano stylings.



Comely Chanteuse: Ronee Blakley, singer-actress, wails on "My Idaho

More Music At Ice House

By JEAN WILLIAMS

LOS ANGELES—The new Ice House Comedy Showroom and Music & Magic Cabaret, formerly the Ice House, officially opens Wednesday-Thursday (18-19) with a new format. Although owners Marc Weingar-

Although owners Marc Weingarten, Jan Smith, Bob Fisher and Jane Fisher are maintaining comedy as their mainstay, they are expanding the concept to include more music, according to Weingarten.

The group is converting what was a small bar/lounge into a small showroom, the Music & Magic Cabaret which will seat 100 persons.

The small showroom will be open around the first of the year. A stage is being built in the room.

The main showroom, seating about 175, will always have a comedy act headlining, but the bill will be a three-act comedy/variety show.

"When there's a major musical act on the show, it will be a co-headlining situation," says Weingarten.

He points out that there will be different forms of music featured each night. Bluegrass on Monday, jazz on Tuesday, country on Wednesday, folk on Thursday and rock on Sunday. Friday and Saturday are for magic acts.

When the small showroom is completed, there will be simultaneous performances in both rooms.

The former Ice House was noted for its Sunday showcases for new talent. According to Weingarten, the club is also expanding on this idea.

"We will still have talent night on Sunday but we'll have auditions for these showcases on Thursday 5-7 p.m.

"Jan (Smith) is in charge of showcase night and she will select the talent which will appear on Sunday at a specified time." There will also be an MC on hand nightly. Sunday through Thursday will of-

Sunday through Thursday will offer continuous performances starting at 8:30. Two shows will be featured Friday and Saturday, 8:30 and 10:30 p.m.

The team of owners are building a hall of fame, which will house information and photos of some of the acts which were discovered at the Ice House.

Among those to be included are the Smothers Brothers, Steve Martin, Stephen Bishop, Nitty Gritty Dirt Band, Hoyt Axton, Ace Trucking Company, Cheech & Chong and the Association.

Admission to the new club is \$3 Sunday through Thursday and \$3.50 on Friday and Saturday. When the small showroom is officially opened, the \$3 and \$3.50 admission will include admittance to both rooms.

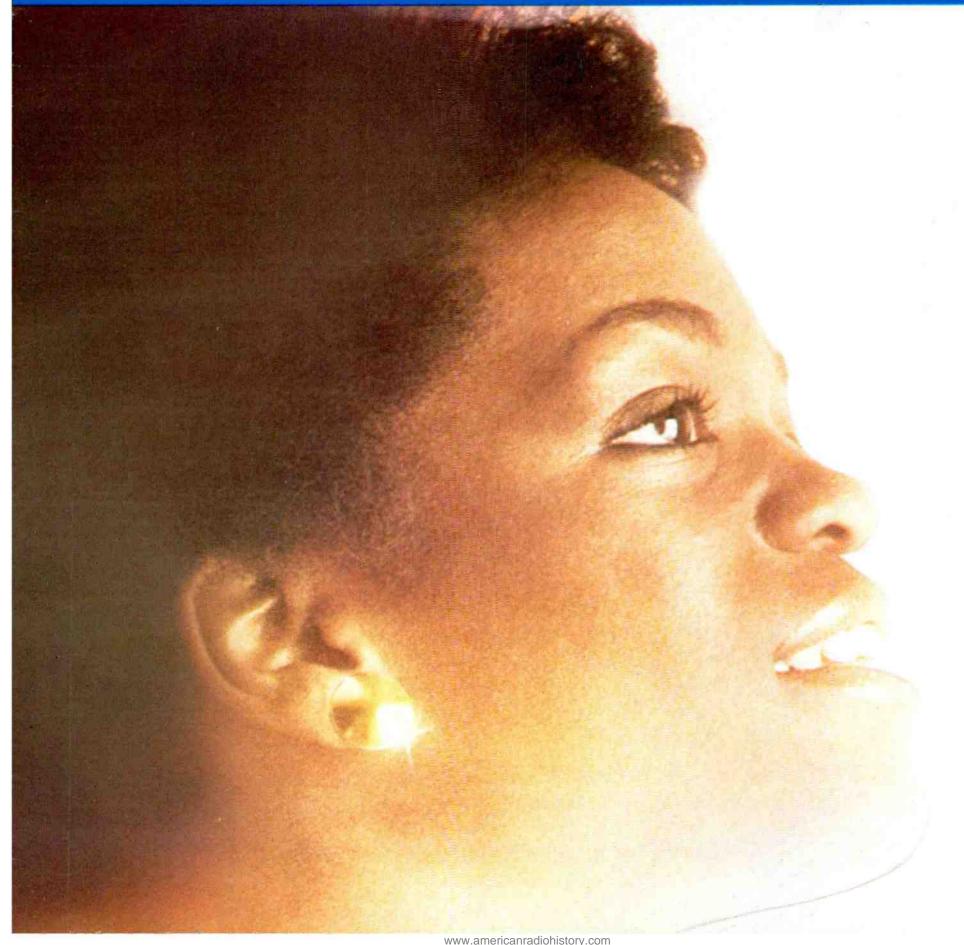
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Promoters Erred, Smokey Says

LOS ANGELES—Smokey Robinson says only one side of the story of his concert appearance Aug. 20 at the International Speedway outside East St. Louis has been told.

"It is true that I did not perform," he says, "and that a disturbance broke out long after midnight.

"I didn't sing because the promoters violated our contract. I arrived at the site at 9 p.m. ready to go on at 10, as our contract stipulated. But another act hadn't yet arrived and the promoters said they didn't want me onstage until after that act had worked.

"So we waited. And waited. The crowd got restless and irritable. It had been there many hours and the music had started at 6 o'clock. The audience had paid to see Smokey Robinson and wasn't satisfied with the long delay.

"It's also true that the promoters paid me in full about 10:30 that night. But they wouldn't let me go onstage. I begged them. And finally, after standing around 2½ hours, I left with my manager Randy Dunlap. The disturbance came later, long after midnight, when the audience realized I would not appear.

"The next day I drove around St. Louis to four radio stations attempting to explain what had happened and why I did not perform. But the promoters spread the talk that it was I who was at fault, and a couple of newspapers printed only their side of the story."

The concert, which also billed Tyrone Davis, Frankie Beverly, Maze,

Faze-O and Luther Ingram, was promoted by Regal Sports headed by Jack Coleman and Ken Avery. Tickets were \$8 in advance and \$10 at the door.

The disturbance saw sound equipment smashed, two spotlights damaged and windows in a nearby restaurant shattered. A sound engineer, Daniel Smith, 30, of Little Rock was slightly injured and was

treated at St. Mary's Hospital. Damage was estimated at \$20,000.

Robinson says it was "the first time in my career that anything like that ever happened to me," and insists that being made to wait until after midnight was inexcusable on the part of Coleman and Avery. "I am dependable, and I must do what I can to clarify a situation which was unfairly reported," he adds.

Waterhouse Label Invites Wits To Match Youngman

CHICAGO—Radio audiences in Chicago, Boston, Tulsa, Milwaukee and markets elsewhere are being challenged to match wits with Henny Youngman, master of the one-liner.

Listeners are invited to top some of the quips heard in a new "live" LP containing 19 of Youngman schticks, with albums and joke books going to those who phone in their one-upsmanship.

It's a promotional scheme devised by Gary Marx, head of Minneapolis' Waterhouse Records, which taped Youngman at nightspots in Chicago and Minneapolis. Marx claims it's the first recording by the 72-year-old comedian that's ever been backed by a marketing campaign.

"All of Henny's other albums have been on labels even smaller than mine," he says.

The marketing push includes the

broadcast joke contest launched here on WGN-AM's Roy Leonard show. KRMG-AM, Tulsa, WCAS-AM, Boston and stations in other markets serviced by Waterhouse's 19 independent distributors also will carry the contest, says Marx.

New disk is titled "Take My Album...Please, Or Two Sets For The Price Of One." It's the second comedy listing in Waterhouse's current four disk catalog, and has the backing of posters and merchandising aids, and, to accompany appearances, newspaper ads and ticket buys.

According to Marx, Youngman today works as many dates as ever in his long career, with the comedian's popularity growing at college and rock venues. "It's hip to love an old-timer," Marx suggests.

ALAN PENCHANSKY

10-Year-Old Black Sabbath Finds Heavy Metal Lasts

By ED HARRISON

LOS ANGELES—Despite critic rejection throughout its career, heavy metal stalwarts Black Sabbath are celebrating a 10th anniversary together with a first U.S. tour in 18 months and first album in two years.

The four-member English hard rock band is headlining across the country, including a triumphant engagement at New York's Madison Square Garden that soldout three weeks in advance. The band played second fiddle only to Boston at its Anaheim Stadium date.

"We're amazed that people have followed the band through the years and that younger persons who were five when the band started are also coming to the shows," says guitarist Toni Iommi. Lead singer Ozzie Osbourne, bassist Geezer Butler and drummer Bill Ward round out the group.

Black Sabbath has remained victims of negative press throughout the years, yet it has not had an effect in filling seats. "We've had good and bad press," states Iommi. "If people don't like the show, that's fair enough.

"But if they don't like the group, and the audience gets off on us, it's unfair of them to knock the entire show as if the people didn't like it."

Iommi says the band's new Warner Bros. LP "Never Say Die," is your basic heavy metal album with a couple of light shadings. "We use brass on 'Breakout' for the first time," he says, "It started as a jam and lends itself into another number."

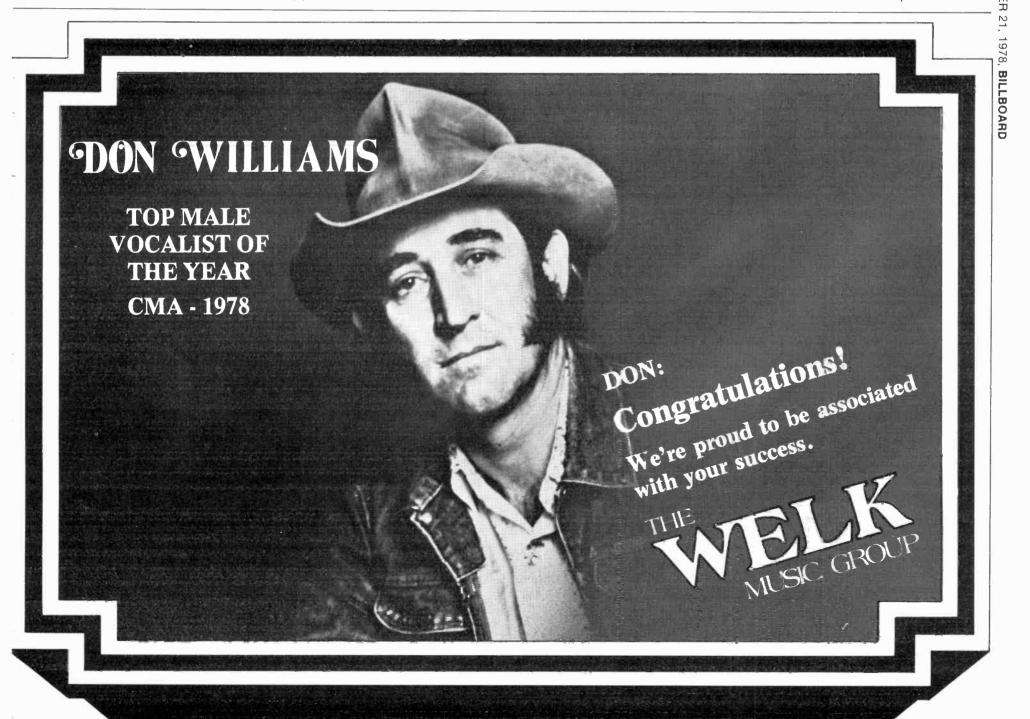
Fight New Chicago Theatre

CHICAGO—Two suburban communities here are seeking a court injunction to block construction of a \$10 million outdoor amphitheatre being erected in a neighboring suburb.

A lawsuit filed here in Circuit Court by the communities of Barrington Hills and South Barrington, charges that the proposed Poplar Creek Music Theatre will create a public nuisance and place additional strains on police and sanitation services.

Construction on the theatre, with a proposed 18,000-20,000 total seating, began earlier this summer, following zoning approval by Hoffman Estates. However, under Illinois law, adjoining communities may object to zoning decisions of their neighbors.

The lawsuit charges that the theatre, a project of the Nederlander Organization, will drive down property values in the area. The site reportedly is 1,200 feet from the border of the municipalities.



AT NEW ORLEANS HILTON HOTEL

Fountain's New Club Prospering

NEW ORLEANS-Apparently due to recent television guest appearances, Pete Fountain is enjoying a surge of popularity at his club in the Hilton Hotel here..

Club manager Benny Harrell says business has increased considerably this year. He claims the 600-seat club is booked solid on weekends, and is 85% full on weeknights. He estimates that tourists make up 80% of the clientele, and reports the club is especially popular with in-house hotel guests.

Both Harrell and Fountain attribute the growing crowds to Fountain's frequent appearances on NBC-TV's "Tonight Show."

"In the past year I've done the 'Tonight Show' more than seven times," says the 48-year-old clarinetist. "This publicity has worked wonders. Business has actually doubled

"It's like my career has blossomed again or started all over. A whole new generation is taking notice."

Fountain, born and reared in the French Quarter here, played in a Bourbon St. nightspot for more than 20 years. Last year he and the club owner became enbroiled in a legal dispute, which ended in Fountain's moving to the Hilton in September

"I was on Bourbon St. more than 20 years, so of course I miss it," says Fountain. "But I love the new club. Even though it's in the Hilton, it's

The occasion was the Irene Kral

Memorial Concert produced by Pat

Britt and Dennis Smith. Proceeds

from the benefit, sponsored by Mu-

sicians Wives, Inc., will establish a

scholarship fund for Kral's two

minimum. Those wishing to donate

remembered in song by many of her

friends, who also seized the opportu-

Performing for the crowd, which

not only swelled the approximately

500-seat showroom but spilled into

the outside bar area, were Al Jar-

reau, Bill Henderson, Nick Ceroli,

Carmen McRae, Don Menza, Jack

Sheldon, Mike Wofford, Willie

Bobo, Pat Britt, Jackie Cain & Roy

Kral, the Bill Holman Orchestra,

Shelly Mann, Frank DeLaRosa, Tif-

fany Bolling, Alan Broadbent,

Monty Budwig, Joyce Collins, Joey

Baron, Dave Mackay and David

Pianist/composer Frishberg per-

formed two of his tunes recorded by

Kral-"You Are There" and "Whee-

lers & Dealers." According to record

producer Dennis Smith, nearly 60

The more than five-hour concert

(9:20 p.m.-2:30 a.m.) had everything

going for it. Each performer was in

top form, the sound system through-

out the entire evening was perfect,

the production was smooth and solid

and the relationship between audience and performer was one of to-

performers participated.

tal compatibility.

more were invited to do so.

nity to pay personal tributes.

Admission to the event was \$10

Kral, who died last Aug. 15, was

Roxy here Oct. 10.

daughters.

BILLBOARD

21, 1978,

By KELLY TUCKER my own club. I love the extra money

"Also, the Hilton has been terrific. It has even offered us a larger room.'

To announce Fountain's move, the club "flooded the New Orleans area" with billboards and newspaper ads, and the Hilton launched a national advertising campaign.

But probably the best publicity came when Fountain announced his decision to move on the "Tonight Show.'

The 6,000-square-foot club, simply named Pete Fountain's, is on the third floor of the hotel.

With brass ceiling fans whirling above walls lined with Rolland Golden paintings and iron railings, the atmosphere is much like that of a French Quarter club. The coppertopped bar, which was taken from Fountain's Bourbon St. bar, adds to this effect.

Fountain plays one 90-minute set Tuesday through Saturday at 10 p.m. The show varies, but usually consists of "Basin Street Blues," "Way Down Yonder In New Orleans," "Clarinet Marmalade," "High Society," "When The Saints Go Marching In," "Tin Roof Blues,"
"Honky Tonk Town," "A Closer
Walk With Thee," "Wolverine Blues" and "Do You Know What It Means To Miss New Orleans?"

Fountain is backed by Mike Genevay, bass trombone; James Duggar, trombone; James Weber, trumpet; Francis Rouselle, trumpet; Oliver Felix, bass; Earl Vuiovich, piano; Lloyd Ellis, guitar; and Charles Lodize, drums.

For the sound system, Fountain uses 10 custom-made speakers, a McIntosh C 26 preamplifier, MQ 104 equalizer, two MC 2505 power amplifiers and a Malatchi mixer. Floods, pinlights and spotlights illuminate the set.

For guests enjoying the show, Pete Fountain T-shirts and autographed copies of 12 of Fountain's 63 LPs are on sale in the club lobby. Soon another album will be added, as "Pete Fountain Alive In New Orleans" will be released later this month on First American Records. A big band LP is also in the works.

Cover charge is \$12, which includes two drinks. The dress code is casual, but tank tops and shorts are

Burbank Concert

BURBANK, Calif.-This city for the first time will not extend the period for concerts held at the Starlight Amphitheatre.

ral agreement with Cinevision Productions, which produces all summer season concerts at the Starlight.

go, the city refused to grant permission for two already scheduled con-

Concerts by the Atlanta Rhythm Section and Grover Washington Jr. have been moved to new locations-Washington is set for the Santa Monica Civic Saturday (14) and Atlanta Rhythm will appear at the

Tickets issued for the Starlight engagements will be exchanged for comparable locations at the new fa-

According to Dick Roxburgh of the city's Cultural and Social Services division, "The city has a contract with Cinevision Productions for the summer months. This summer the season ended Sept. 9.

"The city has previously approved shows after this date but this year decided not to extend the period.

As to speculation that once the five-year contract is up, the city will decide to ban concerts at the facility, Roxburgh says he knows nothing of that type of action.

LOS ANGELES-What was pos-Gosa and Chuck Niles of KBCA-FM, L.A., Shelly Manne and Leonsibly this year's most outstanding ard Feather. display of jazz talent by locally residing musicians, was offered at the There were no poor or even medi-

L.A. Kral Concert Is

One Of Year's Finest

ocre performances. The musical interchange among the artists themselves was fun for both the acts and the audience. A musician performing a number

was joined by other musicians and the act continued to expand. Improvisation was the main course, both vocally—as with Bobo and Jarreau and instrumentally, as with most of the musicians. Bobo and Mann switched off on timbales and drums, to the delight of the crowd.

The entire evening was a "highlight" but if forced to select what might be termed the most sensitive musical moment, it was the blending of "Angel Eyes" and "Masquerade" by Henderson and Joyce Collins. It was truly a night for traditional jazz **JEAN WILLIAMS**

Jury Decision: Arlo Innocent

NEW YORK - Folksinger Arlo Guthrie has been cleared of charges he slandered a local promoter by telling a 1976 concert crowd "everybody here is being ripped off." A jury found him innocent after a five day trial.

Guthrie made the statement after the promoter, Clayton Fuller, was unable to give the singer \$2,500 due him at showtime. A security agent, a lighting technician and a boxing promoter testified that they had trouble getting paid from Fuller in

Guthrie, who had walked out of the concert after making the statement, gave two free concerts in Burlington the next day.

Signings

The Amazing Rhythm Aces to Barrett Enterprises for personal management. The group is in the studio with Jimmy Johnson producing. . . . British artist/writer Charlie Dore to an exclusive, worldwide publishing agreement with the Island Music Group. . . . Comedy team Skiles & Henderson to Dobre Records. The duo is working on an LP, with a November release date. . . . Vic Damone re-signs with Burt Taylor of APA for representation. . . . Columbia recording artist Toto to Gail Roberts for p.r.

Richard T. Bear to RCA Records with an LP "Red Hot & Blue" recently released. The LP was produced by Jack Richardson. Bear is a former session and touring musician who has worked with Richie Havens, Carly Simon, Kiss and others. . . . Fantasy's Sylvester to ICM for representation in all fields.

Ray Price, country artist and MOR favorite, to

Monument Records, worldwide. . . . Eddie Fisher to Roy Radin Associates for personal management. Fisher has been touring with Radin's "Tribute To The Fifties" show. . . . The **Reds,** a rock combo, to Larry Wright for promotion and management. . . . Television talk show host Mike Douglas to Spring Records. . . . Shawn Philips to

Lee Morris and Dewayne Orender to exclusive songwriter agreements with Cedarwood Publishing in Nashville. . . . RCA artists Razzy Bailey and Zella Lehr and Epic recording artist Charly McClain to Celebrity Management, Inc. for bookings. ... Kent Westberry to exclusive recording contract with Door Knob Records. . . To Buddy Lee Attractions. Willie Nelson with ex clusive agency representation for fairs. Hank Cochran with exclusive booking agreement and Tompall Glaser with exclusive agency represen-

Talent Talk

Mike Jagger, prior to the news that Atlantic Records chairman Ahmet Ertegun is hoping he'll change the lyrics to "Some Girls," gave an interview recently in the magazine, Soul, in which he breaks his silence on his paternity suit (neither affirming nor denying it) and notes, regarding "Some Girls," that he doesn't like any kind of censorship." ... Rudy Vallee joins the Sylvers for the reopening bash and Golden Anniversary of New York's Copacabana nightclub. Vallee was there on opening night 50 years ago. . . . Queen raised some eyebrows with its statement in these pages last week that the group is against another price hike for its new LP.

Linda Ronstadt believes in sharing her success. A full-page ad in the Calendar section of the L.A. Times plugging Ronstadt's two-night gig at the Forum Dec. 23-24 noted that she will be "accompanied by" Kenny Edwards, Waddy Wachtel, Russell Kunkel, Dan Grolnick and Dan Dugmore. This could start a trend for giving backup musicians publicity in pre-concert ads.

Aerosmith recently bailed out 55 persons ar-

rested at its concert at the Coliseum in Fort

It seems there is a law in Fort Wayne which prohibits smoking in the facility, and the kids were caught smoking "regular" cigarets. Aerosmith felt so badly about the incident, it put up the more than \$2,000 bail money.

Mitch Ryder returns to New York for the first time in nine years with a Nov. 4 gig at N.Y.U.'s Loeb Student Center.

Richard Nader will be honored by Madison Square Garden Oct. 20 when the venue will present the promoter and originator of the Rock'n'Roll Spectacular concert series with a Gold Ticket, given to those artists and promoters who have attracted more than 100,000 persons

Friends of the late Teddi King are sponsoring a gala at the Copacabana in New York to benefit the SLE Foundation of America. Systemic lupus erythematosus was the disease to which King succumed to last November.

Talent In Action

Forum, Inglewood, Calif.

On the wings of its unique form of ethereal rock. Yes opened Oct. 5 to a soldout house, taking its friends along a journey of beauty and fan-

Though many were probably expecting more visuals, the group was wise to leave behind spoonfed theatrical gimmickry. Its music more than invites the meandering of imagination. It provides an impetus for the creation of one's own fantasies.

In its 2½-hour performance. Yes took the audience through a trek of 15 songs playing many old favorites as well as several songs from its latest Atlantic LP "Tormato.

Some highlights of the show included new songs, "Future Times," a pulsating, almost spiritual rocker, "Don't Kill The Whale," one of its more direct message songs, "Circus Of Heaven," piece encompassing a range of sounds, from the perky polyrhythms of the opening passage into a moving ballad.

Yes offered a medley of "Fish," "Survival," "Perpetual Change" and side three of its album "Tales From Topographic Oceans."
"Star Trooper," which drew a standing ova-

tion, was led vocally by Jon Anderson. Steve Howe followed with some tasty solo guitar work, in an un-named tune. Rick Wakeman's piano and synthesizers were also outstanding.

'Roundabout'' was the group's encore number. It left the stage to an ear-deafening roar of JOHN DEEGAN applause.

AL STEWART

Civic Auditorium,

Santa Monica, Calif. Stewart's performance started off slowly Oct.

4 but by the middle of the second half the momentum shifted drastically for the better, to the point where the audience was on its feet. His 90-minute, 14-song set, drew heavily

from his breakthrough "Year Of The Cat" LP and his new Arista release, "Time Passages." After being introduced by Kristya Kristianne,

a Scotish singer in his band who opened the show with a brief set of folk-flavored rockers and ballads, Stewart got the ball rolling with the haunting "On The Border," one of the more rec-

ognizable tunes from "Year Of The Cat."

His six-piece band appeared sluggish at the outset, lacking spark and sharpness. Fortunately it gained enthusiasm following the intermission and supported Stewart's guitar with firebrand orchestration.

Stewart left the first half for his less popular material including "A Man For All Seasons," "By The Shadow," "Broadway Hotel," the sax-filled "If It Doesn't Come Naturally Leave It" and the title cut of his new LP "Time Passages."

One major fault of Stewart was his lengthy song introductions. Because he draws heavily from English history, legend and literature for lyric content, he felt compelled to background his songs with anecdotes and reasons for its writing. It distracted from the show's continuity.

Yet throughout the show, Stewart's balmy, textured vocals and cool delivery induced a hypnotic trance-like effect that made one feel relaxed.

And while Stewart does work hard onstage, his easy manner gives the impression that it all comes to him relatively easy. In the hot and sticky auditorium, he appeared not to perspire despite the intensity in which he played.

Highlights of the second half included "The Palace Of Versailles," "Valentino Way," On The Radio," "Sirens Of Titan" and "Life In

The set concluded with the most ambitious tune of the evening, a rousing rendition of "Year Of The Cat." For his encore Stewart performed "You And Me." **ED HARRISON**

ANDRAE CROUCH & THE **DISCIPLES**

Greek Theatre, Los Angeles

It was difficult to distinguish this show from secular concert on Oct. 6 when Crouch and his group reportedly became the first gospel act to perform in concert at this facility.

Crouch manipulated the packed house throughout his entire 90-minute, 13-song set. When he was ready for the crowd to stand and cheer, without speaking the words, that's exactly what

(Continued on page 44)

MCs for the evening were Jim

not allowed.

Extension Nixed

The city has a five-year contractu-

With four years down and one to certs to be held at the facility.

Shrine Auditorium Oct. 28.

Forum Bookings **Boom: 4 Groups** Tagged In Oct.

INGLEWOOD, Calif.-The 18,700-seat Forum is heading for its busiest concert season ever this fall and winter, with Neil Young's Monday (23) concert soldout the first day tickets went on sale.

Yes moved into the Forum Oct. 5-6 for the first time and Styx will appear Oct. 20. Foreigner takes over

Gene Felling, assistant to Forum concert booker Claire Rothmann, has left the Forum for Anaheim Stadium and Anaheim Convention Center working with Tom Liegler, general manager of the facilities. Terry Cox has replaced Felling at the Forum.

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BLAYLOCK PRAISES STUDENTS

CBS College Reps Learn Marketing

NEW YORK-CBS college reps have taken on the additional field function of working on the marketing of records in addition to promoting CBS acts through regulation campus media.

So says Dan Blaylock, manager, college promotions and marketing, CBS Records. "We are taking a much more aggressive stance toward marketing to college students. We realize that they have a much higher percentage of disposable income than most age groups.

Whereas college promotion used to concentrate on airplay, at CBS we are getting increasingly involved in merchandising and marketing in the college department," he says

Part of the reason for the change, he says, is that the college department no longer reports to the promotion and artist development departments, but rather to Mike Martinovich, the vice president of merchandising at CBS.

"What this means is that our college reps are spending as much time with the local retailers on their promotions for in-store play and displays as they are working for airplay," continues Blaylock.

There are now 25 college reps working for CBS in markets around the country. Blaylock points out that these reps not only work at their own campuses, but they also cover neighborhood schools as well.

Blaylock points out that the college program at CBS serves as a training ground for future CBS executives. A number of current CBS executives, including some vice presidents, started their careers as college representatives for the company, he adds.

The college reps all report directly to Blaylock, but they are also in close contact with local CBS branches. They are thus able to receive merchandising displays and promotional records from the local branches sooner than if they had contact only with the home office. And they are also able to work better with the branches on special local campaigns.

A project that the college reps are currently working on the breaking of new CBS act, Jules & the Polar Bears. The new albums is hot rock 'n' roll, says Blaylock, but CBS feels that because of the lyric content, of the album, it would be popular in college dormitories.

To get the buzz started on the act, the campus department sent out teaser postcards to various college stations and publications with the local reps adding their own messages about the upcoming act.

Then 20 target campuses were picked where there are large dormitory communities, as well as popular college radio stations and publications. The company also looked for a strong local retailer where a display could be set up to tie-in with the pro-

Mimeographed lyric sheets and advance cassettes were sent to the reps, even before the LP was shipped, says Blaylock, so that they could familiarize themselves with the product. In addition, two-by-two blowups of the cover art were shipped in bulk a week before the release date to the college reps, so they could put them up around the campus and in the local stores.

Then, says Blaylock, a special ad campaign was run on the 20 targeted campuses and in the local student

and alternative papers.

When the LP was finally released, the college reps got twice their normal allocation of promo copies, so that they would be able to service not only the retailers, reviewers, and radio people, but they also could give away copies to those they felt vere tastemakers in the individual dormitories. This would build wordof-mouth around the campus.

The LP has just been released, and the verdict is still out on how successful this college promotion campaign will be, acknowledges Blaylock, who adds that this is the most extensive campaign ever done on the college level. He is sure it will be tried again.

To find its college reps, CBS looks for students who work at campus radio stations, newspapers and record shops, and who are aware of the music and have an interest in working in the record business after they graduate. CBS looks for students who have about two years of school

Working part-time for CBS, these students put in "about 40 to 50 hours a week," which they do on their own time in addition to their school work. These students take part in conference calls with the home office every two weeks and they attend sales meetings at the local branches. Home office personnel also work with each one at least once a year.

L.A. Campus' KXLU-FM To Emerge From 'Chaos'

• Continued from page 23 calls from as far away as Apple Valley and Victorville," comments Berrellez. "Along the coast is good at night and we have people from Santa Barbara call."

KXLU has been reaching into minority areas, most notably the Chicano community with its bilingual "Alma Del Varrio" programming. On Saturdays and Sundays, from 7 a.m. until 6 p.m., the show features the music of the Chicano commu-

"The Latino programming has been getting stronger every year," Berrellez states. "Now it's solidified a coherent group of jocks playing the right kinds of music."

And the station's two jazz pro-

grams, "Night Flight" and "Monday Night Special," have been expanded to four nights a week.

Besides the bumper stickers and T-shirts, the station has been letting Los Angeles know of its existence by sending out press releases as well as presenting concerts in clubs featuring local bands.

But Amendola says: "Although

we will present concerts in the future, we're not going to present them on a regular basis because our main obligation is to provide good radio for the people of Los Angeles.

The station is all student-run with no paid employes, except for one full-time engineer. At present, there are 50 students involved in some capacity at KXLU.

Talent

It was difficult to determine the basic age group-babies were seen, pre-teens were viewed singing correct lyrics, senior citizens were or hand, church groups came and so did the curi-

ous. No one left disappointed. There was dancing, shouting, footstomping and handclapping and the Greek was alive and swinging with music offered by one of the coun-

try's leading contemporary gospel groups.

Crouch, his five Disciples—Sandra Crouch Danniebelle Hall, Kathy Hazzard, Bea Carr, Perry Morgan-and eight-man backup band, came on stage with an energetic "Savior Don't Pass Me

Danniebell, who also has her own solo career, joined Andrae for a duet on "Tell Them." While singing in the background, Sandra was also superb playing percussion instruments

Andrae reminded the audience that the show was tagged a concert but they were having church. This reviewer differs with Crouch, for those who came to have church, that's what they had-others enjoyed a concert.

Carr gave a stirring rendition of "All To Jesus," a tune that began to build midway and continued to expand to a most dramatic climax.

The show was well paced. The group would dish up a couple of energetic ditties, tone down the pace, then charge full steam ahead.

Some of the highpoints were "It Won't Be Long," "I Surrender All," "Just Like He Said He Would," "Softly And Tenderly" and the show stopper, "Going To See The King."

Andrae was close to his audience. He talked to it one-on-one and the crowd talked back. He was brought back for an encore. Throughout the entire "King" song the audience remained on its feet. The house lights came on and Andrae announced that he had to leave but the crowd continued to cheer begging for another encore—
which was not to come.

JEAN WILLIAMS which was not to come.

ANDRE DE SHIELDS

Reno Sweeney, N.Y.

Andre De Shields shot into prominence with his outstanding performance in the title role in the long running Broadway musical, "The Wiz." He is now once more enjoying public acclaim in the new award-winning musical, "Ain't Misbehavin." In between shows he finds time to do a late night stint at Reno Sweeney's.

De Shields brings much of his energy and stage presence to his nightloub show, but his sparkle is a sometime thing, leaving an observer to believe that this artist works best under the guidance of an experienced director

The 13-song, 90-minute show featured some outstanding songs in "Harlem Nocturne," "Mr. Bojangles," "Kickin' The Gong Around," "Feel The Need In Me" and "Shine," among others, but the pacing seemed to be off, and some of the numbers were allowed to drag on for too

long.
Still, De Shields is an outstanding song and dance man with an enormous talent and even on the restricted and crowded stage of Reno Sweeney, this fact is not lost on the audience What Shields seems to need is a firm director and choreographer, who would harness some of his self-indulgence and channel the energy into areas where it can be more effective.

The artist is accompanied on stage by an ade quate six-piece band which calls itself "212, and a cute threesome of backup singers named, "The Rhinestone-Rock-Star-Boogie Woogie-Doll Babies." RADCLIFFE JOE

SAIL

Leviticus, New York

This was the first local appearance for this seven man band since the release of its United Artists album. The disco was packed Sept. 28 with friends and business associates of the upstate New York-based rock & soul group. Everyone seemed to go home happy as Sail delivered a 10-song, 50-minute set.

The band features strong vocal harmonies, creative soloists, a right rhythm section and some fine original songs. While three band members share the lead vocal chores, only congero Duane Walker has a truly strong voice. Walker is also a visually intriguing stage per-

Highlights of the set included "Magic Lady, perhaps the band's catchiest tune; "You're So Beautiful," the first single, and "Stepping Out On Saturday Night," a good old-fashioned ROBERT FORD JR.

Billboard SPECIAL SURVEY For Week Ending 10/8/78

Total Ticket

Top Boxoffice

Kank	ARTIST—Promoter, Facility, Dates *DENOTES SELLOUT PERFORMANCES	Ticket Sales	Price Scale	Gross Receipts
	Arenas (6,000 To 20	,000)		
1	STEVE MARTIN/STEVE GOODMAN—Artist Consultants, Nassau Col., Uniondale, N.Y., Oct. 6&7 (3)	34,492	\$8.50-\$9.50	\$319,685
2	JETHRO TULL/URIAH HEEP-Don Law Co., Garden, Boston, Mass., Oct. 6&7 (2)	26,300	\$7\$10.50	\$227,383
3	JETHRO TULL/URIAH HEEP—Electric Factory Concerts, Spectrum, Philadelphia, PA., Oct. 3-4 (2)	27,944	\$6-\$8	\$210,143
4	YES—Bill Graham Presents, Col., Oakland, Calif., Oct. 7-8 (2)	25,037	\$6.50-\$8.50	\$197,037
5	BOB DYLAN-Jerry Weintraub/Concerts West, Spectrum, Philadelphia, PA., Oct. 6	18,800	\$7-\$10	\$164,772
7	YES—Wolf & Rissmiller, Forum, L.A., Calif., Oct., 5 YES—Wolf & Rissmiller Concerts, Forum, L.A., Calif., Oct. 6	16,776 16,213	\$7.75-\$9.75 \$7.75-\$9.75	\$153,787 \$149,580
8	STEVE MARTIN/STEVE GOODMAN—Artist Consultants, Civic Arena, Pittsburgh, PA., Oct. 4	13,458	\$8.50-\$9.50	\$124,097
9	NEIL YOUNG & CRAZY HOURSE—Don Law Co., Garden, Boston, Mass., Oct. 4	13,800	\$7.50-\$10	\$117,026
10	FOREIGNER/CARS—Alex Cooley Inc., Omni, Atlanta, GA., Oct. 5	13,703	\$6.50-\$8.50	1
11	STYX/THIN LIZZY—Kim Krekel, McNichols Arena, Denver, Colo., Oct. 6	12,008	\$6.\$8	\$97,583
12	BOB SEGER—Pace Concerts/Concerts West, Summit, Houston, Texas, Oct. 8	9,613	\$7-\$8 \$7-\$10	\$96,572
13	BOB DYLAN—Jerry Weintraub, Civic Center, Baltimore, MD., Oct. 4 STEVE MARTIN/STEVE GOODMAN—Artist	9,916	\$8.50-\$9.50	\$84,14
14	Consultants, Cole Field House, Univ. of Md., College Park, MD., Oct. 5			
15	COMMODORES/LTD.—Taurus Productions, Civic Center, Roanoke, VA., Oct. 8	11,000	\$7.50-\$8.50	\$84,00
16	STEVE MARTIN/STEVE GOODMAN—Artist Consultants, Col., Greensboro, N.C., Oct. 3	9,311	\$8.\$9	
17	TEDDY PENDERGRASS/EMOTIONS/LENNY WILLIAMS—Everett Agnew/American Tour Productions, Kiel Aud., St. Louis, MO., Oct. 7	10,422	\$7.50-\$8.50	
18	STEVE MARTIN/STEVE GOODMAN—Artist Consultants, Convocation Center, Univ. of Ky., Lexington, Ky., Oct. 2	9,205	\$7.75-\$8.75	
19	YES—Wolf & Rissmiller Concerts, ASU Activity Center, State Univ., Phoenix, Ariz., Oct. 4	11,282	\$6.50-\$7.50	
20	COMMODORES/LTD.—Frank J. Russo, Inc., Civic Center, Providence, R.I., Oct. 6	9,107	\$8.50-\$9	
21	THE DOOBIE BROTHERS/UFO—Entam, Col., Greensboro, N.C., Oct. 7	10,109	\$7.\$8	
22	HEART/AMBROSIA—Electric Factory Concerts, Spectrum, Philadelphia, PA., Oct. 8	12,000	\$5-\$7	
23	BILLY JOEL—Belkin Productions, Centennial Hall, Univ. Of Toledo, Toledo, Ohio, Oct. 8	18,704	\$7.50-\$8.50	
24	NEIL YOUNG & CRAZY HORSE—Cedric Kushner Productions/Monarch Entertainment, War Mem., Rochester, N.Y., Oct. 5	9,122	\$7-\$8	
25	BOB SEGER/TOBY BEAU—Mid-South Concerts, Col., Jackson, Miss., Oct. 5	8,579	\$	
26	Broome Co. Arena, Binghamton, N.Y., Oct. 6	7,200	\$7.\$8	
27	DOOBIE BROTHERS/UFO—Entam/Sunshine Promotions, Rupp Arena, Lexington, Ky., Oct. 6	6,818	\$7-\$8	
28	TEDDY PENDERGRASS/EMOTIONS/LENNY WILLIAMS—Bill Summers/American Tour Productions, Gardens, Louiville, Ky., Oct. 6	6,886	\$7-\$	\$46,34

Auditoriums (Under 6,000)

1	AEROSMITH/EXILE—Sunshine Promotions, Mkt. Sq. Arena, Indianapolis, Ind., Oct. 7	18,250	\$7.50	\$135,570*
2	STEVE MARTIN/STEVE GOODMAN—Artist Consultants, Hynes Aud., Boston, Mass., Oct. 8, (2)	11,028	\$8.50-\$9.50	\$96,018*
3	TEDDY PENDERGRASS/A TASTE OF HONEY—Jeff Greenburg Productions, Greek Theat., L.A., Calif., Oct. 2	4,642	\$8.75-\$9.75	\$43,415*
4	TEDDY PENDERGRASS/EMOTIONS—Alan Dulberger/American Tour Productions, Theat. For The Performing Arts, Milwaukee, Wis., Oct. 5 (2)	4,622	\$7.50-\$8.50	\$39,211*
5	LITTLE FEAT/POUSETTE-DART BAND/FULLER-KAZ BAND—Sanzini Brothers/Brown Concerts, Meehan Aud., Providence, R.I., Oct. 6	4,200	\$6.50-\$8.50	\$37,500*
6	FRANK ZAPPA—Cedric Kushner Productions, Palace Theat., Albany, N.Y., Oct. 8 (2)	4,549	\$7.50-\$8.50	\$37,198
7	GENESIS—Alex Cooley Inc., Omni, Atlanta, Ga., Oct. 4	7,398	\$6.50-\$8.50	\$31,698
8	JOE COCKER/JAY BOY ADAMS—Brass Ring Productions, Music Theat., Royal Oak, Mich., Oct. 4&5 (2)	3,320	\$7.50-\$8.50	\$28,002
q	FRANK 7APPA-Frank 1 Russo, Inc., Civic Center,	3,275	\$7.50-\$8.50	\$26,200

Augusta, Ma., Oct. 6

Powerhouse Rock from the South



Driving Rock To New Destinations

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DENVER Western	SEATTLE Sound Record Distributors	NEW YORK
DETROIT Arc-Jay-Kay	PHILADELPHIA Universal	SHREVEPORT

HARTFORD	Sunshine
NEW ORLEANS	All South
NEW YORK	Aquarius
SHREVEPORT	Stan's

Some areas remain open for aggressive distributor involvement



Country

Music Week Assuming Strong Business Slant

Continued from page 1

Local businesses running the gamut from tuxedo rental outlets to limousine services and catering companies will be enjoying the increased cash flow through Nashville this convention week. Additional income grossed by area firms has been computed as high as \$1,020,000, according to Terry Clements, director of tourism for the Nashville Chamber of Commerce.

This figure is based on an average estimated per diem expenditure of \$50 per person (\$30 a day for hotel room, \$20 for meals and miscellaneous), with an average length of stay calculated at 4.4 days. This perperson total of \$255 is then multiplied by the anticipated 4,000 visitors in town, resulting in a revenue figure of \$1,020,000 for the Nash-

Area hotels such as the Hyatt-Regency, the Spence Manor and the Opryland Hotel report solid bookings and soldout situations with room reservations, ballroom banquet affairs and special individual hospitality suites. From smoky bars to country clubs, business is booming as convention week brings in a galaxy of high-ranked industry leaders from all over the nation and local music staffers squire their corporate officals through the maze of social

ABC Records, with 61 hotel rooms reserved, is expecting its leaders for the convention to include Steve Deiner, president; Jay Morgenstern, vice president and general

manager of international division and publishing; Arnie Orleans, vice president of sales and merchandising; Gary Davis, vice president, promotion and artist development; and Don Biederman, vice president, legal affairs/administration.

Also arriving for the week will be members of ABC's national and regional country promotion offices, pop staffers from Atlanta and Memphis, and a contingent of 21 record buyers from various ABC sales accounts.

As part of its scheduled activities, is hosting an invitation-only reception at the home of Jim Foglesong, president of the label's Nashville operation, on Thursday (19) from 8 p.m. to midnight. The guest list which numbers more than 650,

will include artists, managers, media, publishers, political figures, radio DJs from across the nation, record company officials, producers and board members from NARAS and the CMA.

The following day. Friday (20), the ABC Records show will be held at 11:30 a.m. in Municipal Auditorium, featuring Roy Clark, Buck Trent, John Conlee, Narvel Felts, Randy Gurley, Barbara Mandrell, the Oak Ridge Boys, John Wesley Ryles and Roy Head.

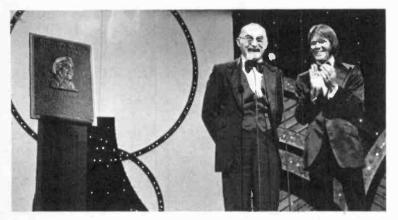
And during the week, ABC intends to hold several corporate meetings with staff members from L.A., N.Y., and related branch of-

CBS Records, with 125 hotel accommodations booked for its contingent, is anticipating an impressive representation. Getting in from both coasts will be CBS top brass headed by Bruce Lundvall, president of the CBS Records Division; Walter Yetnikoff, president of the CBS Records Group; Paul Smith, senior vice president and general manager, CBS; Don Dempsey, senior vice president and general manager, Epic and Associated Labels; and Jack Craigo, senior vice president and general manager, Columbia Records. On Wednesday (18), there will be

a meeting for Columbia regional country marketing managers who will confer with the Nashville promotion staff.

The company also plans to hold a promotional meeting for its Colum-

(Continued on page 86)



NEW MEMBER-Flanked by his bronze Hall of Fame plaque and Glen Campbell, Grandpa Jones is officially inducted into the Country Music Hall of Fame during the CMA Awards Show.

WILLIAMS, GAYLE BEST VOCALISTS

Parton Grabs Top CMA Honor

NASHVILLE-Dolly Parton garnered the entertainer of the year award at the nationally televised 12th annual Country Music Assn. awards presentation Monday (9) while Don Williams and Crystal Gayle picked up top honors as male vocalist and female vocalist.

Parton, who has previously collected five top CMA awards in her career, including female vocalist in '75 and '76, vocal duo of the year (with Porter Wagoner) in '70 and '71

and vocal group of the year (with Porter Wagoner) in 268, is nearing the mark set by another female country entertainer, Loretta Lynn, who tops the list of CMA award winners with a total of eight accumulated awards.

Although Parton collected only one of four awards for which she was nominated, the entertainer of the year award was considered to be the one she wanted most.

Noted Parton, "This is like all the other rolled into one."

Don Williams, who has affectionately become known as the 'gentle giant," took home his first CMA honor as he outpaced four powerful candidates-Larry Gatlin, Ronnie Milsap, Willie Nelson and Kenny Rogers-for male vocalist of the year, while Crystal Gayle became a consecutive two-time honoree for female vocalist of the year, leading contenders Janie Fricke Emmylou Harris, Barbara Mandrell and Parton.

Singer, banjoist and humorist Grandpa Jones, who is also a "Grand Ole Opry" member and a regular on the nationally syndicated television series, "Hee Haw," was inducted into the Country Music Hall Of Fame and made note of the fact that in March, his entertaining career will have spanned 50 years.

"Don't It Make My Brown Eyes Blue," which spurred Crystal Gayle's honor as female vocalist for 1977 and placed her on her own not only in the country field but pop as well, gained songwriter Richard Leigh the song of the year, and the Kendalls scored with "Heaven's Just A Sin Away" for single of the year, marking another first time CMA honor for this duo.

Ronnie Milsap and producer Tom Collins garnered album of the year for the second consecutive year with "It Was Almost Like A Song," placing Milsap at the top of the list of album winners with three awards to his credit including his 1975 honor with "A Legend In My Time."

The Oak Ridge Boys, a gospel group until two years ago, won the vocal group of the year award—an honor that had previously been retained by the Statler Brothers for six years-and accepted the award with the acknowledgement that they hoped to carry the title with "the

(Continued on page 52)

A SOUND FACT

In the last twelve years, ten of the records receiving the CMA award for Single Record of the Year were recorded in only seven Nashville studios, and LSI Sound Studio has now joined that prestigious list. That should say something. Congratulations to the Kendalls and to our fine engineering staff, Steve Messer, Al McGuire and Annette McKinney.

George and Kathi Lewis

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OAK RIDGE BOYS

Vocal Group Of The Year (Recorded & Mastered)

ROY CLARK

Instrumentalist Of The Year (Mastering Only)

NOMINEES:

BARBARA MANDRELL Female Vocalist Category (Recorded & Mastered)

LARRY GATLIN

Male Vocalist Category (Recorded)

THE ORIGINAL TEXAS PLAYBOYS Vocal Group Category (Recorded)

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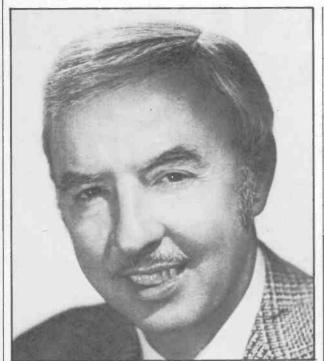
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Sounding Board

Q

Is Country Music Losing Its Identity Due To Steadily Increasing Pop And Rock Influences?



Wesley H. Rose president and chairman of the board, Acuff-Rose Publishing, Inc., Nashville.

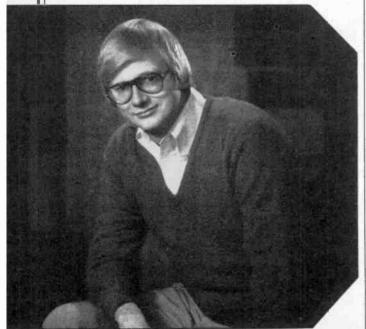
"Country music is not losing its identity. Some so-called country music stations are losing their identity. Country music is country music and pop and rock are pop and rock. If you play certain music on stations that don't have that format, then the station loses its identity and sometimes its listeners.

"Crossovers are not a new occurrence. If it's a true country artist who does a truly country record and it crosses over, that just means it's a great record. The identity of pop music is a conglomerate of all music. If you go back to Red Foley's 'Chattanooga Shoeshine Boy' and Don Gibson's "Oh, Lonesome Me," I think you'll find that they were crossovers in all markets

kets.
"I think it's the simplicity of country music that makes it susceptible to public acceptance. I think there are certain artists who will lose their identity if they go into the studio to cut pop but wear a cowboy hat while doing it. I don't believe that the public is foolish enough to be taken in by these pseudocountry singers. Then there are the pop singers who will do a country song just to get onto the country charts.

"Country music isn't losing its identity, but there are some people in the industry who may be losing theirs. Music is either country or it isn't. It isn't a kind of music that can be anything. Country songs are often done in a different format and in different styles by artists in other fields, but these records are not country records and are not meant to be country records. Sometimes the radio stations will like a particular record for some reason and play it, not realizing that they just aren't furnishing the service that their listeners tuned in to hear."

Rose, son of Fred Rose, heads one of Nashville's oldest and largest music publishing, agency and recording complexes, which was founded in 1943.



Ralph Peer II, 1st vice president, Peer-Southern Organization, New York.

"It is natural and beneficial for any style of music to evolve. This is especially true of country music, which, more than any other type, reflects the realities of life and changing times.

"A benefit of this evolution is that audiences, especially foreign audiences, who do not naturally turn to country music are exposed to the country music experience. This opens the door for these new audiences to explore all styles of country music.

"It is important, therefore, for country music to preserve its identity, that contemporary performers continue to incorporate in their acts the traditional forms of country music, which have been shown by the test of time to have a definite worth and appeal."

Peer, who bases in Los Angeles, is also a director of the National Music Publisher's Assn., a CMA board member, a trustee of the Copyright Society of the U.S., and produces records.



Crystal Gayle, United Artists recording artist, Nashville.

"'Country is definitely broadening its appeal these days with more and more people turning to the music. I think that's due to people like Waylon Jennings, Willie Nelson, Olivia Newton-John and Emmylou Harris. They've made people aware of country music even though, like Olivia, it's been in the sense that she shouldn't be country. People started asking 'what is country?' and, as a follow through, started listening to country music.

"I do want to be country, but I wouldn't mind having crossover songs. But country is my roots. In country you make a lot of fans that are just going to stick with you all the time. In pop, you can be up one minute and down the other.

"I believe the markets are just opening up. There are many songs crossing over. Country radio stations are playing pop songs and pop stations are playing country songs. There's a middle right now with artists like Linda Ronstadt and Emmylou Harris and I'm in that middle section. I don't know if 'Brown Eyes' would have crossed over if it had been a couple of years back.

"To me it's just a style and it will change like everything else. I'm just glad I came along at the right time. People are tired of hearing male voices. But that will change in time, too. Everything does.

"Of course I would like my music to reach as many people as possible. But I won't cut a pop song just for the sake of reaching the pop market.

"I don't want to lose my country audience but at the same time I don't want to limit my style. It's all a question of growing, I think. You can grow too fast and things can get out of hand. I think you need a little of that L.A. influence. But as much as I admire Dolly Parton I don't think I would go about things quite the way she has."

Gayle, 27, had a smash crossover hit last year with "Don't It Make My Brown Eyes Blue."



Jack Stapp, chairman of the board and chief executive officer, Tree International, Nashville.

"I'd say the answer is no. Country music is still a tremendous influence all over the world. Our foreign offices tell us that overseas, country music is gaining momentum all the time.

"There are crossover influences now, but country music is still country music. WHN-AM in New York, which is a country station, is the number two station there, and it seems there are more and more country stations coming up every day.

"I think that country sales will continue to grow. Nashville is doing more of the crossover and more the contemporary music, and at the same time, we're also producing more of the true country product, too.

"I think good music is still good music and a good song is a good song whether it happens to be country or partly country or contemporary. But I don't see any indication that country music is losing its real identity."

Stapp, who has a wide music background including radio and who has also won the CMA's president award, founded the publishing company in 1958.



Bill Denny, president, Cedarwood Publishing Co., Inc., Nashville.

"I don't think there's a real danger of country music losing its total identity. I think it's marvelous that we're seeing a great expansion in the market for country music. We have had a lot of new young artists come into the field; public acceptance of country music is greater than it's ever been.

"I think it's important to note that a number of people new in the country music field have had pop or rock backgrounds, and obviously they're going to bring these influences with them when they begin performing in the country music field.

"What is the identity involved? I think there are undoubtedly influences coming from other areas because country music is being played on a broader spectrum of stations now. We're seeing country music songs performed by pop artists, maybe given new arrangements, but still basically country songs.

"This is good. It shows a widening of the market, an expansion of the fans' interest. It allows us to have the entry of new artists in the market and a broader selection of material to record. The country song is a song easy to identify with, very basic in emotional content, expressing emotions that are understood by most people.

"I don't think that country music will lose its identity. I think it's great that we're having so many people interested in it and that we've now got an expanding market, broader fan interest, younger fans and younger artists. We're simply seeing that country music industry come into its own, into a maturity that it has not reached in years past."

Denny heads one of the largest country music publishing firms with offices around the world. He joined as general manager in 1963.



Bob Beckham, president, Combine Music Corp. Nashville.

"When we're talking about country, we're talking about people like George Jones, Moe Bandy, Loretta Lynn. . . . there's no doubt that these people are country, and they cut country records. But then you turn around and talk about people like the Ronnie Milsaps, the Dolly Partons, the Waylons and the Willies, they're cutting a different kind of country, one that will sometimes crossover to contemporary.

"A lot of records that are coming out today with a country base aren't what used to be called country. You can turn your radio on now and you won't know whether you're listening to a pop station or a country station or an MOR station until you've listened for a while. There's been a melting of country into contemporary and into rock.

"I think that the dyed-in-the-wool country fans are still going to continue listening to stations that program pure, country music, and after all, it's the people who still dictate what an artist is going to record. I honestly think you're going to see a trend back to programming at the station that will be identifiable as country product.

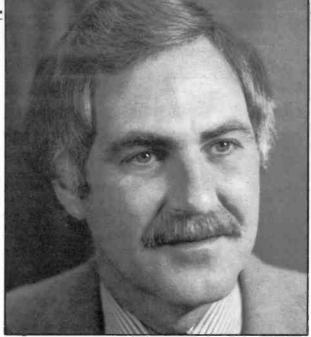
"Now don't get me wrong. I don't think that country music as an art—as we know it—is being damaged by pop and rock influences. We're in the business to entertain people and I think whatever people like is what we should do. I think these other influences have been great. But what I'm saying is that there are people out there who like pure country music, too, and we shouldn't forget them.

"There has been a great influx of pop-oriented country records coming out because that's what seemed to be appealing to the masses at the time. But these country folks are also going to want to go back and listen to the Ernest Tubbs and so forth, too.

"The more people we can reach and entertain with country music, the better it is. I'm really glad to see country expanding and reaching so many different people, which is what the influences by pop and rock have done.

"I don't think it's losing its identity. But we mustn't forget that there is a pure country market at the same time."

Bob Beckham, has been president of the Combine Music Corp., a major country publishing firm, for 14 years.



Don Nelson, chairman of the board for the CMA (1977-78) and vice president and general manager, WIRE-AM, Indianapolis.

"Yes, I think definitely some of the identity of country music is being lost, has been lost and continues to be lost as our artists become more and more acceptable to the general public. I think what we are seeing is something that was forecast by a lot of people a few years back, and a lot of

forecast by a lot of people a few years back—and a lot of people at the time thought it was pretty funny—that country music may very well be the MOR music of the 1980s.

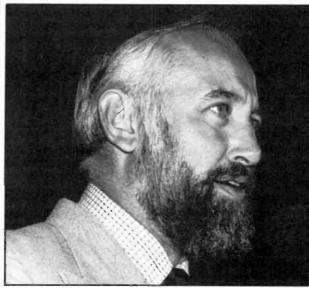
"I think you are seeing us rapidly move into that stature. However, it's acceptability rather than a loss of identity. When we started programming country music here in Indianapolis 11 years ago, it was a real shocker to the community. How could we take the oldest radio station in the city and all of a sudden start playing that 'hillbilly' music? And at the same time, there were only a couple of artists who were 'acceptable' to the general public, whereas today, most of our artists are acceptable to the general public.

acceptable to the general public.

"I believe that the reception to country music in most markets in America is on the increase. If you look at the share of audience that country music radio stations garnered 10 years ago versus the share of audiences they've garnered today, there's no comparison. A lot of this has to do with the fact that almost all of the artists now have an equal opportunity of being played not only on country music radio stations but on MOR radio stations and, to a great extent, on some of the contemporary stations as well.

"I think the question of country music losing its identity is rather negative. I think the answer is very positive: it's growing in acceptance."

Nelson has been involved in country music radio for 10 years and WIRE has been named Billboard's country music station of the year for six of the past 10 years.



Bruce Lundvall, president, CBS Records Division, New York.

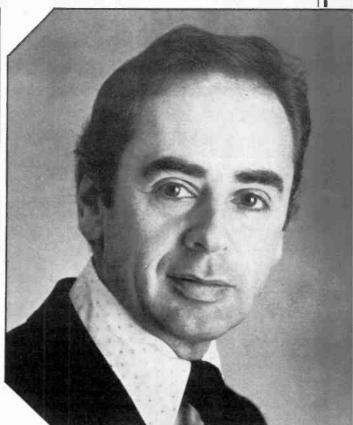
"While I think that the definitions are blurring in all areas of music—which is healthy—country music is gaining a stronger identity because of its increased exposure in the contemporary music marketplace, and also because of its considerable influence on so much of what's going on in rock music.

"It wasn't too long ago when urban country fans seemed embarrassed to admit that they enjoyed country music. That attitude seems to have disappeared, thank god.

"It's great to see so many young stars emerging now in the country field, some of whom are also major pop stars. It's great to hear Willie Nelson and Waylon Jennings on FM radio and to see Dolly Parton have a top 10 pop hit.
"The barriers have truly been falling but country music cer-

"The barriers have truly been falling but country music certainly isn't facing an identity crisis as a result."

Lundvall is a veteran label executive and president of the division for the past several years.



Robert Summer, president, RCA Records, New York.

A.

"No. The main force of country music is still derived from forms we have identified with country for decades. We still get hits without trick or

"Yes. Country music has gone beyond stereotype and, therefore, incorporates ideas we associate with pop and rock.

"Am I on the fence? I don't think so. Country music is on the move and the topic question is inevitable. If asked whether the identity of country music needs to be preserved, I would offer a resounding yes. I don't like to think of music in amorphous terms. A trip to Nashville makes me feel as though I'm at the source and like it that way.

"The needed direction is to preserve everything that country music stands for while not limiting musical horizons.

"I think the artists will take care of that with little intervention from music industry executives. But, if a nudge is needed, I'm on the side of preserving a strong identification for country music."

Summer, with RCA in an executive capacity for 20 years, became label president in March of this year.



Barrie Bergman, president of the Record Barchain and a CMA board member.

"No I don't think country music is losing its identity, because it's easy to see the country influence in rock and pop music today, and this helps country maintain its own identity.

"Rather than being engulfed by these various types of music, country is, in reality, spreading its sphere of influence and becoming a much more important force."

Bergman heads the North Carolina-based Record Bar retail chain which will soon number 100 outlets.

Curtis Wood **Promotions** Distribution **Presents**

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Billboard Hot Country Singles

* STAR PERFORMER-Singles registering greatest proportionate upward progress this week. Week Weeks Chart TITLE-Artist This Last TITLE-Artist r), Label & Number (Dist. Label) (Publisher, Licensee) Lahel & Number (Dist. Label) (Publisher, Licensee) This TEAR TIME—Dave And Sugar (J. Crutchfield), RCA 11322 (Forrest Hills, BMI) 35 27 68 78 2 YOU—Buck Owens (P. McGee), Warner Bros. 8614 (Dawnbreaker, BMI) ARMS—Larry G. Hudson (V. Stewart), Lone Star 702 (4-Star, BMI)

LET'S TAKE THE LONG WAY AROUND THE WORLD—Ronnie Milsap (A. Jordan, N. Martin), RCA 11369 (Chess, ASCAP/Pi-Gem, BMI) 36 38 DEVOTED TO YOU-Carly Simon 7 69 71 3 (B. Bryant), Elektra 45506 (House Of Bryant, BMI) ANYONE WHO ISN'T ME BORDERTOWN WOMAN-Mel McDaniel (M. Barnes). Capitol 4597 (Screen Gems-EMI, BMI) 37 26 10 70 NEW ENTRY TONIGHT—Kenny Rogers & Dottie West (C. Kelley, J. Didier), United Artists 1234 (Bobby Goldsboro, ASCAP) HFRE COMES THE HURT CRYIN' AGAIN—Oak Ridge Boys 38 32 13 か 81 AGAIN — Mickey Gilley (J. Foster, B. Rice). Epic 8-50580 (Jack & Bill, ASCAP) 仚 82 3 39 56 4 WHAT CHA DOIN' AFTER AIN'T NO CALIFORNIA-Mel Tillis

SLEEPING SINGLE IN A DOUBLE 40 64 SLEEP TIGHT, GOODNIGHT BED—Barbara Mandrell (K. Fleming, D. Morgan), ABC 12403 (Pi-Gem, BMI) MAN—Bobby Bare (J. Silbar, S. Lorber), Columbia 3-10831 (Bobby Goldsborg, ASCAP) LITTLE THINGS MEAN A LOT-Margo Smith FOUGHT THE LAW—Hank Williams Jr.
75 Curtis) Warner/Curb 8641 (Acuff-Rose, BMI) 41 33 11 ONE SIDED CONVERSATION—Gene Watson

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HEARTBREAKER—Dolly Parton
(D. Wolfert, C. Sager), RCA 11296 (Songs Of Manhattan Island/Unichappell/Begonia, BMI) SWEET DESIRE/OLD FASHIONED

LOVE—The Kendalis (J. Kendall/M. Martin, M. Johnson), Ovation 1112 (Terrace, ASCAP/Dawnbreaker, BMI) WHAT TIME DO YOU HAVE TO BE BACK

TO HEAVEN—Razzy Bailey

Pinnin. J. Slate), RCA 11338 (House Of Gold, BMI) ANOTHER GOODBYE—Denna Fargo
C. Weil, S. English), Warner Bros. 8643 (ATV/Mann & I JUST WANT TO LOVE YOU-Eddie Rabbitt

WHAT HAVE YOU GOT TO LOSE-Tom T. Hall (T. Hall). RCA 11376 (Hallnote. BMI)

DAYLIGHT—T.G. Shepard

As Mosser). Warner/Curb 8678 (Blue Lake. 'IT'S BEEN A GREAT AFTERNOON/

LOVE ME WHEN YOU CAN-Merle Haggard TWO LONELY PEOPLE—Moe Bandy

TWO HEARTS TANGLED

IN LOVE—Kenny Dale

M. Wimherly). Capitol 4619 (Publicare, ASCAP) THAT'S WHAT YOU DO TO ME—Charly McClain (B. Morrison, J. MacRae), Epic 8-50598 (Music City, ASCAP)

DANGER HEARTBREAK AHEAD-Zella Lehr THINGS I'D DO FOR

HUBBA HUBBA—Billy "Crash" Craddock (L. Martine, Jr.), Capitol 4624 (Ray Stevens, BMI)

FADIN' IN, FADIN' OUT—Tommy Overstreet

Renddock S. Throckmorton), ABC

HANDCUFFED TO A HEARTACHE—Mary K. Miller (J. Rushing, B. David), Inergi 310 (NSD) (Kickerillo, ASCAP/Frank & Nancy, BMI)

ON MY KNEES-Charlie Rich with Janle Fricke (C. Rich), Epic 8-50616 (Hi Lo. BMI) NO SLEEP TONIGHT—Randy Barlow (R. Barlow, F. Kelly), Republic 024 (Frebar, BMI)

WHO AM I TO SAY—Statler Brothers (K. Reid), Mercury 55037 (Cowboy, BMI) BREAK MY MIND—vern Gosdin (J. Loudermilk), Elektra 45532 (Acuff-Rose, BMI) YOU'VE STILL GOT A PLACE IN MY

HEART—Con Hunley (L. Payne), Warner Bros. 8671 (Fred Rose, BMI) LAST NIGHT, EV'RY NIGHT—Reba McEntire (B. Morrison, J. Zerface, B. Zerface), Mercury 55 (Phonogram) (Combine, BMI/Music City, ASCAP)

WHEN A WOMAN CRIES—David Rogers (B. Duke, S. Lyons), Republic 029 (Door Knob, BMI/ Kenwall, ASCAP) TOE TO TOE—Freddie Hart (J. Fuller), Capitol 4609 (Blackwood/Fullness, BMI)

CAN YOU FOOL—Glen Campbell IF THE WORLD RAN OUT OF LOVE

TONIGHT—Jim Ed Brown/Helen Cornelius (B. Mevis, M. Garin, S. Wilson, K. Wilson), RCA 11304 (ABC/Dunhill, BMI/American Broadcasting, ASCAP)

MIDNIGHT—Helen Cornelius (B. Mevis, M. Garvin), RCA 11375 (ABC/Dunhill, BMI) 73 75 か NEW ENTRY 75 85 57 CHEVROLET—Billie Jo Spears
(D. Roseling), Hnited Artists 1229 (ATV, BMI) 11 77 76 3 STAY WITH ME—Nick Hoble (N Noble, L. Douglas). Churchill 7713 (United Artists/Zoobe, ASCAP) 9 GONE GIRL—Johnny Cash
(**Clambath Columbia 3-10817 (Jack, BMI) 77 79 IF THIS IS JUST A GAME—David Atlan Coe **A** WHAT'S THE NAME OF THAT 79 HEW ENTRY SONG—Glenn Barber (G. Barber, B. Barber), Century 21 100, (Glenn TO Glenn, BMI/Meritark, ASCAP) SWEET FANTASY—Bobby Borchers 11 81 88 LOVIN' YOU OFF MY MIND—Cates Sisters (D. Lewis). Caprice 2051 (Sound Corp., ASCAP) 82 84 DO IT AGAIN TONIGHT—Larry Gattin 83

JULIET AND ROMEO-Ronnie Sessions PENNY ARCADE—Cristy Lane
(B. Bryant, F. Bryant), LS 167 (GRT) (House of

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NEW ENTRY

89

SOMEDAY YOU WILL—John Wesley Ryles // Foster R. Rice). ABC 12410 (Hall-Clement, BMI

FRIEND, LOVER, WIFE—Johnny Paycheck (B. Sherrill, J. Paycheck). Epic 8:50621 (Algee, BM

I WISH YOU COULD HAVE TURNED MY HEAD (And Left My Heart Alone)—Sonny Throckmorton (S. Throckmorton), Mercury 55039 (Tree, BMI) THIS IS A HOLDUP-Ronnie McDowell

BLUER THAN BLUE-Beverly Neckel (R. Goodrum), RCA 11360 (Let There -(R. Goodrum), RCA 1136 Be/Springcreek, ASCAP)

I'VE ALWAYS BEEN CRAZY—Waylon Jennings
(W. Jennings) RCA 11344 (Waylon Jennings BMI) WOMANHOOD—Tammy Wynette (B Braddock), Epic 8-50574 (Tree. BMI)

LIFE—Lynn Anderson (J. Christopher, P. Bunch), Columbia 3-10809 (Easy Nine/Baby Chick, BMI) BACK (N THE U.S.A.—Linda Ronstadt (C. Rerry). Asylum 45519 (Arc, BMI)

SAVE THE LAST DANCE FOR ME-Ron Shaw THEN YOU'LL REMEMBER-Sterling Whipple

OH, SUCH A STRANGER/I LOVE YOU BECAUSE—Don Gibson
(D. Gibson/L. Payne), ABC/Hickory 54036 (Acuff-Rose, BMI/Fred Rose, BMI)

SECRETLY—Jimmie Rodgers (Hoffman, Manning, Markwell), Scrimshaw 1318 (Planetary, ASCAP)

KISS AWAY—Jody Miller (B. Sherrill, G. Sutton), Epic 8-50612 (Al Gallico/Wren, BMI)

99 83 100 YOU-Freddy Fender (Terry, Harris), ABC 12415 (Venice, BMI)

Lahel & Number (Dist Lahel) (Publisher, Licensee JUST OUT OF REACH OF MY TWO OPEN

MY SIDE OF TOWN—Billy Larkin (B. Morrison, D. Hupp), Mercury 55040 (B. Morrison, D. Hupp), (Music City, ASCAP)

ONE RUN FOR THE ROSES—Narvel Felts

I WANNA GO TO HEAVEN—Jerry Wallace SHARING THE NIGHT TOGETHER-Dr. Hook

(E. Struzick, A. Aldridge), Capitol 4621 (Music ASCAP/Alan Cartee, BMI)

SO GOOD—Jewel Blanch (R. Morrison), RCA 11329 (Music City, ASCAP)

LOVE GOT IN THE WAY—Freddy Weller (F. Weller, S. Oldham), Columbia 3-10837 (Young World/Spooner Oldham, BMI)

MINSTREL MAN—Rebecca Lynn

" Lavaneann) Scorpion 559 (Fiddleback, BMI) THE MAN THAT TURNED MY MAMA ON-Ed Bruce (E. Bruce). Epic 8:50613 (Tree, BMI)

DON'T YOU FEEL IT NOW-Betty Martin
(P. Nalme) Door Knob 8-071 (WIG) (Door Knob, BMI)

ALL OF ME—Willie Nelson (S. Simons, G. Marks), Columbia 3-10834 (Bourne/

RAINING IN MY HEART—Leo Sayer (B. Bryant, F. Bryant), Warner Bros. 8682 (House Of

BURGERS AND FRIES-Charley Pride SOMETHING TO BELIEVE IN-Don Drumm

MY DADOY WAS A TRAVELIN'

MAN-Brenda Kay Perry (R. Pennington), MRC 1021 (Almarie, BMI)

JUST HANGIN' ON—Mel Street (W Holvfield), Mercury 55043 (Maplehill/Vogue, BMI) AIN'T LIFE HELL—Hank Cochran & Willie Nelson (H. Cochran), Capitol 4635 (Tree, BMI)

I'M A WOMAN IN LOVE—LaWanda Lindsey

IT'S NOT EASY—Dickey Lee

POISON LOVE—Gail Davies

I THOUGHT YOU WERE

LET'S BE LONELY TOGETHER—Date McBride (S. Summer), Con Brio 140 (Con Brio. BMI)

IT'S SAD TO GO TO THE FUNERAL (Of A Good Love That Has Died)—Barbara Fairchild (R. Reinhard, B. Fairchild). Columbia 3-10825 (Ape-Leg. BMI)

ONE MORE TIME—Sandra Kaye

Control Door Knob 8075 (Door Knob, BMI)

RAMBLIN' ROSE—Hank Snow | Sherman), RCA 11377 (Sweco, BMI)

PROMISES—Eric Clapton (R. Feldman, R. Linn), RSO 910 (Narwhal, BMI)

YOU ARE STILL THE ONE—Linda Hargrove

LET'S HAVE A HEART TO HEART TALK—Leon Rausch (Not Available), Derrick (Not Available) (Not Available)

MEMORY BOUND—B.J. Wright (R. Wright, M. Jared), Soundwaves 4577 (Hit Kit/Long

SHARE YOUR LOVE TONIGHT-Ann J. Morton

TAKIN' A CHANCE—Bobby Wright

CONGRATULATICNS





THANK YOU, FROM ALL OF US AT RCA RECORDS

Country

COUNTRY LASERS Halsey Spearheads New Approach In Pilot Project

acts, will be used for the show that will kick off the festival performances on both nights at the Tulsa 9,000-seat Assembly Center. Disco and "Saturday Night Fever" seg-ments will lead to a "Star Wars" finale with pyrotechnics and effects over the audience.

Though the prototype program lasts only 14 minutes, production coasts are expected to exceed \$20,000 utilizing hardware worth some \$250,000, according to Wayne McFarland, chief executive officer of AV-III and executive producer of the laser shows.

"We started examining the laser media and discovered that one of the problems was that producers involved in laser work were just into one type of music-rock," explains McFarland. The West Coast multimedia company had used both rock and MOR music in a 23-minute laser and slide production for Magic Mountain in California. The firm plans to add motion pictures as another media element this year.

A multiple color laser sky show

will inaugurate the festival week on Nov. 3 in downtown Tulsa. Synchronized with music, three Argon lasers will bounce light off buildings and hopefully-clouds. Pyrotechnics will

also enliven the downtown show.
"The field of lasers and live entertainment is wide open," claims McFarland.

For Roy Clark's Las Vegas show, a Halsey Co. act, fiber optics will be used, allowing Clark's guitar to emit light beams that float across the room. Other effects, involving Clark and the audience, are being devised.

"The use of lasers in country music is boardered only by the imagina-tion of producers," adds McFarland who is also working on a laser show in conjunction with the unveiling of

the new Hollywood sign, Nov. 11.

The Halsey Co. will exclusively represent The Image People on an international basis for its entertainment-related activities.

Do the strange bedpartners of country music and lasers have a fu-ture together? "Absolutely," asserts Halsey. "The country viewer is becoming much more sophisticated than two to three years ago. We're getting a lot of country audiences that used to be rock audiences, and they're more sophisticated in both lighting and sound."

Halsey also cites the younger demographics of the country music audiences as another reason why he feels the fans will "love" the coun-

try/laser combo.
The laser program can be used for segments of shows or have the capability of producing a one-hour selfsustaining concert on its own, advises Halsey.

The Halsey Co. has its own lighting and sound division that is used by Halsey acts and contracted out to other major acts, including some rock and soul performers.

Week

1 11

2 36

5

6 38

4 13

10 5

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15 39

8 11

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19 19

39 2

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25 52

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36 40 6

37 41 66

38 32 94

39 31 47

40

41 42 54

43

44 33 38

45

46

47

Weeks on Chart

24

17

2 7

26

"The days of a country act coming out with just a follow spot and a tree of six or eight lights is over with," claims Halsey. "This was the next logical tree." logical step.'

CMA SHOW RATES TOPS

NASHVILLE-The CBS television network presentation of the 12th annual CMA Awards Show Monday (9) took top ratings over its competing network programs and garnered more points per share over last year's telecast.

Reporting a 39 audience share, the CMA Awards Show outranked ABC's "Monday Night Football" at 28 share and the NBC movie presentation of "The Secrets Of Three Hungry Wives" at a 32 share. Last year's CMA program ratings

gathered a 35 share, gaining an increase of 4 points for this year's showing.

Tulsa Intl Festival Will Be Taped By Osmond TV

• Continued from page 23

Soviet officials about the possibility of carrying the show in the U.S.S.R.

The Tulsa talent impresario has also been in negotiations with a major radio program syndication company regarding the taping and broadcasting of the festival. The shows will be recorded 16-track, mixed down and edited for syndica-

A record album of festival performances will be produced, according to Jim Foglesong, president of the ABC Records Nashville operation.

Halsey acts slated to appear during the festival at the Tulsa Assembly Center are Roy Clark, Roy Head, George Lindsey, Jody Miller, the Oak Ridge Boys, Ray Price, Buck Trent, Tammy Wynette, Bar-bara Fairchild, Freddy Fender, Joe Stampley, Mel Tillis and Don Wil-

Co-sponsored by KTOW-AM-FM in Tulsa, an international show will feature Poacher from Britain; Colleen Peterson of Canada; El Condor Pasa of Mexico; Saltbush from Australia; Mats Radberg and Rankarna from Sweden; Bisser Kirov of Bulgaria; Matthew and the Mandarins from Singapore; Airto Moreira of Brazil; Raymond Froggatt of the U.K., and the Scottish comedy/folk team, the Trampies.

The shows will be held Nov. 4 and

5 at the 9,000-seat venue. Bob Burwell, head of the light and sound division of the Halsey Co., will produce the event.

A V.I.P. banquet will inaugurate the festival activities Nov. 3 at the new Williams Plaza Hotel in downtown Tulsa.

The festival grew out of Halsey's ranch party-a tribute, with food and entertainment by his acts, to those involved in buying his talent. It spilled beyond the boundaries of his ranch, and last year was moved to a larger site with the public in-vited to the entertainment portions of the program.

Halsey has been meeting with city officials and leaders to gain increased Tulsa involvement in the festival concept that he hopes to expand on an annual basis. Parades and local merchandiser involvement are planned for future festivals. This year, exhibits will be set up for the first time.

Other concurrent events include an Indian art show and performances at such famed clubs as Cain's Ballroom, a club synonymous with the rise of Bob Wills and his Texas Playboys.

CMA Show: Dolly Parton Wins Laurels

• Continued from page 46

same kind of class as the Statlers." To buoy the group's excitement, the Oak Ridge Boys Band additionally brought home instrumental group or band of the year awards.

Kenny Rogers and Dottie West, who teamed up only in the past year as a duo, surpassed such duos as Jim Ed Brown and Helen Cornelius, Johnny Duncan and Janie Fricke, Waylon Jennings and Willie Nelson and Conway Twitty and Loretta Lynn for vocal duo of the year, and Roy Clark picked up his second consecutive instrumentalist of the year award.

Johnny Cash hosted the well balanced blend of entertainment and

show's sponsor and its agency, J. Walter Thompson, to put together the radio network to simulcast the show. More than 50 stations signed up and were fed the program by the CBS-TV network. Among those stations were WMN-AM in New York, WMAQ-AM in Chicago, WDEE-AM in Detroit, KHTZ-FM in Los Angeles, WDAF-AM in Kansas City, WIL-AM in St. Louis, WUBE-AM in Cincinnati, WWSW-AM in Pittsburgh and WSM-AM in Nash-

Produced for the third year by Robert Precht, in association with Sullivan Productions, and sponsored by Kraft, which observed its 11th year as the show's sponsor; the program was also assisted by the

awards presentations, which drew some 4,400 persons to Nashville's Grand Ole Opry House and gained a national audience not only through its live telecasting on CBS-TV, but also through live simulcasts over radio stations throughout the U.S CMA negotiated with CBS, the

> 48 49 48 12 50 3 50 CMA's television committee, including Irving Waugh, chairman; Jerry Bradley, Sam Lovullo, Bruce Lund-vall and Frances Preston.

Artists lending their talents for the program included Bill Anderson, Chet Atkins, Glen Campbell, June Carter and the Carter Sisters, the Charlie Daniels Band, Jerry Clower,

BSK 3141

Dave & Sugar, Janie Fricke, Larry Gatlin, Emmylou Harris, Barbara Mandrell, Johnny Cash, Roy Clark, Crystal Gayle, Ronnie Milsap, the Oak Ridge Boys, Dolly Parton, Johnny Paycheck, Minnie Pearl, Charley Pride, Eddie Rabbitt, Kenny Rogers, the Statler Brothers, Mel Tillis and Dottie West.

Billboard SPECIAL SURVEY For Week Ending 10/21/78

Country LPs.

TITLE-Artist, Label & Number (Distributing Label)

LET'S KEEP IT THAT WAY-Anne Murray, Capitol ST 11743

WHEN I DREAM-Crystal Gayle, United Artists UALA 858 H

LIVING IN THE U.S.A.-Linda Ronstadt, Asylum 6E-155

WAYLON & WILLIE-Waylon Jennings & Willie Nelson, RCA AFL 12686

LOVE OR SOMETHING LIKE IT-Kenny Rogers, United Artists UA-LA 903 H

ENTERTAINERS ... ON AND OFF THE RECORD—The Statler Brothers, Mercury SRM15007 (Phonogram)

ELVIS SINGS FOR CHILDREN AND GROWNUPS TOO-Elvis Presley, RCA CPL 1:2901

THE BEST OF THE STATLER BROTHERS, Mercury SRM 1-1037 (Phonogram)

EVERYTIME TWO FOOLS COLLIDE-Kenny Rogers & Dottie West,

ONLY ONE LOVE IN MY LIFE-Ronnie Milsap, RCA AFL1-2780

I'VE ALWAYS BEEN CRAZY-Waylon Jennings, RCA AFL1-2979

TEN YEARS OF GOLD-Kenny Rogers, United Artists UA-LA 835-H

ELVIS-A CANADIAN TRIBUTE-Elvis Presley, RCA KKL1-7065

HEARTBREAKER-Dolly Parton, RCA AFL 1-2797

STARDUST-Willie Nelson, Columbia JC 35305

EXPRESSIONS-Don Williams, ABC AY 1069

TEAR TIME-Dave And Sugar, RCA APL 1-2861

VARIATIONS-Eddie Rabbitt, Elektra 6E 127

United Artists UALA864H

ROOM SERVICE-The Oak Ridge Boys, ABC 1065

WOMANHOOD-Tammy Wynette, Epic KE 35442

20 GOLDEN GREATS-Buddy Holly, MCA 3040

OH! BROTHER-Larry Gatlin, Monument MG 7626

I BELIEVE IN YOU-Met Tillis, MCA 2364

BEST OF DOLLY PARTON-RCA APL1-1117

SIMPLE DREAMS-Linda Ronstadt, Asylum 6E104

GREATEST HiTS-Linda Ronstadt, Asylum 7E-1092

COUNTRY BOY-Don Williams, ABC/Dot 00 2098

FACE OF A FIGHTER-Willie Nelson, Lone Star LS 4602

DARK EYED LADY-Donna Fargo, Warner Bros. BSK 3191

VOLUNTEER JAM III AND IV-The Charlie Daniels Band,

BANJO BANDITS-Roy Clark & Buck Trent, ABC A41084

MOODS-Barbara Mandrell, ABC AY-1088

CLASSIC RICH-Charlie Rich, Epic JE 35394

OLD FASHIONED LOVE-The Kendalis, Ovation 0V1733

REFLECTIONS-Gene Watson, Capitol ST-11805

HERE YOU COME AGAIN-Dolly Parton, RCA APL12544

WANTED! THE OUTLAWS-Waylon Jennings, RCA AFL1-1312

RED WINE AND BLUE MEMORIES—Joe Stampley, Epic KE 35443

REDHEADED STRANGER-Willie Nelson, Columbia KC 33482

THE WAY IT WAS IN '51-Merle Haggard, Capitol ST-11839

HONKY TONK HEROES-Conway Twitty/Loretta Lynn, MCA 2372

TURNING UP AND TURNING ON-Billy "Crash Craddock, Capitol SW-11853

DON'T BREAK THE HEART THAT LOVES YOU-Margo Smith, Warner Bros

WE MUST BELIEVE IN MAGIC-Crystal Gayle, United Artists UA LA 771 G

TAKE THIS JOB AND SHOVE IT-Johnny Paycheck, Epic KE 35045

Y'ALL COME BACK SALOON-Oak Ridge Boys, ABC/Dot D02093

HEAVEN'S JUST A SIN AWAY-The Kendalls, Ovation OV 1719

QUARTER MOON IN A TEN CENT TOWN-Emmylou Harris, Warner Bros

LOVE IS WHAT LIFE'S ALL ABOUT-Moe Bandy, Columbia KC-35534

I'M ALWAYS ON A MOUNTAIN WHEN I FALL-Merle Haggard, MCA 2375

* Star Performer-LPs registering proportionate upward progress this week

************	***********	*********	**********	********
'Opry'	Spre	ads	\$62 ,	,839
		** **	0.1 005	

NASHVILLE-The Opry Trust Fund has given away \$62,839.06 to 25 persons in the past year, according to E.W. "Bud" Wendell, president of WSM, Inc.

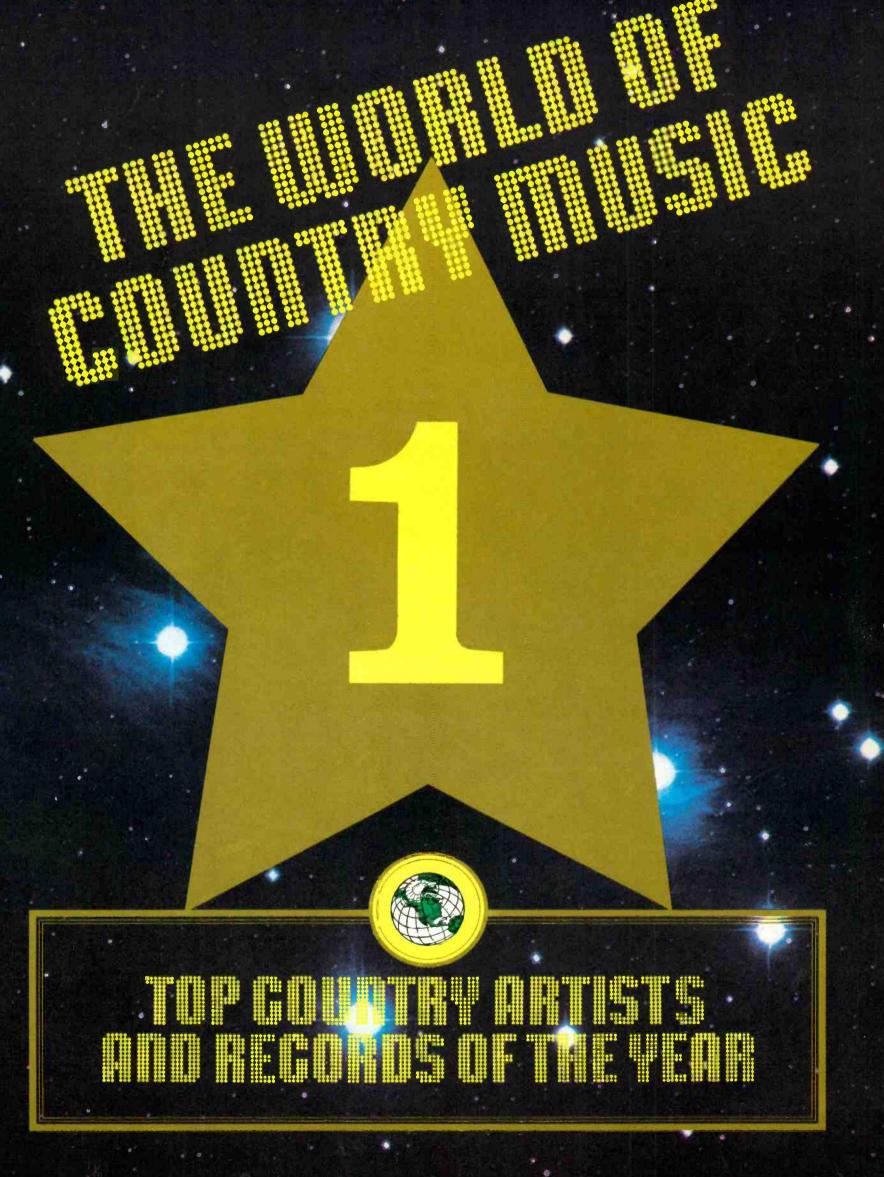
Since being established in 1965, the trust fund, made up of contributions to the annual 'Grand Ole Opry" Birthday Celebration, has distributed \$611,-746.38. The fund is designed to give financial assistance to country musicians or their families "in time of need, emergency or catastrophe.

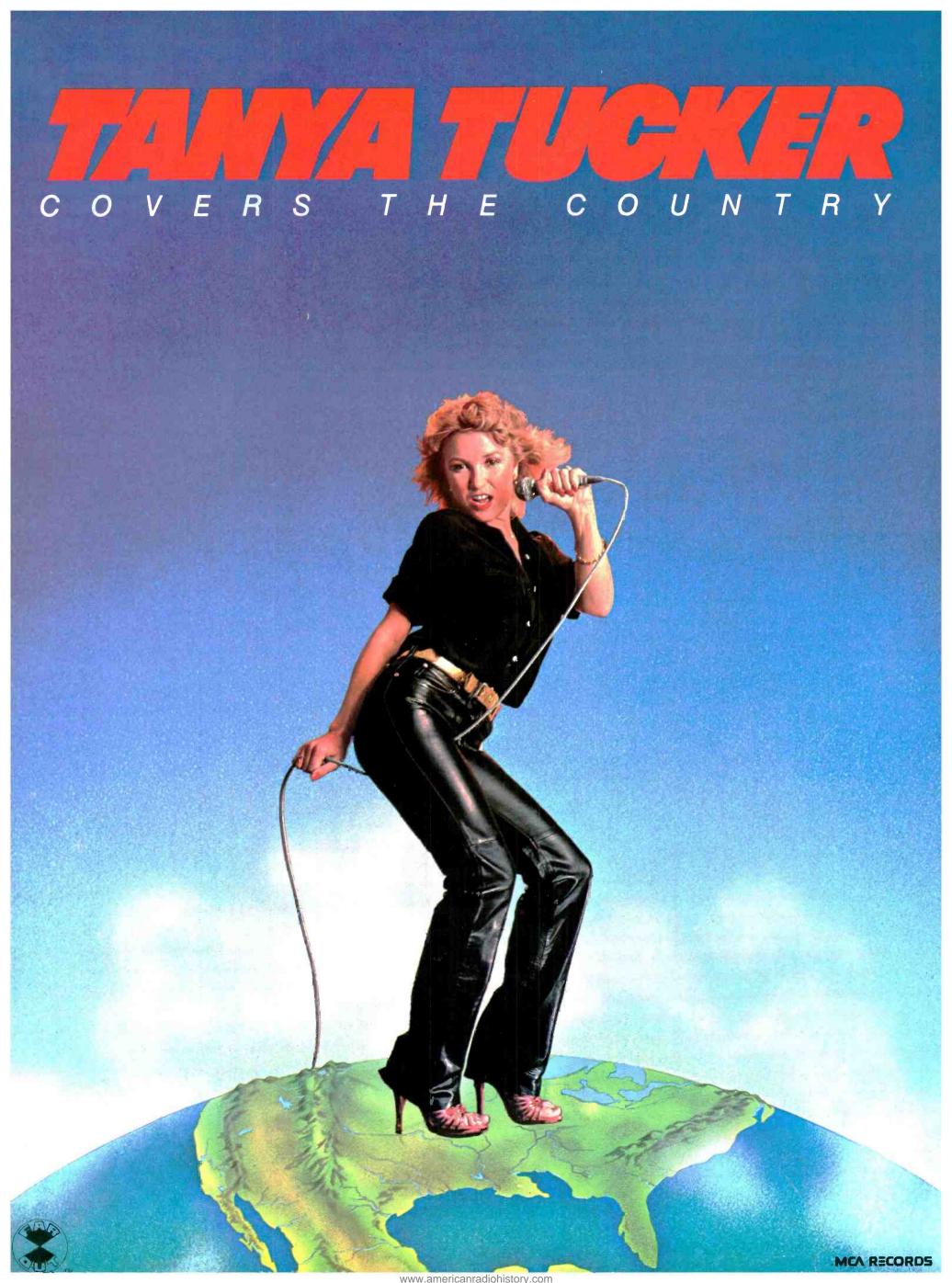
Half of the \$35 registration fee collected at the Opry Birthday Celebration is channeled to the fund. The remainder defrays a portion of expenses incurred by the participating terms.

WSM, Inc. underwrites all administrative expenses, and no salaries are charged to the fund. The trust fund board, which includes "Opry" stars and WSM-AM officials, approves all grants.

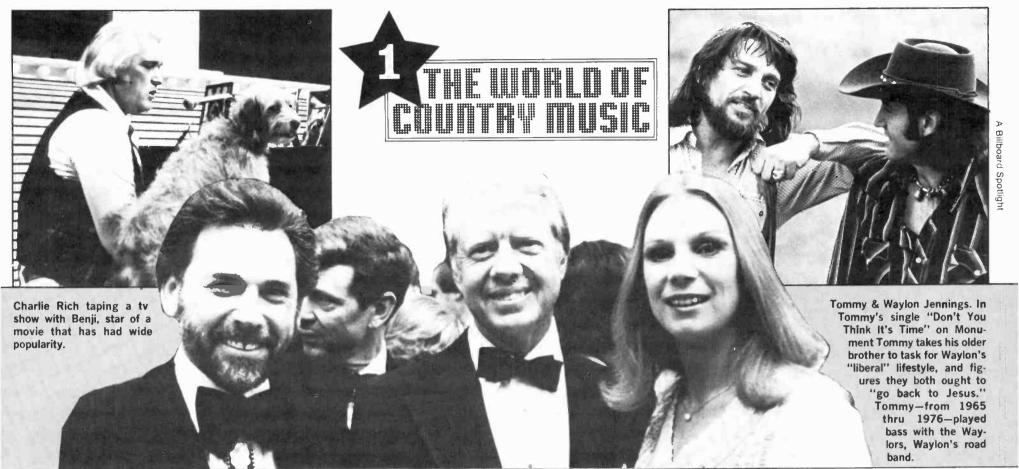
The money has been used for such needs as assuring medicine and food and paying hospital and funeral expenses.

A Billboard SPOTLIGHT





MOST TOPSY-TURVY, FRUSTRATING, SUCCESSFUL YEAR IN COUNTRY MUSIC



President Carter meets Mervyn Conn and wife Laura at a White House Country Music Assn. reception.

By GERRY WOOD

Lord, what a year.

You can't tell the players without a scorecard, and even with those music business scorecards called charts, you can't believe what you see.

Bill Anderson on the pop chart with a "country/disco" record? Willie Nelson with "Stardust?" Next thing you know Ol Waylon Jennings will be on the jazz chart.

It was the year that Dolly Parton leaped from the cover of Music City News to the cover of Playboy. Parton is the prime ex-

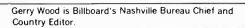
reached. The RCA artist has become a subject for one-liners night after night on the "Johnny Carson Assn. to National Assn. of Recording Merchandisers,

Adam, and won Mayor Koch to permanent fandom by calling him a sex symbol. "I've never seen anyone turn New York City into a country town like Dolly

her powerful writing and singing talents. And she showed how Nashville talents can reach the top by stretching beyond the boundaries—once restrictive—

By achieving these heights through her new Los Angeles management tie-in, she also stirred the coals of a smoldering fire back in Nashville—a town that has seen some of its top talents ink management pacts with firms in L.A. and New York. Crystal Gayle, Tanya Tucker, LaCosta, Larry Gatlin, Johnny Cash and Kris Kristofferson are other Nashville acts casting their fortunes with non-Nashville managers.

Though the battle still simmers, after the smoke clears, the results will probably be beneficial to Nashville: a new breed of sharp management executive will emerge with the network television and movie contacts that have drawn the Partons and Kristoffersons





Don't give him any ideas. .

1978 has been the most topsy-turvy, unpredictable, frustrating, enjoyable, daffy, successful year in the annals of country music success. It has been a year of firsts . . . and lasts. Of old regimes on the way out . . . and new ones on the way in. It was a year that saw the continuation of the progressive vs. traditionalists battle-with both sides winning.

ample of the new horizons country music has Show," and wows audiences from the Country Music from Nashville to New York.

She took the biggest bite out of the Big Apple since does," beamed hizzoner.

Parton managed her victories without sacrificing of country music.

> country fans never forgot him. Don't forget, Elvis cut most of his records in the RCA/Nashville studios-and his last producer was Nashville's Felton Jarvis. When he died, he had a song topping the country charts.

due to the talent he was given in overdose proportions.

The Country Music Hall of Fame and Museum, a prodigy of the Country Music Assn., has a prominent display featuring Presley's "solid gold Cadillac" and a large mural of Presley in various stages of his career-from country to rock.

King Of Rock Reigns In Country

The king of rock'n'roll leading the country parade a year after his death?

What happened is that country music fans, in record numbers, went out and

It's a classic case of the king-is-dead-long-live-the-king. Elvis lives on in music,

Many will argue about the rock king taking charge of country, too. But it hap-

Elvis was no stranger to country music. That's where he, and a host of Sun Rec-

"Blue Moon Of Kentucky" by Elvis is a country song on speed. So were many of

his early tunes. Though he went the way of rock and wasted so many years of tal-

ent by singing weak songs for weak movies, Presley never forgot his roots-and

ords stars, started. Remember Jerry Lee Lewis, Carl Perkins, Johnny Cash?

bought Elvis records and requested Elvis songs on the radio—until the monarch

Elvis Presley as 1978's country male vocalist of the year?

Yes, Elvis sang country. He sang rock. He sang gospel. He could have sung opera or jazz if he wanted to.

He was a talent that spanned continents as well as musical forms. He took us to new gardens of sound. He sang. We listened. GERRY WOOD

And we've never been the same since.

Peaches in Dallas held a Charley Pride day. From left: Vicki Baker

and Sue Powell of Dave & Sugar; Charley Pride; Brenda Trapp of

Peaches; Jimmy Carter; manager of Peaches, Dave Rowland of

Dave & Sugar, and Wayne Edwards, RCA regional country promo-

prevailed on country, as well as pop, charts.

What happened?

Good question.

tion manager, Dallas.

to the West and East Coast.

But, as Bob Dylan is prone to say, the times they are a'changin'. Or as Kris Kristofferson opined, "If it sounds country, it

But does Bill Anderson's "I Can't Wait Any Longer" sound country? Some country stations say yes, some say no. Some

> The Anderson record became the first by a major country artist to gain substantial play in discos. It was produced by Buddy Killen, no stranger to disco success through his Joe Tex records.

> In country music, anything can happen-and usually does. Fan Fair and Country Music Week continued to draw record crowds and intensified action. Fan Fair '78 drew more than 13,000 country music faithful to their mecca. Country Music Week brought radio figures and music executives from

across the world—literally. Radio. Watching the success of major market country music programming, more stations made the big switch to country. Now the sounds of country radio boom out of Gotham as well as Georgia and out of Los Angeles as well as Louisiana.

Some stations veered from the normal country format to experiment, with varying success, in album oriented country programming. Likewise the Country Radio Seminar continued to grow, attracting top radio executives to Nashville for its two-day run.

Country music on television became more fashionable than ever. The venerable show "Hee Haw" heads into its 10th season with longevity, strength and optimism. Network shows by or for country music were more frequent than ever before. And not just halfhour specials—one of the shows ran three hours at

Grosses at country concerts were healthy with major names continuing to pack them in. Willie Nelson's picnic was back-thankfully in altered form-in Texas. Other large crowds flocked to the annual Statler Bros, extravaganza in Virginia and WWVA's fastgrowing Jamboree In The Hills near Wheeling, W. Va.

Country music maintained its popularity in the smaller hamlets and villages and continued to turn on new audiences in large cities. From the Roxy in L.A. to the Lone Star and O'Lunney's in New York, country

(Continued on page WOCM-54)



Johnny Cash epitomize a current trend

Ray Charles and in country music.



19

Top Artists

Capitol

ABC/Dot

MGM

ABC

More Top Artists See Page WOCM-31

Polydor 21. BILLY CRASH CRADDOCK, Capitol ABC/Dot

22. EMMYLOU HARRIS, Warner Bros.

25. JOE STAMPLEY, Epic

Pos., ARTIST, Label

1. ELVIS PRESLEY, RCA 2. WILLIE NELSON, Columbia

8. LINDA RONSTADT, Asylum 9. LARRY GATLIN, Monument 10. WAYLON & WILLIE, RCA 11. OAK RIDGE BOYS, ABC 12. RONNIE MILSAP, RCA

13. STATLER BROS., Mercury
14. EDDIE RABBITT, Elektra
15. CONWAY TWITTY, MCA
RCA
16. CHARLEY PRIDE, RCA
17. JOHNNY PAYCHECK, Epic
18. WAYLON JENNINGS, RCA
19. DON WILLIAMS, ABC

20. MEL TILLIS, MCA

23. DAVE & SUGAR, RCA 24. DONNA FARGO, Warner Bros. 25. JERRY LEE LEWIS, Mercury

3. DOLLY PARTON, RCA
4. KENNY ROGERS, United Artists
5. CRYSTAL GAYLE, United Artists
MCA
6. THE KENDALLS, Ovation
7. MERLE HAGGARD, MCA

Top Female Artists

Pos.	, ARTIST, Label	No. Release On Chart
1.	DOLLY PARTON, RCA	7
2.	CRYSTAL GAYLE, United Artists	6
	MCA	2
3.	LINDA RONSTADT, Asylum	6
4.	EMMYLOU HARRIS, Warner Bros.	5
õ.	DONNA FARGO, Warner Bros.	6
õ.	LORETTA LYNN, MCA	5
7.	BARBARA MANDRELL, ABC/Dot	3
	ABC	1
	Columbia	1
3.	CRISTY LANE, LS	4
9.	ANNE MURRAY, Capitol	3
10.	MARGO SMITH, Warner Bros.	3 3 5
11.	SUSIE ALLANSON, Warner/Curb	5
12.	STELLA PARTON, Elektra	6 3 3 5
13.	DEBBY BOONE, Warner/Curb	3
14.	JANIE FRICKE, Columbia	3
15.	TAMMY WYNETTE, Epic	5
16.	BILLIE JO SPEARS, United Artists	5
17.	DOTTSY, RCA	4
18.	LYNN ANDERSON, Columbia	4
19.	ZELLA LEHR, RCA	3
	CONNIE SMITH, Monument	3
2	BONNIE TYLER, RCA	3 3 2 3
	AVA BARBER, Ranwood	3
23.	MARY KAY PLACE, Columbia	2
24.	SAMMI SMITH, Elektra	4
25.	DOTTIE WEST, United Artists	3



Top Male Artists

Pos.,	ARTIST, Label	No. Releases On Chart
	ELVIS PRESLEY, RCA	19
	WILLIE NELSON, Columbia	6
۷.	RCA	3
3	KENNY ROGERS, United Artists	7
	MERLE HAGGARD, MCA	7
٠.	Capitol	4
5	LARRY GATLIN. Monument	7
	RONNIE MILSAP, RCA	
	EDDIE RABBITT, Elektra	5
	CONWAY TWITTY, MCA	5 5 8
	CHARLEY PRIDE, RCA	5
	JOHNNY PAYCHECK, Epic	6
	WAYLON JENNINGS, RCA	4
12.	DON WILLIAMS, ABC	3
	ABC/Dot	1
13.	MEL TILLIS, MCA	5
	MGM	1
	Polydor	1
14.	BILLY CRASH CRADDOCK, Capitol	3
	ABC/Dot	4
	ABC	4
15.	JERRY LEE LEWIS, Mercury	6
	JOHNNY DUNCAN, Columbia	6
	GENE WATSON, Capitol	6
	JOHNNY RODRIGUEZ, Mercury	7
19.	MOE BANDY, Columbia	6
	Polydor	1
	VERN GOSDIN, Elektra	6
	JERRY REED, RCA	5
22.	FREDDY FENDER, ABC/Dot	4
	ABC	3
23.	CHARLIE RICH, United Artists	3
	Epic	4
24.	T. G. SHEPPARD, Warner/Curb	4

Top Vocal Groups

Pos., ARTIST, Label	No. Releases On Chart
1. OAK RIDGE BOYS, ABC	3
ABC/Dot	2
Columbia	1
2. STATLER BROS., Mercury	7
DAVE & SUGAR, RCA	5
4. BRUSH ARBOR, Monument	1
AMAZING RHYTHM ACES, ABC	2
6. CHARLIE DANIELS BAND, Epic	2
7. MARSHALL TUCKER BAND, Capricorn	1
8. PURE PRAIRIE LEAGUE, RCA	1
9. ALABAMA, GRT	1
10. SHYLO, Columbia	1



Top Labels

Pos., LABEL	No. Releases On Chart
1. RCA	113
2. ABC	72
3. COLUMBIA	73
4. MCA	72
5. UNITED ARTISTS	35
6. WARNER BROS.	40
7. CAPITOL	5.1
8. MERCURY	38
9. EPIC	49
10. ELEKTRA	30

No. 1

ATHEMORIOGE COUNTRY MUSIC



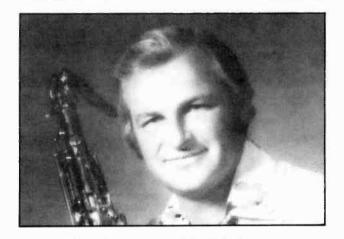
Top Vocal Duos

Pos., ARTIST, Label	No. Releases On Chart
1. THE KENDALLS, Ovation	5
2. WAYLON & WILLIE, RCA	2
3. KENNY ROGERS & DOTTIE WEST, United Artists	2
4. JIM ED BROWN & HELEN CORNELIUS, RCA	6
LORETTA LYNN & CONWAY TWITTY, MCA	2
JOHNNY CASH & WAYLON JENNINGS, Columbia	1
7. CARPENTERS, A&M	1
8. BILL ANDERSON & MARY LOU TURNER, MCA	3
GEORGE JONES & TAMMY WYNETTE, Epic	2
10. BELLAMY BROS., Warner/Curb	2

Top Duos Or Groups

Pos.,	ARTIST, Label	On Chart
1.	THE KENDALLS, Ovation	5
2.	WAYLON & WILLIE, RCA	2
3.	OAK RIDGE BOYS, ABC	3
	ABC/Dot	2
	Columbia	1
4.	STATLER BROTHERS, Mercury	7
5.	DAVE & SUGAR, RCA	5
6.	KENNY ROGERS & DOTTIE WEST, United Artists	2
7.	JIM ED BROWN & HELEN CORNELIUS, RCA	6
8.	LORETTA LYNN & CONWAY TWITTY, MCA	2
9.	JOHNNY CASH & WAYLON JENNINGS, Columbia	1
10.	CARPENTERS, A&M	1

No. Releases



Top Instrumentalists

Pos., ARTIST, Label	No. Release: On Chart
1. MAUREY FINNEY, Soundwaves	3
2. ERNEST TUBB, First Generation	1
3. DANNY DAVIS & NASHVILLE BRASS, RCA	1
4. BILL BLACK COMBO, HI	1
5. ORIGINAL TEXAS PLAYBOYS, Capitol	1

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OCTOBER 21, 1978,

Bill Williams Memorial Artist Of the Year DOLLY PARTON, RCA

Dolly Parton's amazing surge into the forefront of the U.S. entertainment industry was accomplished with the flar, honesty and ability that this award connectes.

SPECIAL AWARDS

The Bill Williams Memorial Award

Named for Billboard's late Southern Editor who represented the finest qualities as a man and as a leader for Nashville's burgeoning country music industry, the Bill Williams Memorial Award goes to an artist who typifies the highest personal and professional qualities both onstage and off.

First presented in 1976, the award went to Ronnie Milsap. 1977's winner was Kenny Rogers.

There are many important awards bestowed on country music acts, but perhaps nothing is as important as an honor that takes in consideration not only far reaching success in the record business, but an equally powerful success in being an artist at living.



No. 1 Country Comedy Artist-Jerry Clower, MCA



Artist Resurgence Of the Year ANNE MURRAY, Capitol

This award always goes to a very nappy artist: one whose career was soaring and then fell on harder times for one reason or another, and then started soaring again. For Anne Murray, who dropped out for motherhood and mental reflection, her way to the top on the country and pop charts was marked by some of the strongest records—"Walk Right Back" and "You Needed Me"-since "Snowbird" initially propelled



Special Breakthrough Award Of the Year BILL ANDERSON, MCA

This Award is for breaking into new frontiers "country/disco" hit "I Can't Wait Any Longer." He became the first major country act to gain disco airplay and action.

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NO. 1 NEW ARTISTS THE WORLD OF NEW ARTISTS **AWARDS**

Debby Boone

New Artists and Labels Of The Year

No. 1 Artist

DEBBY BOONE, Warner/Curb

Male Artist
RONNIE McDOWELL, Scorpion

No. 1 Female Artist DEBBY BOONE

No. 1 Duo or Group KENNY ROGERS/DOTTIE WEST, United Artist

No. 1 Male Album Artist RONNIE McDOWELL No. 1 Female Album Artist

DEBBY BOONE

No. 1 Duo or Group Album Artist KENNY ROGERS/DOTTIE WEST No. 1 Album Label

SCORPION

No. 1 Male Singles Artist RONNIE McDOWELL

No. 1 Female Singles Artist

JANIE FRICKE, Columbia

No. 1 Duo or Group Singles KENNY ROGERS/DOTTIE WEST

No. 1 Singles Label

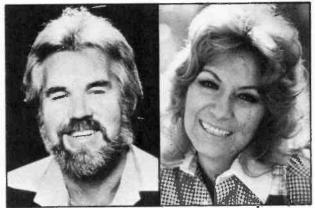
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Janie Fricke



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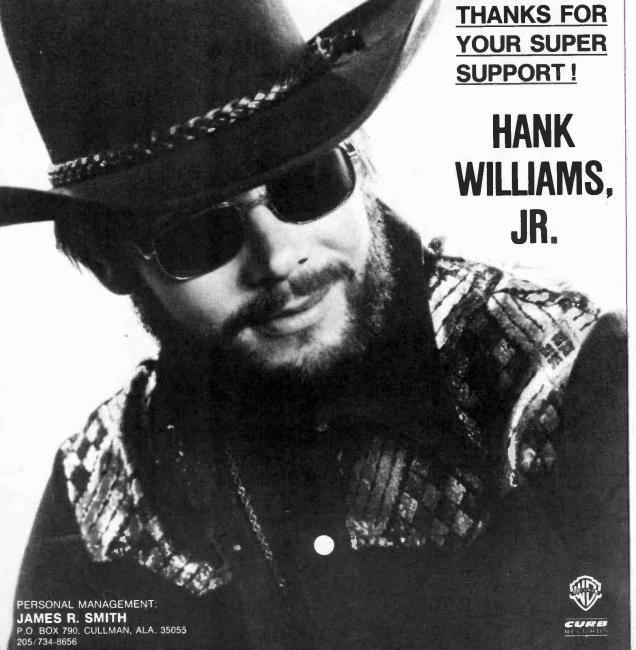
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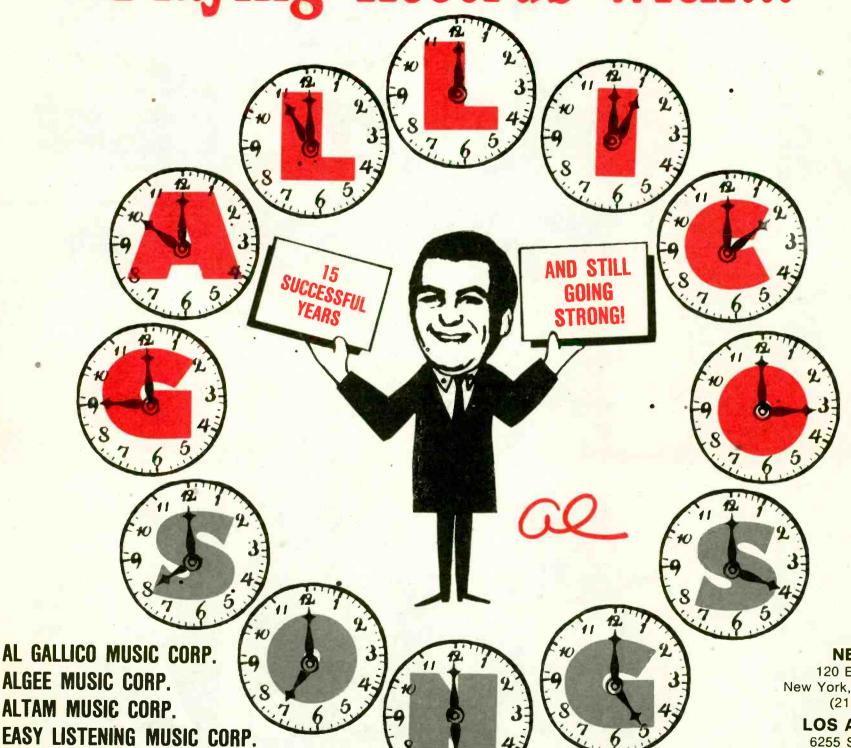
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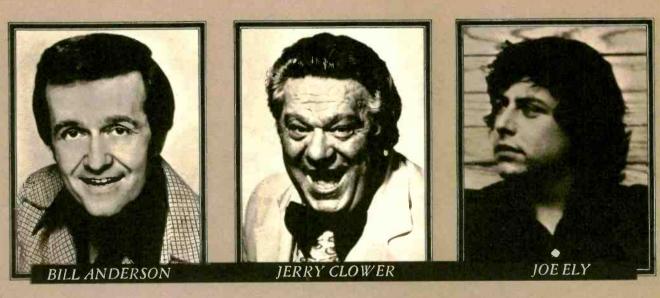
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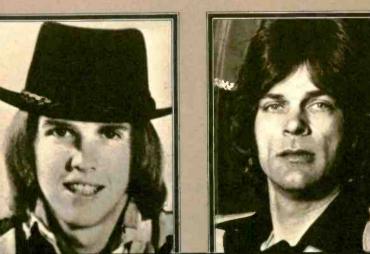


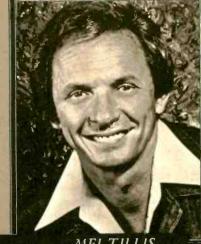
BILL MONROE



OLIVIA NEWTON-JOHN

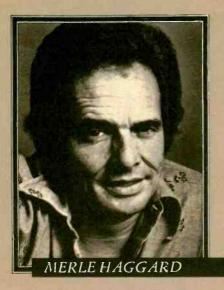






MAS MELTILL

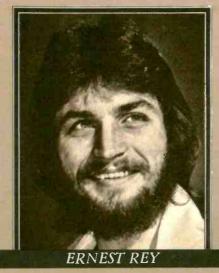
Music City USA



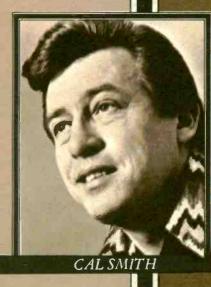




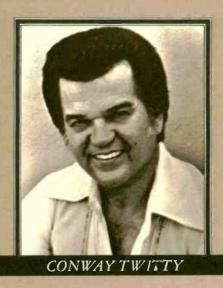




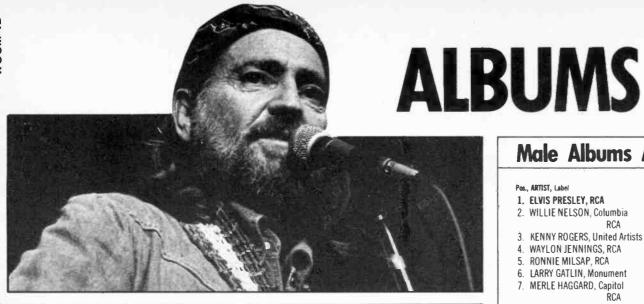












Male Albums Artis	sts
Pos., ARTIST, Label	No. LPs on Chart
1. ELVIS PRESLEY, RCA	15
2. WILLIE NELSON, Columbia	3
RCA	1
KENNY ROGERS, United Artists	4
WAYLON JENNINGS, RCA	2
RONNIE MILSAP, RCA	2
6. LARRY GATLIN, Monument	2
MERLE HAGGARD, Capitol	2
RCA	1
MCA	2
8. JOHNNY PAYCHECK, Epic	2
CONWAY TWITTY, MCA	4 2
10. EDDIE RABBITT, Elektra	2
11. JIMMY BUFFETT, ABC	2
12. DON WILLIAMS, ABC	1
13. CHARLEY PRIDE, RCA	2
14. MEL TILLIS, MCA	2
MGM	1
Polydor	1
15. BILLY CRASH CRADDOCK, Capitol	1

ABC/Dot

16. JOHN DENVER, RCA 17. JERRY LEE LEWIS, Mercury 18. VERN GOSDIN, Elektra 19. JERRY REED. RCA 20. CHARLIE RICH, Epic

United Artists 21. GORDON LIGHTFOOT, Warner Bros. 22. MOE BANDY, Columbia 23. MARTY ROBBINS, Columbia

23. MAKIY KUDDING, COLUMBE 24. GLEN CAMPBELL, Capitol 25. FREDDY FENDER, ABC/Dot ABC



Albums Of The Year

Pos., TITLE, Artist, Label

Mercury

Harris, Warner Bros.

Dottie West, United Artists 20. COUNTRY BOY, Don Williams, ABC

15. OL' WAYLON, Waylon Jennings, RCA

17. GREATEST HITS, Linda Ronstadt, Asylum 18. QUARTER MOON IN A TEN CENT TOWN, Emmylou

16. THE BEST OF THE STATLER BROS., Statler Bros.,

19. EVERYT ME TWO FOOLS COLLIDE, Kenny Rogers &

KENNY ROGERS, Kenny Rogers, United Artists

24. LET'S KEEP IT THAT WAY, Anne Murray, Capitol 25. WANTED: THE OUTLAWS, Waylon Jennings, Willie

Nelson, Jessi Colter, Tompall Glaser, RCA

22. THAT'S THE WAY LOVE SHOULD BE, Dave & Sugar, RCA

SOMEONE LOVES YOU, HONEY, Charley Pride, RCA

Pos., TITLE, Artist, Label

- 1. STARDUST, Willie Nelson, Columbia
- MOODY BLUE, Elvis Presley, RCA HERE YOU COME AGAIN, Dolly Parton, RCA
- 4. WAYLON & WILLIE, Waylon & Willie, RCA
 5. ELVIS IN CONCERT, Elvis Presley, RCA 6. WE MUST BELIEVE IN MAGIC, Crystal Gayle, United
- Artists
 7. SIMPLE DREAMS, Linda Ronstadt, Asylum
 8. IT WAS ALMOST LIKE A SONG, Ronnie Milsap, RCA
 9. DAYTIME FRIENDS, Kenny Rogers, United Artists
 10. HEAVEN'S JUST A SIN AWAY, The Kendalls, Ovation
 11. TEN YEARS OF GOLD, Kenny Rogers, United Artists

- 14. Y'ALL COME BACK SALOON, Oak Ridge Boys, ABC

12. LOVE IS JUST A GAME, Larry Gatlin, Monument
13. TAKE THIS JOB AND SHOVE IT, Johnny Paycheck, Epic

Pos.	, ARTIST, Label	No. LPs On Chart	F	¹05.,	ARTIST, Label	No. LPs On Chart
1.	DOLLY PARTON, RCA	4		12.	STELLA PARTON, Elektra	. 2
2	CRYSTAL GAYLE, United Artists	3		13.	MARGO SMITH, Warner Bros.	1
	MCA	1		14.	TAMMY WYNETTE, Epic	2
3.	LINDA RONSTADT, Asylum	2		15.	RITA COOLIDGE, A&M	1
4	EMMYLOU HARRIS, Warner Bros.	2		16.	TANYA TUCKER, MCA	1
5	ANNE MURRAY, Capitol	1			Columbia	1
6	OLIVIA NEWTON-JOHN, MCA	2		17.	LYNN ANDERSON, Columbia	1
7.	DEBBY BOONE, Warner/Curb	1		18.	MARY KAY PLACE, Columbia	1
	DONNA FARGO, Warner Bros.	2		19.	JESSI COLTER, Capitol	1
9	BONNIE TYLER, RCA	1	1	20.	BILLIE JO SPEARS, United Artists	1
10	LORETTA LYNN, MCA	2	2	21.	BARBARA FAIRCHILD, Columbia	1
11	BARBARA MANDRELL, ABC/Dot	1	- 2	22.	SUSIE ALLANSON, Warner/Club	1
	Columbia	1	2	23.	SAMMLSMITH, Elektra	1

Female Albums Artists

ARTIST, Label	No. LPs On Chart	Pos., ARTIST, Label	No. LPs On Chart
DOLLY PARTON, RCA	4	12. STELLA PARTON, Elektra	. 2
CRYSTAL GAYLE, United Artists	3	13. MARGO SMITH, Warner Bros.	1
MCA	1	14. TAMMY WYNETTE, Epic	2
LINDA RONSTADT, Asylum	2	15. RITA COOLIDGE, A&M	1
EMMYLOU HARRIS, Warner Bros.	2	16. TANYA TUCKER, MCA	1
ANNE MURRAY, Capitol	1	Columbia	1
OLIVIA NEWTON-JOHN, MCA	2	17. LYNN ANDERSON, Columbia	1
DEBBY BOONE, Warner/Curb	1	18. MARY KAY PLACE, Columbia	1
DONNA FARGO, Warner Bros.	2	JESSI COLTER, Capitol	1
BONNIE TYLER, RCA	1	20. BILLIE JO SPEARS, United Art	ists 1
LORETTA LYNN, MCA	2	21. BARBARA FAIRCHILD, Columb	ia 1
BARBARA MANDRELL, ABC/Dot	1	22. SUSIE ALLANSON, Warner/CI	ub 1
Columbia	1	23. SAMMI: SMITH, Elektra	1
	LINDA RONSTADT, Asylum EMMYLOU HARRIS, Warner Bros. ANNE MURRAY, Capitol OLIVIA NEWTON-JOHN, MCA DEBBY BOONE, Warner/Curb DONNA FARGO, Warner Bros. BONNIE TYLER, RCA LORETTA LYNN, MCA BARBARA MANDRELL, ABC/Dot	ARTIST, Label On Chart DOLLY PARTON, RCA CRYSTAL GAYLE, United Artists MCA LINDA RONSTADT, Asylum 2 EMMYLOU HARRIS, Warner Bros. 2 ANNE MURRAY, Capitol 1 OLIVIA NEWTON-JOHN, MCA 2 DEBBY BOONE, Warner/Curb 1 DONNA FARGO, Warner Bros. 2 BONNIE TYLER, RCA LORETTA LYNN, MCA 2 BARBARA MANDRELL, ABC/Dot	ARTIST, Libbel DOLLY PARTON, RCA CRYSTAL GAYLE, United Artists MCA LINDA RONSTADT, Asylum EMMYLOU HARRIS, Warner Bros. ANNE MURRAY, Capitol OLIVIA NEWTON-JOHN, MCA DEBBY BOONE, Warner Bros. DONNA FARGO, Warner Bros. BONNIE TYLER, RCA LORETTA LYNN, MCA BARBARA MANDRELL, ABC/Dot 2 STELLA PARTON, Elektra 13. MARGO SMITH, Warner Bros. 14. TAMMY WYNETTE, Epic 15. RITA COOLIDGE, A&M 16. TANYA TUCKER, MCA Columbia 17. LYNN ANDERSON, Columbia 18. MARY KAY PLACE, Columbia 19. JESSI COLTER, Capitol 20. BILLIE JO SPEARS, United Articles Article

Labels Of The Year

Pos., LABEL	No. LPs on Chart
1. RCA	44
2. UNITED ARTISTS	10
3. COLUMBIA	24
4. MCA	25
5. ABC	18
6. WARNER BROS.	9
7. ASYLUM	2
8. MERCURY	10
9. CAPITOL	15
10. EPIC	10



Albums Artists

No. LPs on Chart Pos., ARTIST, Label No. LPs on Chart
2. WILLIE NELSON, Columbia 3 14. MERLE HAGGARD, Capitol 2 RCA 1 MCA 3 3. KENNY ROGERS, United Artists 4 15. JOHNNY PAYCHECK, Epic 2 4. DOLLY PARTON, RCA 4 16. CONWAY TWITTY, MCA 4 5. CRYSTAL GAYLE, United Artists 3 17. EMMYLOU HARRIS, Warner Bros. 2 MCA 1 18. EDDIE RABBITT, Eiektra 2 6. WAYLON & WILLIE, RCA 1 19. JIMMY BUFFETT, ABC 2
RCA 1 MCA 3 3. KENNY ROGERS, United Artists 4 15. JOHNNY PAYCHECK, Epic 2 4. DOLLY PARTON, RCA 4 16. CONWAY TWITTY, MCA 4 5. CRYSTAL GAYLE, United Artists 3 17. EMMYLOU HARRIS, Warner Bros. 2 MCA 1 18. EDDIE RABBITT, Eiektra 2 6. WAYLON & WILLIE, RCA 1 19. JIMMY BUFFETT, ABC 2
3. KENNY ROGERS, United Artists 4 15. JOHNNY PAYCHECK, Epic 2 4. DOLLY PARTON, RCA 4 16. CONWAY TWITTY, MCA 4 5. CRYSTAL GAYLE, United Artists 3 17. EMMYLOU HARRIS, Warner Bros. 2 MCA 1 18. EDDIE RABBITT, Eiektra 2 6. WAYLON & WILLIE, RCA 1 19. JIMMY BUFFETT, ABC 2
4. DOLLY PARTON, RCA 4 16. CONWAY TWITTY, MCA 4 5. CRYSTAL GAYLE, United Artists 3 17. EMMYLOU HARRIS, Warner Bros. 2 MCA 1 18. EDDIE RABBITT, Eiektra 2 6. WAYLON & WILLIE, RCA 1 19. JIMMY BUFFETT, ABC 2
5. CRYSTAL GAYLE, United Artists 3 17. EMMYLOU HARRIS, Warner Bros. 2 MCA 1 18. EDDIE RABBITT, Eiektra 2 6. WAYLON & WILLIE, RCA 1 19. JIMMY BUFFETT, ABC 2
MCA 1 18. EDDIE RABBITT, Eiektra 2 6. WAYLON & WILLIE, RCA 1 19. JIMMY BUFFETT, ABC 2
6. WAYLON & WILLIE, RCA 1 19. JIMMY BUFFETT, ABC 2
Of this article is a second of the second of
7. LINDA RONSTADT, Asylum 2 20. KENNY ROGERS & DOTTIE WEST, United Artists 1
8. WAYLON JENNINGS, RCA 2 21. DON WILLIAMS, ABC 1
9. OAK RIDGE BOYS, ABC 2 22. CHARLEY PRIDE, RCA 2
Columbia 1 23. DAVE & SUGAR, RCA 1
10. RONNIE MILSAP, RCA 2 24. ANNE MURRAY, Capitol 1
11. THE KENDALLS, Ovation 2 25. OLIVIA NEWTON-JOHN, MCA 2
12. STATLER BROS., Mercury 3



Albums	Duos	Or Groups	
s., ARTIST, Label	No. LPs on Chart	Pos., ARTIST, Label	No. Li
WAYLON & WILLIE, RCA 2. OAK RIDGE BOYS, ABC Columbia 3. THE KENDALLS, Ovation 3. STATLER BROS., Mercury	1 2 1 2 3	10. AMAZING RHTYHM ACES, ABC 11. CHET ATKINS & LES PAUL, RCA 12. MARSHALL TUCKER BAND, Capricorn 13. PURE PRAIRIE LEAGUE, RCA 14. BILL ANDERSON & MARY LOU TURNER, MCA	1 1 1 1
i. KENNY ROGERS & DOTTIÉ WEST, United Artists i. Dave & Sugar, RCA 7. Loretta Lynn & Conway Twitty, MCA B. George Jones & Tammy Wynette, Epic b. Jim ed Brown & Helen Cornelius, RCA	1 1 1 2	15. CHARLIE DANIELS BAND, Epic 16. ORIGINAL TEXAS PLAYBOYS, Capitol 17. ASLEEP AT THE WHEEL, Capitol 18. SONS OF THE PIONEERS, RCA 19. EARL SCRUGGS' REVUE, Columbia	1 1 1 1

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Billboard Cashbox

Ronnie McDowell

Number One New Male Vocalist

Billboard Cashbox Record World

Rebecca Lynn
Number Five New
Female Vocalist—Cashbox
Number Nine New
Female Vocalist—Record World

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Currently

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It Couldn't Have Been Any Better
Thinkin' Of A Rendezvous



KC 35628

SONNY JAMES GREATEST HITS

including: When The Snow is On The Roses Come On In/Heartaches By The Number You're Free Tc Go/Little Band Of Gold.



KC 35626

JOHNNY CASH GREATEST HITS/VOLUME 3

including:
There Ain't No Good Chain Gang
Ary Old Wind That Blows
I Would Like To See You Again
One Piece At A Time/It's All Over



KC 35637

DAVID ALLAN COE GREATEST HITS

including: You Never Even Called Me By My Name Willie, Waylon And Me/A Sad Country Song Would You Be My Lady Would You Lay With Me (In A Field Of Stone)



KC 35627

Charlie Rich Classic Rich/Volume 2

including:
On My Knees/Behind Closed Doors
Every Time You Touch Me (I Get High)
Wisdom OfA Fool/Spanish Eyes



JE 35624

Hits
including:

Greatest

Itampley

Roll On Big Mama Billy, Get Me A Woman Dear Woman Everyday I Have

Everyday I Have To Cry Some Take Me Back

KE 3562

TAMMY WYNETTE GREATEST HITS:VOL.4

including:
You And Me/Womanhood
I Still Believe In Fairy Tales/One Of A Kind
I'd Like To See Jesus (On The Midnight Special)



KE 35630

JOHNNY PAYCHECK

Greatest Hits, Volume II
including:
Take This Job And Shove t
I'm The Only Hell (Mama Ever Raised)
Slide Off Of Your Satin Sheets
Me And The FR.S./Georgia In A Jug



KE 35623

GRE

MARTY ROBBINS GREATEST HITS VOLUME IV

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KC 3562

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CHARLY MCCLAIN Let Me Be Your Baby

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Take Me Back/Male The World Go Away
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including: Sleep Tight, Good Night Man The Way I Feel Tonight/What Did It Get Me I'll Feel A Whole Lot Better/The Last Time



KC 35645

MOE BANDY Love is what life's all about

including: Love Is What Life's All About A Ghost Of A Chance/ForTears To Come Two Lonely People/Mom And Dad's Waltz



KC 35534

Barbara Fairchild This Is Me

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This Is Me/Good Time Days
It's Sad To Go To The Funeral
(Of A Good Love That Has Died)
Midnight Man
Our Love's Not Dead (It's Just Buried Alive)



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Singles Duos Or Groups

Pos.	, ARTIST, Label	No. Singles On Chart	Pos., ARTIST, Label	No. Singles on Chart
1.	THE KENDALLS, Ovation	3	13. JACKY WARD & REBA McENTIRE, Mercury	1
2.	OAK RIDGE BOYS, ABC	2	14. JERRY REED & SEIDINA, RCA	1
	ABC/DOT	1	15. GEORGE JONES & TAMMY WYNETTE, Epic	1
3.	STATLER BROS., Mercury	4	16. BRUSH ARBOR, Monument	1
4.	DAVE & SUGAR, RCA	4	17. BILLY WALKER & BRENDA KAY PERRY, MRC	1
5.	WAYLON & WILLIE, RCA	1	18. CHARLIE DANIELS BAND, Epic	1
6.	JIM ED BROWN & HELEN CORNELIUS, RCA	4	19. ALABAMA, GRT	t
7.	KENNY ROGERS & DOTTLE WEST, United Artists	3 1	20. SASKIA & SERGE, ABC/Hickory	1
8.	JOHNNY CASH & WAYLON JENNINGS, Columbi	a 1	21. DANNY DAVIS & NASHVILLE BRASS, RCA	1
	CARPENTERS, A&M	1	22. L.E. WHITE & LOLA JEAN DILLON, Epic	1
10.	BILL ANDERSON & MARY LOU TURNER, MCA	2	23. LINDA CASSIDY & BOBBY SPEARS, Cin-Kay	1
11.	CONWAY TWITTY & LORETTA LYNN, MCA	1	24. SHYLO, Columbia	1
12.	BELLAMY BROTHERS, Warner/Curb	2	25. BILL BLACK COMBO, Hi	1

Singles Artists Of The Year

Pos.	, ARTIST, Label	On Chart	Pos., ARTIST, Label	On Chart
1.	THE KENDALLS, Ovation	3	12. STATLER BROS., Mercury	4
2.	MERLE HAGGARD, MCA	4	CRISTY LANE, LS	4
	Captiol	2	14. RONNIE MILSAP, RCA	3
3.	WILLIE NELSON, Columbia	3	15. KENNY ROGERS, United Artists	3
	RCA	2	JOHNNY DUNCAN, Columbia	4
4.	CRYSTAL GAYLE, United Artists	3	BARBARA MANDRELL, ABC/Dot	2
	MCA	1	ABC	1
5.	DOLLY PARTON, RCA	3	DON WILLIAMS, ABC	2
6.	LARRY GATLIN, Monument	5	ABC/Dot	1
7.	CHARLEY PRIDE, RCA	3	CONWAY TWITTY, MCA	4
8.	EDDIE RABBITT, Elektra	3	20. DONNA FARGO, Warner Bros.	4
9.	BILLY CRASH CRADDOCK, Capitol	2	SUSIE ALLANSON, Warner/Curb	4
	ABC/Dot	2	22. LORETTA LYNN, MCA	3
	ABC	3	23. JOHNNY RODRIGUEZ, Mercury	4
10.	MEL TILLIS, MCA	3	24. GENE WATSON, Capitol	4
11.	OAK RIDGE BOYS, ABC/Dot	2	25. JERRY LEE LEWIS, Mercury	3



Female Singles Artists

	No. Singles
Pos., ARTIST, Label	On Chart
1. CRYSTAL GAYLE, United Artists	3 1
MCA	_
2. DOLLY PARTON, RCA	3
3. CRISTY LANE, LS	4
4. BARBARA MANDRELL, ABC/Dot	2
ABC	1
5. DONNA FARGO, Warner Bros.	4
SUSIE ALLANSON, Warner/Curb	4
7. LORETTA LYNN, MCA	4 3 2
8. MARGO SMITH, Warner Bros.	2
9. LINDA RONSTADT, Asylum	4
EMMYLOU HARRIS, Warner Bros.	3
11. STELLA PARTON, Elektra	4
12. JANIE FRICKE, Columbia	3 2
13. ANNE MURRAY, Capitol	2
14. BILLIE JO SPEARS, United Artists	4
15. TAMMY WYNETTE, Epic	3
16. DOTTSY, RCA	4
LYNN ANDERSON, Columbia	3
18. ZELLA LEHR, RCA	3
DEBBY BOONE, Warner/Curb	. 2
20. CONNIE SMITH, Monument	3
21. AVA BARBER, Ranwood	3
22. DOTTIE WEST, United Artists	3
23. SAMMI SMITH, Elektra	4 3 3 2 3 3 3 3
24. MARY KAY PLACE, Columbia	
25. BRENDA KAY PERRY, MRC	2

Singles Of The Year

Pos., TITLE, Artist. Label

No. Single:

1. HERE YOU COME AGAIN, Dolly Parton, RCA

2. HEAVEN'S JUST A SIN AWAY, The Kendalls,

3. MAMA'S DON'T LET YOUR BABIES GROW UP TO BE COWBOYS/I CAN GET OFF OF YOU, Waylon Jennings & Willie Nelson, RCA

4. ONLY ONE LOVE IN MY LIFE, Ronnie Milsap, RCA 5. TAKE THIS JOB AND SHOVE IT, Johnny Paycheck,

Epic 6. DON'T BREAK THE HEART THAT LOVES YOU, Margo Smith, Warner Bros.

7. EVERYTIME TWO FOOLS COLLIDE, Kenny Rogers & Dottie West, United Artists

8. DO YOU KNOW YOU ARE MY SUNSHINE, Statler

Bros., Mercury
9. SOMEONE LOVES YOU HONEY, Charley Pride,

10. THE WURLITZER PRIZE, (I DON'T WANT TO GET OVER YOU)/LOOKIN' FOR A FEELIN', Waylon

Jennings, RCA
11. DON'T IT MAKE MY BROWN EYES BLUE, Crystal

Gayle, United Artists
12. OUT OF MY HEAD AND BACK IN MY BED, Loretta

Lynn, MCA IT'S ALL WRONG, BUT IT'S ALRIGHT/TWO DOORS-DOWN, Dolly Parton, MCA WHAT A DIFFERENCE YOU MADE IN MY LIFE,

Ronnie Milsap, RCA 15. GEORGIA ON MY MIND, Willie Nelson, Columbia

16. BLUE BAYOU, Linda Ronstadt, Asylum 17. I'M JUST A COUNTRY BOY, Don Williams, ABC

18. SHE CAN PUT HER SHOES UNDER MY BED (ANYTIME), Johnny Duncan, Columbia

19. IT ONLY HURTS FOR A LITTLE WHILE, Margo Smith, Warner Bros.

20. HEARTS ON FIRE, Eddie Rabbitt, Elektra MIDDLE AGE CRAZY, Jerry Lee Lewis, Mercury

22. TALKING IN YOUR SLEEP, Crystal Gayle, United Artists.

23. TWO MORE BOTTLES OF WINE, Emmylou Harris, Warner Bros.

24. MORE TO ME, Charley Pride, RCA

25. LOVE OR SOMETHING LIKE IT, Kenny Rogers, United Artists

Male Singles Artists No. Singles On Chart Pos., ARTIST, Label

1. MERLE HAGGARD, MCA Captiol 2. WILLIE NELSON, Columbia LARRY GATLIN, Monument CHARLEY PRIDE, RCA EDDIE RABBITT, Elektra 6. BILLY CRASH CRADDOCK, Capitol ABC/Dot 7. MEL TILLIS, MCA 8. RONNIE MILSAP, RCA 9. KENNY ROGERS, United Artists 10. JOHNNY DUNCAN, Columbia 11. DON WILLIAMS, ABC 12. CONWAY TWITTY, MCA 13. JOHNNY RODRIGUEZ, Mercury 14. GENE WATSON, Capitol 15. JERRY LEE LEWIS, Mercury 16. MOE BANDY, Columbia 17. JOHNNY PAYCHECK, Epic 18. T.G. SHEPPARD, Warner/Curb 19. JOE STAMPLEY, Epic 20. VERN GOSDIN, Elektra 21. REX ALLEN JR., Warner Bros. 22. ELVIS PRESLEY, RCA 23. FREDDY FENDER, ABC ABC/Dot 24. JACKY WARD, Mercury



25. MEL STREET, Polydor

Singles Publishers

Pos., PUBLISHER, Licensee	No. Singles On Chart
1. TREE, BMI	47
2. HALL-CLEMENT, BMI	15
ACUFF-ROSE, BMI	22
4. CHAPPELL, ASCAP	22
SCREEN GEMS-EMI, BMI	16
6. MUSIC CITY, ASCAP	9
7. WARNER-TAMERLANE, BMI	11
8. PI-GEM, BMI	8
UNITED ARTISTS, ASCAP	9
10. ALGEE, BMI	7
FIRST GENERATION, BMI	5
12. BRIAR PATCH, BMI	6
13. DEB DAVE, BMI	9
SAWGRASS, BMI	5
15. SHADE TREE, BMI	5
16. SINGLE TREE, BMI	10
17. JACK & BILL, ASCAP	10
18. SPANKA, BMI	3
19. VECTOR, BMI	4 .7
20. BLACKWOOD, BMI	.7
21. COWBOY, BMI	3
22. OWEPAR, BM1	3 4 7
23. COMBINE, BMI	
24. ATV, BMI	15
25. LORVILLE, SESAC	1

22

Cinalas Iabala

		əingies	Labeis	
Pos.,	LABEL	No. Singles On Chart	Pos., LABEL	
1.	RCA	69	EPIC	
2.	ABC	54	ELEKTRA	
3.	COLUMBIA	49		
4.	MCA	47		
5.	CAPITOL	36		
6.	WARNER BROS.	31		
7.	UNITED ARTISTS	25		
	MERCURY	28		

COMEDY ARTIST OF THE YEAR

SARIE SOUR

"From Yazoo City, Mississippi"



de appreciate the way you appreciate us.



record LABEL

MUM LABEL

number one singles Label

EDDY ARNOLD • CHET ATKINS • RAZZY BAILEY • ANITA BALL • TOM BENJAMIN • JEWEL BLANCH JIM ED BROWN • BRIAN COLLINS • HELEN CORNELIUS • PAUL CRAFT • FLOYD CRAMER • DAVE & SUGAR • DANNY DAVIS & THE NASHVILLE BRASS • DOTTSY • BILL ELDRIDGE • TOM T. HALL LINDA HARGROVE • BEVERLY HECKEL • WAYLON JENNINGS • DICKEY LEE • ZELLA LEHR • RONNIE MILSAP • SHAUN NIELSEN • DOLLY PARTON • DEBBIE PETERS • CHARLEY PRIDE • JERRY REED JIM REEVES • HANK SNOW • GARY STEWART • PORTER WAGONER • STEVE WARINER • STEVE YOUNG

thank you.



DollyParton

#1 FEMALE COUNTRY ALBUM ARTIST, #1 FEMALE COUNTRY ARTIST, #1 SINGLE OF 1978 (HERE YOU COME AGAIN), SPECIAL AWARDS: THE BILL WILLIAMS MEMORIAL ARTIST OF THE YEAR AWARD, PRESENTED TO THAT ARTIST WHICH "TYPIFIES THE HIGHEST PERSONAL AND PROFESSIONAL QUALITIES BOTH ONSTAGE AND OFF."



"THANKS, I LOVE YOU ALL."

KATZ-GALLIN ENTERPRISES, INC. 9255 SUNSET BOULEVARD, LOS ANGELES, CALIFORNIA 90069 (AREA CODE 213) 273-4210 PRODUCED BY GARY KLEIN WITH DOLLY PARTON FOR THE ENTERTAINMENT CO. EXECUTIVE PRODUCER CHARLES KOPPELMAN.



#1 ALBUM BY A DUO OR GROUP — WAYLON AND WILLIE

BOOKING: MOOPIA PRODUCTIONS, (615) 244-0081 REPRESENTATION: NEIL C. BESHEN, 54 MAIN STREET, DANBURY, CONN. 06810, (203) 792-8880 "Thanks a Million"



RCA

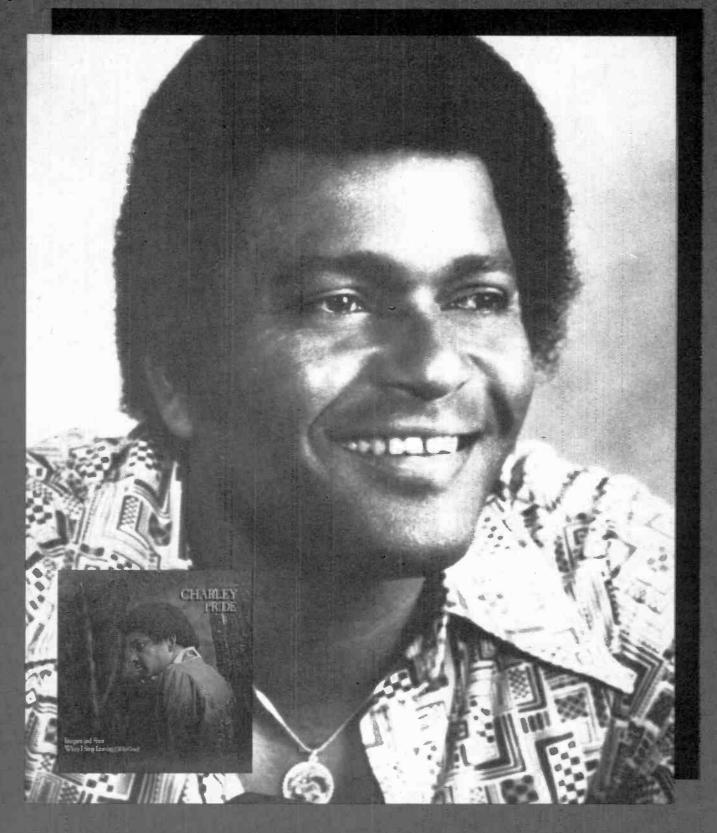
"IT'S A SWEET FEELING. THANKS TO YOU."





EXCLUSIVE REPRESENTATION: CHARDON, INC. • FRANK MANCINI, RANDY JACKSON 5924 ROYAL LAND, SUITE 104 • DALLAS, TEXAS 75230 • (214) 369-4574





"THANKS FOR A TERRIFIC YEAR"

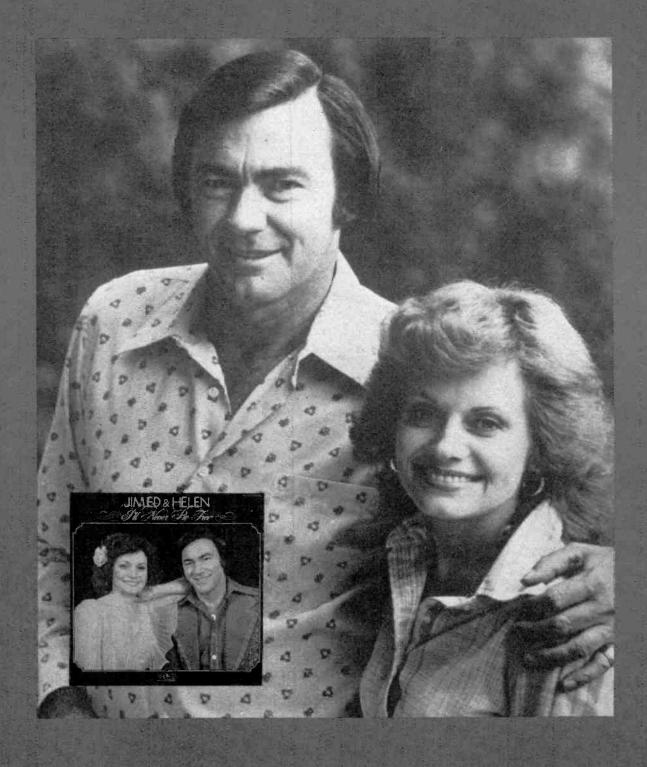


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"WE COULDN'T DO IT WITHOUT YOU."

Jim Ed Brown Melen Cornelius





"THANKS FOR EVERYTHING."

CONCERT CONTACT: SONNY NEAL • FAIR DEPT: DAVE DOUDS
WILLIAM MORRIS AGENCY.



Danny Davis and The Nashville Brass



EXCLUSIVE MANAGEMENT

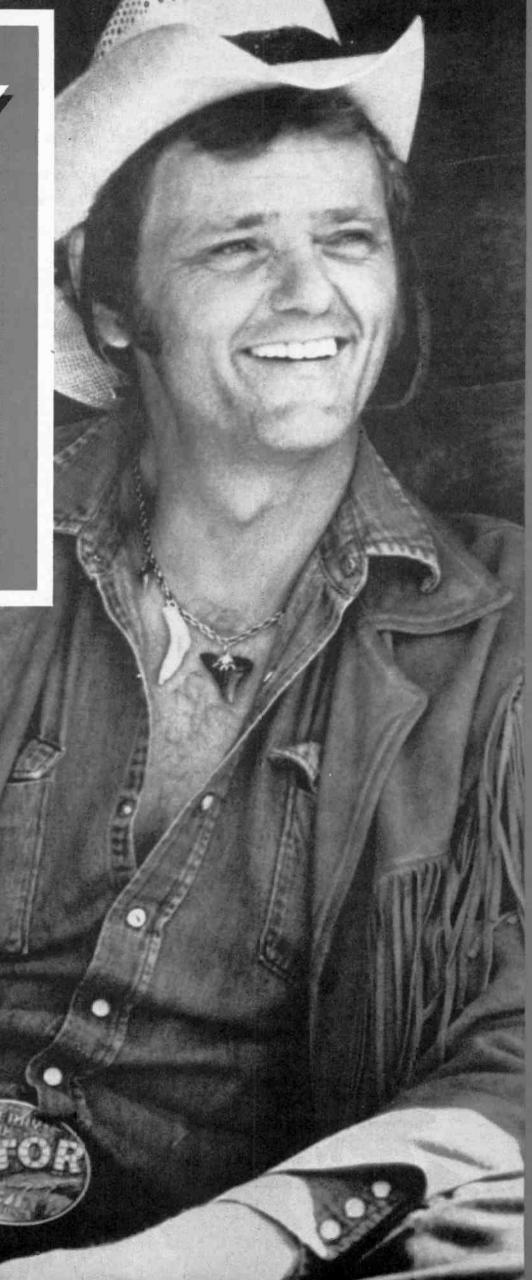


Records

JERRY JERD JED

"ALL MY THANKS."

JERRY REED ENTERPRISES
HARRY WARNEF
1107 18TH AVE. SOL NUSHVILLE, TENN 37212
PHONE: (615) 327-3816





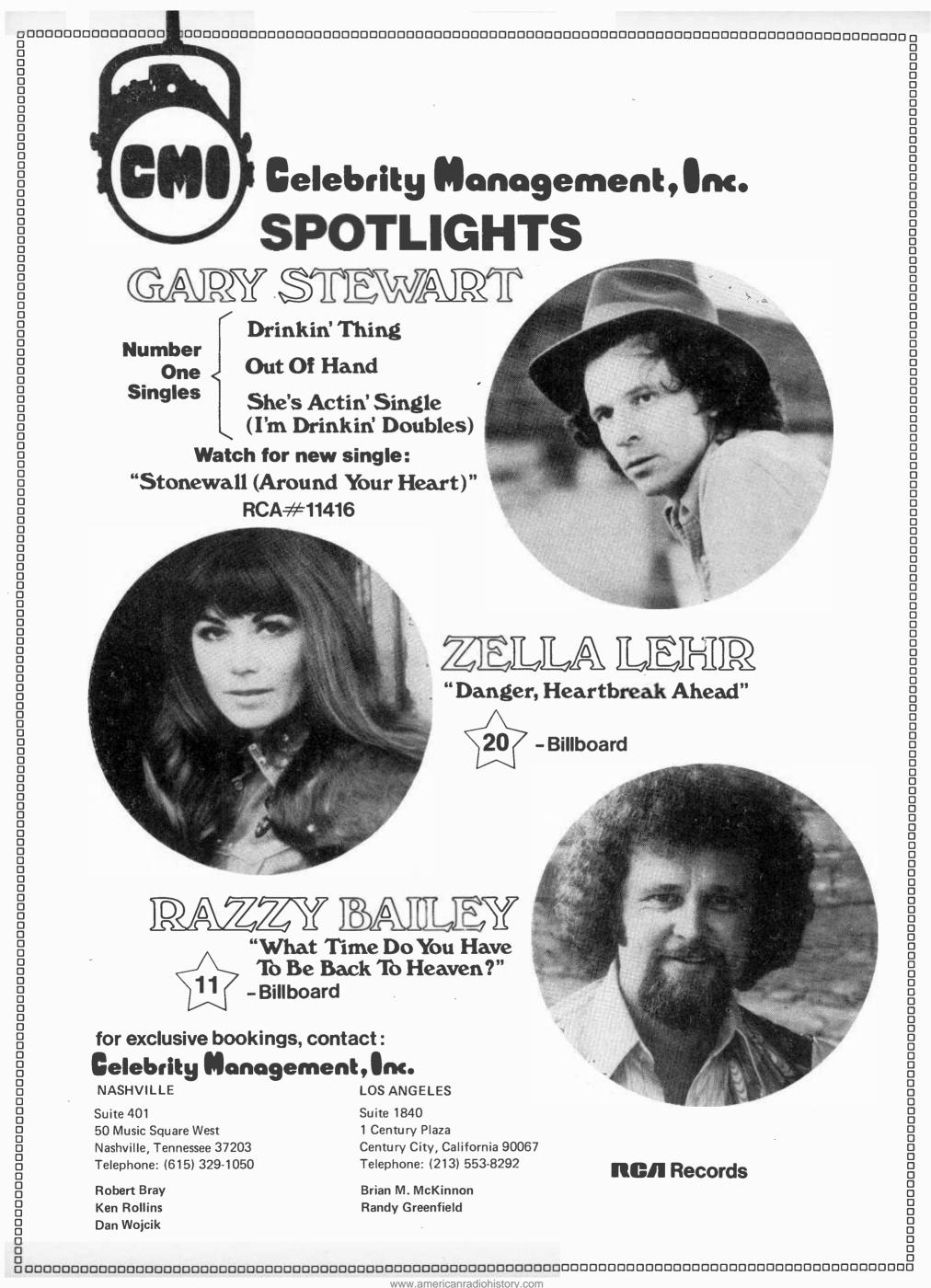












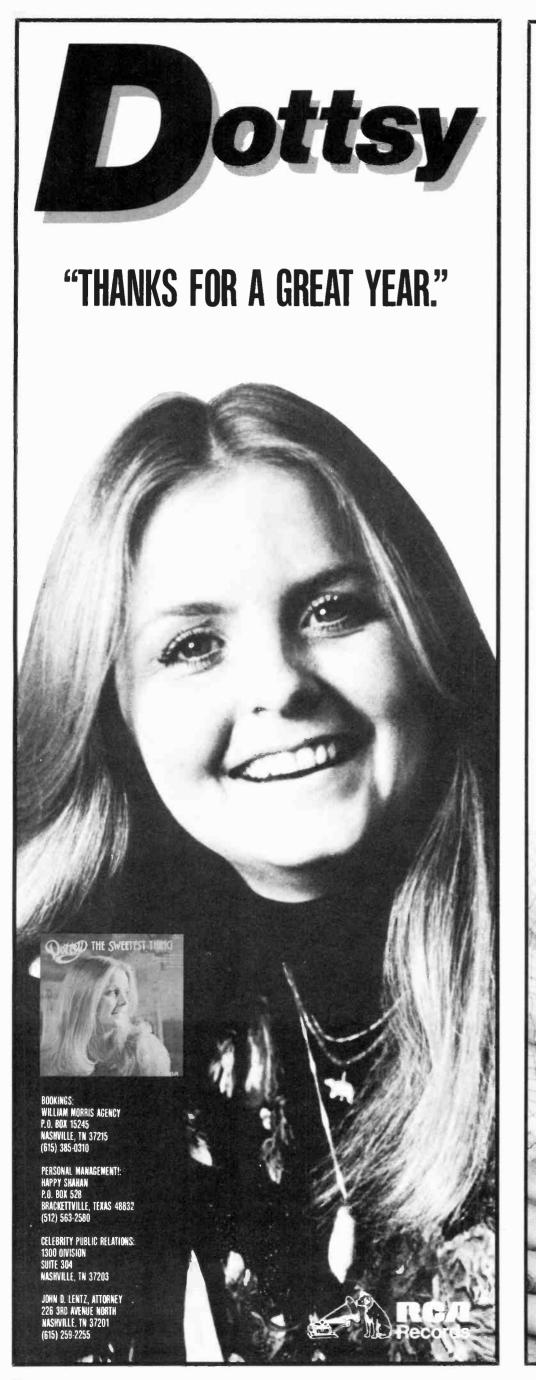
"MUCH OBLIGED."

BOOKINGS

TOP BILLING, INC., P.O. BOX 12514, NASHVILLE, TN 37212, (615) 383-E883



RC/I Records





BILLBOARD



burn, marketing vice president. In circle, Elektra's Eddie Rabbitt taping one of his many tv shows.

Increased market penetration, expansions of label staffs, artist development commitments and more gold and platinum albums reflect the growth of the country music industry in the 1978 label picture.

Tuning for the growing demands of the industry, as country borders a mass appeal musical form, CBS Records, Nashville,

announced appointments which brought newly created positions to the company under the guidance of Rick Blackburn, vice president of marketing. These included Roy Wunsch to director of marketing, Joe Casey to director of promotions and Areeda Schneider to manager of administration.

CBS also employed the im-

Sally Hinkle is a reporter in Billboard's Nashville bureau.



Jim Foglesong, president, Nashville operations, ABC; Don Bie derman, vice president administration and legal affairs; and Steve Diener, ABC Records president, all from left.

plementation of varied merchandising campaigns in an effort to broaden consumer demographics and allow for increased product availability. Throughout the winter months, CBS and Kawasaki joined forces to benefit sales through combined merchandising strategies. Throughout the advertised registration for snowmobile giveaways at various outlets and snow-mobile dealers in key markets, potential record and snow-mobile buyers were made aware of both offerings.

In the first quarter, an aggressive tape push with emphasis on both 8-track and cassette formats transcended all sales projections. On the heels of the success with tapes, "The Hot Ones" program was introduced where selected new catalog product received concentrated attention.

With mass media discovering that prime time country mu-

sic garners top spots in ratings, strong representation was shown by CBS as artists appeared on a wide variety of television shows ranging from musical variety to dramatic series formats. Among those artists were Johnny Paycheck, who appeared on 16 major tv shows; Johnny Cash, who starred in a made for tv movie, "Thaddeus Rose And Eddie," with June Carter Cash, and has also been scheduled for three specials; Marty Robbins, who



LABELS GO FOR GOL

Kenny Rogers collects one of four awards voted to the United Artists' star by this year's Annual Academy of Country Music Awards. The presenter is Barbi Benton.

scored syndicated success with his "Marty Robbins Spotlight"; and Lynn Anderson, whose variety special, "Lynn Anderson's Country Welcome," appeared in 120 markets. Anderson also served as co-host of the "Music City News Awards Show" and is slated for a special later this year. Tammy Wynette shared the network spotlight with Roy Clark and Donna Fargo on both of their specials, and Bobby Bare, Janie Fricke, Johnny Paycheck and Charlie Daniels were showcased on the network presentation of "Country Night Of Stars."

In the past 12 months, CBS artists have also made 38 com-

bined artist guest appearances on the "Grand Ole Opry." In efforts to develop artists' careers and expand audiences, check, Bare and Willie Nelson in the form of three distinctive managers, and a unique multi-artist campaign was under taken as CBS and Kings Dominion family entertainment. (Continued on page WOCM-50)

Warner Bros. artist Buck Owens receives a Canadian gold record. Pictured from left are Jack McFadden, Owens' personal manager;

Canadian Capitol rep Maurice Zurba; Owens; and Ed LaBuick,

president of Tee Vee International.

Top Artists (cont'd)

Pos., ARTIST, Label	No. Releases On Chart	Pos., ARTIST, Label On Ch
26. LORETTA LYNN, MCA	5	62. ROY HEAD, ABC
	3	
27. BARBARA MANDRELL, ABC/Dot	1	ABC/Dot
ABC	1	63. DOTTSY, RCA
Columbia	-	64. BILL ANDERSON, MCA
28. JOHNNY DUNCAN, Columbia	6	65. NARVEL FELTS, ABC/Dot
29. GENE WATSON, Capitol	6	ABC
30. CRISTY LANE, LS	4	66. JOHNNY CASH, Columbia
31. ANNE ML RRAY, Capitol	6	67. GLEN CAMPBELL, Capitol
32. JOHNNY RODRIGUEZ, Mercury	7	68. JIMMY BUFFETT, ABC
33. MOE BANDY, Columbia	6	69. DON GIBSON, ABC/Hickory
Polydor	1	70. LYNN ANDERSON, Columbia
34, VERN GOSDIN, Elektra	6	71. FREDDIE HART, Capitol
35. MARGO SMITH, Warner Bros.	3	72. SONNY JAMES, Columbia
36. SUSIE ALLANSON, Warner/Curb	5	73. GARY STEWART, RCA
37. JERRY REED, RCA	5	74. DICKEY LEE, RCA
38. FREDDY FENDER, ABC/Dot	4	75. ZELLA LEHR, RCA
ABC	3	76. MEL McDANIEL, Capitol
39. STELLA PARTON, Elektra	6	77. DON KING, Con-Brio
40. CHARLIE RICH, United Artists	3	78. JERRY WALLACE, BMA
	1	
Epic	Artista 2	79. RANDY BARLOW, Republic
11. KENNY ROGERS & DOTTIE WEST, United		Gazelle
42. T.G. SHEPPARD, Warner/Curb	4	80. BOB LUMAN, Polydor
43. JOE STAMPLEY, Epic	4	81. CONNIE SMITH, Monument
44. REX ALLEN JR., Warner Bros.	5	82. JOHN DENVER, RCA
45. JACKY WARD, Mercury	4	83. BONNIE TYLER; RCA
46. TOM T. HALL, RCA	3	84. CON HUNLEY, Warner Bros.
Mercury	1	Prairie Dust
47. MICKEY GILLEY, Playboy	6	85. AVA BARBER, Ranwood
Epic	1	86. CATES SISTERS, Caprice
48. MEL STREET, Polydor	6	87. C. W. McCALL, Polydor
49. DEBBY BOONE, Warner/Curb	3	88. LORETTA LYNN & CONWAY TWITTY, MCA
50. JANIE FRICKE, Columbia	3	89. DON DRUMM, Churchill
51. RONNIE McDOWELL, Scorpion	5	90. HANK WILLIAMS JR., Warner/Curb
52. MARTY POBBINS, Columbia	3	Warner Bros.
53. JOHN WESLEY RYLES, ABC/Dot	3	91. JIM REEVES, RCA
ABC	2	92. KENNY STARR, MCA
54. KENNY DALE, Capitol	5	93. DALE McBRIDE. Con-Brio
55. TAMMY WYNETTE, Epic	5	94. MARY KAY PLACE. Columbia
	3	95. SAMMI SMITH, Elektra
56. TOMMY OVERSTREET, ABC/Dot	1	
ABC	_	96. DOTTIE WEST, United Artists
57. JIM ED BROWN & HELEN CORNELIUS, RO		97. OLIVIA NEWTON-JOHN, MCA
58. BILLIE JO SPEARS, United Artists	5	RSO
59. GEORGE JONES, Epic	5	98. JOHN CONLEE, ABC
60. BOBBY BORCHERS, Playboy	5	99. JOHNNY CASH/WAYLON JENNINGS, Columbia
61. DAVID ROGERS, Republic	4	100. CHARLY MCCLAIN, Epic

COUNTRY FORMATS FI PLACE AMID MOR VA





Dave Stone, the man who first put country music on the air full-time, with KDAV in Lubbock, Texas, Sept. 19, 1953.

At first listening or look, Conway Twitty and Frank Sinatra apparently have nothing in common.

But asked for a similarity. any country music radio programmer would reply quickly and confidently, "They have the same listeners-adults, aged 25 to 49."

Indeed, the recording demise in the early '70s of adult-oriented artists such as Sinatra, Tony Bennett, Ed Ames, Steve Lawrence and Evdie Gorme, etc., set the dial for radio ascendancy of today's country artists. It remains a growing tune-in factor gaining popularity among

ingly stiff competition in major markets.

'Country has taken the place vacated by true MOR music,' explains Ed Salamon, national program director for Storer Broadcasting and p.d. of country WHN in New York.

"During the '60s, there existed music made strictly for adults, without any pretense toward mass appeal to include teenagers," says Salamon, recently named Billboard country music major market programmer of the year. "Then labels began dropping those artists when they quit having hits.'

As Salamon sees it, radio stations wishing to reach a pure adult audience—the most attractive to potential advertisers faced several alternatives: heavy personality, information, all-

talk or country music.
"The newer 'adult contemporary' music was too much slanted toward a teen appeal for 25 to 49-year-olds," he con-

Ray Herbeck Jr. is Billboard's radio/tv reporter based in Los Angeles.

THE CHEROKEE RESERVATION INDIAN, THE . LAST DATE

MAN • LOVE IS THE LOOK YOU'RE LOOKING FOR • LOVING

ME • OH, PRETTY WOMAN • ONE BY ONE • ONLY THE LON GOLD • RUBY (Are You Mad) • SATISFIED • SHE EVEN WOK

SNAP YOUR FINGERS
 SOFTLY AND TENDERLY (I'll Hold You

Are Gonna Be) • SWEET DREAMS • TALK BACK TREMBLING LII

GOES MY EVERYTHING . THERE'S A BIG WHEEL . THREE STEPS

Ed Salamon, national program director for Storer Broadcasting, and p.d. in country WHN in N.Y.: "Country has taken the place vacated by true MOR music.'



tinues. "So, many AM stations wishing to remain in music simply turned to coun-

try."
Happily, country music itself had progressed in production techniques and themes to match the mood of the moment and capitalize on it. "For a while, it had been notorious for inexpensive production," Salamon contends, "But by the early '70s, it rivaled pop in that area. And it was dealing with

topics of wider appeal than before.'

Citing "less bars and trucks and more one-on-one human relationships," Salamon feels the change in the music itself made it more usable by programmers in different regions than merely the South.

'Where once it was regional, played and listened to mostly by people with strong regional accents," he says, "now its market has changed. For instance, 10 years ago there weren't many country stations, especially in the northeast. Today, well there are three in Pittsburgh alone."

Salamon knows Pittsburgh. He was raised there and programmed the city's first country station, daytimer WEEP, in 1973 to number two in the market Mondays through Fridays. 'We had to carry block religious programming on the week

Pittsburgh typifies the growth of country radio throughout the north, he says. WEEP was an outgunned outlet not even placing among the top 10 signals in 1965. Out of desperation, it turned to country music. It was only moderately successful until Salamon gave the format more direction.

As the station became competitive, another country signal with better facilities-WIXZ, a full-time station in suburban

McKeesport-entered the field. And recently, WWSW announced that "the twang is gone" and switched from contemporary to country full-time.

"The pattern is the same everywhere, from country's earliest days," Salamon says. "It was first popular on small market stations down south, moving to weak outlets in larger markets. Then, as FM forced more competition, it was heard on major stations. Finally, it crossed the Mason-Dixon line to repeat the small-to-large process up north.

He points out that prior to giant WHN adopting country in 1973 in New York, small WJRZ in nearby Hackensack, N.Y. had experimented with it. "Stations like that brought it up from the south," he says. "Another station which programmed country early was KPIK in Colorado Springs, Colo."

In fact, KPIK was put on-the-air as full-time country in 1957 by "Pappy" Dave Stone, the man who first put country music on-the-air anywhere full-time Sept. 19, 1953 in Lubbock, Texas with KDAV.

"And it wasn't easy," Stone recalls. "Back then, you had to make certain programming promises to obtain an FCC license. They expected stations to play a variety of music and

Stone became acquainted with country music at KSEL in Lubbock where he was a bookkeeper and traffic manager, never touching a microphone. But one day the DJ hosting a 30-minute "Hillbilly Roundup" of country-and hating every minute of it-walked.

"I said I liked the music and they put me behind the mike," says Stone, whose enthusiasm prevailed over his broadcasting inexperience and saw him rise to station manager within one year. Stone expanded the show to an hour and instituted the three-hour live "Saturday Night Jamboree" broadcasts as well.

When the opportunity for a fourth signal in Lubbock presented itself, Stone grabbed it. "I'd received such favorable response to my part-time country programming at KSEL," he explains, "I figured it would even be more popular full-time."

He recalls that when he asked for listener opinions of his shift at the time, one asked if it meant "every time I tune in, (Continued on page WOCM-52)

BIG BAD JOHN • CATHY'S CLOWN • I CAN'T STOP LOVING YOU • JEALOUS HEART • KNEE DEEP IN THE BLUES • AIN'T HAD NO LOVIN' • BIG BAD JOHN • BLUE BAYOU • BLUE ANGEL • BONAPARTE'S RETREAT • BREAD AND BUTTER • CHATTANOOGIE SHOE SHINE BOY • COLD, COLD HEART • CATHY'S CLOWN • CRYING • EBONY EYES • FUNNY FAMILIAR FORGOTTEN FEELINGS • HALF AS MUCH • HEY JOE • I CAN'T STOP LOVING YOU • I FOUGHT THE LAW • ('Til) I KISSED YOU • I LIKE YOUR KIND OF LOVE • ! LOVE YOU BECAUSE • I WANNA LIVE • INDIAN RESERVATION (Lament Of The Cherokee Reservation Indian) • I'M SO LONESOME I COULD CRY • IN DREAMS • IT'S OVER . JAMBALAYA (On The Bayou) . JEALOUS HEART . LAST DATE . LIL' RED RIDING HOOD . NORMAN . OH, LONESOME ME . OH PRETTY WOMAN . ON THE REBOUND • ONLY THE LONELY (Know The Way I Feel) • PLAYBOY • PROBLEMS • RIDE, RIDE, RIDE • ROSE AND A BABY RUTH, A • RUNNING SCARED • SAD MOVIES (Make Me Cry) • SINGING THE BLUES • SNAP YOUR FINGERS • SO SAD (To Watch Good Love Go Bad) • TALK BACK TREMBLING LIPS • TEEN ANGEL • TENNESSEE WALTZ, THE • THEN YOU CAN TELL ME GOODBYE • THERE GOES MY EVERYTHING • TOO OLD TO CUT THE MUSTARD COAT, A . WISHING RING . YOU'VE STILL GOT A PLACE IN MY HEART . YOUR CHEATIN' HEART YOU IS ME • ALMOST • AN AMERICAN TRILOGY • ANYWAY • ARE YOU TEASING ME Happy Birthday CLOWN . BAPTISM OF JESSE TAYLOR, THE . BIG BAD JOHN . BIG MIDWA YOUR LOVE TO ME . CAJUN BABY . CASH ON THE BARRELHEAD WSM'S GRAND ANGRY • DON'T TELL ME YOUR TROUBLES • DREAM GET YOUR LIE THE WAY YOU WANT IT
 GIVE MYSE OLE OPRY COMES THE RAIN, BABY . HEY JOE . I CAN MEND YOU You) • I CAN'T QUIT (I've Gone Too Far) • I CAN'T STO WelcomeD.J's I SAW THE LIGHT • I TAKE THE CHANCE • I WANNA LI thanks for these COULD CRY • I'VE BEEN THINKING • I'M SO AFRAID OF HAD WINDOWS • IT'S MY TIME • JOHNNY ONE TIME • JAN

(E • BACK UP, BUDDY • BAD NEWS • BANDY THE RODEO BONAPARTE'S RETREAT • BREAK MY MIND • BRING BACK ME • COUNTRY GREEN • CRY, CRY DARLING • DON'T BE FULL TIME JOB • FUNNY FAMILIAR FORGOTTEN FEELINGS UCH • HE EVEN WOKE ME UP TO SAY GOODBYE • HERE LOVING ME . I CAN'T HELP IT (If I'm Still in Love With LOVE TO DANCE WITH ANNIE • I LOVE YOU BECAUSE • HMY LORD • I'M IN LOVE AGAIN • I'M SO LONESOME I IT AIN'T LOVE (Let's Leave It Alone) • IF MY HEART award winning songs! T I AM • KNEE DEEP IN THE BLUES • LAMENT OF LOST HER LOVE ON OUR LAST DATE
 LOUISIANA MY LAST DATE • NO HELP WANTED • OH, LONESOME POOR OLD HEARTSICK ME . RAMBLIN' MAN . RINGS OF ANGEL • SING A LITTLE SONG OF HEARTACHE • SINGING THE BLUES

CAURY HOLLER'S TRAMP, THE • STILL LOVING YOU • STRANGERS, (My Friends

NE • AIN'T LOVE A GOOD THING • ALL ! HAVE TO OFFER

WALTZ, THE • THAT'S THE WAY LOVE GOES • THEN YOU CAN TELL ME GOODBYE • THERE HE PHONE • WALL TO WALL LOVE • WASTED WORDS • WHAT'S YOUR MAMA'S NAME CHILD • WHEN I STOP DREAMIN' . WHEN WILL I BE LOVED . WHITE SPORT COAT (And A Pink Carnation) . WHERE DID THEY GO, LORD . WHERE IS MY CASTLE . WHO CARES (For Me) . WHY DON'T YOU LOVE ME . WHY I'M WALKIN' . WITH TEARS IN MY EYES . WOULD YOU WALK WITH ME JIMMY . YOU CAN'T PICK A ROSE IN DECEMBER . YOU TWO TIMED ME ONE TIME TOO OFTEN . YOU'RE RUNNING WILD . AFRAID . AIN'T IT ALL WORTH LIVING FOR . BACK IN THE COUNTRY . BLUE EYES CRYING IN THE RAIN . COUNTRY GIRL WITH HOT PANTS ON . CRAZY HEART . CRYING OVER YOU . DEEP WATER . FADED LOVE AND WINTER ROSES . FAN THE FLAME, FEED THE FIRE . FOGGY RIVER . FREE TO BE . GOOD OLD FASHIONED COUNTRY LOVE . I DON'T WANNA TALK IT OVER ANYMORE . I'M YOUR WOMAN . IT'S A SIN . KAW-LIGA . LAST OF THE SUNSHINE COWBOYS, THE . LOVIN' SOMEONE ON MY MIND . MANSION ON THE HILL, A . NO ONE WILL EVER KNOW . NOBODY'S CHILD . PHILADELPHIA FILLIES . PINS AND NEEDLES (In My Heart) . PULL MY STRING AND WIND ME UP . SETTIN' THE WOODS ON FIRE . SOMETIMES I TAK IN MY SLEEP . SONG WE FELL IN LOVE TO, THE . TAKE THESE CHAINS FROM MY HEART . TEXARKANA BABY . TOO MUCH PRIDE . TOUCH THE MORNING . BIG BAD JOHN . CATHY'S CLOWN . I CAN'T STOP LOVING YOU . JEALOUS HEART .



MUSIC



PUBLICATIONS



WHEREVER YOU GO, YOU'RE IN CAPITOL COUNTRY.



ORGANIZATIONS SPREAD THE COUNTRY MUSIC STORY



With Willie Nelson are, from left, Bill Ivey, executive director of the CMF and Diana Johnson, director of the Country Music Hall of Fame and Museum.

Happy Birthday, Grand Ole Opry. A happy 53!

The world's largest birthday party and music convention will run, officially, from Oct. 18-22. More than 4,000 persons involved in production, promotion or distribution of country music will attend the festivities.

The "Grand Ole Opry," which started in 1925 as the "WSM Barn Dance" has never missed a weekly broadcast since that

The activities highlight an action packed year for WSM, the Country Music Assn. and country music. CMA plans a board meeting, awards show and several peripheral events for the country music week time period.

More than 400 persons who make major entertainment de

cisions for state fairs, theme parks and other recreation areas throughout the nation will attend the CMA's seventh annual Talent Buyers Seminar, Oct. 13-16.

The CMA reached a new milestone this year as its 5,000th member joined the ranks of country faithful.

Meanwhile, 1978 was a good year for the Country Music Foundation, logging a 21% increase in attendance



At Opryland after the CBS presentation of the 1977 Country Music / ssociation Awards. From left are ASCAP president Stanle: Adams, ASCAP member Ronnie Milsap, RCA Nashville vice p esident Jerry Bradley and ASCAP southern region executive director Ed Shea.







At CMA's third quarterly board meeting are from left: Charley Pride, Barbara Mandrell, Bill Anderson, Mary Lou Turner, and board chairman Don Nelson.



Contributing time to the National Wildlife Rescue Team are Joey Martin, Nicholodean Records artist, on the left, and Jimmy Buffett.

at the Country Music Hall of Fame and Museum

In the museum, three exhibits now highlight the site. The museum's education department, providing programs to Nashville area schools, had a record year as it presented more

than 10,000 programs to Tennessee school children. The growth of activities was reflected in the hiring of additional staff.

Nashville's NARAS chapter with 850 active members and 95 associate members (Continued on page WOCM-56)



Flanking AFTRA member Mike Douglas in Nashville are Nashville AFTRA's new president, Byron Warner (right), and executive secretary, David Maddox.



At the BMI annual meeting of sales staff are from left Del Bryant, director writer administration; Tom Annastas, Bob Scarpino, Larry Sweeney, Gene Colton, Bill Allman, Tom Dabakian, Dallas Midgette, Rolf Darwin, Bill Kimel, Frances Preston, vice president BMI Nashville, Herman Brandon, Larry Conti,

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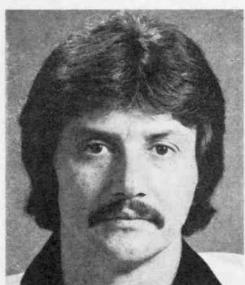
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COUNTRY SURE BET IN LIVE TALENT

By EDWARD MORRIS



Country Music Assn. board members on the talent buyers seminar committee with keynoter Charley Pride meet at his Dallas home. Pictured from left: Jimmy Jay, United Talent; Sonny Neal, William Morris Agency; Pride; Shorty Lavender, Shorty Lavender Talent; George Moffett, Variety Attractions and Tandy Rice, Top Billing.

The man who books 125 country acts into nearly 500 fair dates each year says there is a market for country performers at all levels of popularity—from proven regional talent to sudden superstars. And the manager of a top national showcase club foresees a talent drought for rooms not located in the cities to which name performers are professionally drawn.

Edward Morris is a free-lance writer based in Nashville and Bowling



Johnny Paycheck appears before striking coal miners in Virginia who welcome his hit, "Take This Job And Shove It."

Although respondents to this year's survey lacked the sense of amazed delight displayed last year over country music's mushrooming popularity, they generally talked about it in that tone reserved for sure-bets. Indisputably, country music is moving up the scale from "big" to "bigger."

Harry "Hap" Peebles, who runs the Harry Peebles Agency in Kansas City, kansas, started his promoting career in 1931, booking Bob Wills. He promoted concerts for decades, but in recent years he has confined most of his activity to booking country acts into fairs in 25 states. "We've got



George Jones and Mickey Gilley, left, gave Palomino Club fans a double delight in a recent show when the pair got together to do "Window Up Above," a hit for both performers.

ten out of the concert business 99 percent," Peebles says. "It takes me five months to go to 25 fair conventions and five more months to play the fairs." Besides, he adds, "There's a bunch of rock promoters getting into auditorium dates."

Currently board chairman and executive director of the International Country Music Buyers Assn., Peebles says, "Country music is a lot easier to book now than when I started. We

try music is a lot easier to book now than when I started. We actually opened the doors for country music at fairs. We had a hell of a time, though. They weren't buying—so we just had to gamble. Fortunately, we won. Now everybody's in the act."

Traditional country performers, Peebles says, are still well-received at county fairs and even regional acts with good reputations may go over better at small fairs than name acts from Nashville. "I don't think Crystal Gayle would draw a handful of people at some of these county fairs," he concludes. "They couldn't pay for her anyway—last year \$3,000, this year, \$15,000. The new acts

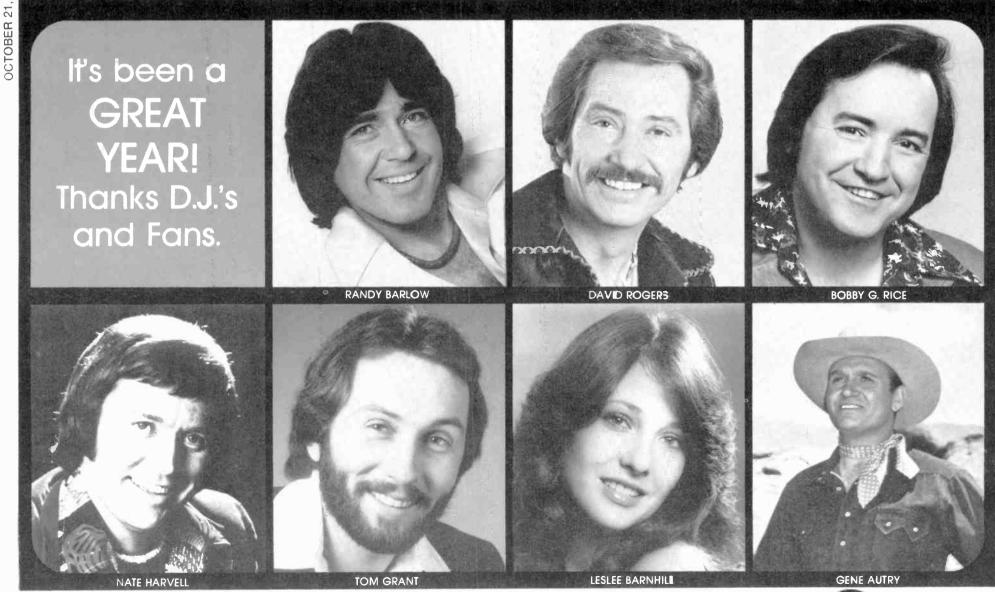
Johnny Tillotson has been

thrilling Vegas audiences.

coming up are bypassing the county fairs and jumping their prices up. I don't know how many are going to make it for the promoter or the buyer."

The cost for country stars is skyrocketing, Peebles emphasizes. "We've seen a lot of them we used to start for \$25 a day draw some pretty serious money—like Roy Clark, we started him for \$35 a day."

(Continued on page WOCM-58)







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COUNTRY CONTINUES TO SCORE IN VEGAS



Nashville Assn. of Talent Directors members pausing for a photo during the recent International Assn. of Fair Managers gathering in Las Vegas. From left, Wes Westenberger, Chardon, Inc.; Billy Deaton, Billy Deaton Talent; Eloise Hawkins and Allan Lawler, Lavender-Blake Agency; Ron Blackwood, Universal Management; Beckie Hames, Century 11 Productions; Reggie Mack, United Talent; and Sonny Simmons, Century 11.



Mel Tillis, center, is toasted during a SRO Frontier Hotel appearance. From left, Mike Maitland, MCA Records president; Dianna Pugh, executive vice president, Jim Halsey Co. (the management for Tillis); Walter Kane, director of entertainment, Howard Hughes Hotels; and John Hitt, senior vice president, Jim Halsey Co.

By HANFORD SEARL

Country music for crossover acts remains steadfast in this 24 hour entertainment capitol while northern Nevada continues as a stronghold along the silver circuit nightclub scene.

An informal Billboard survey reveals the three Hughes hotels, The Frontier, Sands and Desert Inn on the Strip, lead the way for booking top country acts and names.

"We've always found our country stars draw well for us," reports Walter Kane, entertainment director for the Hughes Summa Corp. "It appeals to our broadbased hotel clientele."

Signing exclusively with Jim Halsey of Tulsa, Okla., Kane has presented such stars as Roy Clark, Donna Fargo, and Mel Tillis as headliners backed by various opening acts, Johnny Tillotson, Barbara Fairchild and The Oak Ridge Boys among them.

At one time, the Kane-Halsey connection showcased only

Hanford Searl is Billboard's correspondent in Las Vegas.

country acts during the 1976 Bicentennial celebration at The Landmark Hotel christened "Country Music U.S.A."

The popular series ran a year at the unique high-rise hotel and spotlighted such artists as Leroy Van Dyke, Jody Miller, Pat Butram, Minnie Pearl, Hank Thompson and Roy Head.

Summa Corp. has since sold the financially-troubled casino operation, which reopens in late September with a new entertainment policy offering acts like Jim Bailey, the Imperials and George Kirby.

The second most country-oriented Strip hotel is the Aladdin, which has seen a decrease in rock concerts in its 7,500-seat, \$12 million Theatre For The Performing Arts during 1978.

"Our view is that country still has great audience appeal for a cross-section of visitors as well as Las Vegans," reports entertainment boss James Tamer. "We will never stop searching for good country talent."

Tamer, a previous Billboard Trendsetter winner, adds Loretta Lynn sells out each performance in the 750-capacity Bagdad Showroom which sets minimums at \$10-\$15 for three drinks.

Other country stars that appear at the Bagdad include Rick Nelson, Anne Murray, Conway Twitty, Bobbie Gentry, Larry Gatlin, Jim Stafford and Lonnie Shore.

Last summer numerous country-rock acts solc out the plush, handsome Performing Arts Center when promoter Gary Naseef, who's independently showcasing concerts throughout the Southwest, booked acts in the concert hall.

Linda Ronstadt, The Marshall Tucker Band, Willie Nelson, Kris Kristofferson and Rita Coolidge filled the glass-enclosed concert facility.

The Las Vegas Hilton has phased out such country stars as Charlie Rich, Johnny Cash, and Charley Pride from its stable of stars going to a heavier MOR, pop music format with tv stars.

Meanwhile, The Riviera offers country-pop stars Olivia Newton-John, Kenny Rogers and Glen Campbell while The Hotel Sahara occasionally books such stars as Eddy Arnold, Tennessee Ernie Ford and Merle Haggard.

"We've found the type of acts that attract our audiences are mostly contemporary singers and comedians, but we will cer-(Continued on page WCCM-68)



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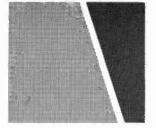
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COUNTRY MUSHROOMING ALL OVER EUROPE







George Hamilton IV, probably the most-seen U.S. country performer on British tv.

By TONY BYWORTH

Promoter Mervyn Conn once remarked that Britain is an important stepping stone into Europe. Apart from the obvious geographical situation, the statement is proving to be ringing true for country music, and most certainly in relation to Conn's fast expanding series of International Festivals.

Once solely a London based operation, the International Festivals of Country Music saw offshoots this year in Sweden, Finland, Norway and Holland. And looking ahead to 1979, Conn has already announced Germany as another location and is currently negotiating a deal for a Festival to be staged behind the Iron Curtain in Poland.

Nevertheless, in spite of the growing interest for country

Tony Byworth is a frequent contributor to Billboard's European bureau.



Jo Walker, Felton Jarvis and Mervyn Conn, from left, at opening of new Nashville offices of Mervyn Conn of America.

music in Europe, Britain still remains the music's prime European market.

In Britain the success of country music can be viewed on a number of different levels. On one hand there's the existing hard core country devotees while on the other hand, there's the mass record buyers who, whether they call themselves country fans or not, are buying country records and in many cases, putting them on the charts.

Then there are the artists themselves and this again covers two different areas, one with the U.S. artists who are attracting attention through record sales, concert appearances and other forms of media exposure and secondly, the continuing growth of the domestic scene.

It is, however, the U.S. artists who have secured the greatest success, and the number of acts making the breakthrough continues to increase. Whereas, just a few years ago, Slim Whitman, Johnny Cash and Jim Reeves were the country names who meant something to general audiences, the growing roster now includes others like Don Williams, Dolly Parton, (Continued on page WOCM-64)

Congrats, Dottie!

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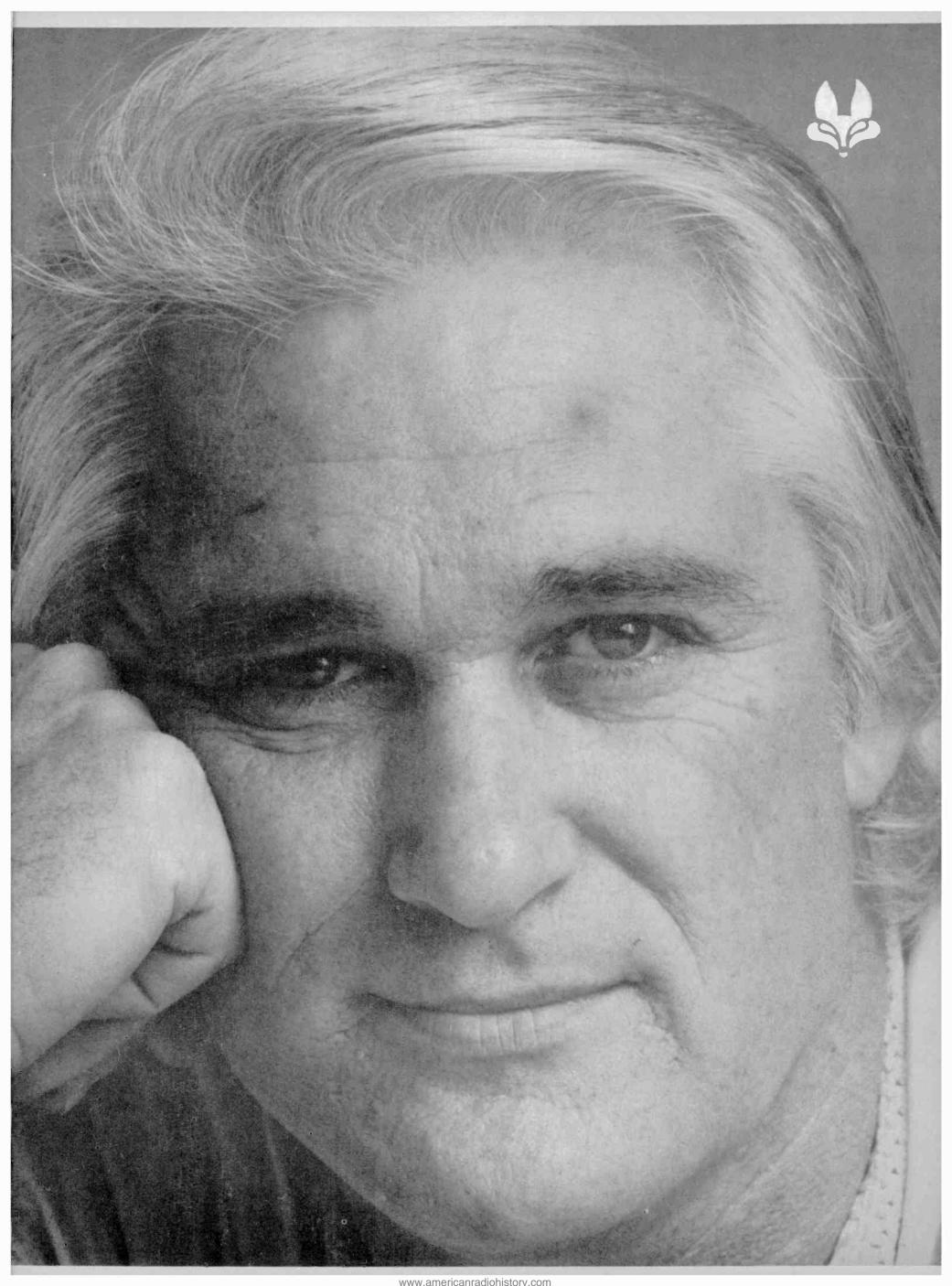
It's great to have a winner as part of the family!



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COUNTRY GAINS WIDER RECOGNITION IN JAPAN

By HARUHIKO FUKUHARA

When talking about the Japanese country music of today, one remarkable fact is that the pop scene is flooded with many different type of music such as jazz, rock, soul, disco, MOR, reggae, Hawaiian, crossover, punk rock, bossa nova, pop and so on. Since there are many different types of music sources, it often happens that the advancement of country

music is not noticed here.

Young Japanese music lovers are quick to go after wellknown music or well advertised music on the radio, television or in the newspapers or weekly magazines and they do have a strong tendency to follow the new sound or mainstream music. Ninety percent of the music lovers in junior and senior high schools and colleges indicate a preference for rock, jazz, soul and disco, and only 10% favor country music, bluegrass and folk music. However, more than 90% of the young people know the names of the singers whose songs appear successively on the hit parade such as Olivia Newton-John, John Denver, Crystal Gayle, Tanya Tucker, Linda Ronstadt, Glen Campbell, and Emmylou Harris. They also know that these singers are vocalists from the genre of country music, but they do not pay much attention to genuine country music. In other words, they meet the creators of the new sound, the superstars of the new sound and the promotions of the society. They fall in love with these very easily. Therefore, it is very difficult for a real country music star to grow and break onto the scene

There are many Japanese ballad singers who started out as country music singers. Also there are a lot of country sounds and country flavors in the so-called new folk or new music which is a mixture of the Japanese ballad and pop. The same is true in the case of the traditional Japanese popular ballads. Many of those whose souls were once rooted in country music during their college days and who have joined recording companies, broadcasting companies and tv companies just because they like music are now the backbones of their companies. They really love country music and are always

Haruhiko Fukuhara is Billboard's Tokyo correspondent



(Continued on page WOCM-68)

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Dobie Gray, center, with Joe Sullivan, left and Steven Greil, of Sound Seventy Management.

Johnny Cash accepts a Manny award (Songwriters Hall of Fame) at the annual ceremony of the Nashville Songwriters Assoc. International.

Epic's Marshall Chapman shakes up the traditional country female im-



Waylon Jennings makes off with a platinum award for "Ol' Waylon:"

Backstage at Capitol artist Mel McDaniel's show are label personnel from left, Don Zimmerman, executive vice president; Dan Davis, division vice president; Pat King, St. Louis; McDaniel; Dave Anderson, Houston; and Bruce Garfield, director of press and artist relations.



Billie Jo Spears poses for a unique shot during promotion of her UA single "57 Chevrolet."

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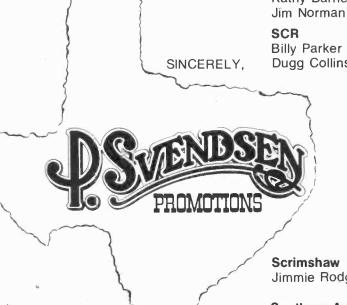
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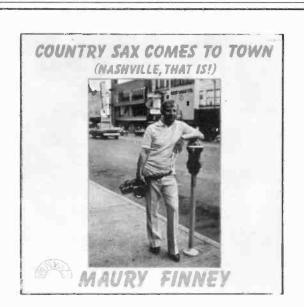
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LABELS GO FOR GOLD

• Continued from page WOCM-31

joined forces in a venture centered around 11 days of country concerts featuring R.C. Bannon, Anderson, Johnny Duncan, Fricke, Moe Bandy, Freddy Weller, Nelson, Cash, Charly McClain, Paycheck and Mickey Gilley.

Focusing upon growth, the label advanced its market share in acquiring an associated label agreement with Lifesong and Jet Records.

CBS also compiled a weekly chart average of 15.6% of the country singles activity.

RIAA certified gold albums were garnered by Nelson's "Stardust" and Cash's "Greatest Hits Vol. II."

In lieu of this activity, the Country Music Assn. has recognized CBS artists with nominations for Nelson as male vocalist of the year, Janie Fricke, who has emerged this year as a solo artist, for female vocalist of the year; the combination of Johnny Duncan and Fricke for vocal duo of the year, Paycheck's "Take This Job And Shove It" for single of the year, and Cash, nominated for the Country Music Hall of Fame.

RCA celebrated its most successful 12 months ever as it expanded its marketing efforts to produce what has become a steady stream of No. 1 chart positions and gold and platinum awards.

Between October of 1977 and September, 1978, RCA singles have held Billboard's No. 1 singles ranking a total of 23 weeks with Dave & Sugar, Waylon Jennings, Ronnie Milsap, Dolly Parton, Charley Pride, Jerry Reed and an Elvis Presley single turning in 13 single chart-topping performances. In addition, the label's singles activity broke the Billboard country chart entry record three times as Jennings charted at starred 36 and 33 with "Mamas Don't Let Your Babies Grow Up To Be Cowboys" and "The Wurlitzer Prize," respectively. Ronnie Milsap set the current record at starred 32 with "Only One Love In My Life."

Album activity produced six No. 1 chartings, 13 gold and seven platinum LPs for Jennings, Milsap, Parton, Presley and newcomer Bonnie Tyler. Posting a total of eight gold LPs were Jennings, Milsap, Parton and Tyler with Presley tallying five. Jennings, Parton and Tyler also shared four platinum LPs with Presley adding another three. Jennings made chart history with his "O!" Waylon" LP as it became the first country LP to debut at No. 1, and his current LP, "I've Always Been Crazy," is the first country LP to ship gold.

Expanded audience acceptance has been realized this year by such RCA acts as Milsap, who has made appearances at New York's Bottom Line, the Roxy in Los Angeles and Washington's Cellar Door; Chet Atkins, who teamed with Les Paul for a Bottom Line appearance, and Parton, who performed in concert on the steps of New York's City Hall, turned up regularly on national magazine covers and made numerous tv appearances ranging from Cher and Barbara Walters' specials to the "Today" and "Tonight" shows. Like Jennings, who often shares the stage with rock-oriented acts like the Grateful Dead, Parton toured with such acts as Andrew Gold and Mac Davis.

Dave & Sugar, who saw their record sales top one million units, and Charley Pride also found acceptance at the pop and adult contemporary radio levels.

With plans to move its Nashville operation further into the contemporary mainstream, RCA announced a major expansion to increase its autonomy and strengthen its sales and promotion forces. In addition, a pop-oriented thrust is being geared for its existing a&r department. The new structure, realigned under the direction of Jerry Bradley, division vice president, placed Joe Galante into the position of vice president of marketing commanding an expanded promotion division and new merchandising and artist development departments. New regional promotion managers were also hired in major markets to work pop product emanating from RCA's expanded a&r staff.

Leading nominated CMA finalists for RCA this year is Parton in four categories, followed closely by Jennings and Milsap nominated in three categories each. Other finalists include Dave & Sugar, Danny Davis and the Nashville Brass and Jerry Reed.

Streamlining its efforts by pruning its roster for maximum impact on the marketplace and dropping its Dot logo to increase the label's potential in awareness beyond country limitations, ABC Records' Nashville operations have scored success with reported record and tape sales running nearly 30% ahead of last year.

Based upon this success, ABC announced a realignment and expansion of its promotion staff under the direction of Ervine Woolsey, appointed this year to national promotion director of the Nashville division. Appointments included Tony Tamburrano to national promotion field manager, Bob Walker to regional promotion duties in the Midwest and Danny O'Brenn to regional promotion director for the Southwest

Chart action and sales in unexplored markets materialized for such artists as Barbara Mandrell, whose "Woman To Woman" single achièved airplay on r&b stations in the major markets of Chicago and New York; the Oak Ridge Boys, who garnered positions on the pop album charts with two LPs, and Roy Head, who picked up airplay on one of the top 10 pop stations with "Now You See 'Em, Now You Don't."

In artist development, the Oak Ridge Boys appeared extensively on network and syndicated tv shows such as the "Tonight Show," "Merv Griffin" and "Dinah," and are playing more than 250 dates annually; Barbara Mandrell is experiencing her strongest year in all areas including bookings and record sales, and Don Williams LP sales continue to increase

with his "Country Boy" LP nominated by the CMA for this year's awards. Tommy Overstreet celebrated 10 years with the label and with Jim Foglesong, his producer and president of ABC's Nashville operations. Randy Gurley made significant inroads in establishing credibility as an artist by playing New York's Bottom Line and the Roxy in Los Angeles, plus a European tour; and Freddy Fender broke into movies with appearances in two films.

In addition, Roy Clark continues as one of the highest paid performers in country music with choice tv slots, and John Conlee, a newly-signed artist with ABC charted his first single with the label in the top five of the country charts.

Other new signings this year include Jerry Fuller and Rafe Van Hoy.

Maintaining its position of being the only label to be directly involved in the international market on a daily basis, and continuing its policy of making outside producer agreements, U.A. boasts this year of four gold albums and two platinum along with six No. 1 singles and domination on the country charts with 10 LPs at the same time.

Crystal Gayle's "Don't It Make My Brown Eyes Blue" single release and "We Must Believe In Magic" LP, which has been on the charts for more than a year, both attained RIAA gold and platinum status while her new LP, "When I Dream," has attained gold and offers what looks like another pop single chart-topper, "Talking In Your Sleep."

Kenny Rogers currently has five LPs on the charts, including "Ten Years Of Gold," "Love Or Something Like It," "Daytime Friends," "Kenny Rogers" and "Everytime Two Fools Collide"—a duo effort with U.A.'s Dottie West. Rogers reaped RIAA gold and platinum LPs for "Ten Years Of Gold" and a gold for "Daytime Friends."

The international market also garnered gold awards for Gayle and Rogers, attributing to the all around success with independent producers Larry Butler and Allen Reynolds.

Dottie West and Billie Jo Spears continue to improve their chart activity with West scoring a top 20 single with "Come See Me And Come Lonely" and Spears scoring with four top 10 singles, including "Too Much Is Not Enough," "Lonely Hearts Club Band," "I've Got To Go" and "57 Chevrolet."

International stars, Slim Whitman and Doc and Merle Watson, are still attracting acclaim in the international market in Japan and Europe.

Television exposure has also been numerous with Gayle, Rogers and West. Gayle has been special guest on the "Dean Martin Special," the "Tonight Show," the "Wayne Newton Special," "Mike Douglas" and hosted the "Midnight Special." Rogers' appearances have included hosting the "Tonight Show" several times and the "Midnight Special." He also cohosted with West on the "Largest Indoor Country Show In History."

Å major name signing was announced by UA as Charlie Rich was teamed with producer Larry Butler.

UA CMA nominations for this year include Gayle for female vocalist of the year and entertainer of the year and Rogers for male vocalist of the year, entertainer of the year and vocal duo of the year with West.

The appointment of Andy Wickham to vice president, director country division for Warner Bros. has solidified the label's support for the Nashville operations, which has also seen the appointment of Bob Doyle to the newly created position of assistant a&r director in Nashville and Mike Sirls to executive assistant to Stan Byrd, national country promotion director.

Significant chart activity contributing to the single success for the label brought Margo Smith two No. 1 records, "Don't Break The Heart That Loves You" and "It Only Hurts For A Little While," and Emmylou Harris a No. 1 with "Two More Bottles Of Wine." Susie Allanson also contributed, tying the record for the highest single chart entry with Ronnie Milsap at a starred 32 with "We Belong Together."

In album activity, Emmylou Harris scored the first RIAA certified gold album with "Elite Hotel" for her career and for Warner Bros.

Artist additions for Warner Bros. for this year include Susie Allanson, Rodney Clark, Guy Clark, Carlene Carter, Con Hunley and Sterling Whipple.

MCA Records' Nashville has restructured its operations with the appointment of Jimmy Bowen to vice-president and general manager and the additions of Eddie Kilroy to vice-president of a&r, and Nick Hunter to national promotion manager. Other appointments and promotions for the label include Chic Doherty to vice-president of national sales, Jeff Lyman to director of pop adult promotion, who will act as West Coast liaison for the newly formed artist relations and publicity, Jackie Straka to executive secretary to Kilroy and office manager and Corky Wilson to a&r administration.

Bill Anderson and Mel Tillis have capped crossover records for the label this year with Anderson tuning into the disco fever with his "I Can't Wait Any Longer"—the first successful "country disco" record to be released by any label, and Tillis garnering chart activity on the easy listening charts with "I Believe In You."

Anderson and Tillis also became regulars on television as Anderson became the first country artist to host full-time a national game show, "The Better Sex," and Tillis co-hosted with Susan Anton a variety show entitled "Mel & Susan Together." Anderson is hosting another game show this fall called "Spellbinders."

More tv exposure for MCA artists includes Jerry Clower, cohost of "Nashville on The Road" who also appeared on the ABC magazine format show, "20/20"; and Loretta Lynn and Conway Twitty made frequent appearances on such shows as the "Tonight Show," "Dinah," "Merv Griffin" and "Mike Douglas."

Lynn and Twitty also appeared for the first time in Las Vegas at the Aladdin Hotel. (Continued on page WOCM-54)



JAPY BISTIDAY GRAND DIE OPRY CONCRATULATIONS FROM ABC. AMERICA'S BEST BOUNTRY.

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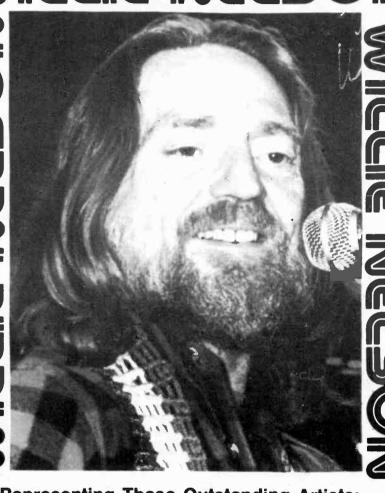


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COUNTRY FORMATS

• Continued from page WOCM-32

I'd hear a guitar plunkin'." Stone replied yes. "Well, then I'll give it a try. Maybe it'll catch on."

Stone's KDAV became a legend, not only giving career birth to Buddy Holly—"He wasn't as radically opposed to country as they make out in the film"—but using as DJs Arlie Duff, Bill Mack, Roger Miller and Waylon Jennings, who eventually joined Holly as one of the Crickets. Stone also staged some of the earliest country and "rockabilly" concerts, including shows for Bill Haley, Johnny Cash and Elvis Presley, who was booked for \$25.

He built a chain of country radio stations including KPEP in San Angelo, Texas (1954), KZIP in Amarillo (1955), plus KPIK-AM and FM in Colorado Springs. Today he is retired but takes pride in asserting that his stations broadcast "more than 100 years of country music" in his lifetime.

They also provided role models for the more than 1,15C country stations broadcasting full-time in 1978, according to statistics from the Country Music Assn. in Nashville. Their growth parallels the process described by Ed Salamon.

In 1961, there were only 81 full-time country signals, primarily in the south, rising to 605 nationally by 1969. But then between 1970 and 1977, astounding growth spurt occurred as MOR declined, and country stations sprang up in states previously considered unlikely.

In 1970, Maine had one outlet; by 1977, 12. Pennsylvania rose in the same timespan from 13 stations to 30; Ohio, from 17 to 25, and Michigan, 16 to 25. Today country music is broadcast more than 28,000 hours daily in North America.

Backing Salamon's contention that country radio provides an excellent format alternative in competitive markets is Jim Kefford, operations manager for Drake-Chenault syndicators in Los Angeles. "We developed our "Great American Country" format in 1973 for KRSI in Minneapolis," he says. "It literally took over the town and now we have that format on more than 70 stations nationwide."

Kefford claims the format's initial success in the early '70s was tied to "the wider appeal of the music as it changed, reflecting more of the society as it also changed."

Additionally, Drake-Chenault's approach borrowed techniques from contemporary stations—a clean, uncluttered sound which did not talk down to listeners or sound "folksy" with colloquialisms. "We used less of the older, more whining music and more of the newer sounds," Kefford adds.

He cites the experience of WXKW-FM in Allentown, Pa., which took the format last September. "It saw a 200% ratings increase," he claims, "in the face of an old line country AM outlet there. I don't think there are many old-line outlets left anymore, with more of the artists like Dolly Parton, Glen Campbell and Waylon and Willie crossing over with wider appeal."

One phenomenon contributing to country music's broadening radio horizon is "progressive" country programming, which "is a dead issue" today according to Chuck Dunaway, one of its earliest proponents. Dunaway now heads national LP promotion for EMI-America in Los Angeles.

But in 1974 and 1975, he programmed KAFM-FM in Dallas and, using the "progressive" approach, brought the outlet from a .4 market share to a 3.7 by the time it was sold to Bonneville Broadcasting, which took it to soft rock.

"I took the station after having programmed every other type of format," says Dunaway, citing Top 40, adult contemporary, country and soft rock in markets such as Cleveland and Phoenix. "There was nothing left for me to try, so I wanted to do something unique."

Dunaway mixed country-flavored rockers like the Buffalo Springfield, Jackson Browne, Linda Ronstadt and Emmylou Harris with "less twangy" cuts by Hank Williams Jr., Bob Wills, Tom T. Hall and Merle Haggard.

"Formats like ours allowed the cream of the new country artists with different lifestyles to rise," he explains, pointing to Willie Nelson and Waylon Jennings. In fact, he insists that was the key to the progressive format—an identity with the artist's lifestyle, which in turn makes the format appeal to younger demographics, aged 18 to 34 and primarily male.

"We made money, coming from the red to \$150,000 in the black the first year," he says. "We also fed more than 60 progressive clubs in Dallas. We were the hip station to listen to."

Dunaway says that country imitators of 'progressive' confused the issue, which was further compounded by certain fans 'starting to live that 'outlaw' image." In the end, the format faded while the best of its artists remain.

Salamon also tried part-time progressive country briefly at WEEP in Pittsburgh. But it split his station's audience between 25 to 49-year-olds during the "regular" country hours and 18 to 34-year-olds during "progressive" hours. "And the older audience was where the ad dollars were," he points out.

"But country has always been 'progressive' in one sense," Salamon concludes, listing Ernest Tubb's debut of the electric guitar in 1955 and Tom T. Hall's early advocacy of drums in

"Country music radio is a good adult alternative wherever there's fragmentation of an audience or multiplicity in formats," he continues. "It's growing and becoming more popular, and as it becomes more successful more stations will turn to it."

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CBS RECORDS INTERNATIONAL.

OCTOBER 21,

LABELS GO FOR GOLD

• Continued from page WOCM-50

MCA's major promotions have included an "Evening With Merle Haggard," a consumer contest involving 10 retail outlets in five West Coast markets with winners receiving a trip to Harrah's in Reno for Haggard's appearance as guests of MCA, and a major in-store appearance by Twitty at Ira Heilicher's Great American Music Store. The in-store drew more than 5,000 fans and a live broadcast by WDGY during the two hour appearance.

Sponsoring an international tour beginning with a kick-off party-concert in Austin, Tex., and culminating in a performance at this year's Wembley Festival in London, along with 10 dates throughout Europe with Haggard, MCA broke Joe Ely out of the stable and topped it off with a successful Joe Ely breakout party in San Francisco with the Odessey Fecord Store chain.

And Loretta Lynn became the 1,693rd entertainmert personality to be honored by the Hollywood Chamber of Commerce with a star in Hollywood's Walk of Fame.

Under the direction of its new vice president and general manager, Jimmy Bowen, some significant changes are on the horizon for Nashville's MCA, returning the thrust of the Southern operations to its base from Los Angeles. Resuming an active role, the label cites more autonomy with emphasis upon pre-production and LP potential, involvement in artist development from a dollar and commitment standpoint, expansion of the roster, including all types of music, further development of the current roster and the pursuit of a bum exploitation in sales.

Capitol Records biggest accomplishment this year has been with Anne Murray. From her LP, "Let's Keep It That Way," the label has culled two top five singles, "Walk Right Back" and "You Needed Me," which has also proven to be a major top 20 pop record. The LP also garnered strong sales exhibited on both country and pop LP charts.

A major signing for Capitol this year is Billy "Crash" Craddock, who has released two LPs for the label thus far.

Other signings include Karen Wheeler, Don Schlitz, Cliff Reynolds, Lee Dresser, Hank Cochran, Rodney Lay and the Lost Gonzo Band.

The label also reports consistent success with Kenny Cale, Gene Watson, Mel McDaniel and Freddy Hart.

Additions to Capitol's staff include Jack Pride and Pat King to country promotion managers in Nashville and Dallas respectively.

The Statler Bros. brought platinum home for Phonogram/ Mercury, which continues to grow and prosper with the acquisition of Willie Nelson's Lone Star Records based in Austin, Tex. In addition, the label acquired the Polydor Records' country roster, including Mel Street and renewed its marketing agreement with Monument Records.

The Statler Bros., awarded platinum for "The Best Of The Statler Brothers," has enjoyed the most successful year ever as "Do You Know You Are My Sunshine" and "Entertainers On And Off The Record" additionally scored rankings on the charts.

Monument artist Larry Gatlin scored with two chart topping singles this year, "I Just Wish You Were Someone I Love" and "Night Time Magic," and his reported LP sales have leaped from an average of 50,000 copies to more than a quarter of a million units. Both Gatlin and Monument artist Gary Apple have charted pop, marking a new artist achievement for the label.

Under the direction of promotion vice president David Ezzell, Monument has made additions to its field and home promotion staffs in both pop and country areas coordinating with Mercury.

Elektra/Asylum was led this year by Eddie Rabbitt, who continues to build momentum with each release, and Linda Ronstadt. "Hearts On Eire" and "You Don't Love Me Anymore" have set the pace for Rabbitt who is looking to pop acceptance with his "Variations" LP.

Other successes have been enjoyed by Stella Parton, Hargus "Pig" Robbins, Jack Clement, Vern Gosdin, Sammi Smith and Jerry Inman. New signings include Jerry Jeff Walker, Roy Acuff. Jim Tallwater and Wood Newton.

A recent staff addition at Elektra is Ewe I Roussel to director of sales and marketing.

With the purchase of Republic Records by Dave Burgess this year, the label has seen staff additions in marketing and promotion. Susie Hall joined as marketing director and Barbara Kelly came aboard as national country promotion director. A production agreement was also signed with Fred Kelly.

Republic has experienced continued success with David Rogers and scored with Nate Harvell's first hit single, "Three Times A Lady." Several new acts have been signed, including Bobby G. Rice and Randy Barlow, who turned in the label's first top 10 single with "Slow And Easy."

With its surprise success with the Kendalls and "Heaven's Just A Sin Away," Ovation Records is continuing its momentum with the Kendalls and Joe Sun, whose first single release, "Old Flames (Can't Hold A Candle To You)," reached top 20 chartings.

The last 12 months have been a period of growth for Con Brio Records, voted last year as Billboard's new country label of the year, as the label established a separate sales division and added to its roster of four Scott Summer. Con Brio boasts of staying power on the national charts and is represented by sometimes two or three releases in one week.

Gusto Records continues its "concept" objectives with such pieces of product as "Sixteen Greatest Hits" and "Super Hits Country," featuring original artists and material, and collections of pop, rock and r&b hits by original artists in such packages as "Super Hits" and the "Vintage Vault Series."

Ronnie McDowell gained national attention for Scorpion Records with his Elvis Presley tribute single, "The King Is Gone," which attained chart-topping status on both country and pop charts, and has continued that success with several other single releases.

The formation of the "legend's" label was realized this year by Pete Drake who brought both First Generation and Second Genration Records into the label lineup for the year. First Generation's roster includes major contributors to the world of music, such as Ernest Tubb, Ferlin Huskey and the Four Freshmen, and are uniquely featured with "now" and "then" sides on release material.

Other labels reporting upswings in the past year include LS with Christy Lane, who served up a top 20 release; Inergi, with Mary K. Miller generating top 30 single material; SCR, Caprice, Plantation, Soundwaves, 50 States, Door Knob, Churchill and True Records.

A YEAR IN MUSIC

• Continued from page WOCM-3

artists appearances began to create new demographic patterns in the audience.

The continuing saga of country's encroachment across the world spiced the year that was and still is. Increased tour support overseas, expanded merchandising and promotion campaigns and erosion of language barriers have prompted a significant surge in country music sales internationally.

Steve Diener, president of ABC Records, went so far as to predict that country music might replace MOR in overseas popularity. Bruce Lundvall, president of CBS Records, noted his label is hiking its touring efforts and points to Willie Nelson, Marty Robbins, Moe Bandy and Tammy Wynette as four CBS acts achieving positive results through European tours.

RCA's Bob Summer, credited with brilliance at the job of the RCA presidency, has already granted autonomy to the label's Nashville operation. Jerry Bradley, Joe Galante and staff have taken advantage of it, forging some major new pathways for RCA/Nashville. UA is going strong with Crystal Gayle and Kenny Rogers.

Success on an international basis is not new for country-oriented publishers such as Tree, Acuff-Rose, Peer-Southern, Cedarwood, Combine, Pi-Gem, etc. But the magnitude of the success is something new. Even France, a hard market to penetrate because of translation problems, is coming around to country.

Mervyn Conn's annual International Festival of Country Music at Wembley has become one of the biggest musical events in England. The festival, originating 10 years ago, now spills over to a 10-day period and goes beyond the borders of the British Isles.

After the 1979 festival in Great Britain, the show goes to Sweden, Norway, Finland, Holland and Germany. Conn is trying to finalize negotiations for the first such festival behind the Iron Curtain—in Poland. Musexpo and Cannes also featured country music.

Major label executives have suddenly found legitimate reasons to take a second look at their Nashville operations in terms that go beyond Podunk, USA. Why is Slim Whitman so popular in England? Why is there a Billie Jo Spears poster in a Lucerne record shop? Why do many country music fans from Japan journey to Nashville for Fan Fair?

Suddenly, MCA has at its helm in Nashville none other than Jimmy Bowen, one-time producer for Frank Sinatra, Dean Martin and Sammy Davis Jr. He loves Nashville and its potential—for all types of country music, and for that matter all types of music.

CBS Records redesigned and expanded its marketing department and experimented successfully with pop style promo campaigns for Bobby Bare and Johnny Paycheck. ABC/Dot dropped the Dot from its name during a realignment and expansion move that saw the roster dwindle as sales soared.

The cross-pollinization of the country and pop charts continued its crazy, incestuous relationship. Country songs leaped onto Billboard's "Hot 100" singles chart and "Easy Listening" chart, while several pop artists returned the favor by backflopping onto the Billboard "Hot Country Singles" chart.

The Carpenters on the "Hot Country Singles" chart? Yes. Barbara Mandrell on the pop chart? Yes again. Jimmy Buffett on both charts, plus "Easy Listening?" Yes, Yes, Yes. Does Jimmy Buffett love Crystal Gayle? Yes. Did Kenny Rogers have a good year? Ask his banker.

LPs continued to gain strength on 45s, with continued growth in 8-tracks and cassettes. Country music in movies also was a growth item. "Smokey And The Bandit" was one of the year's top grossers, sending more residuals to Jerry Reed. "Convoy" gained more money than good reviews—and that seems to be what counts nowadays.

The performance rights organizations battled for the top (Continued on page WOCM-68)

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CREDITS

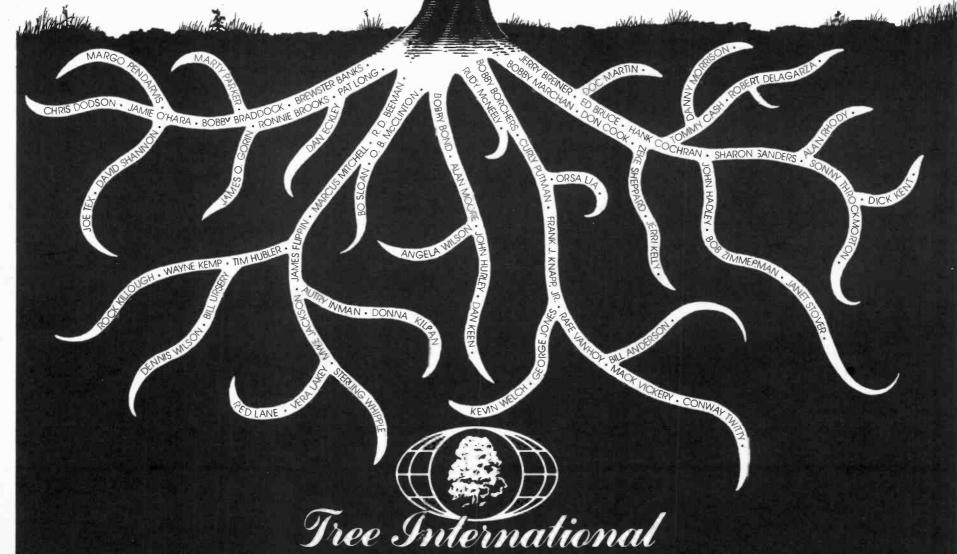
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ORGANIZATIONS

A F T R A, see American Federation of Television & Radio Artists.
A S C A P, see American Society of Composers, Authors & Publishers.
Academy of Country Music, PO Box 508, Hollywood, Calif. 90028, Tel: (213) 462-2351. Exec. Sec'y: Fran Boyd.
Founded—1964; Membership—1200 (approx.): Membership requirements—Professional: Must be affiliated with the country music industry in some area; Fan:

No requirements.

Jemy of Country Music Entertainment. 2 Bloor St. E., Suite 3000, Toronto, Ont., Canada M4W 1AB. Pres. Dave Charles; Exec. Ass t: Penny Sue Turner.

Founded—1976; Membership—600; Membership requirements—Must derive a

Pounded—1976; Membership—600; Membership requirements—Must derive a portion of income from country music industry.

arican Federation of Musicians, Local 257, PO Box 12399, Zip: 37212; 11 Musicians, Local 257, PO Box 12399, Zip: 37212; 11 Musicians, Local 257, PO Box 12399, Zip: 37212; 11 Musicians, Local 257, PO Box 12399, Zip: 37212; 11 Musicians, Local 257, PO Box 12399, Zip: 37203, Tel: (615) 244-9514, Pres.: Johnny DeGeorge; Sec'y-Treas: Dutch Gorton, Nat'l headquarters: New York, N.Y., 1500 Broadway, Zip: 10036, Tel: (212) 869-1330.

1330, Founded—Dec., 1902 (Nashville local): Membership—approx. 2700 (Nashville local): Membership requirements—Must qualify as a professional musician. prican Federation of Television & Radio Artists (AFTRA), 1014 17 Ave. S., Nashville, Tenn. 37212. Tel; (615) 256-0155. Exec. Sec'y: David L. Maddox. Nat'l heedquarters: New York, N.Y., 1350 Ave. of the Americas. Zip: 10019. Tel:

Tenn. 37212. Tel: (615) 256-0155. Exec. Sec'y: David L. Maddox. Mat'l headquarters: New York, N.Y., 1350 Ave. of the Americas. Zip: 10019. Tel: (212) 265-7700.

Founded—1961 (Nashville local): Membership—935 (Nashville local): Membership requirements—Earn money through commercials, radio or TV broadcasting and/or recordings. erican Society of Composers. Authors & Publishers (ASCAP). 1 Lincoln Plaza. New York, N.Y. 10023. Tel: (212) 595-3050.

Regional offices: Hollywood. Calff., 6430 Sunset 8lvd. Zip: 90028. Tel: (213) 466-7681—Nashville, Tenn., 2 Music Square W. Zip: 37203. Tel: (615) 244-3936. Southern Region Exec. Dir.: Ed Shea. Founded—1914 (National): 1965 (Nashville): Membership—Writers: 18,000; Publishers: 7000. Membership requirements—Composer or lyricist of a copyrighted musical work which has been commercially recorded or regularly published. M.A. see British Country Music Ass'n. 11, see Broadcast Music Inc. egrass Club of New York, 417 E. 89 St., New York, N.Y. 10028. Tel: (212) 427-1488. Pres: Douglas Tuchman. Founded—March, 1972; Membership—500; Membership requirements—Have an interest in traditional country and bluegrass music. ish Country Music Ass'n (BCMA), PO Box 2, Newton Abbot, Devon TQ12 4HT, England.

ded—196B; Membership—(2500 approx); Membership re

land.
Founded—196B; Membership—(2500 approx); Membership requirements—
Must be a country music fan.
sackast Music Inc. (BMI), 40 W 57 St., New York, N.Y. 10019. Tel: (212) 586-2000.
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Branches: Hollywood, Celifi., 6255 Sunset Blvd. Zip: 90028. Tel: (213) 4652111—Nasshville. Tenn., 10 Music Square E. Zip: 37203. Tel: (615) 259-3625.
VP: Frances Preston; Ass't VP: Roger Sovine.
Founded—1940; Membership—Writers: 39,000 (approx.); Publishers: 17,000
(approx); Affiliation requirements—Composer or lyricist of a musical composition
commercially published or recorded, or otherwise likely to be performed.
untry Music Ass'n Inc., 7 Music Circle N., Nashville, Tenn. 37203. Tel: (615) 2442840. 8d. Chm.: Don Nelson; Pres.: Joe Talbot; Exec. Dir.: Jo Walker; Exec. VP:
Stanley Adams; VP's: Charles Scully. Joe Smith, E.W. "Bud" Wendell, Norman,
Weiser, Joe Bos, Joe Galante, C.W. "Chic" Doherty, Neil Rockoff, Bill Lowery, Jerry
Bradley; Int'l VP: Shooichi Kusano; Sec'y: Lee Zhito: Ass't Sec'y: Fred Foster; Treas.:
Sam Marmaduke: Ass't Treas.: Tom Collins; Sgt. at Arms: Jimmy Jay; Ass't Sgt. at
Arms: Tandy Rice; Historian: Gayle Hill.
Founded—1957: Membership—5000 (approx.); Membership requirements—
Earn a portion of income from country music.
untry Music Ass'n (Great Britain) Ltd., PO Box 2LG, London W1A 2LG, England. Chm.:
David Sandison; Vice-Chm.: Peter Robinson; Hon, Pres.: Mervyn Conn; Sec'y; Peter
Felstead; Treas: Jeff Forrest; Membership Sec'y: Sandy Crosthwaite.
Founded—1969; Membership—60 (approx.); Membership requirements—
Must

ntry Music Foundation Inc., 4 Music Square E., Nashville, Tenn, 37203, Tel: (615) 256-1639, Bd. Chm.: Frank Jones; Pres.: Bill Lowery; Exec. Dir.: William Ivey; Exec. VP; Brad McCuen; VP's: Jim Fogelsong, Roy Horton, Pee Wee King; Treas.: Joe Tal-

bot. Founded—1964. http://dusic.Foundation.of.Colorado.PO.Box.19435, Denver, Colo. 80219. Tel: (303) 936-7762. Pres. & Exec. Dir.: Gladys Hart; Exec. VP: Jim Peters; Sec'y: Glenda Le-

wellen.

Founded—1965; Membership—500 (approx.); Membership requirements—
Have an interest in country music.

E C M A, see European Country Music Ass'n.

European Country Music Ass'n (ECMA), PO Box 152, Maassluis, Netherlands. Pres.: C.A.
Dodlin

European Country Music Ass'n (ECMA), PO Box 152, Maassluis, Netherlands. Pres.: C.A. Dorlijn.

Fil C A P, see Federation of International Country Air Personalities.
Federation of International Country Air Personalities (FICAP), 1201 16 Ave. S., Nashville, Tenn. 37212. Tel: (615) 320-0115. Exec. Dir.: Georgia Twitty: Pres.: Mike Burger; VP: Larry Scott; 2nd VP: King Edward Smith IV; Sec'y-Treas.: Bob Cole; Parliamentarian: Searcy Hall: Sgt. At Arms: Bob Ingram.
Founded—March, 1976; Membership—300; Membership requirements—(comprised of the following classes)—

A. Voting membership: includes on-the-air country personalities.

B. Associate member: includes anyone in the industry.

C. Entire radio station membership.
D. Corporate membership.
E. Radio personality membership: includes the radio personality not on-the-air, such as a program director or operations manager.
Florida Country Music Foundation & Hall of Fame Inc., PO Box 336, Fruitland Park, Fla. 32731. Admin'r: Mema Jo Hunt.
Founded—1972.
Independent Label Ass'n, 2125 Eight Ave. S., Nashville, Tenn. 37204. Pres.: R.J. Lindsey; Exec. VP: Allen Passerine; 1st VP: Joe Lucas; 2nd VP: Dave Mathes; 3rd VP: Kit Johnson; 4th VP: Ken Sheldin; Sec'y: Claude Branz; Treas.: Gene Kennedy.
Founded—1976: Membership—Nine labels; Membership requirements—A. Label must be nationally distributed.
B. Signatory to AF of M agreement.
C. Actively involved in industry & intend to nationally distribute three records each calendar year.
D. Must maintain such reputation as to remain in good standing with all phases of

Calendar year.

D. Must maintain such reputation as to remain in good standing with all phases of the music industry.

E. Must submit an application to the board of directors and submit a written state-nent that the applicant agrees to be bound to the bylaws of the Independent Label

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smattonal Fan Club Org... Box 177, Wild Horse, Colo. 80862. Tel: (303) 962-3543.
Co-Pres.: Loudilla. Loretta & Kay Johnson.
smattonal Heritage Music Ass'n, PO Box 9545, Birmingham. Ala. 35215. Tel: (205) 854-3016. Pres.: Ralph H. Compton; VP: Doc Williams.
Founded—1975; Membership—1500; Membership requirements—A desire to establish country music as a musical art form.
sissippi Velley Country & Western Music Ass'n, PO Box B13, Rock Island, Ill. 61201.
Pres.: Stan Kallenbach; Sec'y: Pamela E. Miller.
Founded—1960; Membership—225; Membership requirements—Must be a country music fan.

Founded—1960; Membership—225; Membership requirements—Must be a country music fan.

Modem Country Music Ass'n, PO Box 35, N. Quay, Brisbane, SQ 4001, Australia. Pres.: Norm Drage; Sec'y: Mrs. B. Szymanksi. Founded—1964; Membership—530; Membership requirements—desire to promote and preserve country music within Australia & New Zealand.

N A R A S, see National Academy of Rec'g Arts & Sciences.
Nashville Ass'n of Talent Directors, PO Box 40031, Nashville, Tenn. 37204, Tel: (615) 254-5721, Pres.: Billy Deaton; Dirs.: Don Keirns, Johnny Massey; Sec'y & Treas.: Tandy Rice.
Founded—1975; Membership—14 agencies; Membership requirements—Agency must have at least one recording artists.

Nashville Songwriters Ass'n, 25 Music Square W., Nashville, Tenn. 37203, Tel: (615) 254-8903, Pres.: Bob Jennings; Exec. Dir.: Maggie Cavender; 1st VP: Rory Bourks; 2nd VP: Don Wayne; Sec'y: Lorene Mann; Treas.: Patsy Bruce; Sqt. at Arms: Paul Richey.

Richey, Founded—1967; Membership—1000 (approx.); Membership requirements—Ac-

tive: One song published by publishing company aminated with a performing nights organization; Associate: Unpublished writer.
onal Academy of Rec'g Arts & Sciences (NARAS), 7 Music Circle N., Nashville, Tenn.
37203. Tel: (615) 255-8777. Press. Roger Sovine: 1st VP: Ed Penney; 2nd VP.
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37203. 181: [019] 203-0777. Trans.: John Sturdivant. Lynn Shults; Exec. Dir.: Francine Anderson; Sec'y: Layng Martine Jr.; Treas.: John Sturdivant.

Nat'l heedquarters: Burbank, Calif., 4444 Riverside Dr. Zip: 91505. Tel: (213) 843-8233.

Founded—1964 (Nashville chapter); Membership—(Nashville chapter) 757 Active; Six recorded & commercially released selections, or the equivalent of one complete LP side; Associate: Those not eligible for Active membership, but who are actively identified with and interested in the recording industry.

WZealand Country Music Ass'n Inc., 29 Mayflower Close, Mangere E., Auckland, New Zealand. Chm.: W.C. Brickland; Pres.: J. Coyle; Sec'y-Treas.: Mrs. B.A. Annas. Founded—1971; Membership requirements—To foster & encourage country music throughout New Zealand.

Zealand, Chm.: W.C. Brickland; Pres.: J. Coyle; Sec'y-Treas.: Mrs. B.A. Annas. Founded—1971; Membership requirements—To foster & encourage country music throughout New Zealand.

Ohio Country & Western Music Ass'n Inc., 1346 Gross Ave. NE, Canton. Ohio 44705. Pres.: Bob Davidson: VP: Les Hall; Sec'y: Jeanne Johnson: Treas.: Wanda Davidson. Founded—1966; Membership—1000; Membership requirements—A love for country music and participation in helping promote it.

S E S A C Inc., 10 Columbus Circle, New York, N.Y. 10019, Tel: (212) 586-3450. Pres.: Alice H. Prager; VP's: W.F. Myers, S.B. Candilora, Norman Odlum, Sidney Guber, A.F. Ciancimino. Charles Scully.

Branch: Nashville, Tenn., 11 Music Circle S. Zip: 37203. Tel: (615) 244-1992. Country Dir.: Brad McCuen.

Founded—1931 (National); 1964 (Nashville); Membership—Writers: 450 (approx.); Publishing catalogs: 500 (approx.); Membership requirements—One song recorded and released on a nationally distributed label.

South African Country Music Ass'n, Post Restante, Lyndhurst Post Office, Lyndhurst 2106, Transvaal, South Africa.

Southern Writers Group USA, Box 40764, 2804 Azalea Pl., Nashville, Tenn. 37204. Tel: (615) 383-8682. Contact: Bill Martin.

COUNTRY MUSIC STORY

Continued from page WOCM-34

now offers new benefits, including a subscription to the NARAS Institute Journal. The organization has started a

Seven NARAS showcases were held in the past year, and most of them went SRO. Money raised through the showcases will be used to assist community projects. Another seminar, this one involving artist management, will be held before the end of the year. NARAS luncheons are also planned.

Another boost for the local chapter came when Nashville's Bill Denny was re-elected as national president.

Membership in the Nashville Songwriters Assn. International shot up 20%, with membership rolls at 1,000 members, representing every state in the nation.

Two songwriters nights and the Wesley Rose roast served as fund-raising events, and the group sponsored a booth and show at Fan Fair '78 and put up a display on its Hall of Fame at the Nashville airport.

A successful project was the songwriter seminar co-sponsored by KCKN, Kansas City. The pilot project was well received, and the organization plans to repeat the event in several cities next year.

The Academy of Country Music, based in Los Angeles, held its widely telecast awards show last April. The association is luring artists to do concerts benefiting the academy.

The group's board is working on the possibility of opening chapters in other areas.

The Federation of Country Air Personalities (FICAP) estab lished a job bank for its members—a successful new program.
For the first time, WSM has invited the group to join the official agenda of the Grand Ole Opry birthday celebration.

FICAP plans three board meetings next year—in Nashville and in Roanoke at the invitation of WSLC. The latter meeting will be turned into the FICAP Country Music Air Personality Clinic. It's a one-day session for the deejay to learn how to improve himself personally.

FICAP is also working on a credit union to solve some of the financial problems facing the air personalities. Membership has doubled from 260 to more than 500 in the past year for the organization that is actively planning its Country Music Deejay Hall of Fame site.

Describing it as "a much more democratic way of dispersing money," BMI has initiated a new bonus system and has been spending a large part of the year in explaining it to BMI writer and publisher affiliates.

BMI/Nashville has been involved in the effort to educate the users of music and their obligations under the new copyright law. Sessions at universities in Texas, Miami, Georgia and Tennessee have been held for this purpose. Frances Pres ton, vice president, leads the BMI effort.

October 1978 will be the 10th anniversary of the ASCAP

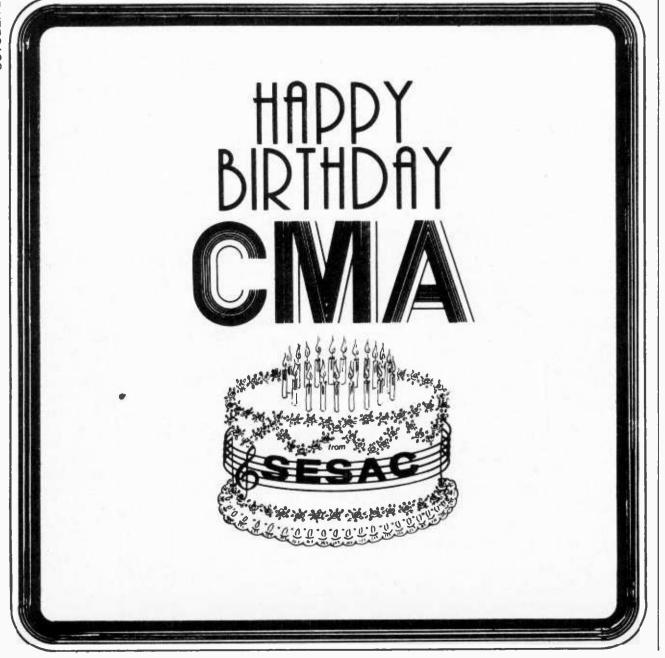
building on Nashville's music row. In one decade the number of ASCAP awards for country music songs has jumped from 21 to more than 102.

ASCAP moves the site of its awards presentation to the new Opryland Hotel ballroom. Rusty Jones joined the organization as Nashville director of public relations during the year. Ed Shea, Southern region director, spearheads ASCAP's Nash-

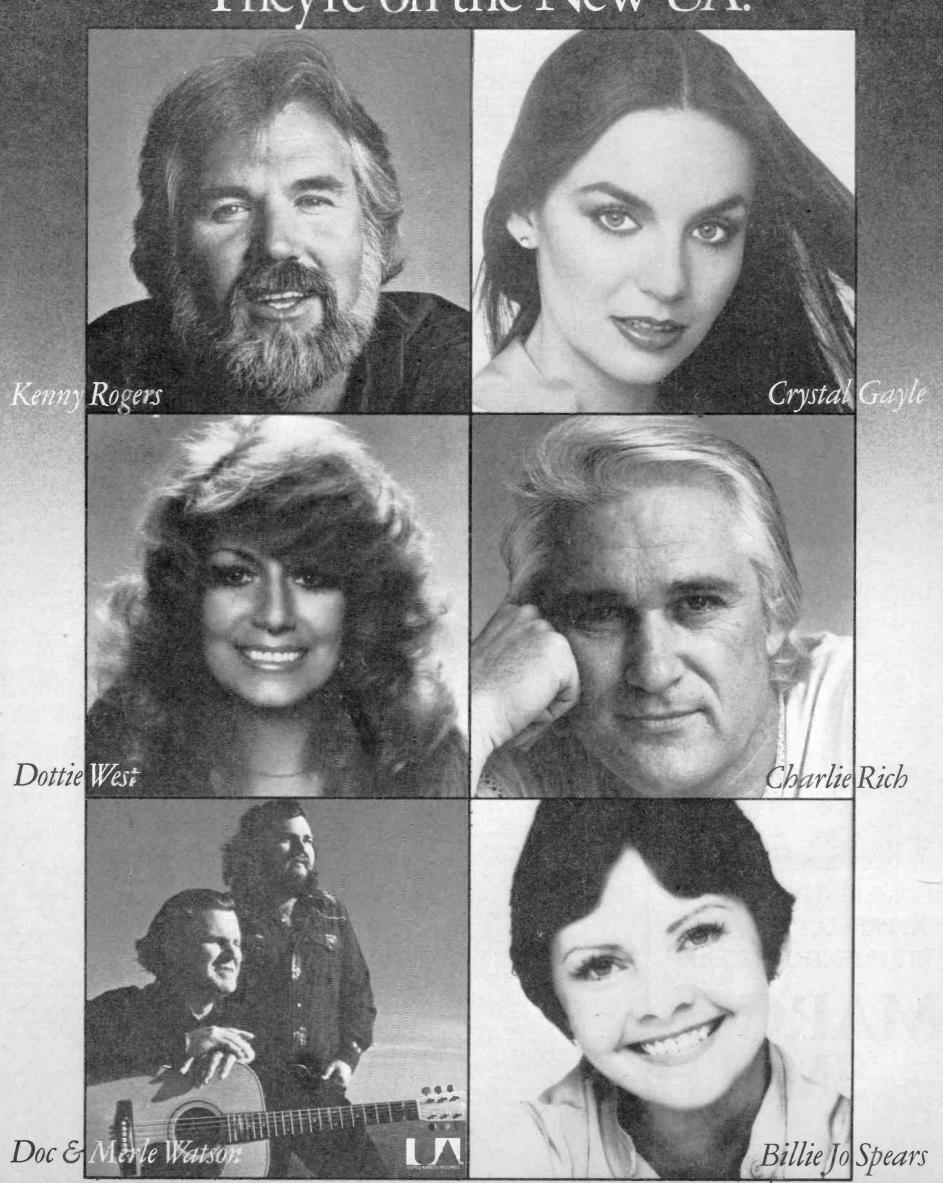
"Heaven's Just A.Sin Away" by the Kendalls continues to be SESAC's top topic. Ronnie McDowell's success is another feather in the SESAC cap.

Tree International is opening up a SESAC publishing firm, and Brad McCuen, head of SESAC's country operation, notes that Jim Black, leader of the gospel division will also direct a pop division out of Nashville.

Like Nashville itself, the city's organizations have come alive, gaining momentum from the successes of 1978, and gaining potential for 1979. **GERRY WOOD**



When they go to town the whole country goes with them: They're on the New UA.



STATE FAIRS

Alabama State Fair, Fairgrounds, Birmingham. Tel: (205) 787-2641. (Grandstand seats 10,000; Indoor Arena seats 4000; Auditorium seats 2000).
Alaska State Fair Inc., Box 1128. Palmer 99645, Tel: (907) 745-4827, Mgr.: Marsha Melton. (Grandstand seats 2000).
Arizona—State Fair Arizona, PO Box 6715, Phoenix 85005, Tel: (602) 252-6771, Mgr.: Thomas E. Clark. (Veterans Memorial Coliseum seats 10,250 permanent, 3750 permanent, 3750

portable).
ansas State Fair & Livestock Show, Roosevelt Rd., Little Rock 72203, Tel: (501) 372-8341. Mgr.: John R. Holmes. (Barton Coliseum seats 7100 permanent. 2900 portable; Grandstand seats 3500 permanent. 1500 portable). fornia Exposition & State Fair. 1600 Exposition & State Fair. 1600 Exposition & State Fair. 1600 Exposition & State State

480U).
lorado State Fair, Fairgrounds, Pueblo 81004. Tel: (303) 561-8484. Mgr.: George E. Scott. (Grandstand seats 7500 permanent. 5000 portable).
laware State Fair, Box 28, Harrington 19952. Tel: (302) 398-3269. (Grandstand seats 4800).

seats 4800). dd State Fair & ExpoPark, PO Box 11766, Tampa 33680. Tel: (813) 621-7821. Mgr.: Paul H. King. (Expo Hall seats 10.000 portable; Grandstand seats 4000 permanent; Stage-Picnic Grove seats 2500 (grass); Amphitheater seats 2000 (grass); Cultural Center seats 1500 portable (table seating); Activites Dome seats 300 portable).

able). Georgia — Grandstand & Luther Williams Field, Central City Park, Macon 31201. Tel: (912) 746-7184. Fiftieth State Fair, 23 S. Vineyard Blvd., Honolulu 96813. Tel: (808) 531-

waii—Érftieth State Fair, 23 S. Vineyard Blvd., Honolulu 96813. Tel: (808) 531-4333.
no—Fair Grandstand, Eastern Idaho State Fair, PO Box 250, Blackfoot 83221. Tel: (208) 785-2480. Mgr.: Roy Howell; Western Idaho Fair, 5610 Glenwood Rd., Boise 83702. Tel: (208) 384-8940.
ois State Fair, Box 576, Sangamon Ave., Springfield 62705. Tel: (217) 782-6661. iana State Fair, Fairgrounds, 1202 E, 38 St.. Indianapolis 46205. Tel: (317) 923-3431. (Coliseum seats 12,000; Stadium seats 14,000).

lowa State Fairgrounds, State House, Des Moines 50319. Tel: (515) 262-3111. Mgr.: Jim Taylor. (Grandstand seats 10,000 permanent, 15,000 portable; Pavilion seats 2000 permanent, 5229 portable; Stadium seats 36,984).

Louisiana—Hirsch Memorial Coliseum, State Fairgrounds, PO Box 9100, Shreveport 71109. Tel: (318) 631-0038. 635-1361. (Seats 10,300).

Maine—Bangor State Fair, 100 Dutton St., Bangor 04401. Tel: (207) 947-3542. (Grandstand seats 3500).

Maryland State Fair, Timonium 21093. Tel: (301) 252-0200.

Michigan State Fair, Michigan State Fairgrounds, Detroit. Tel: (313) 368-1000.

Minnesota State Fair Coliseum & Grandstand, St., Paul 55108. Tel: (612) 645-2781. Mgr.: Mike Heffron, (Grandstand seats 21,000 permanent; Coliseum seats 6000 permanent, 2000 portable; Bandshell seats 3000 portable).

Mississippi State Fair, 1207 Mississippi St., Jackson 39202. Tel: (601) 353-1187. Mgr.: William K. Everett. (Coliseum seats 6488 permanent, 2680 portable).

Missouri State Fair, Po Box 1524, Great Falls 59401. Tel: (406) 452-6401. (Grandstand seats 4500).

Nohtana State Fair, PO Box 1524, Great Falls 59401. Tel: (406) 452-6401. (Grandstand seats 4500).

New Yark State Fair, Po Box 8174. Trenton 08650. Tel: (609) 587-6300.

New Jersey State Fair, Fairgrounds, PO Box 8123, Lincoln 68501. Tel: (402) 432-5371.

New York State Fair, Fairgrounds, PO Box 8546. Albuquerque 87108. Tel: (505) 265-1791.

New York State Fair, Fairgrounds, PO Box 8740. Pol. (61) 587-6300.

North Dakota State Fair, Fairgrounds, PO Box 1796, Minot 58701. Tel: (701) 852-

North Dakota State Fair, Fairgrounds, PO Box 1796, Minot 58701. Tel: (701) 852-

3113. Mgr.: Gerald Iverson. (Grandstand seats 5600 permanent. 2000 portable; All Seasons Arena seats 4200 permanent. 2000 portable).

Ohio State Fair, Fairgrounds, Columbus. Tel: (614) 294-5441. (Coliseum seats 5100 permanent. 1400 portable).

Oklahoma—State Fair of Oklahoma, 500 N. Land Rush, Oklahoma City 73107, Tel: (405) 942-5511. Mgr.: Sandy Saunders. (Grandstand seats 10,000 permanent. 1120 portable; Baseball Park seats 10,000 permanent. 2500 portable; Arena seats 8996 permanent. 2500 portable).

Oregon State Fair & Exposition Center. 2330 17 St. NE. Salem 97310. Tel: (503) 378-3247. Mgr.: Ron Ingberg. (Grandstand seats 5000 permanent; Auditorium seats 3300 permanent).

South Carolina State Fair Exhibition, Fairgrounds, PO Box 393, Columbia 29202. Tel: (803) 799-3387. (Grandstand seats 2600).

(803) 799-3387. (Grandstand seats 2600).

South Dakota State Fair, Fairgrounds, PO Box 1275, Huron 57350, Tel: (605) 352-1431. Mgr.: Bob Glanzer.

Tennessee State Fair, Box 40208, Melrose Sta., Nashville 37204, Tel: (615) 254-3521. (Grandstand seats 15.000).

Texas—State Fair of Texas, PO Box 26010, Dallas 75226, Tel: (214) 823-9931. (Stadium seats 72.000; Indoor Arena seats 7100).

Utah State Fair, Fairgrounds, 155 North 1000 W., Salt Lake City 84116, Tel: (801) 533-5858. Dir.: Hugh C. Bringhurst (Coliseum seats 3000 permanent, 500 portable). Vermont State Fair, Rutland Fairgrounds, Rutland 05701, Tel: (802) 775-5200.

Virginia State Fair, Fairgrounds, PO Box 26805, E. Laburnum Ave. & Meadowbridge Rd., Richmond 23261, Tel: (804) 329-4437, Exec. VP: C.L. Teachworth. (Arena seats 4000).

West Virginia State Fair, PO Box 829, Lewisburg 24901, Tel: (304) 645-1090. (Grand-

west 4000). West Virginia State Fair, PO Box 829, Lewisburg 24901. Tel: (304) 645-1090. (Grand-stand seats 5000). Wisconsin State Fair, State Fair Park, West Allis 53214. Tel: (414) 257-8800. Dir.: James W. Greiner. (Grandstand seats 14,139 permanent, 4346 portable).

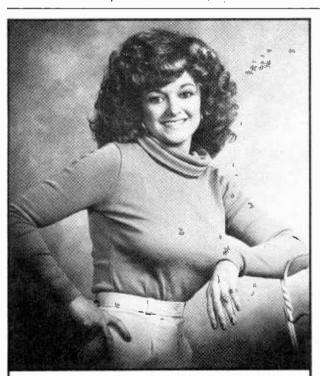
oming State Fair, Fairgrounds, PO Drawer 10, Douglas 82633. Tel: (307) 358-2398 Mgr.: Gordon 'Jim' Roush (seating capacity 2500 permanent, 400 portable).

COUNTRY LIVE TALENT

Continued from page WOCM-38

Entertainment Amusement Co. (Entam), of Charleston, West Virginia, promotes mostly rock concerts in sections of North Carolina, Tennessee, Kentucky, Indiana, Virginia, and West Virginia. But the country acts the company does book are among the top in the business: Mac Davis, Linda Ronstadt, Dolly Parton, Loretta Lynn, Conway Twitty, Willie Nelson, and Waylon Jennings. A spokesperson for the firm says Entam arranges country concerts in both civic and college arenas and that all the acts are reliable moneymakers.

Tommy Thomas, who manages the Palomino club in Los Angeles, says that more and more acts are calling the shots about where and when they will work. "The nightclub owner," he says, "doesn't really decide much anymore. Nightclubs are competing with concerts for talent. There's a greater demand now than ever for top acts. At one time, we booked the acts



SINCERE THANKS AND APPRECIATION FOR A TREMENDOUS YEAR!

MARGO SMITH

WILLIAM MORRIS AGENCY, no

that nobody wanted. Now they're all wanted—they're all big."

Thomas admits that the Palomino, now in its twenty-sixth year of operation, is not hard-up for talent; though. "For every act we book, we have 10 acts that want to work." But, he adds, performers are constantly drawn to Los Angeles to do concerts, movies, or television. Consequently, he says, it is the location as much as the management that makes the club the success it is.

Clubs all over the country are going to have trouble getting big acts," he cautions. "Since the acts get more money for each date, they work fewer dates. If you can't get the big names, you have to develop your own acts."

Thomas advises promoting new talent by (1) explaining the problems of the business to the act and its management, (2) touting the club itself, (3) getting local radio stations and reviewers on the side of the club to assure promising acts max-

Like the Palomino, Manhattan's Lone Star Cafe is awash with available country talent. "Getting country acts is becoming easier," says Lone Star spokesman Mort Cooperman, "because our status has increased."

The Lone Star has been in operation for 18 months. "We built the place slowly," Cooperman says, "because we didn't want it to be a place the beautiful people dropped into and then went away from. So we didn't bring in heavyweight actsone, two, three,

Heavies abound now, though. September dates included performances by Vassar Clements, Moe Bandy, Kinky Friedman, Ronnie Sessions, Dave and Sugar, and Doug Sahm, The 300-seat club divides its musical offerings between country

Cooperman points to several reasons why the Lone Star has gained such quick popularity among both artists and audiences. "It's not a black box. It's one of the most elegant places in town. A lot of writers like to hang out here. As a consequence, the amount of exposure acts get here tends to be rather substantial. And we try to maintain a good relationship with the performers—we still have a little bit of childish idolatry toward them.'

Unlike other clubs that work their biggest names on weekends, the Lone Star schedules "lesser known, but goddamn acts on Fridays and Saturdays. "Sunday through Thursday it's a showcase," Cooperman says. Local acts are used as openers. There is no house band, says Cooperman, 'because, frankly, there's not a good enough roster of musicians in New York who know country material."

The Lone Star cover varies from \$3 to \$6. "We charged \$6 for the first time with Bo Diddley, and it's been some time since we went as low as \$3," Cooperman explains. "It averages \$5 during the week and \$4 on the weekends."

As the name might imply, the Lone Star has a particularly good working relationship with Texas (or Texas-flavored) musicians. Kinky Friedman (whom Cooperman describes as "a cross between Groucho Marx, Bob Dylan, and Merle Haggard") has become a house favorite and will be working dates there throughout the fall. The club also hosted the celebration for Willie Nelson when one of his recent albums went plati-

"We did Texas Independence Day last March with Freddy Fender, Johnny Paycheck, Billy Joe Shaver, Marshall Chapman, and a whole slew of others," Cooperman boasts. "And the audience included Margaret Trudeau, Andy Warhol, Kurt Vonnegut, and half the New York Rangers."

A former advertising and promotions man, Cooperman advances his club's standing by such conventional methods as live broadcasts over WHN radio and by a monthly mailing of his coming-attractions list to more than 10,000 people. On the less conventional side, he has drawn attention to the Lone Star, he says, by having Friedman ride horseback with a column of 10 blacks who dressed as Hasidic Jews and marched on the Soviet embassy. Cooperman adds that he plans to put a 40-foot sculpture of an iguana ("We'll call it a 'New York ar madillo' ") on the roof of the Lone Star.

Life is blessedly less flamboyant at the Country Palace in Toledo, a club that books such acts as Ray Griff, Johnny Russell, Mel Street, and T. G. Sheppard. According to manager Duane Abajay, the 300-seat club headlines one name act a week for at least 40 weeks a year. On the remaining weeks and as an opener for bigger acts—the Country Palace features its locally popular house band, Terry Cooper and the Sun-

The cover varies with each act, and no cover is charged for house band performances. The Sunbursts incline toward MOR country arrangements and are favorites with patrons who are attracted to the club's dance floor. Now in its sixth year, the Palace does most of its promotions by radio announcements and 30- and 60-second tv spots.

Nashville North, a club near Chicago's O'Hare Field, schedules name country talent once a week. Recent acts included Merle Kilgore, Judy Rose, and Ronnie Sessions. The house band is Dave Gibson & Hackenbush, Club owner Archie Drury says a local ordinance prohibits cover charges as such but that he has a \$5 ticket levy for acts that cost him \$1,000 or more. Nashville North, open seven nights a week, can seat 300 in the lounge and 60 in the dining room.

Drury books his big acts on Friday and Saturday nights and promotes them through spots on WJJD radio, in house announcements, and weekly newspaper ads. He says he's had little success with a mailing list because he doesn't book far enough in advance to allow for the printing and bulk-mailing time such a list requires. Nashville North is going into its third year of operation.

State fairs routinely use country acts to bolster their gate receipts. The gigantic Ohio State Fair, which drew a record attendance this year of 2,724,583, had a start-to-finish comeon with country talent: Johnny Cash, Charley Pride, Johnny Paycheck, Ronnie Milsap, Mac Davis, Kenny Rogers, Dottie West, Dolly Parton, and Eddie Rabbitt. Approximately 50,000 attended the Parton concert which closed the fair. Concert admission was included in the price of general admission tickets to the fair: \$3 for adults, \$1 for children.

Gary Hearn, promotion manager of the State Fair of Oklahoma, says that ticket sales reached a record high three and a half weeks before the fair started. At this exposition, which ran from Sept. 22-Oct. 1, the country music performances were held in conjunction with the State Fair of Oklahoma Championship Rodeo, Sept. 28-Oct. 1.

Performers included Roy Rogers and Dale Evans, the Sons of the Pioneers, Roy "Dusty" Rogers, Jr., Roy Clark, the Oak Ridge Boys, and Don Williams. Tickets were separate from the general admission tickets to the fair.

Hearn says the talent is booked in October and November which gives the management almost a year to carry out a statewide media blitz. Hearn reports this year's promotion involved about 2,000,000 pieces of direct mail, in addition to newspaper, radio, TV, and billboard ads.

The Illinois State Fair, which ran from Aug. 10-20 and had a total attendance of 826,444, also relied heavily on country music. Headliners were Charley Pride, Kenny Rogers, Dolly Parton, and Danny Davis and the Nashville Brass.

According to Edna Ikemire, secretary to fair manager Nick Stone, tickets for these shows were \$6 for box and \$5 for reserve—in addition to the general admission cost to the fair.

"Beer tents" on the fairgrounds also employed name country acts, including the Piper Road String Band, Cactus Jack, the Wyatt Webb Show, Tokyo Matsu, the Stony Mountain Cloggers, and the Shari Lynn Show.

Crystal Gayle was the only country star booked for the Delaware State Fair, July 21-29, and she had to cancel the day before the concert because of illness. Luckily, the fair had been running a Country Music Talent Contest and was able to use the winning acts as an eleventh-hour replacement for Gayle. The substitute performance was offered free to fairgoers.

Assistant fair manager Gary Simpson says the aborted Gayle concert elicited "one of our best advance ticket sales"

(Continued on page WOCM-64)

Vere the EST

in the





Jack Clement



Vern Gosdin





Wood Newton



Stella Parton





Hargus "Pig" Robbins Linda Ronstadt





Sammi Smith



Jim "Tallwater"



Jerry Jeff Walker

We're Elektra/Asylum Records.





THE WORLD OF TOP COUNTRY SINGLES

The following is a selected portion of Billboard's "Top Country Singles of the Year" Programming Aid. For details on this service and Billboard's other Programming Aids, please contact: Billboard Chart Research, 9000 Sunset Blvd., Los Angeles, Calif. 90069. Tel: (213) 273-7040.

1950

- TITLE—Artist (Label)
 I'M MOVIN' ON—Hank Snow (Victor)
 CHATTANOOGIE SHOE SHINE BOY—Red Foley (Decca)

- CHAI IANOUGIE SHOE SHINE BOY—REG FOLY (DECCA)

 "L'L SAIL MY SHIP ALONE—Moon Mullican (King)

 WHY DON'T YOU LOVE ME?—Hank Williams (MGM)

 LONG GONE LONESOME BLUES—Hank Williams (MGM)

 GOODNIGHT, IRENE—Red Foley & Ernest Tubb (Decca)

 CUDDLE BUGGIN' BABY—Eddy Arnold (Victor)

 (REMEMBER ME) I'M THE ONE WHO LOVES YOU—Stuart
- BIRMINGHAM BOUNCE—Red Foley (Decca)
 LOVEBUG ITCH—Eddy Arnold (Victor)

1951

- TITLE—Artist (Label)
 COLD, COLD HEART—Hank Williams (MGM)

- I WANT TO BE WITH YOU ALWAYS—Lefty Frizzell (Columbia)
 ALWAYS LATE—Lefty Frizzell (Columbia)
 RHUMBA BOOGIE—Hank Snow (Victor)
 I WANNA PLAY HOUSE WITH YOU—Eddy Arnold (Victor)
- THERE'S BEEN A CHANGE IN ME—Eddy Arnold (Victor)
 SHOTGUN BOOGIE—Tennessee Ernie (Capitol)
 HEY, GOOD LOOKIN'—Hank Williams (MGM)
- MOM AND DAD'S WALTZ—Lefty Frizzell (Columbia)
 GOLDEN ROCKET—Hank Snow (Victor)

1952

- TITLE—Artist (Label)
 WILD SIDE OF LIFE—Hank Thompson (Capitol)
 LET OLD MOTHER NATURE HAVE HER WAY—Carl Smith
- (Columbia)

 JAMBALAYA—Hank Williams (MGM)

 IT WASN'T GOD WHO MADE HONKY TONK ANGELS—Kitty Wells
- (Decca)
 SLOW POKE—Pee Wee King (Victor)

- INDIAN LOVE CALL—Slim Whitman (Imperial)
 WONDERING—Webb Pierce (Decca)
 DON'T JUST STAND THERE—Carl Smith (Columbia)
 ALMOST—George Morgan (Columbia)
 GIVE ME MORE, MORE, MORE OF YOUR KISSES—Lefty Frizzell

1953

- TITLE—Artist (Label)
 KAW-LIGA—Hank Williams (MGM)
 YOUR CHEATIN' HEART—Hank Williams (MGM)
- NO HELP WANTED—Carlisles (Mercury)
 DEAR JOHN LETTER—Jean Shepard & Ferlin Husky (Capitol)
 HEY, JOE—Carl Smith (Columbia)
 MEXICAN JOE—Jim Reeves (Abbott)
 IFORGOT MORE THAN YOU'LL EVER KNOW—Davis Sisters

- (RCA Victor)
 IT'S BEEN SO LONG—Webb Pierce (Decca)
- TAKE THESE CHAINS FROM MY HEART—Hank Williams (MGM)
 FOOL SUCH AS I—Hank Snow (Victor)

1954

Pos. TITLE—Artist (Label) 1. I DON'T HURT ANYMORE—Hank Snow (Victor)

- ONE BY ONE—Kitty Wells & Red Foley (Decca) SLOWLY—Webb Pierce (Decca)
- EVEN THO-Webb Pierce (Decca)
- I REALLY DON'T WANT TO KNOW—Eddy Arnold (Victor)
 MORE AND MORE—Webb Pierce (Decca)
 YOU BETTER NOT DO THAT—Tommy Collins (Capitol)

- THERE STANDS THE GLASS-Webb Pierce (Decca)
- ROSE MARIE—Slim Whitman (Imperial)
 I'LL BE THERE—Ray Price (Columbia)

1955

- TITLE—Artist (Label)
 IN THE JAILHOUSE NOW—Webb Pierce (Decca)
 MAKING BELIEVE—Kitty Wells (Decca)

- IDON'T CARE—Webb Pierce (Decca)
 LOOSE TALK—Carl Smith (Columbia)
 SATISFIED MIND—Porter Wagoner (RCA Victor)
- CATTLE CALL—Eddy Arnold & Hugo Winterhalter (RCA Victor)
 LIVE FAST, LOVE HARD AND DIE YOUNG—Faron Young

- (Capitor)

 8. IF YOU AIN'T LOVIN'—Faron Young (Capitol)

 9. YELLOW ROSES—Hank Snow (RCA Victor)

 10. I'VE BEEN THINKING—Eddy Arnold (RCA Victor)

1956

TTTLE-Artist (Label)

- CRAZY ARMS—Ray Price (Columbia)
 HEARTBREAK HOTEL—Elvis Presley (Victor)
 I WALK THE LINE—Johnny Cash (Sun)
 BLUE SUEDE SHOES—Carl Perkins (Sun)

- SEARCHING—Kitty Wells (Decca)

 I WANT YOU, I NEED YOU, I LOVE YOU—Elvis Presley (Victor)

 DON'T BE CRUEL—Elvis Presley (Victor)

 WHY BABY WHY—Red Sovine & Webb Pierce (Decca)

 I FORGOT TO REMEMBER TO FORGET—Elvis Presley (Victor)

 SINGING THE BLUES—Marty Robbins (Columbia)

1957

- TTTLE-Artist (Label) GONE-Ferlin Husky (Capitol) FRAULEIN-Bobby Helms (Decca)
- BYE BYE LOVE-Everly Brothers (Cadence)
- A WHITE SPORT COAT Marty Robbins (Columbia)
 YOUNG LOVE—Sonny James (Capitol)
 FOUR WALLS—Jim Reeves (RCA Victor)

- THERE YOU GO/TRAIN OF LOVE—Johnny Cash (Sun)
 WAKE UP LITTLE SUSIE—Everly Brothers (Cadence)
- GONNA FIND ME A BLUEBIRD-Marvin Rainwater (MGM)
- JAILHOUSE ROCK-Elvis Presley (RCA Victor)

1958

TITLE-Artist (Label)

- OH, LONESOME ME/I CAN'T STOP LOVING YOU—Don Gibson (RCA Victor)
 JUST MARRIED/STAIRWAY OF LOVE—Marty Robbins
- GUESS THINGS HAPPEN THAT WAY/COME IN, STRANGER— Johnny Cash (Sun)
 4. CITY LIGHTS/INVITATION TO THE BLUES—Ray Price
- (Columbia)
 DON'T/I BEG OF YOU—Eivis Presley (RCA Victor)
 THE WAYS OF A WOMAN IN LOVE/YOU'RE THE NEAREST THING
- TO HEAVEN—Johnny Cash (Sun)
 BALLAD OF A TEENAGE QUEEN—Johnny Cash (Sun)
 SEND ME THE PILLOW YOU DREAM ON—Hank Lecklin (RCA

- 9. BLUE BLUE DAY—Don Gibson (RCA Victor)
 *10. ALONE WITH YOU—Faron Young (Capitol)
 *10. BLUE BOY—Jim Reeves (RCA Victor)

1959

- MTLE—Artist (Label)
 BATTLE OF NEW ORLEANS—Johnny Horton (Columbia)
 THE THREE BELLS—The Browns (RCA Victor)
 HEARTACHES BY THE NUMBER—Ray Price (Columbia)
- WATERLOO—Stonewall Jackson (Columbia)
 DON'T TAKE YOUR GUNS TO TOWN—Johnny Cash (Columbia)
 WHITE LIGHTNING—George Jones (Mercury)
- COUNTRY GIRL—Faron Young (Capitol)
 I AIN'T NEVER—Webb Pierce (Decca)
 WHEN IT'S SPRINGTIME IN ALASKA—Johnny Horton
- BILLY BAYOU Jim Reeves (RCA Victor)

1960

TTTLE-Artist (Label)

- TITLE—Artist (Label)
 PLEASE HELP ME, I'M FALLING—Hank Locklin (RCA Victor)
 HE'LL HAVE TO GO—Jim Reeves (RCA Victor)
 ALABAM—Cowboy Copas (Starday)
 ONE MORE TIME—Ray Price (Columbia)
 ABOVE AND BEYOND—Buck Owens (Capitol)
 ANOTHER—Roy Drusky (Decca)
 JUST ONE TIME—Don Gibson (RCA Victor)
 ON THE WINGS OF A DOVE—Ferlin Husky (Capitol)
 EL PASO—Marty Robbins (Columbia)
 EXCUSE ME (ITHINK I'VE GOT A HEARTACHE)—Buck Owens
 (Capitol)

1961

- TITLE—Artist (Label)
 IFALL TO PIECES—Patsy Cline (Decca)
 FOOLIN' AROUND—Buck Owens (Capitol)
 WINDOW UP ABOVE—George Jones (Mercury)
 TENDER YEARS—George Jones (Mercury)
 THREE HEARTS IN A TANGLE—Roy Drusky (Decca)
 HELLO WALLS—Faron Young (Capitol)
 DON'T WORRY—Marty Robbins (Columbia)

- HEARTBREAK U.S.A. Kitty Wells (Decca)
 SEA OF HEARTBREAK Don Gibson (RCA Victor)
 ON THE WINGS OF A DOVE Ferlin Husky (Capitol)

1962

- TITLE—Artist (Label)
 WOLVERTON MOUNTAIN—Claude King (Columbia)
 MISERY LOVES COMPANY—Porter Wagoner (RCA Victor)
 SHE THINKS I STILL CARE—George Jones (United Artists)
 CHARLIE'S SHOES—Billy Walker (Columbia)
 ADIOS AMIGO—Jim Reeves (RCA Victor)
 A WOUND TIME CAN'T ERASE—Stonewall Jackson (Columbia)

- WALK ON BY—Leroy Van Dyke (Mercury)
 TROUBLE'S BACK IN TOWN—Wilburn Brothers (Decca)
- LOSING YOUR LOVE-Jim Reeves (RCA Victor)

1963

- TITLE-Artist (Label)
 STILL-Bill Anderson (Decca)
 ACT NATURALLY-Buck Owens (Capitol)
- ACT NATURALLY—Buck Owens (Capitor)
 RING OF FIRE—Johnny Cash (Columbia)
 WE MUST HAVE BEEN OUT OF OUR MINDS—George Jones &
 Melba Montgomery (United Artists)
 LONESOME 7-7203—Hawkshaw Hawkins (King)
 TALK BACK TREMBLING LIPS—Ernest Ashworth (Hickory)
 ABILENE—George Hamilton IV (RCA Victor)
 DON'T LET ME CROSS OVER—Carl Butler (Columbia)
- SIX DAYS ON THE ROAD Dave Dudley (Golden Wing)
 YOU COMB HER HAIR George Jones (United Artists)

1964

TITLE-Artist (Label)

- MY HEART SKIPS A BEAT Buck Owens (Capitol)
 WELCOME TO MY WORLD Jim Reeves (RCA Victor)
 TOGETHER AGAIN Buck Owens (Capitol)
- I GUESS I'M CRAZY—Jim Reeves (RCA Victor)
 I DON'T LOVE YOU ANYMORE—Charlie Louvin (Capitol)
- SAGINAW MICHIGAN—Lefty Frizzell (Columbia) BURNING MEMORIES—Ray Price (Columbia) UNDERSTAND YOUR MAN—Johnny Cash (Colum
- DANG ME-Roger Miller (Smash)
- MEMORY #1-Webb Pierce (Decca)

1965

- TITLE—Artist (Label)
 WHAT'S HE DOING IN MY WORLD—Eddy Arnold (RCA Victor)
 I'VE GOT A TIGER BY THE TAIL—Buck Owens (Capitol)
 YES, MR. PETERS—Roy Drusky & Priscilla Mitchell (Mercury)
 BRIDGE WASHED OUT—Warner Mack (Decca)
 THE OTHER WOMAN—Ray Price (Columbia)
 THEN AMD ONLY THEN. Consis Symbol (PPA Victor)

- THEN AND ONLY THEN—Connie Smith (RCA Victor)
 BEFORE YOU GO—Buck Owens (Capitol)
 KING OF THE ROAD—Roger Miller (Smash)
 YOU'RE THE ONLY WORLD I KNOW—Sonny James (Capitol)
- I'LL KEEP HOLDING ON-Sonny James (Capitol)

1966

- MTLE-Artist (Label)
 ALMOST PERSUADED David Houston (Epic)
 THINK OF ME—Buck Owens (Capitol)
 WAITIN' IN YOUR WELFARE LINE—Buck Owens (Capitol)
- I WANT TO GO WITH YOU Eddy Arnold (RCA Victor)
 SWINGING DOORS Merle Haggard (Capitol)
 DISTANT DRUMS Jim Reeves (RCA Victor)
- GIDDYUP GO-Red Sovine (Starday)
- OPEN UP YOUR HEART—Buck Owens (Capitol)
 TAKE GOOD CARE OF HER—Sonny James (Capitol)
 I LOVE YOU DROPS—Bill Anderson (Decca)

1967

- TITLE-Artist (Label)
- ALL THE TIME—Jack Greene (Decca)
 WALK THROUGH THIS WORLD WITH ME—George Jones
- (Musicor)
 IT'S SUCH A PRETTY WORLD TODAY—Wynn Stewart (Capitol)
- WHERE DOES THE GOOD TIMES GO Buck Owens (Capitol)
 I DON'T WANNA PLAY HOUSE—Tammy Wynette (Epic)
 YOUR GOOD GIRL'S GONNA GO BAD—Tammy Wynette (Epic)
- THERE GOES MY EVERYTHING—Jack Greene (Decca)
 IT'S THE LITTLE THINGS—Sonny James (Capitol)
 MY ELUSIVE DREAMS—David Houston & Tammy Wynette (Epic)

1968

- TITLE-Artist (Label)
 FOLSOM PRISON BLUES-Johnny Cash (Columbia)
- SKIP A ROPE—Henson Cargill (Monument)
 D-I-V-O-R-C-E—Tammy Wynette (Epic)
 MAMA TRIED (The Ballad From "Killers Three")—Merle
- HARGATH (Capitol)
 WORLD OF OUR OWN—Sonny James (Capitol)
 IWANNA LIVE—Glen Campbell (Capitol)
 ONLY DADDY THAT'LL WALK THE LINE—Waylon Jennings (RCA
- Victor)
 HEAVEN SAYS HELLO—Sonny James (Capitol) HONEY-Bobby Goldsboro (United Artists)
 HARPER VALLEY P.T.A.-Jeannie C. Riley (Plantation)

1969

- TITLE—Artist (Label)
 MY LIFE—Bill Anderson (Decca)
 DADDY SANG BASS—Johnny Cash (Columbia)
 I'LL SHARE MY WORLD WITH YOU—George Jones (Musicor)
- HUNGRY EYES—Merle Haggard & the Strangers (Capitol)
 STATUE OF A FOOL—Jack Greene (Decca)
 (MARGIE'S AT) THE LINCOLN PARK INN—Bobby Bare (RCA
- Victor)
 ONLY THE LONELY—Sonny James (Capitol)
 I LOYE YOU MORE TODAY—Conway Twitty (Decca)
 DARLING, YOU KNOW I WOULDN'T LIE—Conway Twitty
- (Decca)
 THE WAYS TO LOVE A MAN—Tammy Wynette (Epic)

1970

- TITLE-Artist (Label)
- HELLO DARLIN' Conway Twitty (Decca)
 FOR THE GOOD TIMES/GRAZIN' IN GREENER PASTURES—Ray TENNESSEE BIRDWALK-Jack Blanchard & Misty Morgan
- (Wayside)
 DON'T KEEP ME HANGIN' ON—Sonny James (Capitol)
 IS ANYBODY GOIN' TO SAN ANTONE—Charley Pride (RCA
- WONDER COULD I LIVE THERE ANYMORE—Charley Pride (RCA IT'S JUST A MATTER OF TIME—Sonny James (Capitol) MY LOVE—Sonny James (Capitol)
 FIGHTIN' SIDE OF ME—Merle Haggard & the Strangers
- 10. HE LOVES ME ALL THE WAY—Tammy Wynette (Epic)

1971

- TITLE-Artist (Label)
- EASY LOVING—Freddie Hart (Capitol)
 IWON'T MENTION IT AGAIN—Ray Price (Columbia)
 HELP ME MAKE IT THROUGH THE NIGHT—Sammi Smith
- (Mega) THE YEAR THAT CLAYTON DELANEY DIED—Tom T. Hail
- (Mercury) WHEN YOU'RE HOT, YOU'RE HOT—Jerry Reed (RCA)

EMPTY ARMS—Sonny James (Capitol)
I'M JUST ME—Charley Pride (RCA)

HOW CAN I UNLOVE YOU — Lynn Anderson (Columbia)
GOOD LOVIN' (MAKES IT RIGHT) — Tammy Wynette (Epic)
HOW MUCH MORE CAN SHE STAND—Conway Twitty (Decca)

1972

- TTTLE-Artist (Label)
 MY HANG UP IS YOU-Freddie Hart (Capitol)
 THE HAPPIEST GIRL IN THE WHOLE U.S.A.—Donna Fargo (Dot)
- IT'S FOUR IN THE MORNING—Faron Young (Mercury)
 IT'S GONNA TAKE A LITTLE BIT LONGER—Charley Pride (RCA)
 IF YOU LEAVE ME TONIGHT I'LL CRY—Jerry Wallace (Decca)
- CAROLYN—Merle Haggard & The Strangers (Capitol)
 KISS AN ANGEL GOOD MORNIN'—Charley Pride (RCA)
 CHANTILLY LACE/THINK ABOUT IT DARLIN'—Jerry Lee Lewis

- 1973
- YOU'VE NEVER BEEN THIS FAR BEFORE—Conway Twitty (MCA)
 BEHIND CLOSED DOORS—Charlie Rich (Epic)
 SATIN SHEETS—Jeanne Pruett (MCA)
- Price (Columbia)
- THE LORD KNOWS I'M DRINKING-Cal Smith (MCA)

- TITLE-Artist (Label)
- THERE WON'T BE ANYMORE—Charlie Rich (RCA)

 IF WE MAKE IT THROUGH DECEMBER—Merle Haggard

ANOTHER LONELY SONG-Tammy Wynette (Epic)

- 1975 TITLE-Artist (Label)

YOU'RE MY BEST FRIEND—Don Williams (ABC/Dot) WRONG ROAD AGAIN—Crystal Gayle (United Artists) LIZZIE & THE RAINMAN—Tanya Tucker (MCA)

- TITLE-Artist (Label)
- TITLE—Artist (Label)
 CONVOY—C. W. McCall (MGM)
 GOOD HEARTED WOMAN—Waylon & Willie (RCA)
 THE DOOR IS ALWAYS OPEN—Dave And Sugar (RCA)
 I'LL GET OVER YOU—Crystal Gayle (United Artists)
 TEDDY BEAR—Red Sovine (Starday)
 EL PASO CITY—Marty Robbins (Columbia)
 (I'M A) STAND BY MY WOMAN MAN—Ronnie Milsap (RCA)
 DANIT WANT TO MAYE TO MARPY YOU.—Line Ed Brown & H I DON'T WANT TO HAVE TO MARRY YOU-Jim Ed Brown & Helen
 - Cornelius (RCA)

 ONE PIECE AT A TIME—Johnny Cash (Columbia)

1977

TITLE—Artist (Label)
LUCKENBACH, TEXAS (BACK TO THE BASICS OF LOVE)-

- Artists)
 LUCILLE—Kenny Rogers (United Artists)

- (Mercury)
 ONE'S ON THE WAY—Loretta Lynn (Decca)
 WOMAN (SENSUOUS WOMAN)—Don Gibson (Hickory)
- TITLE-Artist (Label)
- TEDDY BEAR SONG—Barbara Fairchild (Columbia)
 AMANDA—Don Williams (JMI)
 YOU'RE THE BEST THING THAT EVER HAPPENED TO ME—Ray
- WHY ME-Kris Kristofferson (Monument)
 EVERYBODY'S HAD THE BLUES—Merle Haggard (Capitol)
 SHE NEEDS SOMEONE TO HOLD HER-Conway Twitty (MCA)
- 1974

- (Capitol)

 ILOVE—Tom T. Hall (Mercury)

 THE GRAND TOUR—George Jones (Epic)

 RUB IT IN —Billy "Crash" Craddock (ABC)

 JOLENE—Dolly Parton (RCA)

 MARIE LAVEAU—Bobby Bare (RCA)

 A VERY SPECIAL LOVE SONG—Charlie Rich (Epic)

 IF YOU LOVE ME (LET ME KNOW)—Olivia Newton-John (MCA)

 AND THEB LONELY SONG—Tammy Wagette (Fpic)

- RHINESTONE COWBOY—Glen Campbell (Capitol)
 RECONSIDER ME—Narvel Felts (ABC/Dot)
 BLUE EYES CRYING IN THE RAIN—Willie Nelson (Columbia)
 LOVE IN THE HOT AFTERNOON—Gene Watson (Capitol)
 WASTED DAYS & WASTED NIGHTS—Freddy Fender (ABC/Dot)
 FEELIN'S—Loretta Lynn & Conway Twitty (MCA)
 IT'S TIME TO PAY THE FIDDLER—Cal Smith (MCA)

1976

- STRANGER-Johnny Duncan (Columbia)
- Waylon Jennings (RCA)
 DON'T IT MAKE MY BROWN EYES BLUE—Crystal Gayle (United
- HEAVEN'S JUST A SIN AWAY—Kendalls (Ovation)
 IT WAS ALMOST LIKE A SONG—Ronnie Milsap (RCA)
 ROLLIN' WITH THE FLOW—Charlie Rich (Epic)
 SHE'S PULLING ME BACK AGAIN—Mickey Gilley (Playboy)
 SOUTHERN NIGHTS—Glen Campbell (Capitol)
 WAY DOWN/PLEDGING MY LOVE—Elvis Presley (RCA)
 SHE'S GOT YOU—Loretta Lynn (MCA)



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Michelle Broussard, President





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TULSA, OKLAHOMA 74135



THE WORLD OF TOP COUNTRY ALBUMS

The following is a selected portion of Billboard's "Top Country Albums of the Year" Programming Aid. For details on this service and Billboard's other Programming Aids, please contact: Billboard Chart Research, 9000 Sunset Blvd., Los Angeles, Calif. 90069. Tel: (213) 273-7040.

1965

- TITLE—Artist (Label)
 I'VE GOT A TIGER BY THE TAIL—Buck Owens (Capitol)
 CONNIE SMITH—(RCA Victor)
 THE JIM REEVES WAY—(RCA Victor)

- RETURN OF ROGER MILLER-(Smash)

- IDON'T CARE—Buck Owens & His Buckaroos (Capitol)
 YOU'RE THE ONLY WORLD I KNOW—Sonny James (Capitol)
 THE FABULOUS SOUND OF FLATT & SCRUGGS—Lester Flatt &
- Earl Scruggs (Columbia)
 THE BEST OF JIM REEVES—(RCA Victor)
 TOGETHER AGAIN/MY HEART SKIPS A BEAT—Buck Owens & THE THIRD TIME AROUND — ROBERT MENTS A BEAL — BUCK OWE
 HIS Buckaroos (Capitol)
 THE EASY WAY—Eddy Arnold (RCA Victor)
 THE RACE IS ON—George Jones (United Artists)
 THE THIRD TIME AROUND — Roger Miller (Smash)
 GEORGE JONES & GENE PITNEY—(Musicor)
 THE BEST OF BUCK OWENS—(Capitol)
 ORANGE BLOSSOM SPECIAL—Johnny Cash (Columbia)

- UNANGE BLUSSUM SPECIAL—Johnny Cash (Columbia)
 BURNING MEMORIES—Kitty Wells (Decca)
 LOVE LIFE—Ray Price (Columbia)
 BITTER TEARS—Johnny Cash (Columbia)
 I'LL KEEP HOLDIN' ON (Just To Your Love)—Sonny James (Capitol)
 BEFORE YOU GO/NO ONE BUT YOU—Buck Owens (Capitol)
- HAVE I TOLD YOU LATELY THAT I LOVE YOU—Jim Reeves (RCA
- 22. LESS AND LESS AND I DON'T LOVE YOU ANYMORE—Charlie
- LESS AND LESS AND TOWN I LOVE TOW ATTMORE—Channe Louvin (Capitol) THE WORLD OF COUNTRY MUSIC—Various Artists (Capitol) YOUR CHEATIN' HEART—Soundtrack/Hank Williams Jr. (MGM) HANK WILLIAMS SR. & HANK WILLIAMS JR., FATHER & SON—

1966

TITLE-Artist (Label)

- MY WORLD-Eddy Arnold (RCA Victor)
- MY WORLD—EDDY AFROID (RCA VICTOF)

 ROLL OUT THE RED CARPET FOR BUCK OWENS & HIS

 BUCKAROOS—(Capitol)

 DISTANT DRUMS—Jim Reeves (RCA Victor)

 IWANT TO GO WITH YOU—Eddy Arnold (RCA Victor)

 CARNEGIE HALL CONCERT WITH BUCK OWENS & HIS

 BUCKAROOS—(Capital)

- BEHIND THE TEAR—Sonny James (Capitol)
 ROGER MILLER/GOLDEN HITS—(Smash)
 ILIKE 'EM COUNTRY—Loretta Lynn (Decca)
 ILOVE YOU DROPS—Bill Anderson (Decca)
- THE LAST WORD IN LONESOME IS ME—Eddy Arnold (RCA
- Victor)
 CUTE 'N' COUNTRY—Connie Smith (RCA Victor)
 DUST ON MOTHER'S BIBLE—Buck Owens & His Buckaroos
- DUST ON MOTHER'S BIBLE—Buck Owens & His Buck (Capitol)
 THE OTHER WOMAN—Ray Price (Columbia)
 ALMOST PERSUADED—David Houston (Epic)
 YOU AIN'T WOMAN ENOUGH—Loretta Lynn (Decca)
 THE COUNTRY TOUCH—Warner Mack (Decca)
 ANOTHER BRIDGE TO BURN—Ray Price (Columbia)

- I'M A PEOPLE—George Jones (Musicor)
 MISS SMITH GOES TO NASHVILLE—Connie Smith (RCA Victor)
 PRETTY MISS NORMA JEAN—(RCA Victor)

- 20. 21. 22. 23. 24. 25. SUFFER TIME—Dottie West (RCA Victor)
 FOLK-COUNTRY—Waylon Jennings (RCA Victor)
 GIDDY-UP GO—Red Sovine (Starday)
 TRUE LOVE'S A BLESSING—Sonny James (Capitol)
- DON'T TOUCH ME-Wilma Burgess (DECCA)

1967

- TITLE—Artist (Label)
 THERE GOES MY EVERTHING—Jack Greene (Decca)
 THE BEST OF EDDY ARNOLD—(RCA Victor)
 TOUCH MY HEART—Ray Price (Columbia)
 LONELY AGAIN—Eddy Arnold (RCA Victor)
 ALL THE TIME—Jack Greene (Decca)
 SOMEBODY LIKE ME—Eddy Arnold (RCA Victor)
 DON'T COME HOME A DRINKIN'—Loretta Lynn (Decca)
 OPEN UP YOUR HEART—Buck Owens & His Buckaroos (Capitol)
 THE BEST OF SONNY JAMES—(Capitol)
 DANNY BOY—Ray Price (Columbia)

- DANNY BOY—Ray Price (Columbia)

 I'M A LONESOME FUGITIVE—Merle Haggard (Capitol)

 YOURS SINCERELY—Jim Reeves (RCA Victor)

 JOHNNY CASH'S GREATEST HITS, VOL. I—(Columbia)

- JOHNNY CASH'S GREATEST HITS, VOL. I—(Columbia)
 SWINGING DOORS—Merle Haggard (Capitol)
 IT'S SUCH A PRETTY WORLD TODAY—Wynn Stewart (Capitol)
 COLD, HARD FACTS OF LIFE—Porter Wagoner (RCA Victor)
 TURN THE WORLD AROUND—Eddy Arnold (RCA Victor)
 BUCK OWENS & HIS BUCKAROOS IN JAPAN—(Capitol)
 YOU AIN'T WOMAN ENOUGH—Loretta Lynn (Decca)
 NEED YOU—Sonny James (Capitol)
 NASHVILLE REBEL—Waylon Jennings (RCA Victor)
 WALK THROUGH THIS WORLD WITH ME—George Jones
 (Musicor)

- ODE TO BILLIE JOE—Bobbie Gentry (Capitol)
 YOUR TENDER LOYING CARE—Buck Owens & His Buckaroos
- (Capitol)
 BLUE SIDE OF LONESOME—Jim Reeves (RCA Victor)

1968

TITLE—Artist (Label)
BY THE TIME I GET TO PHOENIX—Glen Campbell (Capitol) GENTLE ON MY MIND-Glen Campbell (Capitol)

- Pos. TITLE-Artist (Label)
 - PROMISES, PROMISES—Lynn Anderson (Chart)
 BEST OF EDDY ARNOLD—(RCA Victor)
 HEY LITTLE ONE—Glen Campbell (Capitol)
 THE COUNTRY WAY—Charley Pride (RCA Victor)

- HONEY-Bobby Goldsboro (United Artists)
 NEW PLACE IN THE SUN-Glen Campbell (Capitol)
 EVERLOVIN' WORLD OF EDDY ARNOLD—(RCA Victor)

- JOHNNY CASH AT FOLSOM PRISON—(COLUmbia)
 THE ROMANTIC WORLD OF EDDY ARNOLD—(RCA Victor)
 MAKE MINE COUNTRY—Charley Pride (RCA Wictor)
 ANOTHER PLACE, ANOTHER TIME—Jerry Lee Lewis (Smash)
 TOUCH OF SADNESS—Jim Reeves (RCA Victor)
 LEGEND OF BONNIE AND CLYDE—Merle Haggard (Capitol)
 LORETTA LYNN'S GREATEST HITS—(Decca)
- IT TAKES PEOPLE LIKE YOU TO MAKE PEOPLE LIKE ME—Buck Owens & His Buckaroos (Capitol)
- SING ME BACK HOME—Merle Haggard (Capitol)
 BEST OF BUCK OWENS, VOL. 2—Buck Owens & His Buckaroos D-I-V-O-R-C-E—Tammy Wynette (Epic)
 JUST BETWEEN YOU AND ME--Porter Wagoner & Dolly Parton
- SKIP A ROPE—Henson Cargill (Monument)
 TAKE ME TO YOUR WORLD—Tammy Wynette (Epic)
 JOHNNY CASH'S GREATEST HITS, VOL. I—(Columbia)

1969

- TITLE—Artist (Label)
 WICHITA LINEMAN—Glen Campbell (Capitol)
 JOHNNY CASH AT FOLSOM PRISON—(Columbia)

- JUNNNY CASH AT POLSUM PRISON—(Columbia)
 STAND BY YOUR MAN—Tammy Wynette (Epic)
 JEWELS—Waylon Jennings (RCA)
 CHARLEY PRIDE IM PERSON—(RCA)
 YOUR SQUAW IS ON THE WARPATH—Loretta Lynn (Decca)
 THE SENSATIONAL CHARLEY PRIDE—(RCA)
 JOHNNY CASH AT SAN QUENTIN—(Columbia)
 SAME TRAIN, DIFFERENT TIME—Merle Haggard (Capitol)
 CALVESTON, Glos Campball (Capitol)

- SAME TRAIN, DIFFERENT TIME—Merle Haggard (Capitol)
 GALVESTON—Glen Campbell (Capitol)
 JUST THE TWO OF US—Dolly Parton & Porter Wagoner (RCA)
 CARROLL COUNTY ACCIDENT—Porter Wagoner (RCA)
 GENTLE ON MY MIND—Glen Campbell (Capitol)
 BOBBIE GENTRY & GLEN CAMPBELL—(Capitol)
 HOLY LAND—Johnny Cash (Columbia)
 IT'S A SIN—Marty Robbins (Columbia)
 FROM ELVIS IN MEMPHIS—Elvis Presley (RCA)
 HALL OF FAME, VOL. I—Jerry Lee Lewis (Smash)
 SONGS MY FATHER LEFT ME—Hank Williams, Jr. (MGM)
 I WALK ALONE—Marty Robbins (Columbia)
 WOMAN OF THE WORLD/TO MAKE A MAN—Loretta Lynn
 (Decca)
- (VECCA)
 I LOVE YOU MORE TODAY—Conway Twitty (Decca)
 WALKIN' IN LOVELAND—Eddy Arnold (RCA)
 MORE NASHVILLE SOUNDS—Danny Davis & The N ashville
- BUCK OWENS IN LONDON-(Capitol)

1970

- TITLE—Artist (Label)
 THE BEST OF CHARLEY PRIDE—(RCA)
- OKIE FROM MUSKOGEE-Merle Haggard & the Strangers

- UNIE FROM MOSNOGEE—Merie Haggard a the Strange (Capitol) JUST PLAIN CHARLEY—Charley Pride (RCA) TAMMY WYNETTE'S GREATEST HITS—(Epic) HELLO, I'M JOHNNY CASH—(Columbia) CHARLEY PRIDE'S 10TH ALBUM—(RCA) FIGHTIN' SIDE OF ME—Merie Haggard & the Strangers (Capitol)
 TAMMY'S TOUCH—Tammy Wynette (Epic)
 THE WAYS TO LOVE A MAN—Tammy Wynette (Epic)
 MY WOMAN, MY WOMAN, MY WIFE—Marty Robbins (Columbia)

- MY WUMAN, MY WUMAN, MY WIFE—MATTY KODDINS (COLUMBIA)
 THE BEST OF JERRY LEE LEWIS—(Smash)
 JOHNNY CASH AT SAN QUENTIN—(Columbia)
 HELLO DARLIN'—Conway Twitty (Decca)
 THE WORLD OF JOHNNY CASH—(Columbia)
 BABY, BABY—David Houston (Epic)
 HANK WILLIAMS' GREATEST HITS—(MGM)
 TO SEE MY ANGEL CRY/WHEN SHE STARTED TO STOP LOVING YOU - Conway Twitty (Decca)
 STORY SONGS OF THE TRAINS & RIVERS—Johnny Cash & The
- Tennessee Two (Sun)
- PORTER WAYNE & DOLLY REBECCA—Porter Wagoner & Dolly Parton (RCA)
 WINGS UPON YOUR HORNS—Loretta Lynn (Decca)

1971

- WINDS OF ON THORMS—Literta Lymir Decka)
 TALL DARK STRANGER—Buck Owens (Capitol)
 ATASTE OF COUNTRY—Jerry Lee Lewis (Sun)
 YOU GOT-TA HAVE A LICENSE—Porter Wagoner (RCA)
 WAYLON—Waylon Jennings (RCA)
 TRY A LITTLE KINDNESS—Glen Campbell (Capitol)

- Pos. TITLE—Artist (Label)

 1. ROSE GARDEN—Lynn Anderson (Columbia)

 2. FOR THE GOOD TIMES—Ray Price (Columbia)

 3. I WON'T MENTION IT AGAIN—Ray Price (Columbia)

 4. HAG—Merle Haggard (Capitol)

 5. YOU'RE MY MAN—Lynn Anderson (Columbia)

 6. FROM ME TO YOU—Charley Pride (RCA)

 7. WHEN YOU'RE HOT, YOU'RE HOT—Jerry Reed (RCA)

 8. HELP ME MAKE IT THROUGH THE NIGHT—Sammi Smith (Megra)

- Pos. TITLE-Artist (Label)

- I'M JUST ME—Charley Pride (RCA)
 MAN IN BLACK—Johnny Cash (Columbia)
 DID YOU THINK TO PRAY—Charley Pride (RCA)
 WE ONLY MAKE BELIEVE—Conway Twitty & Loretta Lynn WE ONLY MAKE BELIEVE—Conway Twitty & Loretta Lynn
 (Decca)
 GLEN CAMPBELL'S GREATEST HITS—(Capitol)
 BED OF ROSES—Statler Brothers (Mercury)
 COAL MINER'S DAUGHTER—Loretta Lynn (Decca)
 15 YEARS AGO—Conway Twitty (Decca)
 SNOWBIRD—Anne Murray (Capitol)
 POEMS, PRAYERS & PROMISES—John Denver (RCA)
 ELVIS COUNTRY—Elvis Presiey (RCA)
 HOW MUCH MORE CAN SHE STAND—Conway Twitty (Decca)
 THE JOHNNY CASH SHOW—(Columbia)

- THE JOHNNY CASH SHOW—(Columbia)
 MARTY ROBBINS' GREATEST HITS, VOL. 3—(Columbia)
 EASY LOVING—Freddie Hart (Capitol)
- MORNING—Jim Ed Brown (RCA) A TRIBUTE TO THE BEST DAMN FIDDLE PLAYER IN THE WORLD (Or My Salute to Bob Wills)—Merle Haggard (Capitol)

1972

- TITLE-Artist (Label)
- BEST OF CHARLEY PRIDE, VOL. 2—(RCA)
 CHARLEY PRIDE SINGS HEART SONGS—(RCA)

- CHARLEY PRIDE SINGS HEART SONGS—(RCA)
 EASY LOVING—Freddie Hart (Capitol)
 FOR THE GOOD TIMES—Ray Price (Columbia)
 REAL McCOY—Charlie McCoy (Monument)
 HAPPIEST GIRL IN THE WHOLE U.S.A.—Donna Fargo (Dot)
 CRY—Lynn Anderson (Columbia)
 A SUNSHINY DAY WITH CHARLEY PRIDE—(RCA)
 HOW CAN I UNLOYE YOU—Lynn Anderson (Columbia)
 WE GO TOGETHER—Tammy Wynette & George Jones (Epic)
 LET ME TELL YOU ABOUT A SONG—Merle Haggard (Capitol)
 MY HANG UP IS YOU—Freddie Hart (Capitol)
 TO GET TO YOU—Jerry Wallace (Decca)

- MY HANG OF IS YOU—FREDRIC HART (CAPITO)
 TO GET TO YOU—Jerry Wallace (Decca)
 ATHING CALLED LOYE—Johnny Cash (Columbia)
 SHE'S ALL I GOT—Johnny Paycheck (Epic)
 LEAD ME ON—Conway Twitty & Loretta Lynn (Decca)
 THE JOHNNY CASH COLLECTION: HIS GREATEST HITS VOL. 2—
 (Columbia)
 BLESS YOUR HEART—Freddie Hart (Capitol)

- BLESS YOUR HEART Freddie Hart (Capitol)
 RANGER'S WALTZ—Mom & Dads (GNP)
 THE KILLER ROCKS ON—Jerry Lee Lewis (Mercury)
 BEST OF JERRY REED—Jerry Reed (RCA)
 BEDTIME STORY—Tammy Wynette (Epic)
 ONE'S ON THE WAY—Loretta Lynn (Decca)
 ANNE MURRAY & GLEN CAMPBELL—(Capitol)
 WARLES ONLY TAKE AND THE PCLANGE. Lerry Local WOULD YOU TAKE ANOTHER CHANCE-Jerry Lee Lewis

1973

- TITLE-Artist (Label)
 BEHIND CLOSED DDORS-Charlie Rich (Epic)
 INTRODUCING-Johnny Rodriquez (Mercury)
 SATIN SHEETS-Jeanne Pruett (MCA)
 ALOHA FROM HAWAII VIA SATELLITE-Elvis Presley (RCA)
- ALONA FROM HAWAII VIA SAIELLIIE—EIVIS Presiey (RCA)
 ENTERTAINER OF THE YEAR—Loretta Lynn (MCA)
 CHARLIE McCOY—Charlie McCoy (Monument)
 THE BEST OF MERLE HAGGARD—Merle Haggard (Capitol)
 THE HAPPIEST GIRL IN THE WHOLE U.S.A.—Donna Fargo (Dot)
 SONG OF LOVE—Charley Pride (RCA)
 JESUS WAS A CAPRICORN—Kris Kristofferson (Monument)
 THE RHYMER & OTHER FIVE & DIMERS—Tom T. Hall (Mercury)

- OTTHE ALL OVERS FOR YOU—Freddie Hart (Capitol)
 IT'S NOT LOVE (BUT IT'S NOT BAD)—Merle Haggard (Capitol)
 I'VE FOUND SOMEONE OF MY OWN—Cal Smith (MCA)
- DELIVERANCE/SOUNDTRACK-Eric Weissberg & Steve Mandell (Warner Bros.)
 WHAT'S YOUR MAMA'S NAME?—Tanya Tucker (Columbia)
- SUPERPICKER—Roy Clark (Dot)
 SHE NEEDS SOMEONE TO HOLD HER—Conway Twitty (MCA)
- MY MAN—Tammy Wynette (Epic)
 DON WILLIAMS, VOL. 1—Don Williams (JMI)
 SUPER KIND OF WOMAN—Freddie Hart (Capitol)
- 23. 24. 25.
- DANNY'S SONG—Anne Murray (Capitol) MY SECOND ALBUM—Donna Fargo (Dot)

1974

- TITLE—Artist (Label)
 BEHIND CLOSED DOORS—Charlie Rich (Epic)
 LET ME BE THERE—Olivia Newton-John (MCA)
 VERY SPECIAL LOVE SONGS—Charlie Rich (Epic)
 THERE WON'T BE ANYMORE—Charlie Rich (RCA) IF YOU LOVE ME LET ME KNOW—Olivia Newton-John YOU'VE NEVER BEEN THIS FAR BEFORE/BABY'S GONE—
- Conway Twitty (MCA) CONWAY (MICK)
 A LEDGENDARY PERFORMER VOL. I—Elvis Presley (RCA)
 STOP & SMELL THE ROSES—Mac Davis (Columbia)
 SPIDERS & SNAKES—Jim Stafford (MGM)
- BACK HOME AGAIN-John Denver (RCA) AMAZING LOVE—Charley Pride (RCA)
 WHERE MY HEART IS—Ronnie Milsap (RCA)
 WE'RE GONNA HOLD ON—George Jones & Tammy Wynette
- (Epic)
 FOR THE PEOPLE IN THE LAST HARD TOWN—Tom T. Hall
- THIS TIME—Waylon Jennings (RCA)

- Pos. TITLE-Artist (Label)
- 17. BOBBY BARE SINGS LULLABYS, LEGENDS & LIES-Bobby Bare
- (RCA)
 COUNTRY BUMPKIN—Cal Smith (MCA)

- NEW SUNRISE—Brenda Lee (MCA)
 ROY CLARK'S FAMILY ALBUM—Roy Clark (ABC/Dot)
 FASTEST HARP IN THE SOUTH—Charlie McCoy (Monument)
 COME LIVE WITH ME—Roy Clark (ABC/Dot)

- SAWMILL-Mel Tillis (MGM)
 THE BEST OF CHARLIE RICH-Charlie Rich (Epic)
 WOULD YOU LAY WITH ME—Tanya Tucker (Columbia)

1975

- TITLE—Artist (Label)
 BACK HOME AGAIN—John Denver (RCA) HEART LIKE A WHEEL—Linda Ronstadt (Capitol)
 BEFORE THE NEXT TEARDROP FALLS—Freddy Fender (ABC/
- HAVE YOU NEVER BEEN MELLOW-Olivia Newton-John (MCA)
- I'M JESSI COLTER—Jessi Colter (Capitol)
 MERLE HAGGARD & THE STRANGERS—(Capitol)

1976

- Pos. TITLE—Artist (Label)
 1. THE SOUND IN YOUR MIND—Willie Nelson (Columbia)
 2. BLACK BEAR ROAD—C. W. McCall (MGM)
 3. WANTED: THE OUTLAWS—Waylon Jennings, Willie Nelson, Jessi
- WANTED: THE UUI LAWS—Waylon Jennings, Willie Nelson, Jess Colter, Tompall Glaser (RCA)

 Colter, Tompall Glaser (RCA)

 ARE YOU READY FOR THE COUNTRY—Waylon Jennings (RCA)

 SOMEBODY LOVES YOU—Crystal Gayle (United Artists)

 FROM ELVIS PRESLEY BOULEVARD, MEMPHIS, TENNESSEE—Elvis Presley (RCA)

 HARMONY—Don Williams (ABC/Dot)

- CHANGES IN LATITUDES—CHANGES IN ATTITUDES—Jimmy Buffett (ABC)
 NEW HARVEST...FIRST GATHERING—Dolly Parton (RCA)
 CONWAY TWITTY'S GREATEST HITS, VOL. II—(MCA)
 ARE YOU READY FOR THE COUNTRY—Waylon Jennings (RCA)
 THE TROUBLEMAKER—Willie Nelson (Columbia)
 THE BEST OF CHARLEY PRIDE, VOL. III—(RCA)
 RONNIE MILSAP LIVE—(RCA)
 VISIONS—Don Williams (ABC/Dot)
 GILLEY'S SMOKIN'—Mickey Gilley (Playboy)
 SOMEBODY SOMEWHERE—Loretta Lynn (MCA)
 FARGO COUNTRY—Donna Fargo (Warner Bros.)
 SHE'S JUST AN OLD LOVE TURNED MEMORY—Charley Pride
 (RCA)

- I'M JESSI COLTER—Jessi Colter (Capitol)
 MERLE HAGGARD & THE STRANGERS—(Capitol)
 AN EVENING WITH JOHN DENVER—John Denver (RCA)
 KEEP MOVIN' ON—Merle Haggard (Capitol)
 LINDA ON MY MIND—Conway Twitty (MCA)
 SONGS OF FOX HOLLOW—Tom T. Hall (Mercury)
 IT'S TIME TO PAY THE FIDDLER—Cal Smith (MCA)
 IF YOU LOVE ME LET ME KNOW—Olivia Newton-John (MCA)
 THE RAMBLIN' MAN—Waylon Jennings (RCA)
 RED HEADED STRANGER—Willie Nelson (Columbia)
 DON WILLIAMS, VOL. III—Don Williams (ABC/Dot)
 CITY LIGHTS—Mickey Gilley (Playboy)
 GREATEST HITS, VOL. I—Billy "Crash" Craddock (ABC)
 OUT OF HAND—Gary Stewart (RCA)
 PHONE CALL FROM GOD—Jerry Jordan (MCA)
 SONGS ABOUT LADIES & LOVE—Johnny Rodriguez (Mercury)
 I CAN HELP—Billy Swan (Monument)
 COUNTRY PARTNERS—Conway Twitty & Loretta Lynn (MCA)
 EVERYTIME YOU TOUCH ME (I Get High)—Charlie Rich (Epic)
 BARROOMS TO BEDROOMS—David Wills (Epic)

- ENIS Presiey (KLA)
 HARMONY—Don Williams (ABC/Dot)
 WINDSONG—John Denver (RCA)
 ARE YOU READY FOR FREDDY—Freddy Fender (ABC/Dot)
 PRISONER IN DISGUISE—Linda Ronstadt (Asylum)
 20-20 VISION—Ronnie Milsap (RCA)
 REDHEADED STRANGER—Willie Nelson (Columbia)
 IT'S ALL IN THE MOVIES—Merle Haggard (Capitol)
 UNITED TALENT—Loretta Lynn & Conway Twitty (MCA)
 NIGHT THINGS—Ronnie Milsap (RCA)
 GILLEY'S GREATEST HITS, VOL. 1—Mickey Gilley (Playboy)
 TWITTY—Conway Twitty (MCA)
 DREAMING MY DREAMS—Waylon Jennings (RCA)
 CLEARLY LOVE—Olivia Newton-John (MCA)
 RHINESTONE COWBOY—Glen Campbell (Capitol)
 NOW AND THEN—Conway Twitty (MCA)
 WHAT CAN YOU DO TO ME NOW—Willie Nelson (RCA)
 TEDDY BEAR—Red Sovine (Starday)
 SOMETIMES—Billy Anderson & Mary Lou Turner (MCA)

- 1977
- TITLE—Artist (Label)
 OL' WAYLON—Waylon Jennings (RCA)
 LUXURY LINER—Emmylou Harris (Warner Bros.)
 MOODY BLUE—Elvis Presley (RCA)
 KENNY ROGERS—(United Artists)
 WAYLON LIVE—Waylon Jennings (RCA)
 CRYSTAL—Crystal Gayle (United Artists)
 SOUTHERN NIGHTS—Glen Campbell (Capitol)
 GREATEST HITS—Linda Ronstadt (Asylum)
 CHANGES IN LATITUDES—CHANGES IN ATTITUDES—Jimmy
 Buffett (ABC)
- - (RCA)
 TO LEFTY, FROM WILLIE—Willie Nelson (Columbia)
- DAYTIME FIERDS—Kenny Rogers (United Artists)
 RABBITT—Eddie Rabbitt (Elektra)
 RAMBLIN' FEVER—Merle Haggard (MCA)
 THE BEST OF GLEN CAMPBELL—(Capitol)
- (Mercury)
 COUNTRY PARTNERS—Loretta Lynn & Conway Twitty (MCA)



THE KENDALLS

CMA FINALISTS

Single of the Year—"Heaven's Just A Sin Away". Album of the Year—"Heaven's Just A Sin Away". Song of the Year—"Heaven's Just A Sin Away". Vocal Group of the Year

SESAC AWARD WINNERS
Song of the Year— "Heaven's Just A Sin Away" Country Single of the Year—"Heaven's Just a Sin Away"
Country Album of the Year—"Heaven's Just a Sin Away" Songwriter of the Year—Jerry Gillespie Publisher of the Year—Lorville Music Producer of the Year - Brien Fisher

GRAMMY AWARD WINNERS

Best Vocal Performance by a Duo—"Heaven's Just A Sin Away"

GOLD ALBUM RECIPIENTS

'Heaven's Just A Sin Away''

MUSIC CITY NEWS COVER AWARD WINNERS Song of the Year—

"Heaven's Just A Sin Away"

REPLAY MAGAZINE AWARD WINNERS

Voted Country Vocal Group of the Year by Jukebox Operators

And now their newest single, SWEET DESIRE (OV 1112) debuting on the National Country Charts the week of 9/23/78 at 40*-CASHBOX 42*-BILLBOARD 49*-RECORD WORLD

with a giant hit single his first time around OLD FLAMES (Can't Hold A Candle To You) OV 1107 Watch for "High & Dry" (OV 1117) another Hit Single from the LP **OLD FLAMES** (OV 1734) coming soon

Country Girl (OV 1728)

PawPawCounty (OV 1729)

and announcing

Sheila s

"Too Fast For Rapid City" soon to be released

ovation [[_

EUROPE MUSHROOMING

• Continued from page WOCM-44

Charlie Rich, Charley Pride, Crystal Gayle, Kenny Rogers, George Hamilton IV, Tammy Wynette, Emmylou Harris, Billie Jo Spears and Stella Parton.

Meanwhile other artists like Waylon Jennings, Merle Haggard, Larry Gatlin, Barbara Fairchild and Dave & Sugar appear only a few steps away from becoming household names with the general British public.

The success of these artists has stemmed not only from concert appearances but also from an increased coverage of country music by the media. Although there's still only one weekly network radio program, "Country Club" (presented by David Allan and Wally Whyton) on BBC Radio 2, the number of country shows presently heard on local BBC and independent stations now totals 40. In addition there's been a more generous programming of country material in many station's pop formats and this, undoubtedly, has helped sell product to retailers who might not otherwise have stocked such repertoire.

Country has also received increased coverage on television. On BBC-2 tv there's been an unprecedented 16 weeks of country shows, commencing with six videotaped transmissions from the International Festival of Country Music, continuing with a series of Tammy Wynette shows and 30 minute specials from Larry Gattin, George Hamilton IV, Dave & Sugar, Crystal Gayle, Carl Perkins and the British group The Hillsiders. There are also 60-minute specials set for immediate transmission from Kenny Rogers and Don Williams, while other country acts like Lloyd Green, Charlie McCoy, Hargus "Pig" Robbins, Skeeter Davis and Barbara Fairchild have guested on BBC variety shows.

The local independent television stations have also started to show an interest in country music. Once again George Hamilton IV (undoubtedly the most familiar of all U.S. entertainers, regardless of musical categories) features prominently, this time being seen in his Canadian taped series, although the Westward and Harlech stations have both recently transmitted their own recorded shows with local acts Frank Yonco and Kelvin Henderson as link men respectively. The shows have also featured a number of U.S. acts, in addition to the local artists, and these include Roy Head, Randy Gurley, Don Everly and Valerie Jay.

On the concert front, as with past years, Mervyn Conn's International Festival of Country Music-staged at Wembley's Empire Pool over the Easter period—remains the highlight of the country music year. This year the Festival celebrated its 10th anniversary. Merle Haggard, Kenny Rogers, Donna Fargo, Freddie Hart, Moe Bandy, Tompall Glaser and Marty Robbins were among the top line artists headlining a truly international bill.

Conn also staged a number of extensive tours during recent months and these included appearances by Merle Haggard and Marty Robbins (following their Wembley slots), Don Wil liams, Barbara Fairchild, Charley Pride and Tammy Wynette.

Away from the theatrical venues, the smaller country music clubs have also proven important outlets for visiting artists as well as, of course, acts working on the local scene. In this area Lou Rodgers promoted tours by much awarded fiddle player Billy Armstrong, Judy Rose, and Dutch based American Jimmy Lawton; the Mike and Margaret Storey Agency handled visits by Patsy Montana, steel guitarist "Little" Roy Wiggins, and Nashville songwriter Alan Ray; and Scotland's Drew Taylor booked gigs for Jay Lee Webb and Boxcar Willie, the latter fast attracting a large British following with three visits within

Among the other artists to have played gigs in Britain during the past 12 months are Kris Kristofferson, Rita Coolidge, Billy Swan, Emmylou Harris, Kenny Rogers, Crystal Gayle, Doc Watson, Jimmy Payne, the Red Clay Ramblers, Jerry Naylor and Canadian singer/songwriter Dick Damron.

Other promoters involved in the promotion of country artists include Jeffry S. Kruger, Barry Dickens, Malcolm Anthony and Paul Fenn.

There's also been considerable activity on the domestic front with a number of artists breaking beyond the country market. The northern based group Poacher, after scoring success on tv, is currently receiving nationwide promotion on its debut album release, while another group that scored well with television audiences, Frank Jennings Syndicate, moved into the lower regions of the charts with its single "Me And My Guitar." Jennings also met with appreciative reaction in Nashville when he, together with his group, appeared on the International Show staged during the recent Fan Fair activities and, while in town, laid down tracks at the Jack Clement Studios. Also making Nashville recordings were fellow Britons Pete Sayers, Tony Goodacre and Sydney Devine.

The British country recording scene is further expanding. Already established with labels such as Westwood, Sweet Folk & Country, Tank, SRT and Lismor providing a readily available outlet for British talent, the scene received an additional boost a few months back with the launching of Cow Pie Records, distributed by United Artists. The brainchild of famed steel guitarist B.J. Cole, the label's intention is to give British country a positive sound and it was launched with an album from Scottish singer Nancy Peppers.

And other local acts have further stretched their realms of acceptance by taking their music into the European countries. Among these artists are Bryan Chalker, Dave Travis, Kelvin Henderson, Malcolm Price, Patsy Powell, Pete Stanley and Brian Golbey.

Yet, strangely enough, the British artist who was to make the breakthrough in the United States-Bonnie Tyler with

"It's A Heartache"—wasn't even considered country within her homeshores although the record did make it to the top of the pop charts.

Outside of Britain the fastest growing market for country music can be found in Sweden, with Holland and Belgium a close second place.

In Sweden, this past March, Conn staged his third Scandinavian International Festival. Peter Lundin, Conn's Scandinavian representative and a promoter/agent in his own right, reports that although U.S. acts like Don Williams, Dolly Parton, Crystal Gayle and Waylon Jennings are picking up attention from Swedish audiences, it is still the local artists who are attracting the greatest record sales. Rankarna and Country Roads are the most popular of the Swedish acts (with the former collecting around 25,000 sales on each album release) while The Samuelsons have moved into the international market with their Gospel music.

At present there are no regular country radio shows in Sweden-although country records are featured on pop programs-and very little exposure via tv. Nevertheless the International Festival was seen on tv, but this was transmitted throughout the Scandinavian countries from its Finnish local tion at the Helsinki Ice Stadium.

Dan Ekback, label manager at Grammofon AB Electra, states that more promotions and tours are needed to increase the interest in country music on an "around the year" basis, and adds that the same applies to the other Scandinavian countries. In Finland local acts like Country Express, Jussi Ruittinen and the Rusty Ramblers continue to stir up interest

Country music-both the traditional and contemporary varieties—has seen a continuing upsurge in popularity in Holland during the 1970s. Currently radio stations TROS, AURO, KRO, VARA, EO and NCRV are all transmitting weekly country shows and, while there are no regular tv programs devoted to country, an occasional U.S. special is to be seen.

Don Williams, Emmylou Harris, Country Gazette, Dolly Parton and Tammy Wynette rank among the most popular of the U.S. artists while, on the local scene, Holland boasts around 40 electric and 10 bluegrass/old timey bands. The most successful of these acts are the Tumbleweeds, Ruud Hermans, Saskia & Serge (who have recorded in Nashville for ABC / Hick ory) Colt 45, Herman & Angie, the Dutch Bluegrass Boys and A.G & Kate, the last named being regular visitors to British

Dutch country promoter Cor Sanne also reports a growing interest in the music in neighboring Belgium where three weekly programs are to be heard on the radio (including "Sa loon" and "Country Music Club" on VRT and BRT respec tively) and the domestic market is led by such artists as Eddy Smets, Kitty Prins and the Bluegrass Clodhoppers, In addition a number of British acts are picking up Belgian attention, one of the most popular being Bryan Chalker who at one time had three songs in the nation's popularity charts.

On the other hand France appears a very sparse market for country and, currently, only one group, Long Distance, could be traced working the local scene.

Although Germany possibly had country music on the radio airwaves for a longer period than any other European country—it all started off with the AFN broadcasts after World War II—the market for country music is still small. Richard Weize, owner of the Bear Family Records (a record label and mail or der company with 2,500 customers), notes that Johnny Cash, Jim Reeves, Dolly Parton, Emmylou Harris and Bill Clifton are the artists who sell to general record buyers. He further states that country's main problem is the language barrier but adds that the situation is changing slowly as more and more pop music is becoming influenced by country.

Also looking to change the situation is London promoter Conn who is ready to launch the International Festival in Germany next year. Realizing the small market he nevertheless feels the potential and comments that Germany will be his biggest challenge since the creation of the London Festival

There's also an interest in country music behind the Iron Curtain and, following appearances of George Hamilton IV in Czechoslavakia, and Hamilton, Roy Clark and the Oak Ridge Boys in Russia, Conn is negotiating a possible Festival site in Poland. Also making strides in these areas is British artist Dave Travis, a singer-songwriter who has long sought out unusual locations for performing his music. Following a recent visit to Hungary, where he appeared on television and in concert, he notes an interest in country music and adds that both local and U.S. recordings are available although the latter sells for five times the price of domestic product.

Travis also reports that Switzerland has a liking for old timey, traditional and bluegrass music with bands like the Country Ramblers, Bluegrass Blossom and Old Timey Wrappers. He is currently investigating the country prospects in Iceland, a market showing slight signs of interest in the mu-

Finally, coming closer to the U.K., Ireland continues to provide a strong market for the music. Here country music accounts for some 65% of record sales but, although U.S. artists like Charley Pride, Emmylou Harris and Merle Haggard have played successful dates and are to be heard on the country radio shows, it is still the local artists who gather the majority of success in the charts with covers of U.S. titles. Among the most successful of the acts are Big Tom & the Mainliners, the Cotton Mill Boys, Ray Lynam, Philomena Begley, Gloria, Gene Stuart, Johnny McEvoy, Brian Coll and Larry Cunningham while Hawk and Release in the Republic, and Emerald and Outlet in Northern Ireland, are the most successful recording

COUNTRY LIVE TALENT

• Continued from page WOCM-58

and confirmed the continuing upswing of interest in country music which he first noted "five or six years ago."

He says the Country Music Talent Contest was brought into being because so many regional acts have asked to play the fair. The contest drew amateur and semiprofessional entrants from Delaware, Maryland, Pennsylvania, and New Jersey. Total attendance at the Delaware fair this year was 141.820.

Talent sellers report a heartwarming demand for their clients. Nashville's Top Billing agency has added Floyd Cramer, Leroy Van Dyke, and Jimmy Dean this year to a roster that already boasted such stars as Jim Ed Brown, Helen Cornelius, the Kendalls, Don Gibson, Tom T. Hall, Porter Wagoner, Jerry Clower and several others.

Top Billing agent Andrea Smith says the company has gotten a lot of good publicity within the last year. (It's the agency that signed and delivered Billy Carter as a performer, a noteworthy act in itself, and which subsequently added the former first lady of Alabama, Cornelia Wallace. In addition, Tandy Rice, Top Billing's president, gained national media at-

Besides the active auditorium schedules of most Top Billing acts. Smith says there's been a sizable increase in shopping center and outdoor show bookings. And, she adds, there continues to be a healthy amount of activity at overseas military

But the rock-bound college market is yet to be taken. Says Smith, "Colleges are not a major venue with us. I'd say we didn't book more than a dozen this past year.'

Top Billing is planning a big direct mail promotion of its acts and services to coincide with its upcoming tenth anniversary

Joe Hupp, who works the East and Northeast for the Tulsabased Jim Halsey agency, says that diffner theaters are opening up as a major market for country talent. "These places used to rely on Broadway-type acts," he says, "but we've had a lot of success booking in people like Don Williams, the Oak Ridge Boys, Joe Stampley and Tammy Wynette. Most of the theaters have decent size budgets. I'd say they can afford 75% of the acts on our roster.'

A pioneer in developing Las Vegas for country music, Halsey continues to exploit and enlarge this market with such reliables as Roy Clark, the Oaks (who have now become headliners in their own right), Roy Head, Randy Gurley, Barbara Fairchild and Johnny Tillotson. Hupp says the company is trying to add a round of concert bookings to Tillotson's usual Nevada schedule.

"We're picking up more college dates, too," Hupp reports. "And we've added another person to our Los Angeles staff to help us develop the college market." The most active names here are Williams, the Oaks, Gurley, and Head, Hupp says that colleges like their country with a rock flavor.

The good news at Stone Country, a Denver booking agency, is the growing market of showcase clubs. Stone County president Keith Case says that these nightclubs—ones like Nashville's Exit/In and Los Angeles' Palomino-are making up "a great part of our business these days."

He says that, in addition to the 15 or so better known clubs in major cities, there are other good ones springing up in smaller markets. "A John Hartford," says Case, naming one of Stone County's busiest artists, "is in great demand on this circuit.'

As an agency for such progressive country and bluegrass acts as the Dillards and Red, White & Blue(grass), Stone County books "a fair amount" of college dates. "It kind of varies each year and each season," Case says, "with the > 4 tastes of the schools." Stone County's overseas bookings are down some from last year.

Responding to their mixture of customers, amusement parks continue to feature country music with varying degrees

Nashville's Opryland spotlights performances Monday through Thursday by members of the Grand Ole Opry as well as daily shows by the Country Music U.S.A. troupe.

Six Flags Over Georgia, near Atlanta, schedules occasional big name country acts. This year, there have been concerts by Bobby Goldsboro and Ronnie Milsap and daily shows by the park's country band, Easy Times. A spokesperson for Joan Nolte, talent booker for the park, says there is a greater demand for rock than for any other kind of music. All major concerts are scheduled on Fridays since normal weekend attendance makes special attractions unnecessary.

Cedar Point, a park on Lake Erie at Sandusky, Ohio, has four country music groups whose routines are designed and produced by the park. No outside musical acts are hired. Jack Baldrich, manager of park attractions, explains why: "We've always wanted to have the same entertainment package for everybody-no matter what day they come.'

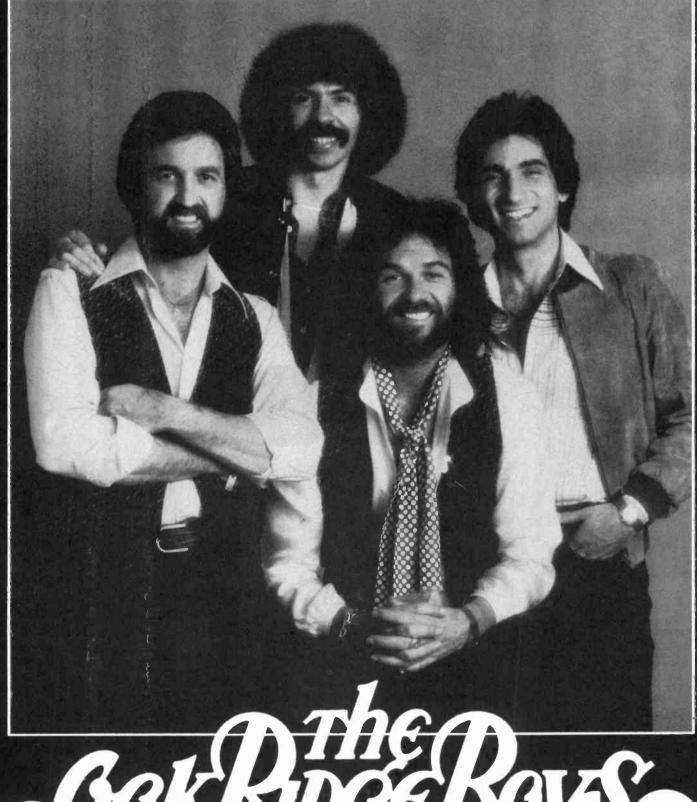
He says there are about 15 performers in the four country groups. They are all picked by auditions through a talent search in Ohio and surrounding states. Most are attracted to auditions through ads placed in college newspapers and by word of mouth. Baldrich says that most performers work only one year at the park. Each new year's routines, he says, seem to go more smoothly with new talent.

Representatives from two universities in Ohio report thatwhile they have been hesitant to book country music heretofore—they will make some steps in that direction during the coming school year.

Jim Trainer, coordinator of the student organization office

(Continued on page WOCM-68)

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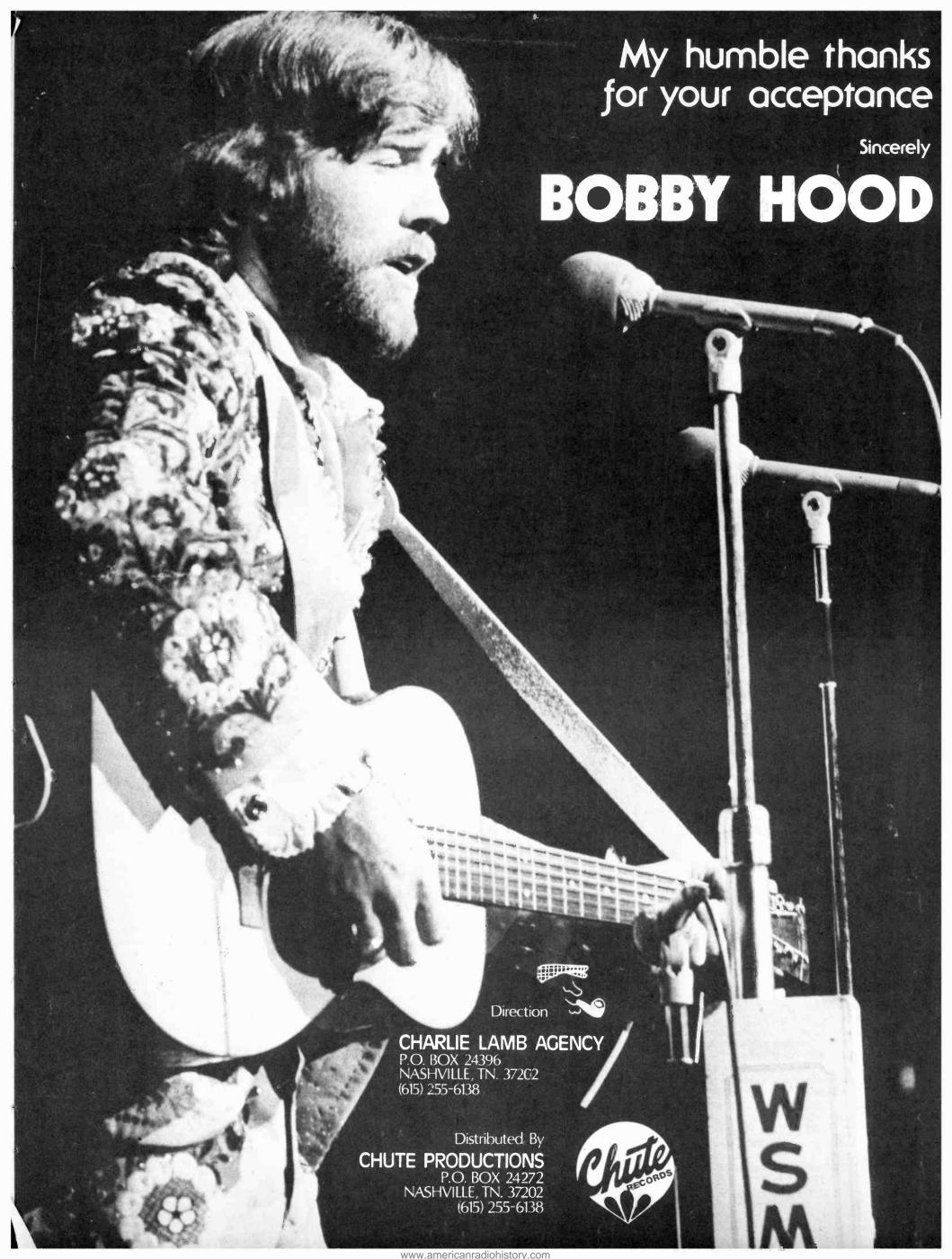
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Country Music Week Schedule

Sunday, Oct. 15

Windup of CMA Talent buyers seminar. Hyatt Regency Hotel, Luncheon and Showcase

Cocktails, dinner, Opryland Hotel 6:30 p.m. CMA supershow, Opryland Hotel 8:30 p.m.

6:30 p.m.

Nashville Songwriters Assn. International annual Hall of Fame Ceremony and Dinner, Sheraton South

Tuesday, Oct. 17

7:00 p.m.

BMI annual Awards Banquet, BMI building, Music Square East

Wednesday, October 18

The Grand Ole Opry House-Opryland, U.S.A.

2:00 p.m.-5:00 p.m. 5:30 p.m.-7:00 p.m. 7:00 p.m.-9:00 p.m.

Early Bird Bluegrass Concert WSM & Grand Ole Opry Dinner The Grand Ole Opry Spectacular Sho-Bud/Baldwin/Gretsch Birthday Show

9:30 p.m. 6:00 p.m.

ASCAP Country Awards Banquet, Opryland

Hotel

Thursday, October 19

9:30 a.m.

CMA annual Membership Meeting, Opryland Hotel

The Grand Ole Opry House & Municipal Auditorium

11:30 a.m.-2:30 p.m.

RCA Records Luncheon & Show (Opry House)

3:30 p.m.- 5:30 p.m. 6:00 p.m.-10:00 p.m.

MCA Records Show (Opry House) FTCAP Banquet & Show (Hyatt Regency)

(Tickets not included in registration fee)

8:00 p.m.

United Artists Show (Municipal Auditorium) SESAC Country Music Awards Party, Wood-

mont Country Club

8:00 p.m.

Friday, October 20 The Municipal Auditorium

9:00 a.m.-11:30 a.m. Artists/D.J. Tape Session #1 (Lower Level)

11:30 a.m.- 2:30 p.m. 6:00 p.m.

ABC Records Luncheon and Show CMA Anniversary Banquet and Show (Banquet Tickets not included in regis-

tration fee) Saturday, October 21

The Municipal Auditorium

9:00 a.m.-11:30 a.m. Artists/D.J. Tape Session #2 (Lower Level)

12:00 noon-3:00 p.m. 5:00 p.m.- 8:00 p.m.

Capitol Records Luncheon and Show Columbia Records Dinner and Show

The Grand Ole Opry House-Saturday Evening

9:30 p.m.-12:00

Grand Ole Opry 53rd Birthday Celebration

Sunday, October 22 Opryland, U.S.A.

10:00 a.m.-6:00 p.m.

Visit Opryland, U.S.A.

Admission: \$35.00. You must be employed in the promotion, production, or distribution of country music to be eligible to attend.

COUNTRY IN VEGAS

• Continued from page WOCM-40

tainly consider Dolly Parton and others of her popularity," says Jack Eglash, Sahara entertainment chief.

In downtown Casino-Center, Steve Wynn's expanding Golden Nugget is the headquarters for such country names as Roger Miller, Emmylou Harris, Willie Nelson and Kenny Rogers, who acts as co-entertainment director with Wynn.

"We'll basically remain country after our current casino expansion," says Don Fine, Nugget publicity head. "Our 200-capacity Gold Strike Lounge will be a bit smaller after construction's done in about four months."

In the Reno-Tahoe market, John Ascuaga's Nugget leads the way with numerous country acts which play Southern Nevada in the club's 900-capacity Celebrity Room.

Located three miles from downtown Reno in Sparks, Nev., the Nugget has showcased Roy Clark, Tillis, Ray Price, George Lindsey, Jimmy Dean and The Oak Ridge Boys.

"The ones that are country acts do well for us as top names," maintains Art Long, publicity director at the Nugget. "The theatre-restaurant minimum starts at \$12.50."

At Harrah's-Reno and Tahoe casino-hotel, names familiar to the Vegas entertainment scene also appear at the two properties including Eddy Arnold, Haggard, Willie Nelson, Kay Starr, Roger Miller and Loretta Lynn.

In the Reno club, the stars appear at the 500-capacity Headliner Room while the Tahoe facility seats 850 for dinner and 1,100 for the midnight shows, according to Candy Pearce, publicity director for Harrah's Reno.

GAINS IN JAPAN

• Continued from page WOCM-46

years. Country music is a symbol of the United States as much as jazz is and I believe that the U.S. is proud of country music as much as it is of Coca Cola, Disneyland, and baseball. The love for humanity, the frontier spirit and the honest personal dialogue which are found in country music truly leaves a deep impression on the listeners.

'There are many who understand the wonderful qualities of country music among those who work in the Japanese mass communication media, recording companies, weekly magazines and other publications. They have produced numerous special programs, special articles and special series of famous recordings in the past. I have donated some of these to the CMA library. When Bill Monroe visited Japan in 1976, Fuji-TV had him perform on the well established music program 'Music Fair.' In radio broadcasting, Nippon Broadcasting and FM-Tokyo have produced very delightful programs with him. The same was true when Tanya Tucker visited Japan. I would like to emphasize that all of these are the results of the endeavors of many editors and producers who wish to make country music a big success in Japan."

As Wada points out, one cannot neglect the external approach of country music. The Tokyo Music Festival-one of the two biggest music festivals in Japan-featured such country singers as Olivia Newton-John, Mickey Newbury and Tanya Tucker as performers and a CMA official participated as a judge. Also, in the 9th "World Popular Song Festival" on Nov. 10, 1978 through Nov. 12, 1978, Crystal Gayle, who is very popular in Japan, will participate. The performance of country vocalist Crystal Gayle in such an important music concert as the Yamaha World Popular Song Festival will have a strong effect in the future.

Among the foreigners' performances of this year by country musicians in such areas as country music, bluegrass, folk songs' and pop, the Steel Guitar Convention in Tokyo held in June was remarkable. Three uniquely different steel guitarists, Dewitt Scott, Jerry Byrd and Buddy Emmons, gave performances. In addition, about 60 top rated Japanese steel guitarists in the Hawaiian music or the country music fields participated. They performed together for two days with truly wonderful instrumental work which had not been heard here in a long time. The performers played, one after the other, for over five hours. It was called a remarkably wonderful show. The success was mainly due to the full cooperation of Scott's Steel Guitar Convention. It gave the Japanese opportunity to enjoy the charm of the instrumental work of country music. In July the popular bluegrass group, Byron Berline and Sundance, along with The Flying Burrito Bros. visited Japan with Bill Monroe, the Osborne Bros. and Jimmy Martin. They presented a concert which was small in size but successful.

This month Olivia Newton-John will give her second concert. Also, there will be a concert by Jean Ritchie, a traditional folk singer. This is a special concert commemorating Robert Tainaka's 30 year anniversary of his singing career. Tainaka is a big star in Japanese country music and also the president of Towa Planning, which has invited over 30 country and bluegrass musicians in the past. And in November Jim & Jesse will pay their second visit to Japan. In the previous concert they played before an SRO audience.

A look at the Japanese country singers finds leading popular musicians such as Dave Kuboi & The Long Horns, Shintaro Ishida & The City Lights, Hajime Sugi & The Hometowners, Noboru Morishita & His Friends, Mike Maki and Eddy Murata. Veteran singers are: Robert Tainaka, Jimmy Tokita, Yoshio Ono, Keiichi Teramoto, and Kazuya Kosaka. Among the women singers are: Alice Watanabe and Yuki Miyamae, to name a few. These musicians are performing in the famous country night spots such as Mr. James, Rope Arizona and Scotch House 25 in Roppongi; Nashville and Angas Ranch in Ginza; Corn Pipe in Aoyama; and Wishbone in Shinjuku. These are all located in Tokyo.

A singer who has been remarkably active recently is Noboru Morishita. He is steadily gaining popularity with works by Marty Robbins, Merle Haggard, Conway Twitty and Waylon Jennings as his main repertoire. His country feeling and his spirit in country music have a tight hold on the young people's hearts. The same thing can be said for K. Teramoto. Alice Watanabe, a woman vocalist with a unique charm who was singing folk songs during her college days, is very popular in Japanese country music since there are only a few female vocalists in the field. She is singing the songs of Olivia Newton-John, Dolly Parton and Linda Ronstadt. Both singers have popularity and real ability as young leaders of Japanese country music.

Kazuya Kosaka, the most influential country singer in Japan, is performing quite well as a movie actor also. He organized a group called Kazuya Kosaka & His Wagon Masters which was regarded as one of the best Japanese country groups around in 1954 and took a very active part in the stage, as well as broadcasting and recording. His biggest contribution was that he introduced many of the famous country songs of the 1950s, such as those by Hank Williams and Marty Robbins, in poetic Japanese translation, one after another. His work produced many country music lovers and through it people have come to understand the charm of country music. The album "The Wagon Masters" which contains his golden age (1954-1958) music is a collectors item and priced at \$75. Even now he is very popular and people pay attention to his "Kosaka Kazuya Show" held once or twice a

Country music sound is also often used for radio and tv commercials. The sound of instrumental work with a five string banjo, fiddle, and steel guitar is often heard in daily life. Besides the recording industry, what one cannot neglect is the way the background music industry utilizes country music. In the past few years many American fast food service chain stores such as Kentucky Fried Chicken, McDonald's, Dunkin' Donuts and Shakey's have come to the Japanese market. Because of this there is more demand for the tapes of country and bluegrass music. TOYO BGM, Inc., one of the big Japanese background music industries, is trying to get the originals so that they can produce its own music.

During the Japanese summer season beer gardens on the top of many buildings or in the field are the people's choicest places to spend time. In these places the live performance of country or bluegrass music is playing an important role instead of the traditional Hawaiian music. The Akasaka Prince Hotel, a hotel in one of the big Japanese chains, holds a live performance of country music called "Western Barbecue Party" every year in August.

Since the beginning of this year many series of country and bluegrass music have been marketed, one after another, by different recording companies. Some of them are: "C&W Instrumental Album Best Selection," totaling 10 disks from RVC Records, a collection of RCA instrumentals work" 'King' & 'Stardy' Original Bluegrass," a total of 20 disks from Victor Musical Industries, and a collection of bluegrass music by U.S. act King & Stardy; "Liberty & United Artists Country & Bluegrass Best," totaling 20 disks from Kink Records; and Liberty United Artists' great series, whose sale is already discontinued even in America. All of these are essential to promote country music. However, much of the promotion on these series are still regarded by some as amateurish and the advertisements are confined to amateurish magazines. Consequently, the marketing activity is not enough and thorough introduction is not available. These shortcomings have been repeated for many years, year after year, and may kill the real value of the great works of the collectors series, some critics

Some Japanese groups are participating in the CMA Country Music Convention which is held in Nashville in June and October every year. It is planned that Asahi Travel Center, a company related to leading Japanese daily newspaper Asahi Shimbun, will send a group of about 30 people instructed by Seiji Wada to the October Convention this year. The readers of Asahi newspaper will participate in this tour. This should play a vital role in the promotion of country music.

In summary, Wada talks about the direction of the country music movement in the future as follows: "Several Japanese singers participated in the International Country Show of CMA's October Convention in the past (they are not necessarily Japanese representatives). It seemed that they participated in order to become famous themselves, not to contribute to the growth of Japanese country music. Of course, it is partially a fault of the Japanes music society which cannot accept country music without some hesitation. Although year after year increasing numbers of people are becoming country music lovers, they do not admit to it willingly. These people-1 might call them low quality country music lovers-might hinder the development of Japanese country music. I am sorry to see that they do not willingly participate in the country music concert—whether it is in the night-spot or a foregn musician's concert-to promote the music they really love which is country music.

"It is time for us to plan a long-range program to promote country music through a huge project team with participation by radio broadcasting companies, tv networks, recording companies and sponsors. It would be a good idea to promote the Asahi Shimbun's tour every year. Even if it is a little bit too late this season, we have to produce real fruits."

COUNTRY LIVE TALENT

• Continued from page WOCM-64

at Ohio State University, says that his division has been "reluctant from a financial standpoint" to get into country music. "But we will probably try some bluegrass and country on a small scale this year to see how it goes.'

Bowling Green (Ohio) State University took the plunge this year and scheduled Dolly Parton for a September concert. It hit bottom, however, when Parton cancelled in late August. Nonetheless, the attempt proved to be a valuable lesson.

Says James Stofan, of the university activities office, "We sold 1,000 tickets just through the mail-so we will be doing some country music this year because of the response we got to Parton. I think we learned something about what the community we serve wants."

A YEAR IN MUSIC

Continued from page WOCM-54

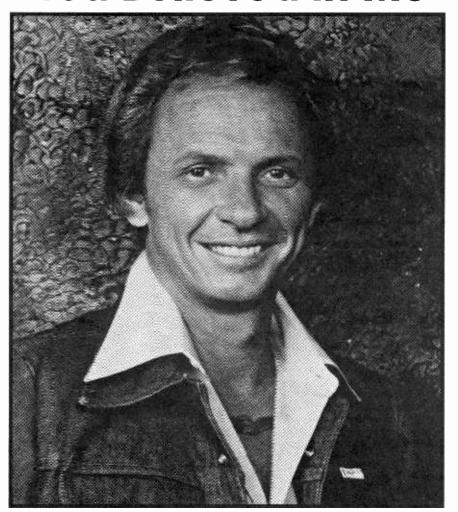
country music writing and publishing talents. BMI, ASCAP and SESAC lofted some hefty advances and royalties to country cleffers, keeping them loyal and well-fed.

Where does it lead? Will country music sell out to the almighty dollar and turn plastic? Or will a sometimes plastic society gain an appreciation of the earthiness and simplicity of a good country song?

Of all the musical fads, country music is one style that has proved by decades of success that it's not a fad.

It's a trip back to the roots, to reality. And, on radio, tv, records and jukeboxes blaring from bars-it seems to be the music the world wants to hear.

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Totalled together, the acts on the Grand Ole Opry represent more than 1,164 years of country music entertainment. Listed below are the current members of the Opry and the year they joined America's favorite country music radio show.

Roy Acuff—1937 Bill Anderson—1961 Ernie Ashworth—1964 Jim Ed Brown-1963 Archie Campbell—1959 The Carlisles—1953 Jerry Clower—1973 Wilma Lee Cooper—1957 The Crook Brothers—1925 Skeeter Davis—1959 Little Jimmy Dickens-1948 Roy Drusky-1958 Lester Flatt-1953 The Four Guys-1967 The Fruit Jar Drinkers—1925 Larry Gatlin-1977 Don Gibson-1958 Billy Grammer—1959 Jack Greene-1967 George Hamilton, IV-1960 David Houston-1972

Jan Howard—1971 Stonewall Jackson—1969 Jim & Jesse—1964 George Jones—1969 Grandpa Jones-1947 Hank Locklin-1960 Lonzo & Oscar—1942 Bobby Lord—1960 Charlie Louvin—1955 Bob Luman—1965 Loretta Lynn—1962 Barbara Mandrell—1972 Kirk McGee-1925 Ronnie Milsap—1976 Bill Monroe-1939 Jimmy C. Newman-1956 The Osborne Brothers-1964 Dolly Parton-1969 Minnie Pearl—1940 Stu Phillips-1967 Ray Pillow-1966

Jeanne Pruett—1973 Del Reeves—1966 Marty Robbins—1953 Jeannie Seely—1967 Jean Shepard—1955 The Ralph Sloan Dancers—1957 Connie Smith—1971 Hank Snow-1950 The Stoney Mountain Cloggers—1957 Ernest Tubb-1943 Justin Tubb—1955 Porter Wagoner—1957 Billy Walker—1960 Charlie Walker—1967 Dottie West-1964 The Wilburn Brothers—1953 Don Williams—1976 The Willis Brothers—1946 Del Wood-1953 Marion Worth-1963 Tammy Wynette—1969

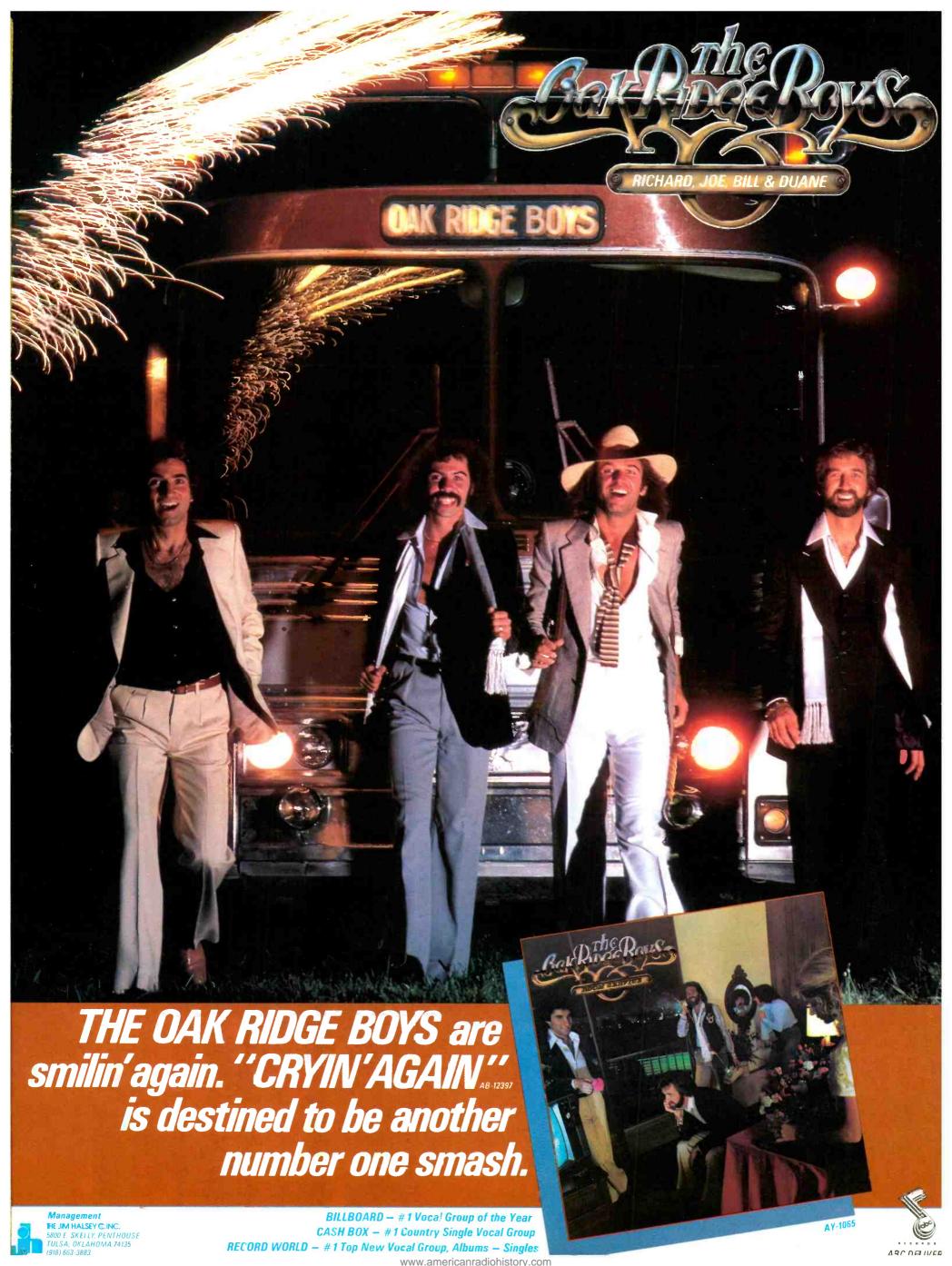
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Billboard Hot Soul Singles.

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Week	Week	hart	★STAR Performer—singles-registering great- est proportionate upward progress this week	Week	Week	Weeks on Chart		Week	Last Week	eks	
This W	Last	Weeks on Chart	TITLE, ARTIST (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	This V	Last Week	on Kee	TITLE, ARTIST (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	This 1	Last	Weeks on Chart	TITLE, ARTIST (Writer), Label & Numher (Dist. Label) (Publisher, Licensee
4	1	10	ONE NATION UNDER A GROOVE—Funkadelic	34	21	17	SHAKE AND DANCE—Con Funk Shun (M. Cooper), Mercury 74008 (Valle-Joe, BMI)	69	66	5	LOVE TO BURN—O.C. Smith (P. Harrison, C. Kelly), Shadybrook 1045 (Screen
			(G. Clinton, G. Shider, W. Morrison), Warner Bros. 8618 (Malbiz, BMI)	35	45	6	FUNK AND ROLL—Quazar (G. Goins, J. Brailey), Arista 349 (Jumpshoot, BMI)	70	73	11	Gems/EMI, BMI/Bobby Goldsboro, ASCAP) YOU'RE: GONNA NEED THIS
2	3	9	IT SEEMS TO HANG ON-Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 8651	36	36	7	SWEET MUSIC MAN—Millie Jackson (K. Rogers), Spring 185 (Polydor) (Jolly Rogers, ASCAP)				LOVE—N' Cole (T. Life, J. Freeman), Millennium 617 (Casablanca) (Mills & Mills/Stone Diamond, BMI)
3	4	8	(Nick-O-Yal, ASCAP) BLAME IT ON THE	37	- 30	9	SPECIAL OCCASION—Dorothy Moore (S. Dees), Malaco 1052 (TK) (Unichappell, BMI)	血	81	4	I WISH YOU WELL—Maze (F. Beverly), Capitol 4629 (Pecle, BMI)
			BOOGIE—Jacksons (M. Jackson, D. Jackson, E. Krohn), Epic 850595 (CBS) (Global, ASCAP)	38	33	16	STELLAR FUNK—Stave (S. Washington, M. Adams, O. Webster, A. Arrington, M. Hicks), Cotillion 44238 (Atlantic) (Spurtree/ Cotillion, BMI	血	82	2	COOLING OUT—Jerry Butler (K. Gamble, L. Huff, J. Buller), Philadelphia International 3656 (Mighty Three,
4	2	13	GOT TO GET YOU INTO MY LIFE—Earth, Wind & Fire (J. Lennon, P. McCartney), Columbia 2310786 (MaClean, BMI)	39	49	4	FLYING HIGH—Commodores (f. McClary, L. Richie), Molown 1452 (Jobete/ Commodores, ASCAP)	由	83	2	BMI/Fountain, ASCAP) LET ME—Jimmy "Bo" Horne (H.W. Casey, R. Finch), Sunshine Sound 1005 (TK) (Sherlyn/Harrick, BMI)
5	6	14	DANCE—Sylvester (Robinson & Orsborn), Fantasy 827 (Jobete, ASCAP)	40	50	7	YOU FOOLED ME—Grey & Hanks (L. Hanks, Z. Grey), RCA 11346 (Irving/Medad, BMI)	血	84	. 2	DO YOU FEEL ALRIGHT K.C. & The Sunshine Band
6	5	12	I'M IN LOVE—Rose Royce (N. Whitfield), Whitfield 8629 (Warner Bros.) (May Twelfth/Warner Tamerlane, BMI)	41	41	7	SAY A PRAYER FOR TWO—Crown Heights Affair				(H.W. Casey, R. Finch), TK 607 (Sherlyn/Harrick, BMI)
女	11	13	THERE'LL NEVER BE—Switch (B. Debarge), Gordy 7159 (Motown)				(P. Thomas, B. Reid, H. Young, W. Anderson), DeLite 908 (Phonogram) (Delightful/Cabrini, BMI)	15	85	2	HELP YOURSELF—Brass Construction (R. Muller), United Artists 1242 (Big Boro, ASCAP)
8	7	15	(Jobete, ASCAP) HOLDING ON-LT.D.	43	52 40	5	UNLOCK YOUR MIND—Staples (G. Jackson, L. Chambers), Warner Bros. 8669 (Muscle Shoals, BM) LOVE ATTACK—Shotgun	76	86	2	WHOLE LOT OF SHAKIN'—Emotions (M. White, A. McKay), Columbia 3-10828 (Saggfire, BMI/Steelchest, ASCAP)
9	10	12	(J. Osborne, J.L. McChee), A&M 2057 (Almo/ McRouscod, ASCAP/Irving, McDonshov, BMI) LET'S START THE	45	40		(A. Casey, T. Steels, W. Talbert). ABC 12395 (ABC/Dunhill/Goblet/Funk Rock, BMI)	77	80	3	IT'S ALRIGHT—Vivian Reed (C. Jackson, M. Yancy), United Artists 1239 (Jäys/ Chappell, ASCAP)
			DANCE—Hamilton Bohannon (H. Bohannon), Mercury 74105 (Phonodisc) (Bohannon Phase II, ASCAP)	44	54	5	DON'T HOLD BACK—Chanson (D. Williams, J. Jamerson, Jr.), Ariola 7717 (Kichelle/Jamersonian/Cos-K, ASCAP)	血	.88	2	SUBSTITUTE—Gloria Gaynor (W.H. Wilson), Polydor 14508 (Touch Of Gold, BMI)
10	9	18	GET OFF—Foxy (C. Driggs, I. Ledesma), Dash 5046 (TK) (Sherlyn/ Lindsay Anne, BMI)	45	48	7	GOT TO BE REAL—Cheryl Lynn (C. Lynn, D. Paich, D. Foster), Columbia 3-10808 (Butterfly/Gong, BMI/Hudmar/Cotaba, ASCAP)	办	89	2	WHAT YOU WON'T DO FOR LOVE—Bobby Caldwell (Caldwell, Kettner), Clouds 11 (TK) (Sherlyn/
11	8	14	WHAT YOU WAITIN' FOR—Stargard (N. Whitfield), MCA 40932 (Warner-Tamerlane/May	46	44	10	I LOVE THE NIGHT LIFE—Alicia Bridges (A. Bridges, S. Hutchegon), Polydor 14483 (Lowery, BMI)	80	90	2	Lindseyanne, BMI) DO WHAT YOU FEEL—Creme-De Coco
12	12	17	12th, BMI) TAKE ME I'M YOURS—Michael Henderson (M. Henderson), Buddah 597 (Arista) (Electrocord, ASCAP)	血	57	4	DISCO TO GO—Brides Of Funkenstein (G. Clinton, W. Collins), Atlantic 3498 (Rubber Band, BMI)	₩		ENTRY	(T. Barye), Venture 102 (Barcam, BMI) I DON'T KNOW IF IT'S RIGHT—Evelyn "Champagne" King
由	15	10	ONLY YOU—Loleatta Holloway & Bunny Sigler (B. Sigler). Gold Mind 74012 (Lucky Three/Henery Suemay/Six Strings, BMI)	48.	42	11	GUESS WHO'S BACK IN TOWN—Heaven & Earth (L. Hanks, R. Massey), Mercury 74013 (Jahmilla, ASCAP)	82	MEW	ENTRY	(T. Life, J.H. Fitch), RCA 11386 (Six Continents/ Mills And Mills, BMI) GET ON UP, GET
山	22	6	YOUR SWEETNESS IS MY WEAKNESS—Barry White (B. White), 20th Century 2380	49	69	4	MARY JANE—Rick James (R. James), Gordy 7162 (Motown) (Stone Diamond, BMI)				ON DOWN—Roy Ayers (R. Ayers, B. Fisher, S. Richardson), Polydor 14509 (Roy Ayers, Ubiquity/Rich Fish/Adena, ASCAP)
由	19	8	(Sa-Vette/January, BMI) DON'T STOP, GET OFF—Sylvers	50	38	19	VICTIM—Candi Staton (D. Crawford), Warner Bros. 8582 (Daann, ASCAP)	13	NEW	ENTRY	TAKE THAT TO THE BANK—Shalamar
16	13	13	(L. Sylver, J. Sylver, J. Sylver, E. Sylver, F. Sylver), Casablanca 938 (Rosy, ASCAP) SOFT AND WET—Prince	10	61	6	I JUST WANNA STOP—Gino Vannelli (G. Vannelli, J. Vannelli, R. Vannelli), A&M 2072 (Ross Vannelli, ASCAP)	1	DEM	ENTRY	(L. Sylvers, K. Spencer), Solar 11379 (RCA) (Rosy, ASCAP) LE FREAK—Chic
17	16	11	(Prince & Moon), Warner Bros. 8619 (Prince, BMI) STANDUP—Atlantic Starr	52	51	7	LOVIN' FEVER—High Inergy (P. Sawyer, M. McLeod), Gordy 7:161 (Motown) (Jobete, ASCAP)	1		ENTRY	(N. Rogers, B. Edwards), Atlantic 3519 (Chic, BMI) IS IT LOVE—Larry Graham &
	25		(W.I. Lewis), A&M 2065 (Almo/Newban/Audio, ASCAP)	53	53	6	MELLOW LOVIN'—Judy Cheeks (T. Monn, J. Cheeks, R. Williams), Salsoul 2063				Graham Central Station (L. Graham Jr.), Warner Bros. 8665 (Nineteen Eighty, BMI)
Щ	25	8	TONIGHT'S THE NIGHT—Betty Wright (B. Wright, W. Clarke), Alston 3740 (T.K.) (Sherlyn, BMI)	曲	64	6	I WANNA MAKE LOVE TO	80		ENTRY	SO EASY—Con Funk Shun (M Cooper), Mercury 74024 (Val-Le-Joe, BMI)
19	17	11	YOU WERE MEANT FOR ME—Donny Hathaway (W. Peterkin), Atco 7092 (Atlantic)	4	-,		YOU—Randy Brown (H. Banks, C. Hampton), Parachute 517 (Casalanca) (Irving, BMI)	歃	1	ENTRY	YOU STEPPED INTO MY LIFE—Melba Moore (B. Gibb, R. Gibb, M. Gibb), Epic 8-50600
20	26	8	(Kuumba, ASCAP) LOST AND TURNED OUT—Whispers (M. Anthony), Solar 11353 (RCA)	55	71	3	ONLY YOU—Teddy Pendergrass (K. Gamble, L. Huff), Philadelphia International 460 (Mighty Three, BMI)	188	NEW	ENTRY	(Stigwood/Unichappell, BMI) LONG STROKE—ADC Band
21	18	11	(Spectrum VII, ASCAP) IT'S A BETTER THAN GOOD	56	59	5	DO WHAT YOU WANT TO DO—Dramatics (D. Hall, J. Oates), ABC 12400 (Unichappell/Hot- Cha, BMI)				(M. Judkins, A. Matthew, J. Maddox, A. Matthew, Jr., C. Hopkins, M. Patterson), Cotillion 44243 (Atlantic) (Woodsongs/Bus, BMI)
			TIME—Gladys Knight & The Pips (T. MacAuley), Buddah 598 (Arista) (MacAuley/ Alamo, ASCAP)	57	67	4	RIDE O ROCKET—Brothers Johnson (N. Ashford, V. Simpson), A&M 2086 (Nick-O-Val, ASCAP)	89	NEW	ENTRY	ANGEL DUST—Gil Scott-Heron (G. Scott-Heron), Arista 0366 (Brouhahn, ASCAP)
22	14	13	SMILE—Emotions (M. White, A. McKay), Columbia 3-10791 (Saggifire, BMI)	58	58	7	LUCY IN THE SKY WITH DIAMONDS—Natalie Cole (J. Lennon, P. McCartney), Capitol	90	NEW	ENTRY	WELCOME TO HARLEM—Gary Toms Empire (M. Zaeger, A. Fields), Mercury 74023 (Sumac, BMI)
23	29	6	EASE ON DOWN THE ROAD—Diana Ross & Michael Jackson (C. Smalls), MCA 40947 (Fox Fantare, BMI)	59	55	8	4623 (MacLen, BMI) MIND BLOWING DECISIONS—Heatwave (Wilder/Geoff & Eddie/Blackwood, BMI), Epic	91	91	2	MINNIE THE MOOCHER—Cab Calloway (Cab Calloway & Irving Mills), Hologram 11364 (RCA) (Mills Music, Inc., ASCAP)
24	27	9	TAKE IT ON TOP—Pockets (K. Barnes, V. White, R. White, L. Salterfield),	60	70	4	850586 (CBS) (Wilder, ASCAP) LOVE, I NEVER HAD IT	92	92	3	FREAK IN, FREAK OUT—Timmy Thomas (C. Reid, I.J. Kitts), TM 1749 (TK) (Sherlyn, BMI)
25	32	8	Columbia 3-10755 (Pockets/Verdangel, BMI) YOU SHOULD DO IT—Peter Brown (T. Brown, R. Rans), Drive 6272 (TK.) (Sherlyn/ Decibel, BMI)	61	56	9	SO GOOD—Quincy Jones (Q. Jones, T. Bahler, P. Austin, R. Tee), A&M 2082 (Yellow Brick Bloody, ASCAP) DON'T LET IT GO TO YOUR	93	NEW	ENTRY	I LIVE ACROSS THE STREET—Sho-Muff (L. Chambers), Stax 3212 (Fantasy) Ben Fel/Renee, BMI)
26	20	18	YOU - McCrarys (S.L.A. McCrary), Portrait 670014 (CBS) (Island, BMI)	A			HEAD—Jean Carn (X. Gamble, L. Huff), Philadelphia International 3654 (Mighty Three, BMI)	94	95	3	Ben Fel/Renee, BMI) I SECOND THAT EMOTION—Thelma Jones (W. Robinson, A. Cleveland), Columbia 310814 (Jobete/Stone Agale, BMI)
27	24	11.	HOT SHOT—Karen Young (K. Borusiewicz, A. Kahn), West End	62	72	3	BARE BACK—Temptations (B. Holland, H. Beatty, E. Holland), Atlantic 3517 (Good Life, BMI)	95	37	23	I LIKE GIRLS—Fatback Band
28	23	24	1211 (Scully, ASCAP) BOOGIE OOGIE OOGIE—A Taste Of Honey (J. Johnson, P. Kibble), Capitol 4565	63	47 74	13	YOU GOT ME RUNNING—Lenny Williams (C. Orayton, J. Wieder), ABC 12387 (Trac, BMI) DON'T WANNA' COME	96	79	11	(B. Curtis), Spring 181 (Polydor) (Clita, BMI) PLATO'S RETREAT—Joe Thomas (J. Thomas, B. Baker), LRC 94 (TK)
29	28	12	(Conducive/ On Time, BMI) BRANDY—0'Jays (J. B. Jefferson, C.B. Simons), Philadelphia	-	/4	3	BACK—Mother's Finest (J. Seay, J. Kennedy), Epic 8-50596 (Satsong, ASCAP)	97	78	10	(Altagood, ASCAP) LIGHTIN' A FIRE—Patti Hendrix (M. Stubbs), Hilltak 7801 (Atlantic) (Conjay, BMI)
30	31	8	PARTY—Leon Havwood	65	75	3	COME FLY WITH ME—Bobby Bland (L. Purifoy, P. Smith, A. Varnado), ABC 12405	98	87	12	THE BEST OF STRANGERS— Eddie Kendricks
1	39	5	(L. Haywood), MCA-40941 (Jim-Edd, BMI) MAC ARTHUR PARK—Donna Summer	66	46	13	(Capitol Dome, ASCAP) FUNK-O-NOTS—Ohio Players				(T. Macaulay, K. Petger), Arista 346 (Almo/Macaulay, ASCAP)
32	34	8	(J. Webb), Casabianca 939 (Canopy, ASCAP) DANCING IN PARADISE—Ei Coco (W. Lewis, L. Rinder, M. Ross), AVI 202 (Canopar, Mall)	67	77	3	(W. Beck, J. Williams, J. Jones, M. Pierce, R. Middlebrooks, C. Satchell, L. Bonner), Mercury 74014 (Play Ohe/Unichappell, BMI) IN THE BUSH—Musique	99	94	7	SHE PUTS THE EASE BACK INTO EASY—Brothers By Choice (L. Lynum, J. O'Loughin), ALA 103 (E.J. Gurren, April, O'Lyrical, Heath-Leavy, ASCAP)
33	43	3	203 (Equinox, BMI) I'M EVERY WOMAN—Chake Kahn (Ashford & Simpron) Warren Bros. 8683 (Nick O.				(P. Adams, S. Cooper), Prelude 71110 (Pat/Leeds/ Phylmar, ASCAP)	100	100	6	RHYTHM OF LIFE—Afro-Cuban Band
			(Ashford & Simpson), Warner Bros. 8683 (Nick-O- Val, ASCAP)	68	35	15	(O.J. Rogers), Columbia 3-10754 (Circle R, ASCAP)				(A. Fields, M. Zager), Arista 0355 (Sumac, BMI/ Jack, ASCAP)

Souce

TK Gospel Label About To Explode

By JEAN WILLIAMS

LOS ANGELES—TK Productions is in the process of developing a full-scale promotion/merchandising/advertising and publicity program for its Gospel Roots label, according to Dave Clark of Gospel Roots.

"This gospel label is about to explode," claims Clark. "We have a full roster of artists and we're now setting up programs to work these artists." He notes that all plans are not firmed but will be announced shortly.

Clark insists that the recent surge of national publicity for gospel music also will help the cause.

sic also will help the cause.

He is in the Ardent recording studio in Memphis producing the Sunset Travelers, a veteran gospel group recently signed to Gospel Roots.

Other Gospel Roots staffers are

Other Gospel Roots staffers are Timmy Thomas, former school teacher and musical instructor, and assisting Clark and Thomas in the production department is Ira Tucker, writer/producer and lead vocalist with the Dixie Hummingbirds. The Hummingbirds, signed to ABC Records, are celebrating their 50th year as a recording group.

50th year as a recording group.
Gospel Roots' artists roster includes Jean Austin, the Brooklyn All-Stars, O'Neal Twins, Meditation Singers, the Rev. T.L. Barrett, Howard Lemon Singers, Mitty Collier (former r&b singer), the Rev. Jackie Beavers, Jordan Singers, Green Sisters, the Rev. Marvin Yancy's (Natalie Cole's husband) Fountain Of Life Joy Choir, Walter Ponders, the Gospel Lyrics and others.

Gospel Lyrics and others.

Malco Gospel, another division of TK, has the Jackson Southernaires, the Gerald Sisters, the Rev. Curtis Watson and the Southern Gospel Singers.

The Crusaders return this week from a month-long European tour to begin mixing Joe Sample's followup LP to "Rainbow Seeker."

The group's tour included stops in London, Berlin, Stockholm, Hamburg and Paris.

The Crusaders' Wilton Felder has released his first solo LP on ABC, "We All Have A Star."

Columbia artist Cheryl Lynn, with a single "Got To Be Real" and a new self-titled LP, begins an eight-city promotional tour in support of her LP

The tour, which began Sunday (15), takes the singer to St. Louis, Columbus and Cleveland, Detroit, Chicago, Washington, Baltimore and New York. . . . Another Columbia artist, Sarah Dash, formerly of LaBelle was the recipient of a listening part to showcase her debut solo self-titled LP. The party was held last week at Columbia Records in New York. Her first single (already released) is "Sinner Man."

David Bowie reportedly has set up a trust fund for Roland Bolan, son of the late rocker Mark Bolan and Capitol artist Gloria Jones. ... Al Green was onhand at a meeting of the Southern California DJ Assn. at Hollywood's Circus Disco. Green not only introduced his newest release, "I Feel Good" but performed for the 150-member group.

(Continued on page 54)

2 L.A. Stations To Inner City

LOS ANGELES-Inner City Broadcasting has purchased KKTT-AM (the Kat) and KUTE-FM here, reportedly for several million dollars.

The sale comes as a shock to the broadcasting industry inasmuch as the stations were not up for sale. "However," says Bob Sabo, general manager of the outlets, "there's a difference in being up for sale and being for sale."

He cites as an example: "Selling a station is like selling a house. It may not be up for sale but it's sold," indicating that the price was right.

Inner City purchased the station Tuesday (10) from the Philadelphiabased Tracy Broadcasting Co. headed by Richard Stevens. A few months ago, Arnie Shorr, general manager of KKTT for more than a decade and KUTE since its inception, was replaced by Sabo, former head of sales. Shorr has reportedly purchased a station in Orlando, Fla.

Inner City, headed by New York's Manhattan Borough president Percy

Sutton, was opting to purchase KJLH-FM, another L.A. station, owned by John Lamar Hill earlier this year but the deal fell through.

Inner City didn't buy KJLH because the ratings dropped so drastically after Rod (McGrew its former general manager) left," according to

The Inner City group also owns WLIB-AM and WBLS-FM in New York and reportedly has filed a petition for KRE-FM in San Francisco and is looking to purchase two stations in Detroit.

Hal Jackson, vice president and program director of WBLS and WLIB, was in L.A. last week for the signing and looking over the prop-

According to Sabo, nothing will immediately change at the stations. "The sale has been made but it takes between 90-120 days for FCC approval. Following that, I don't know what changes will be made."

KGFJ for several years was the leading black-oriented station in the

L.A. market, then along came KDAY. KGFJ's ratings dropped drastically.

About a year ago KGFJ's call letters were changed to KKTT and the station came out with a new image under the guidance of Don Mac, who joined the outlet from KDAY.

KKTT or (the Kat) became totally community-oriented and its ratings took a turn for the better. Mac has since left the station, relocating to a Washington, D.C. outlet. KKTT was without a program director for some time when Walt "Baby" Love joined from WVON-AM in Chicago.

At approximately the same time that the Kat was on the upswing, KUTE, expanded its LP-oriented. basically laidback soul format (with general market appeal) to disco. With this change came a larger slice of the market and its ratings have since soared.

Charity Dinner Clears \$18,553

LOS ANGELES-Rod McGrew, head of Love & Happiness Productions, reveals the financial status of his Communicators With a Conscience Awards dinner held here a couple of months ago.

The affair, sponsored by the Rod McGrew Scholarship Fund, has filed \$54,016 as its total receipts, with \$35,462.52 for its total expenses

McGrew was praised two years ago when he became what was believed to be the first radio announcer ever to reveal the total financial structure of a testimonial dinner given in his honor-how much was made from the event, how much was spent and where, and where the proceeds went.

According to McGrew, former KJLH general manager, cash contributions to the dinner total \$39,075, pledges from labels, \$7,000 and monies owed from companies attending the affair \$7,941.

Expenses included, salaries (\$4,561.68); musicians and sound, (\$7,254.25); facility (\$10,857.17); rental of equipment (\$1,362.26); printing, postage, stationery (\$3,737.13); fee for p.r. firm (\$1,400); decorations (\$75); awards (\$5,400); rehearsal hall (\$78); food for staff (\$51.84); supplies (\$85.71); and theatre authority artist clearance (\$500). Net remaining for the charity is \$18,553.48.

Continued from page 53

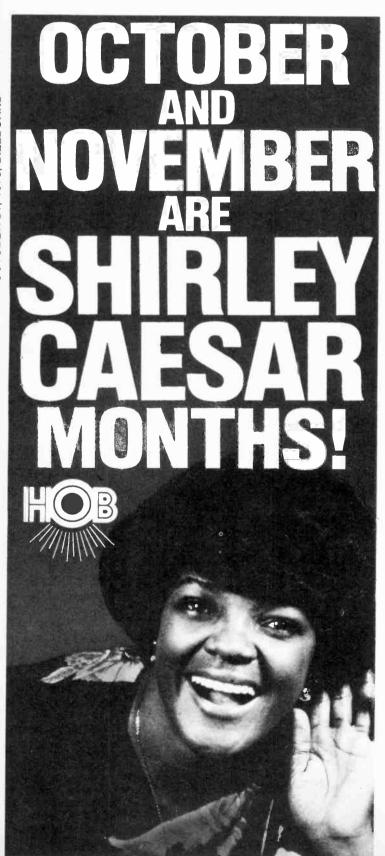
The Univ. of Michigan in Ann Arbor is in the midst of its concert season. The school featured the Milestone Jazzstars: Ron Carter, Sonny Rollins and McCoy Tyner Oct, 9.

Pianist Cecil Taylor and his group are set to move into the university's Power Center Nov. 10. Count Basie and his orchestra along with Joe Williams are scheduled for Hill Auditorium Dec. 5. Previews of the shows are aired on WCBN-FM.

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

*STAR Performer—LP's registering greatest proportionate upward progress this week Chart Chart Week Week 5 Week Week Weeks on TITLE Artist, Label & Number (Dist. Label) Weeks Last This This Last 仚 3 7 IS IT STILL GOOD FOR YA 31 30 10 ATLANTIC STARR Atlantic Starr, A&M SP-4711 Ashford & BSK 3219 32 31 13 IMAGES Û 2 3 ONE NATION UNDER A Crusaders, Blue Thumb BA 6030 (ABC) GROOVE Funkadelic, Warner Bros. BSK 3209 27 10 33 JASS-AY-LAY-DEE 1 11 3 BLAM Brothers Johnson, A&M SP 4714 Ohio Players, Mercury SRM1-3730 (Phonogram) TOGETHERNESS L.T.D., A&M SP 4705 4 4 19 SO FULL OF LOVE O'Jays, P.I.R. JZ35355 26 34 26 5 7 STRIKES AGAIN nitfield WHK-3227 35 36 2 LOVE & PEACE Rose Royce, Wh (Warner Bros.) Ray Charles, Atlantic SD-19199 4 9 19 BETTY WRIGHT LIVE 36 33 14 NATALIE COLE ... LIVE Betty Wright, Alsto ALST 4408 (T.K.) 37 37 STEP II Sylvester, Fantasy F9556 ROBERTA FLACK 7 8 14 Roberta Flack, Atlantic SD-19186 1 10 5 LIVE AND MORE 40 26 CENTRAL HEATING 38 Jonna Summer, Casabianca NBLP 7119 39 REED SEED 4 11 18 LIFE IS A SONG WORTH over Washingto otown M7-910 SINGING Teddy Pendergrass, P.I.R. JZ 35095 (CBS) 40 41 6 FOREVER YOURS 10 SWITCH Switch, Gordy G-7980 (Motown) 12 8 41 39 10 THE CONCEPT on SD 5206 (Atlantic) 11 7 15 IN THE NIGHT TIME Michael Henderson, Buddah BDS 5712 (Arista) 42 44 ALICIA BRIDGES Alicia Bridges, Polydor PD-1-6158 业 16 22 COME GET IT Rick James & the Stone City Band, Gordy G7-981 43 NEW ENTRY THE WIZ ous Artists, MCA MCA-2-1400 13 6 19 A TASTE OF HONEY 44 51 9 WHO DO YA LOVE A Taste Of Honey Capitol ST 11754 14 15 18 SUMMERTIME GROOVE 45 NEW ENTRY GIANT Hamilton Bohannon, 1-3728 (Phonodisc) BARE BACK GET OFF Foxy, Dash 30005 (TK) 15 13 14 16 14 21 NATURAL HIGH 47 ROSS Diana Ross, Motown M7-907 17 18 16 SUNBEAM 48 58 MOTHER FACTOR imbia JC 53385 Mother's Finest, Epic JE 35546 (CBS) 113 24 7 SECRETS Gil Scott-Heron & Brian Jackson, Arista AB 4189 49 49 3 THE WIZARD OF OZ Meco, Millennium MNLP 8009 (Casablanca) 25 13 HOUSE OF LOVE BSK 3207 50 NEW ENTRY **UGLY EGO** Cameo, Chocolate City CCLP-2006 (Casablanca THE MAN Barry White, 20th Century T-571 51 54 21 **HEADLIGHTS** 21 17 22 SMOOTH TALK Solar BXL1 2274 (RCA) Evelyn "Champagne" King, RCA APL1-2466 52 52 2 **UNLOCK YOUR MIND** TAKE IT ON UP Pockets, Columbia JC 27 28 2 53 42 30 MACHO MAN 23 19 19 LOVE SHINE Village People, Casablanca NBLP 7096 Con Funk Shun, Mercury SRM-1-3725 (Phonodisc) 55 9 LOVE BROUGHT ME BACK 54 24 23 14 SPARK OF LOVE 32 55 9 LOVING IS LIVING 20 17 FIRED UP 'N' KICKIN 25 Fatback Band, Spring 1-6718 (Polydor) 56 43 24 MIDNIGHT BELIEVER 26 34 10 YOU SEND ME B.B. King, ABC AA 106: Roy Ayers, Polydor PD1-6159 (Phonodisc) DO WHAT YOU' WANNA DO Dramatics, ABC AA 1072 57 48 24 GET IT OUT'CHA SYSTEM 27 29 14 Millie Jackson, Spring SP 16719 (Polydor) 56 58 4 ANY WAY YOU WANT IT 28 21 14 Deborah Washington Ariola SW-50040 FOR YOU Prince, Warner Bros. BSK 3150 59 47 23 THIS IS YOUR LIFE 29 22 18 SOUNDS Jones, A&M SP 4685 38 BEFORE THE RAIN 46 37 REACHING FOR THE SKY 30

Billboard SPECIAL SURVEY For Week Ending 10/21/78



HERE'S WALTER HAWKINS -Right on Cue!

Take a cue from the phenomenon of "LOVE ALIVE" — the album that smashed all precedents in sales and airplay!!

Make sure the record you're cueing up is the <u>new</u> "LOVE ALIVE II" by Walter Hawkins and the Love Center Choir. (Everyone else is!!)

The award winning* Hawkins Family are masters at creating instant excitement! In Stores** – In Concerts – On the Charts*** With Radio Personalities and Their Audiences – Your Audience!!

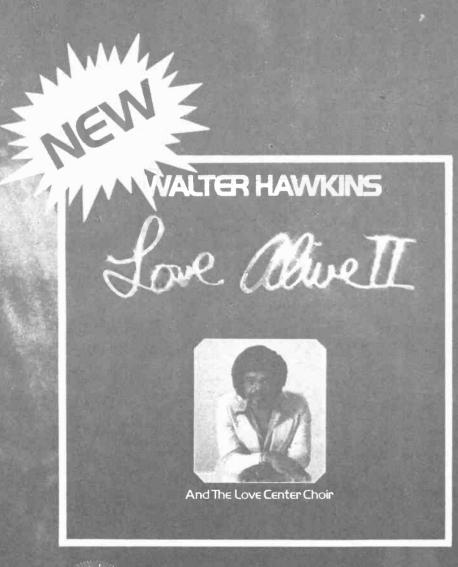
"Love Alive II" will have unparalleled success in Gospel Music and that's your cue to pick up on this great new album.

- *1977 Record World Gospel Awards for Top Gospel Group and Album (Soul and Spiritual)
- **"LOVE ALIVE" tells an incredible sales story!
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Don't forget the great new single: "Until I found the Lord" and "Be Grateful"



BILLBOARD

OCTOBER 21, 1978,

INTL BROADCASTING EXPO State Of Art Advances Shown In Digital, Vid., Satellite Units In Digital, Vid, Satellite Units

LONDON-IBC '78, the seventh International Broadcasting Convention, closed Sept. 29 at the end of a five-day program combining extensive technical discussion with a major exhibition showcasing state of the art in broadcasting technology worldwide.

Both the exhibition and the papers presented-82 in all-showed a strong emphasis on video and digital equipment, reflecting the advent of digital technology in broadcasting and the impending transition from analog techniques. Experiences with digital video recorders, vision mixers, and field store were among the topics covered.

Similar attention was paid to the growing use of microprocessors and minicomputers in broadcasting, discussed from the point of view of production mixing, signal processing, edit-

ing, synchronizing and so forth.

Overall, the impression is that broadcasting technology is moving into the satellite era, with refinements being made to conventional equipment designs to take advantage of the higher quality available. There seems also to be a marked trend away from studio-based operation toward more sophisticated location work, which should have an impact on tv in the 1980s.

A major highlight of the exhibition was the demonstration by the Independent Broad-casting Authority (U.K.) of a new portable satellite dish permitting live transmission of news inserts from any part of Europe or North Africa by means of a geostationary satellite. An evening news bulletin from Independent TV News was transmitted live from the conference on the first day using this system.

Transmitters were on show from firms like Nippon, AEG-Telefunken and the Thompson subsidiary LGT. Ampex, Bauch, Leevers-Rich and Neal-Perrograph were among those exhibiting recorders, while Audix, MCI, Neve and the Hungarian company Electroimpex had consoles of display.

Electroimpex has a contract worth \$30 million excluding installation to supply equipment for the 1980 Moscow Olympics, including 70 complete radio studios and 18 tv

A comprehensive selection of cameras was on view, with the emphasis more on ease of use than on any spectacular technical advances.

Portable lightweight cameras were much in evidence both from Japanese manufacturers like Hitachi, Ikegemi, and Sony, and from European firms such as Philips and EMI, which was debuting the EMI 2008, a portable color camera weighing only 8 pounds. Marconi showed the Mark IX series, first seen at NAB in Las Vegas, and also introduced a new ENG

Both the BBC and the IBA took the opportunity to demonstrate their respective teletext information services, CEEFAX and ORACLE, and the BBC devoted a paper to the proposed traffic information service, CAR-FAX, which has been recommended for a public trial.

Business throughout the show was brisk.

Marconi alone announced orders with the BBC for 24 radio transmitters, with the Sierra Leone Broadcast Service for 2 transmitters with ancillary equipment, and with a number of Britain's commercial ty companies for the Mark IX cameras, 16 of which were also ordered by Radiotelevision Espanola during

Ampex announced add-on contracts with ABC for no fewer than 83 VPR-2 one-inch video tape recorders, with an option on 37 more, together with an order from the BBC for eight VPR-1 video recorders.

Attendance topped the most optimistic forecasts. Pre-show figures from the organizers indicated around 3,000 would attend. Final tally of registered delegates reached more than 4,000, with 71 countries of origin pointing up the genuinely international nature of the convention.

Pressure on space at the new Wembley Conference Center forced a number of the 100 or (Continued on page 62)

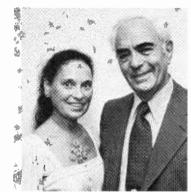


Billboard photos by Stan Einzig

Pianocorder Demo: Showing off Marantz electronic reproducing piano at New York Hi Fi Stereo Music Show, from left, are classicist Earl Wild, Penthouse Pet Angela Hyer and ragtime pianist Max Morath.



Preview: Jack Wayman of EIA/CES, left, and TDK's Bud Barger look over exhibits program and show lay-out for 80 firms.



Approval: Hi fi pioneer Avery Fisher with producer Teresa Rogers.



Disco Time: Tom Robbins, Infinity Eastern sales coordinator, spins the platters at the Sam Goody disco setup with the aid of Playboy Bunnies Dee and

N.Y. Hi Fi Expo Mixed Bag News Strike Trims Crowd But Dealers Dig Timing

By STEPHEN TRAIMAN

NEW YORK-Although the ongoing newspaper strike trimmed consumer attendance by about 14%, the earlier timing of the second New York Hi Fi Stereo Music Show brought many area dealers for what became a mini trade show, Oct. 5-8 at the Statler Hilton here.

With the dollar losing ground against most major foreign currencies and impending price hikes on most Japanese and European import audio lines, retailers were anxious to cherrypick many lines of 80 exhibitors for show specials for delivery in time for the upcoming holiday selling season.

Producer Teresa Rogers notes that the six hours devoted to the trade saw more dealers on hand that at any prior show of the Rogers organization. The weekend run, six weeks earler than last year, already is re-booked for 1979, but she is resisting

extension of dealer hours. "We're not a trade show, and don't intend to compete as such," she maintains.

From the consumer viewpoint, virtually every new line previewed at the Summer CES this past June in Chicago was on view, as long as holiday delivery was assured, and there were a few surprises getting initial exposure. New audio and video equipment in the consumer and semipro areas, as well as virtually every major audiophile recording la-bel, were much in evidence. The nightly Sam Goody disco was another big draw.

Participating retailers were feeling effects of the show as early as the Columbus Day holiday the Monday after closing, with the Sam Goody chain particularly vocal over the event's impact.

Harvey Sound, Churchill Stereo, The Listening Room, Eardrum

Stereo, Audio Exchange and the big Radio Shack and Lafayette chainsboth participating for the first timeall had tie-in specials that were good

Show highlights ranged from a number of live versus tape recording sessions to several major video rock showcases and the introduction of several innovative units, including a global premiere of the Toshiba microcomponent series day-and-date with the Japan Audio Fair in Tokyo, and the debut of Israeli-built Audio Scientific components from Su-

Perex.

◆ Live Sessions—Anglo American Audio demonstrated its B&W speakers series with George Hooley's clarinet dueting with a tape of Mozart's Duet K487 number 9 for two clarinets; Sansui showcased its entire component line with a play-

(Continued on page 60)

3rd IHF Top Management Seminar Set

NEW YORK-With more than 100 manufacturer and retail executives expected, the Institute of High Fidelity is in the last planning stages for its third semi-annual top management seminar, Tuesday, Wednesday (24-25) at the Doral Inn here, according to Bob Gur-Arie, executive vice president.

Insights into sales training, state and federal warranty legislation, fi-nancial management and the baitand-switch problem will be covered. Also offered are highlights of two recent consumer audio purchasing studies-by Sports Illustrated on the student market and Stereo Review on quality components.

Opening session is a presentation on a consumer profile of the teenage and college market by Bill Ely, consumer electronics classification manager of Sports Illustrated.

This will be complemented with a luncheon profile of the quality component market in the U.S.—its size, composition and dynamics, by Ed-

(Continued on page 58)

AT INDIANA, PA.

Prep Campus Audio Expo

nual Indiana Univ. of Pennsylvania Hi Fi/Stereo Symposium will have a half-dozen area retailers and about a dozen factory audio/video staff people on hand for its two-day run (17-18) at the Student Union Building, with more than 60 lines on dis-

Coordinated by Frank Viggiano Jr., consumer services professor, the pioneer event of its kind is sponsored by the Student Cooperative Assn. at the school and organized by the consumer services advisory council, an departmental student

Again emphasizing the educational aspect of the event, a series of seminars on various audio technology areas and intelligent buying habits will be offered, with admission free to both students and the public, Viggiano notes. Past attendance at the strictly "no sell" show has ranged from 6,000 to 8,000.

Among highlights scheduled are a repeat of Sansui's popular live recording/mixdown sessions from last year, offering local groups a chance to make their own demo tapes with the firm's components: two-a-day guest lectures by hi fi pio-

neer Rudy Bozak of Bozak Corp., on speaker design and placement, courtesy of Audio Systems, new area retailer; two-a-day Audio-Technica cartridge and disk care clinics.

Opus One will preview the Acoustat 5½-foot-high monitor speakers and offer simulcasting demos of the Advent model 760 large-screen projection television system in conjunction with its new Soundspace controller for interface with any hi fi system. Owner Tasso Spanos, with locations here and in Pittsburgh, will offer "live playbacks" of video-cassettes featuring Neil Diamond, Stevie Wonder and Dave Brubeck.

Other factory reps on hand, in addition to Sansui, Bozak and Audio-Technica, according to Viggiano will include Hitachi, Maxell, JVC, Fisher, Clarion car stereo, Dual, BASF, Gusdorf and Code-a-Phone, with another 40 to 50 lines represented by retailers, including Bally's Video Arcade.

Joining Audio Systems and Opus One are the Record Shop, Stereo Shack. Better Sound from nearby Johnstown, and Radio Shack, the latter a tentative okay week prior to the show. Most will be offering
(Continued on page 62)



Why the tape company with the most liberal return policy has the fewest returns.

If anything ever goes wrong with a Maxell cassete, we'll replace it. Free.

We can afford to make such a generous offer because so few people have ever had to take us up on it.

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Maxell Joins Japan VHS Tape Race

TOKYO—Hitachi Maxell became the last of Japan's big videotape manufacturers to launch its own brand of videocassettes here when it unveiled a series of four VHS format tapes Oct. 1. A U.S. preview is planned for the Winter CES in Las Vegas, with marketing by spring.

Sony, Sumitomo 3M, TDK and Fuji Film are already in the race for market honors. Except for Sony, however, the tape makers had been supplying videotape on an OEM basis to the hardware manufacturers before promoting their own brands.

The tape makers will eventually be marketing videocassettes for both the Beta and VHS formats but they have each chosen to start off with tapes for one format only because of existing agreements with the OEM

COMPLETE LINE

buyers

Sumitomo 3M got the "own brand" ball rolling at the end of July by releasing the Beta format 60-minute L-250 at \$14.30 and the 120-minute L-500 at \$20. Monthly production was set at 20,000 tapes. TDK followed with the VHS format 30-minute T-30 at \$14, the 60-minute T-60E at \$17.50 and the 120-minute T-120E at \$24.

Fuji Photo Film is offering four VHS format tapes and it plans to release Beta format cassettes by the end of this year.

Now Hitachi Maxell has joined the club with the T-120E at \$24, the T-90E at \$21.50, the T-60E at \$17.30 and the T-30E at \$14.30, Monthly production has been set at about 30,000 cassettes.



THE FOX TOUCH, VOLUME TWO—Virgil Fox, organ, Crystal Clear Records CCS-7002, Distributed by Crystal Clear, \$14.95 list

uted by Crystal Clear, \$14.95 list.
Give Fox an instrument with 116 ranks, 108 stops and 6,791 pipes and one can expect that its full resources will be tapped. Hardly a shrinking violet as a performer, he is apt to opt for the

AUDIO HALL OF FAME TAPS TRIO

NEW YORK—Three hi fi pioneers were inducted into the Audio Hall of Fame at the annual awards dinner here Oct. 5 at the New York Hilton. All proceeds from the fifth event went to the Metropolitan Opera.

Honored are Rudolph "Rudy" Bozak for his contributions to the art and science of loudspeaker design, now retired from the firm that bears his name; Henry Kloss, credited with developing and marketing the acoustic suspension speaker, and founder of three companies—Acoustic Research, KLH Research and Advent, at which he invented the first projection television system; and Saul Marantz, for his major role in building hi fi from a hobby to a \$2 billion industry at Marantz Co., now part of the Superscope/Marantz conglomerate.

The trio joins former recipients Avery Fisher, William Thomas, Joseph Tushinsky, Undersecretary of Commerce Sidney Harman, Walter Stanton, Howard Ladd and George Aratoni big statement even when the implied musical rhetoric is restrained. And so it is here, in a program that samples some tried and true romantic repertoire. Pieces by Franck, Widor, Dupre, Vierne, Alain and Gigout are heard in a meticulously processed direct-to-disk that whispers and shouts at the artist's demand. As in Vol. 1, producer Ed Wodenjak and engineer Bert Whyte have turned out a product that showcases the Fratelli-Ruffatti organ in all its glory. Also, it seeks (with some success) to make a virtue of the relatively short decay characteristic of the church housing the instrument. The trade-off, if any, works to add clarity to inner voices, too often submerged in more resonant recordings. Prime demonstration material for the most sophisticated sound system.

EMERGENCY—Count Buffalos, Toshiba-EMI Pro Use Series LF-95002, distributed by Audio-Technica, \$14.95 list.

This tastefully arranged, well produced jazz/ pop effort by Akira Ishikawa and a talented group of musicians never quite lives up to its promise. While the 33½ r.p.m. direct-cutting technique is most effective, particularly the multi-mike setup on the drums, overall there's little real excitement on the album until the last cut on side B where it all comes together. Vocalist Tan Tan does a spunky job on "I've Never Found A Man" by Eddie Floyd/Alvertis Isbell/ Booker T. Jones, with the brass, bass, guitar and drums all blending in a fine demo for any sound system. Recorded in Toshiba EMI's Tokyo studio, the disk is a good example of the extremely quiet process reflected in the brilliant Latin percussive elements on "You're As Right As Rain" on side A. But overall the album isn't quite what it should be, given the hints of "what might have been," also noted in Tan Tan's fresh sound on James Taylor's "Don't Let Me Be Lonely

OVERHOLT, TATE AND PHILLIPS—Kiras Records LBR1002, distributed by Discwasher, \$14 list.

The audiophile market awaits contemporary pop sounds, insist some suppliers, and this Ca-

nadian production obviously attempts to fill that gap. Recent, well-known hits of Player, Earth, Wind & Fire, Bobby Womack, Steely Dan and others are covered by a good femme vocal trio, alternating leads and harmonization. It's exceptionally big, bright and center-focused direct-to-disk sound with respectable side lengths. The arrangements, however—mostly strings and rhythm section—offer little contrast and there's plenty of signal processing involved. Much more could have been done to show off the advantages of direct disk.

FLAMENCO FEVER-M&K Real Time Records, RT-107, distributed by M&K Real Time,

The superficial attributes of flamenco are heard here—heel clicks, palmas, guitar, and vocal—but in a watered down treatment that conveys but the merest hint of authenticity. And authenticity aside, there is little to quicken the spirit. Addition of drums to other percussive elements hardly raises the temperature to the point where the provocative title can be justified. This seems also to be the reaction of the audience in this live direct disking, which responds with merely tepid applause. There is much thumping and thwacking, with a notable lack of highs in the recording to highlight spine-tingling transients that characterize better recordings in the genre.

Audiophile Recordings for review should be sent to Alan Penchansky, Chicago, and Stephen Traiman, New York. Earlier reviews appeared in issues of May 13, 27; June 10, 24; July 8, 29; Aug. 12, 26; Sept. 9, 23; Oct. 7.

Parasound Accounts

SAN FRANCISCO-Parasound Inc. has been appointed agency of record for all advertising and promotion for Sierra Audio and Kendun Recorders, the agency reports.

IHF Seminar Program Set

• Continued from page 56 gar Hopper, vice president, Ziff-Davis Publishing and publisher of Stereo Review.

Between the two market studies is a session on "The Sales Training Challenge," moderated by Jon Kelly, president of Audio-Technica U.S. Speakers include Bill Colbert, Audio Exchange, Garden City, N.Y., Leo Michness, Friendly Frost, Westbury, N.Y., and as a manufacturers rep, Neal Hale, R.A. Albrecht & Co., Wadsworth, Ohio.

Afternoon topic is "The Warranty Waltz," with chairman Jerry Henricks, sales/marketing director for Hitachi, covering national and state legislation updates. On the federal level, commentator Mike Lenehan of Webster & Chamberlain, IHF legislative council, will participate with speaker John O'Brien, assistant regional director for the Federal Trade Commission.

The state warranty picture will be covered by a panel that includes David Schulman of the Chicago law firm of Schulman, Silverman & Kreiter, also executive director of the Creative Audio Manufacturers & Equipment Organization (CAME), Bob Borger of Borger's, New York, representing hi fi dealers, and chairman Henricks, speaking for the hi fi manufacturer.

All speakers in the earlier sessions will be resource people at concurrent late-afternoon workshops on sales training, chaired by Jon Kelly, and audio component warranties, cochaired by Andrew Carduner, most recently with B.I.C./Avnet, and Jim Bloch of Bondy & Schloss, IHF legal counsel.

Wednesday breakfast session is on "Essentials Of Financial Management For Dealers And Manufacturers," chaired by Jerry Kalov, IHF president and head of Jensen Sound Labs. Panel includes Barry Shereck, vice president, finance, U.S. Pioneer Corp., Moonachie, N.J.; Tom Floerchinger, vice president, finance, CMC Corp., St. Louis, and Bob Seabring, vice president, Citibank, New York.

Windup session on "The Bait-And-Switch Problem" will feature Bernie Mitchell, president of U.S. Pioneer Corp., and a panel of retailers and other manufacturers to offer various viewpoints on the situation.

Registration is \$150 for IHF members and retailers, and \$175 for nonmember manufacturer personnel, including a luncheon, breakfast and IHF cocktail party opening night. Information is available from Gertrude Murphy, IHF registrar, 489 Fifth Ave., New York 10017, phone (212) 682-5131.

'Q-Up' Tone-arm Lift In U.K. For Thorens

LONDON-Metrosound Audio Products here, U.K. distributors of Thorens Equipment, has introduced a quality new accessory, the Q-Up tone arm lift. It debuted in the U.S. at the IRF Show last May in Atlanta, via Elpa Marketing.

The technically operated device, precision-engineered in Thorens' Swiss factory, is aimed at owners of turntables without an end-of-side arm lift. Though specially suited to the Thorens TD 160, the Q-Up is adjustable and can be used with most manual turntables.

Its action is triggered by the tone arm entering the run-out groove, so activating a lever to lift the arm gently clear of the record. Tripping and lifting force are both adjustable, as is the height of the lifting lever.



RECOTON. THE FIRST FAMILY OF CLEAN SOUND.



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Introducing the new TDK necessities.



• HD-01 Compact Head Demagnetizer: battery operated in a standard cassette shell for instant, hazard-free discharge of magnetic build-up on even the most-out-of-the-way heads.

• TA-01 Level Adjust Test Tape: modified from our professional line, for sure-fire channel balance when recording or playing back.

• EC-3B & 6B Endless Cassettes: exclusive TDK engineering for repeated messages or environmental sound tapestries, etc.

• EX-25 Index Labels & EL-40 Cassette Labels: to help TDK customers maintain order in their exceptionally large cassette libraries.

• HC-01B: our head cleaning cassette, for regu-

lar upkeep

• HC-03 Head Cleaning Kit for more occasional, full-scale head maintenance, featuring non-toxic aerosol cleaning agent, and brush, inspection mirror and cleaning probes.

our successful CP-36 Deluxe

Cassette Storage Cabinet, metal takeup reels AMR 7&10 inch and APR 10 inch plastic reel. All of which adds up to the most complete line of tape recording necessities in the business.

More profitable, quality accessories are on our drawing boards right now. It's just another of the many ways TDK backs you up with everything you need for greater tape sales.

TDK Electronics Corp., Garden City, N.Y. 11530. In Canada: Superior Electronics Ind., Ltd.



The Machine for your Profit Machine

N.Y. Hi Fi Expo Pulls Mixed Bag

• Continued from page 56

back of the local Blue Water Country Band, and B.I.C. demonstrated the effectiveness of its new twospeed cassette deck, recording the Paul Barry Trio in 3¾ i.p.s. with constant audience involvement.

- Video Showcases—Harvey Sound had the most innovative demo with four large-screen projection television units in a row—Advent models 710 and 760, Panasonic and Mitsubishi-running such visual acts as Meat Loaf, the Eagles, the Bee Gees and a dozen others from sources including a Sony U-Matic and Betamax, RCA SelectaVision and JVC Vidstar VTRs. The Goody display included a WNEW-FM rock theatre with a single Advent 760 showing tapes from A&M (Brothers Johnson, Garland Jeffreys), Columbia (Billy Joel, Elvis Costello, War Of The Worlds, Walter Egan, Blue Oyster Cult, etc.), and WEA (Steve Martin, Linda Ronstadt, George Benson, the Eagles, Foreigner, Little Feat).
- Equipment Highlights-New York metro area had a premiere of the Marantz Pianocorder, electronic reproducing piano that uses cas-settes to activate the keyboard, with first-day demos by Earl Wild, Max Morath and Penthouse Pet Angela Hyer; prototypes of the first Toshiba microcomponents, mini-sized, microprocessor-controlled DC power amp, preamp and digital synthesis tuner; area introduction of the B.I.C. two-speed cassette deck, used for demos at a number of displays; new

OCTOBER 21, 1978,

or improved time delay units from Advent, Bozak, Sound Concepts and Audio Pulse, with continual seminars on their growing use, and the bow of the Advent 760 Video-Beam lowboy projection tv system, tied in with its new Soundspace control interface with any hi fi system.

- Audiophile Recordings-Virtually every audio sound room had the latest in a variety of direct-disk and digital (PCM) albums to showcase their respective components.

 Among the newest offerings were
 M&K RealTime's "Ode To Joy"
 from Beethoven's Ninth Symphony
 with H. Vincent Mitzelfelt conducting the Los Angeles Camerata Symphony & Chorus; Direct Disk Labs' "Tommy Newsom: The Tonight Show Live," and Discwasher Recording's second release on its own label, "Note Smoking" featuring jazz drummer Louie Bellson and his Explosion Band. Crystal Clear had all-new Teldec pressings from Germany of its complete catalog, supplanting the original white vinyl, and will be expanding national dis-tribution, and Audio-Technica had its full line of distributed labels, with sales of the Telarc digital LP featur-ing the Cleveland Symphonic Winds, Frederick Fennell conducting, reported "really taking off."
 • Semi-pro/Disco—Audio By Zi-
- met's Sid Zimet set up a \$25,000-list mini-studio as a preview of the Long Island firm's "grand reopening" of a new professional and semi-pro recording showroom right after AES next month; GLI had a deluxe disco

console setup, including twin Garrard GT35 turntables, its own 4800 audio controller and four SA 250 power amps; an RG dynamic processor and Sansui SC1110 cassette deck built in; TEAC had continual semi-pro demos with Roy Kamin from the factory joined by Larry Eisen of local rep Steindler & Co., using its A2340SX and A3440 openreel decks, TASCAM model one 8channel line mixer, an MB20 2A mixer and PB64 patch bay.

• Goody Disco-With Disco-Van 2000 providing the deejays, along with WNEW-FM, the nightly disco setup showcased 36 Infinity Qb speakers, twin Technics SL-1700 turntables, an Audio International mixer and two SAE professional racks, including two each of its 2100L preamps, 2000 digital tuners, 2800 equalizers and four 2,600 power amps. Litelab supplied the lighting, and appearances by Kool and the Gang (De-Lite/Phonogram) and the 2001 Odyssey dancers (featured in "Saturday Night Fever" were extra added attractions.

In addition to the live demos on behalf of Sansui, B.I.C. and Anglo American, hourly seminar/demos by Bose, JBL, ADC and ADS also drew heavy traffic for showcases basically of new speakers and other audio technology breakthroughs.

Although attendance hit only 34,000, it will still the second biggest Rogers hi fi event, and the 14% drop from last year's 40,000 made up for nearly half of the estimated 30% draw attributed to The New York Times and Daily News last yearboth strikebound.

Bob Rogers, the promotion half of the husband-wife team, utilized alternative media to help make up the gap. Radio was expanded by 50% with 11 area stations used; the suburban press included the Record in Bergen County, N.J.; the Gannett Group of papers in Westchester Country, and Newsday on Long Island, with the metro editions of

Time and Newsweek also added.
The Village Voice had its biggest hi fi section ever, tied to the show, which Rogers termed "a big help, and the last-minute publication of the New York Post brought some standby ads which produced weekend traffic.

Terry Rogers already is booking heavily for the early 1979 events, Feb. 9-11 at the Hotel Washington in Washington, D.C., and March 15-18 at the Sheraton-Universal in Los Angeles, first show there for the organization. New York is rebooked for next October, and a first run in Chicago is set for November at the downtown Pick-Congress.

Du Pont: More Tensilized Tape

WILMINGTON, Del.-A major expansion of the Du Pont Florence, S.C., plant has increased capacity for tensilized Mylar film by more than 50%, according to Henry Milligan, industrial films division marketing director.

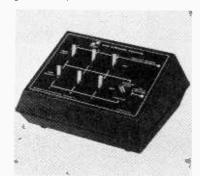
Du Pont sees a major expansion of the demand for "T-film" known, already a substrate in the fast-growing audio cassette mart and a potential standard in the emerging home videocassette market as well.

Radio Shack Catalog

FORT WORTH-The new 176page 1979 Radio Shack Catalog is now available free from nearly 6,000 stores and associated dealers nation-

Tape Duplicator

its TSB-3 tape duping console for duplicating source material on up to three decks, while the user monitors and records another program from the audio system. All modes of operation are color coded for fast identification of source input, dubbing bank and monitor output. Suggested list is \$49.95.



Superex Accessory: New TSB-3 tape duping console handles source material from up to three decks.

GRT Corp. has two new licensing agreements for its G/2 microcomputer software programs. According to Roger Hartstone, consumer computer group general manager, a deal with Microsoft, Albuquerque, will supply the market with BASIC Interpreter programs for the SWTPC 6800 (\$34.95 each) and Processor Technology SOL (\$49.95 each) machines. A second pact with Softage, Burbank, Calif., will develop home entertainment program packages at \$14.95 each, with initial releases this month

Programs from the new licensees are in addition to the originally announced G/2 releases produced by Microcomputer Software Associates, Hayward, Calif., including clinic and casino programs. All tapes are being produced at GRT's . Sunnyvale, Calif., duping plant.

its biggest gross volume month ever in August, according to the firm's Joe DiBuono, with a new Thompson minicam used extensively

Home Box Office production of "Rock'N'Roll Reunion," a 75-minute SRO special, was aided by Reeves Teletape tv facilities group mobile unit and key crew members in New York. Shot on location at the Beacon Theatre, show features Robert Klein, Jerry Lee Lewis, the Coasters, Little Anthony, Jay Black, Bobby Rydell and

New Big Brute Auto Speakers

LOS ANGELES-COMM Industries, as part of its Big Brute speaker line, has introduced 11 speaker systems designed for manufacturer, jobber or auto dealer installation in nearly all American-made automo-

Martin Roth, president, says the custom-designed speakers are available in a variety of shapes to meet the specific OEM design requirements for most Ford, General Motors, Chrysler and American Motors models.

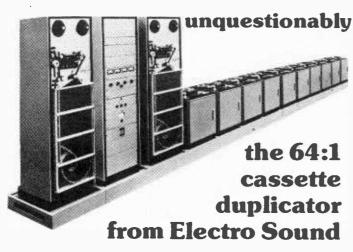
The speakers are equipped with a power-rated three-ounce ceramic magnet and are mounted on several popular chassis including: 6x9, 6x8, 5x7 and 4x10-inch oval and football shapes or in either a 3½ or 5½-inch round styles.

All speaker systems are covered under a full year warranty.





the best duplicating system in the world today...



Compare the specifications of the ES6400 Series -like the frequency response of $\pm 2dB$ from 40Hz to 15KHz. Or its simple operation, easy maintenance and rugged reliability, shift-aftershift. Compare ES6400 to competitive equipment by any standard. Or, better yet, ask anyone who's used both.

...and superlative QC and mastering equipment

The Electro Sound QCV quality control reproducer is all-new. The 3.75/7.5 ips mastering recorder/reproducer is designed specially for 64:1 duplicating.

Distributed in the U.S. and worldwide by



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92400 COURBEVOIE FRANCE PHONE 333 30 90
CABLE AUDIOMATIC TELEX 620282

You can sell more of our blank tape because it isn't blank.



We know what happens at the tape counter. A lot of activity. A lot of confusion.

A lot of people throwing their hands in the air. Instead of putting them in their pockets.

Sony introduces a line of blank tapes that will bring order and profit out of the chaos.

We make 4 grades: Low Noise, Hi-Fidelity, Chrome, and our unique Ferri-Chrome. And we are clearly telling the consumer which tapé to use when.

Our blank tape isn't blank because it's blessed with information.

Sony's message of simplicity is being broadcast on packaging, on displays, and in leadership advertising.

By translating technical hocus-pocus into plain talk, we're making the whole purchase less intimidating.

And talking about reassurance, there's the nice, warm glow of the Sony name. We have a full-scale advertising campaign that's going to

We also know a little bit about making tape. No Sony-come-lately, we've been doing it for 30 years.

With this fresh approach, and a product we're proud of, we're convinced our blank tape is going to blanket the country.

For more information, write (or send a letter on cassette!) to: Don England, National Sales Manager; Tape Division; SONY; 9 West 57th Street; New York 10019.

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Tape/Audio/Video

RepRap

New officers of the Rocky Mount: of ERA Distributor/Manufacturer/Rep Corp. in clude Leroy Moss, Moss Electronics, President; William Newman, Bill Newman & Co., vice president, and Don Grooms, K.C. Marketers, secretary-treasurer. The group sponsors the bian-nual DMR conference, with the next event set Aug. 23-25, 1979, at The Mark Resort & Tennis Club, Vail, Colo.

George Stamos, formerly with Pacific Stereo at Itasca, Ill., has joined Irving W. Rose Assoc. as general manager, vice president Bill Steffey reports. Firm is at 8137 Ridgeway Ave., Skokie, III.

*

* * Bertagni Electroacoustic Systems (BES) of Costa Mesa, Calif., has 13 new rep firms for its line of Sound Modules speaker systems, accord ing to Jeff Martini, national marketing manager.

Firms and territories include Market Reps, Inc., Norwood, Mass., New England; Carduner Sales, New York, metro New York, northern New Jersey; Vector Sales, Atlanta, Georgia, Tennessee, North & South Carolina, Mississippi; Carlos Maymir, Miami, South Florida; Mike Guilday, Tallahassee, North Florida.

Also, OAC Industries, Hayward, Calif., Northern California, Reno; Western Audio Sales, Seattle, Washington, Oregon, Idaho, West Montana, Alaska; Clark Gibb Co., Minnetonka, Minn., West Wisconsin, North & South Dakota, Min. nesota; Wyborney Sales, Dallas, Texas except El Paso, Oklahoma, Louisiana; Haltron, Wadsworth, Ohio, for Ohio; R.A. Albrecht & Co., Rochester, Mich., for Michigan; Kramerson-Randall Sales, North Syracuse, N.Y., upstate N.Y.;

Intl Broadcast **Expo Success**

Continued from page 56

so exhibitors into hastily acquired Portakabins in the car park, where they did their best not to feel left out

Ironically, it was expansion that prompted the move to Wembley from IBC's first home in the Grosvenor House. Next year Wembley is not available and the venue will be Brighton Metropole Conference Center, where it is hoped the much larger area will be enough to cope with expected growth.

Assistance on this story by Andrew Sennitt, assistant editor of World Radio and TV Handbook, a sister publication of Billboard in the U.K.

Hi Fi On Pa. Campus

• Continued from page 56

equipment giveaways and other merchandise to attendees, Viggiano reports.

He is bringing in his own collection of vintage phonographs, and some early cylinders and disks as part of the educational exhibit, providing a graphic contrast with the newest direct and belt-drive turntables.

In addition to support from the campus and local newspapers, promotion efforts include public service spots by Viggiano on WIIC-TV in Pittsburgh and WJAC-TV in Johns town, as well as the campus UHF outlet WPGH. On radio, Pittsburgh WYDD-FM and WDVE-FM are offering pre-show spots, and campus station WIUP-FM again will be doing remote broadcasts during the

Sound Rental Info

CHICAGO-"Sounding Off About Rentals," an eight-page brochure from Perma Power Electronics, is available to dealers and distributors as a primer on profitable rental of commercial sound equipment

Joe Casele, Ivyland, Pa., Pennsylvania, Southern New Jersey, West Virginia, Washington, D.C., Maryland, Kentucky, Delaware.

Jack Berman Co., Los Angeles, Koss Corp. rep since 1967, received rep of the year honors from the Milwaukee-based stereophone manufacturer for sales in Southern California, Arizona and Southern Nevada.

Doug Swanson has joined Ripley & Assoc., 12000 Riverwood Dr., Burnsville, Minn. 55337, as a specialist with volume merchandisers in the Minneapolis region for the con-

* *

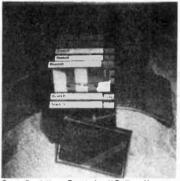
MEMOREX 'TAPE SHOW' AN A/V HIT

LAKE GENEVA, Wis.-Memorex Corp. has spent \$16,000 to produce what it claims is the most elaborate audio/visual product presentation ever screened by a blank tape supplier.

First complete showing of the new 14-minute presentation took place here before an audience of more than 300 at the recent Lieberman Enterprises national sales meeting.

The presentation, viewed on a giant room-size screen, will be bicycled among meetings of Memorex accounts, according to Ed Berris, national sales manager and producer of the audio/visual segment. Berris says the program represents a new level of investment in audio/visual productions for blank tape companies.

Three slide projectors are required by the presentation, and a 24track recorder was used to master the audio portion. Program deals with advertising and technical strengths of Memorex product and with merchandising and Memorex/customer



Car Saddle: Scotch "C-Box" cassette storage kit rides transmission

3M Car Saddle For 5 Cassettes

LOS ANGELES-3M Co. is introducing a "pop-open" cassette storage unit designed specifically for automobiles with cassette tape systems. The unit "sits" on the transmission hump between the driver and pas-

The Scotch "C-Box" Car Saddle cassette storage kit consists of five interlocking "C-Box" cassette storage boxes, a mounting bracket and an end-weighted black vinyl mat. The unit keeps cassettes ready for instant use and may be expanded to accept additional storage boxes.

Holders and cassettes may be attached to the weighted mat horizontally or vertically. The storage boxes may be slipped out of the interlocking grooves and taken away when one leaves his car.

Suggested retail price for the cassette car saddle kit is \$9.95.

Sound Business



GOLDEN STARSHIP—Ginger Mews, right, manager of Filmways/Heider Recording in San Francisco, receives third Ampex Golden Reel award the studio has won for Jefferson Starship's "Earth" LP. Shown, left to right, are Heide Mavers, Ampex sales representative; Cher Cunningham, Ampex Golden Reel coordinator, presenting \$1,000 cash contribution to Bob Corrado, chief administrator of the Haight-Ashbury Free Medical Clinic; and

MCI & JBL Brands Dominate Studio Poll

• Continued from page 3

36.3%, Ampex with 23.3% and 3M with 23.3%

For open reel recorders, fewer than 16-tracks, Ampex earned a 27.8% share followed by Scully with 17.5% and 3M with 7.4%. Last year Ampex had 37.2% in that category followed by Scully with 15.6% and Teac with 7.7%.

34.4% of the studios surveyed indicated they used JBL speakers/ monitors with Altec earning a 20.5% share, followed by Auratone with 10.7%

Last year's survey had JBL with 28.4%, Altec with 28.4% and Electro-Voice with 8.2%.

Assistance in preparing this story provided by Rick Forrest.

The breakdown for audio recording tape showed 77.1% for Ampex while Scotch earned 76.6%, followed by Afga with 5.4%.

Audio tape for duplicating purposes had Ampex with a 60.1% share, followed by Scotch with 45.2% and Afga with 5.4%.

Last year Ampex showed 41.4% and Scotch 41.2% for brands most used as audio recording tape, followed by Maxell with 5.1%.

Cutting systems most used by the studios in the survey were Neumann with a 31.7% share, followed by Westrex with 30.7% and Grampian with 10.5%.

Last year Westrex had 26.8%, followed by Neumann with 22.7% and Grampian with 11.9%.

For master cutting disks, Transco earned a 58.9% share, followed by Audiodisc with 55.4% and Pyral with 10.7%.

Last year Audiodiscs showed 45.5%, followed by Transco with 40.2% and Allied with 7.6%.

For lathes/disk cutting equipment, Scully had 31.1%, followed by Nuemann with 29.1%. Last year the percentages were 34.9% for Scully and 28.9% for Neumann.

For noise reducers, dbx had a 48.8% share, followed by Dolby with

Crown was the predominant monitor amplifier with 34.%, followed by McIntosh with 18.8% and BGW with 7.1%. Last year Crown had 34.7%, followed by McIntosh with 19.9% and Dynaco with 5.1%.

Leaders in other categories, according to the survey, included UREI/UA/Teletronix for compressors/limiters with 51.6%, Eventide with 43.2% for delay systems, EMT with 36.2% for echo/reverb units,

UREI for filters with 19.6%, Koss for headphones with 33.8%, Shure for microphone mixers with 45.6%. Neumann for microphones with 18.3%, Tascam for mixer/consolesportable with 16.4%, Shure with phono cartridges with 49%, ARP for synthesizers with 43.4%, Technics for turntables with 27.2% and Sony for videotape recorders with 56.9%

A complete breakdown appears in the forthcoming Recording Equipment & Studio Directory.

Radio Recorders In L.A. Site Of **Big New Studio**

LOS ANGELES-A new state-ofthe-art video and audio recording studio complex is being prepped here, called Golden Sound and the Video Center, and is due to be operational by Jan. 1, 1979.

The 10,000 square foot complex will be on the site of the legendary Radio Recorders at 7000 Santa Monica Blvd. where some of the biggest names in both music and entertainment have worked including Elvis Presley, Frank Sinatra, Ella Fitzgerald and Orson Welles.

There will be a 24-track recording studio with a Harrison 3232 automated console on the complex, according to Norman and Paul Ring and Tim Sacora, among co-principals in the venture.

According to Sacora, who has a background including documentary film making and who will be president of the Video Center, the video portion of the facility will feature a huge soundstage and broadcast quality video equipment such as Ampex VPR-2 one inch helical scan.

The new complex is designed to be a "marriage" of audio and video, indicates Sacora, and will be equipped to handle any kind of audio/video production.

Architect John Philip Edwards, who has designed many of Los Angeles' recording facilities, is designing the complex.

Filmways Tees Production Co.

LOS ANGELES-Heider Scoring Service, an audio production company, has been formed by the Filmways Audio Services Group here, according to group president Laurence Estrin.

The firm, a subsidiary of the Group's Filmways Presentations, was formed as an independent service firm that will contract music scoring and other recording facilities and personnel on behalf of motion picture and television producers.

Since Heider Scoring Service is recognized by the IATSE, Estrin notes, the new firm will enable producers to satisfy all union requirements for the recording of music for motion picture and television projects, both in studio and on location.



TELETHON TRIBUTE—Arthur H. Hausman, Ampex president and chief executive officer, center, discusses the company's Golden Reel awards program after presenting a \$3,000 donation to the Muscular Dystrophy Assn. during the San Francisco area telecast of the Jerry Lewis Labor Day Telethon. Host Pat McCormack of Oakland television station KTVU accepts the checks while Ampex Golden Reel coordinator Cher Cunningham holds a replica of award plaques given to artists, studios and engineers. The donations were made on behalf of the Bee Gees, Andy Gibb and Lynyrd Skynyrd.



Los Angeles (213) 653-0240, Sausalito (415) 332-6100

OCTOBER 21, 1978, BILLBOARD

Studio Track

LOS ANGELES-Lots of action at ABC Recording Studios. Greg Williams and Mike Smith producing Switch for Motown: Mike Smith produc ing Jermaine Jackson for Motown; Mal and Lester Claypool engineering the 5th Dimension for Motown: Wayne Henderson producing Sweet Talk for Phonogram, and Wayne Hender son and Roy Ayers recording a project together for Polydor, Alan Sides and Lester Claypool behind the console

Rod Stewart is working on a new LP at Film-ways/Heider with Tom Dowd producing the sessions, David Gortz engineering. Other activity there: Milt Okun producing John Denver with Ed Barton engineering; Chris Kimsey producing Jerry Williams for Warner Bros.; Jeff Weber pro ducing a direct-to-disk LP with Roger Kellaway for Discwasher, Phil Schier and Rich Feldman at the controls; and producer Ralph Bakshi recording a 79-piece orchestra for the soundtrack to "Lord Of The Rings" with Grover Helsley and Chris McNary behind the board. Filmways/Heider remotes also cut McCoy Tyner, Sony Rollins, Ron Carter and Al Foster at San Francisco's Ma-sonic Auditorium for a live Fantasy LP, Jim Stern handling production and engineering duties.

At the Record Plant: Jeff Bowen producing Eddie Hazel for Motown with Mike Stone engineering, Stevie Wonder contributing to some of the sessions; Ron Nevison producing the Babys for Chrysalis; and John Stronach producing Pipe Dreams for ABC. Record Plant remote also cut Yes at the Los Angeles Forum and Oakland Coliseum for Atlantic, John Kalodner producing with Don Murray engineering.

Brian Ahern producing a new Emmylou Harris LP for Warner Bros. using his own Enactron mobile unit. Ahern also producing Albert Lee,

RUSSELL HAS 2 STUDIOS ON THE WAY

LOS ANGELES-Leon Russell, long owner of recording facilities at his homes, is branching out with separate television and recording studios in Burbank and North Hollywood here.

The Russell recording complex at Magnolia Blvd. and Ledge Ave. in the East Valley has its A/V facility on the southeast corner, which is Burbank, and its recording studio on the southwest corner which is North Hollywood.

Gordon Rudd, associated with Russell as chief of engineering and recording operations since 1970, estimates the cost of the tv facility, which is called "Ambrose Campbell's World Video Center," at more than \$1 million. The 45 x 60-foot studio contains a 40 x 30-foot stage. The video facility, which will be ready early in November, will handle custom work as well as accommodating Russell's next album, due in the summer of 1979. Rudd said Russell will tape the album live in front of tv cameras.

Jack Jester, who operated Video Tape Enterprises, Hollywood, until he sold out three years ago, is acting as chief tv consultant.

On the North Hollywood corner, Russell has taken over two homes and a storefront. The store is being converted to "Studio C," a conventional recording studio, which will have 40-track capability like the video center. One of the reasons for building the commercial studio nearby his Toluca Lane home, Russell says, is because Paradise Records, his own label distributed by Warner Bros., is expanding its artist roster. In addition to Russell and his wife, Mary, the label has signed Wornell Jones, a Washington, D.C.

The two adjoining homes will be converted into office and administrative space for Paradise Records and Paradise recording studios. Dino Airali, president of the affiliated Russell label, will be quartered Harris' guitar player for A&M. Willie Nelson was mixing tapes on the Enactron truck for CBS.

Louie Bellson tracking and mixing for Pablo Records at Group IV, Val Valentin engineering with Bob Rosa while Norman Granz produces. Norman Martin also producing Dinah Shore there for Sesame Street Records, Dennis Sands behind the board helped by Ira Leslie.

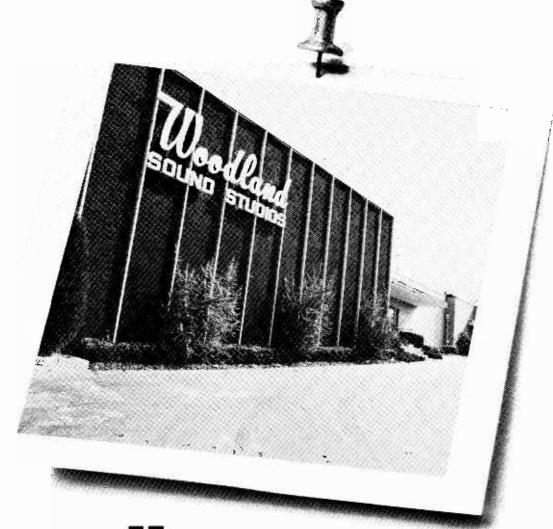
Paul Hornsby producing Cooder Browne at Capricorn Recording Studios, Macon, Ga., Sam

Whiteside engineering with help from David Pinkston. Jackie Avery also producing Otis Red-ding III there as well as Dexter Redding.... The nd Palace has opened in New York as a new 24-track automated studio. First project is an Arista Eddie Kendricks LP co-produced by Kend

ricks and Andrew Louis Smith with Randy Bean at the board.

Phyllis Hyman recording and mixing tracks for a forthcoming LP at New York's Secret Sound, T-Life producing with Rick Rowe at the

Woodland Sound Studios* enjoys noise-free recording with 58 channels of dbx tape noise reduction.



*Woodland Sound Studios, Nashville. TN

dbx, Incorporated 71 Chapel Street Newton, MA 02195 (617) 964-3210 UNLOCK YOUR EARS

Mil Cincy Club Due Nov.

22.000 square foot discotheque will swing open its doors here Nov. 8 as part of a large scale plan to develop the city into "one of the country's most vital and exciting metropolitan areas.'

The club, named Tomorrow's, is owned by Paul Tipps and Michael Larkin. It is being described as a New York type disco, offering straight disco music to its patrons who are expected to be in the 21 to 45 age group.
The club's \$250,000 light and

sound system are being designed and installed by Smithall Electronics and Richard Long & Associates

respectively.

Long's sound system includes the company's own custom-designed bass cabinets, which double as seating arrangements. There will also be six Waldorf speakers, two tweeter arrays, eight Allison speakers for the lounge area. Long's model X2000 crossover. seven BGW and Crown amplifiers, three Technics turntables, carpanders, DBX sub-harmonic synthesizer, 1/3 octave band UREI 539 equalizer and an lvie electronic spectrum analyzer.

Smithall's light show will be computerized and will include six poles illuminated by neon saturn rings, and three rows of rain lights. strobes and fog machines. Larkin explains that the lighting effects will be updated once every six months to ensure originality

Architectural design on Tomorrow's was done by Tom Hefley of Hefly, Stevens, Inc., with construction by the Ben Schaeffer Co. Interiors are being designed by David Moehring of Interior Craftsmen.

According to Larkin, the sound will be a straight New York disco sound, spun by Bruce Cramer. The room has a capacity of 850, and 1,200 square feet of dance floor

The lounge area is separated from the main disco room by a soundproofed glass wall. There

will be three bars, and the dress code is being described as "casually elegant

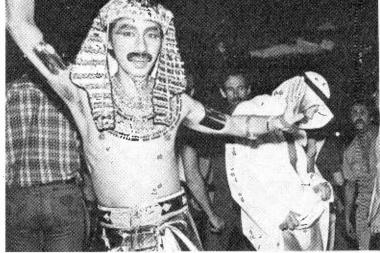
Tomorrow's plans on being essentially a membership club, with the cost of membership tagged at \$100 per couple. There will also be a general admission policy. A cover charge for this is still to be fixed.

Members will be granted V.I.P. treatment, according to Larkin.

They will not have to wait in line for admission, the cover charge will be waived for them, and there will be special parties and other social gatherings to which members will have exclusive access.

Following its opening, Tomorrow's will operate Wednesdays through Saturdays. The rest of the time the room will be available for fashion shows, private parties and fund raising ventures.

A fully-equipped electronic game room and contemporary decor complete the trappings at this dance palace.



TUT, TUT!—The boy king Tutankhamun would shrivel in his royal shroud it he could see the extent of the bacchanal staged in his honor at what was billed at the first King Tut disco extravaganza. More than 2,000 Tut-loving revelers showed at the Paradise Garage disco in New York recently for the frenzy of dancing and revelry staged by Ross Perri Jr. and Tut Productions

HEAT ON DANTE'S INFERNO

N.J. Spot Faces License Revocation

BRIELLE, N.J.-Dante's Inferno. which opened its doors on Memorial Day to give this Jersey shore resort area a class disco, may have its liq-

York-based dance group called the

Hustle Exchange.

Preliminaries for the dance con-

test, as well as a disco deejay contest,

are being held simultaneously at Re-

gine's discos in Paris, Monte Carlo,

The contests are open to disco

deejays and amateur dancers worldwide. The dancers will be judged on

rhythm, grace, execution, poise, cho-

reography and creativity. The dee-jays will be judged on ability to at-

tract and sustain audience interest,

mixing ability, personality and over-

Brazil and Canada.

all professionalism.

uor license suspended pending a hearing to be scheduled by the state Alcoholic Beverage Control.

The city fathers complain that the disco is not the family-style restaurant it expected on the premises.

State Sen. Brian T. Kennedy, municipal attorney for Brielle, says the club is not being operated by Norman Mesnikoff, of the neighboring Asbury Park resort, the way he told the City Council he would. The city's main complaint is that when Mesnikoff appeared last May before the City Council to get the liquor li-cense for the club, he promised to run Dante's Inferno as a "familystyle" restaurant, the way the city fathers claim it was run last year.

Instead, Mesnikoff reopened the room as a plush disco. He says that when he told City Council he would run the club as it was run last year, he meant that he would run it in a proper and business-like manner. not as a family-style restaurant.

12-Inch Disk Boasts **Hot Booster In Ohio**

NEW YORK-An Alliance, Ohio, disco operator is buying 12-inch

disco disks from local dealers and

giving them away as prizes at his dance contests in the hope of stimulating greater public interest in the configuration.

According to Larry Pim of the Fantastic Disco Machine, the plan is to raise the consciousness of the public about 12-inch singles, and, if possible, create a consumer demand for the product that will be too signifi-cant for the labels to ignore.

Within recent months many disco-oriented labels have either ceased releasing commercial 12-inch disco disks or they release them only selectively

Meanwhile, Pim claims that the Fantastic Disco Machine is one of the few disco operations in his area which still offer audiences a musical fare of pure disco music. "The others are all programming Top 40 music." he states.

Pim claims that the move away from straight disco music by other operators in the area has resulted in a booming business for the Fantastic Disco Machine. "We are being asked to play for just about every type of event from proms, wedding receptions, dance marathons, beauty pageants and fashion shows to class reunions, country club parties, fund raisers and other charity work."

The firm is also in the process of developing a line of speakers for the disco sound industry.

Cab Calloway Will Judge Regine's Terp Contestants

NEW YORK-Hologram Records artist Cab Calloway will join a lineup of key celebrities to judge the local preliminaries of Regine's world disco dance contest.

Calloway will be joining such entertainment industry luminaries as soccer star Pele, Andre de Shields of the hit Broadway musical, "Ain't Misbehavin';" Tony-award winning Broadway entertainment, Donna McKechnie, and Billboard's Bill Wardlow.

Calloway, who recently introduced a disco version of his legen-dary "Minnie The Moocher," will also introduce a new disco dance, "The Mooch." Helping Calloway with the dance will be choreographer Julie Arenau, who worked on the original Broadway version of the musical "Hair," and with a New

New L.A. Company

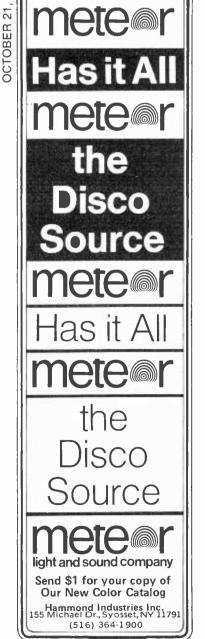
NEW YORK-A new disco design firm, Streamlight Design Associates, has been formed in Los Angeles. Principals include Andrew Lee, formerly of Wavelength, Inc.; Scott Kroopf, designer of Xenon discotheque, N.Y.; interior designer Scott Van Houten and architect, Jim

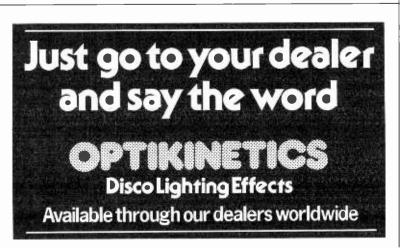
According to Lee, the firm will offer a complete service to the disco industry. Its first project is a club called Disco Five Hundred in downtown Los Angeles.

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LEAPFROG TO AID SMALLER U.K. LABELS

LONDON—Leapfrog Promotions, a new disco promotion company already servicing 500 clubs and disco-mobiles, plans to help smaller record companies in the U.K.

Simon McAdam, who runs the operation, says: "We started as an independent disco promotion outfit because there are many small record companies which have pressing and distribution deals with majors, but are without the resources necessary to do their own disco promotion.

"We have an antique bus, called the Joker, as an additional promotional aid. It can be hired out to record companies for use in venues where major concerts are staged. We are already involved with Child, Blondie and with the upcoming Leo Sayer tour," states McAdam.

For the Record

NEW YORK—The extraordinary neon light show which adds to the nightly excitement at Infinity disco here was the brainchild of Robert Lobi of Design Circuit, according to Jay Levy, co-owner of the club.

Levy and Maurice Brahms worked on the actual design with help from Larry Barcher. Actual construction of the elaborate neon sculptures was done by Let There Be Neon, but Levy states that satisfactory completion of the project was done by Midtown Neon Co.



STRATEGY PLANNING—Deejay Sharon Lee pores over a sheaf of documents with her manager, Marilyn Green-Fisher, right, as the two finalize plans for Lee's opening of the German disco, Trinity, located in Hamburg. The club is scheduled for opening later this month.

TK Plots Intl Promotion Trek For Singer Celi Bee

NEW YORK—In what is being described as one of the most farreaching promotional tours ever structured for a disco artist, TK Records will take Celi Bee on a world-wide campaign to support her new LP, "Alternating Currents."

The tour will take Bee to such locations as Spain, Holland, France, Italy, Japan, South America, and England.

In Madrid, Bee will perform "Macho—A Real, Real One," the hit single from the album, on "Aplausio," a local variety television show. In Holland, she will perform six shows in five different Dutch

cities. She is also scheduled to give a number of media interviews.

Following these, there will be others in Paris, London and Rome. In Rome, Bee will also appear on "Domenica," a local tv program.

Next stop will be Japan with the taping of three programs for major tv stations in Tokyo.

The final leg of the tour will take the artist to Venezuela, Chile, Argentina and Brazil. She will then return to her native Puerto Rico for the completion of another TK album to be distributed worldwide by CBS Records International.

EMI Dance Competitors Heat Tube

LONDON—The first heat of the U.K. finals of the EMI-organized World Disco Dancing Championships took place on tv here Oct. 7, 1978, on the top-rated "Bruce Forsyth Show."

There will be final elimination heats spread over the next five weeks in the same series. The world final

Disco '1-Stop' In California

NEW YORK—A disco and supply company, described by its operators as a "one-stop" facility for the industry, has been established in Beverly Hills, according to Glenn Howard, director of operations.

The firm, designated Purr-fect Disco Music Caterers, claims to have a staff of experts on disco lighting, special effects, audio, management and promotions, as well as consultant, for all aspects of disco and nightclub operations.

Purr-fect Disco also offers a music programming service which draws its playlist from national trade magazines, local disco deejays, retail sales and new music releases from disco labels.

States Howard: "We also offer to do the footwork in establishing our clients with comprehensive promotional services."

Purr-fect Disco also offers a mobile disco service for private parties, bar mitzvahs, weddings, anniversaries and other special occasions. will be held in the Empire Ballroom. Leicester Square, later this year.

The U.K. early rounds attracted an estimated 5,000 contestants and worldwide the number is around 15,000. Competitors from 38 countries, including the U.S., Canada and Australia are expected to compete in the finals. The Daily Mirror Pop Club sponsored the U.K. early elimination rounds in discos in 42 different centers.

For the winners of the U.K. finals there is a cash prize of \$3,000, plus a \$3,000 holiday for two in Las Vegas. The winners of the world final will pick up a minimum \$20,000.

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Billboard's Disco Action

ATLANTA

- This Week
 1 WCTIM-Candi Staton-Warner Bros. (LP/12-inch)
- INSTANT REPLAY-Dan Hartman-Blue Sky (12-inch)
- MAC ARTHUR PARK SUITE-Donna Summer-Casablanca (LP)
- YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12-inch)
- 5 I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
- KEEP ON JUMPIN'—all curts—Musique—Prelude (LP/ 12-inch)
- SUPERSTAR/GO FOR THE MONEY-Bob McGilpin-Butterfly (12-inch) (Remix)
- STAR CRUISER-all cuts-Gregg Diamond-Marlin (TK)
- 9 #1 DEE JAY/SUPER JOCK/BIO-RHYTHMS—Goody Goody—Atlantic (LP/12-inch)
- 10 DANCIN' IN MY FEET-Laura Taylor-TK (12-inch)
- AIN'T THAT ENOUGH FOR YOU—John Davis & the Monster Orchestra—SAM (LP/12-inch)
- I'M A MAN-Macho-Prelude (LP/12-inch)
- YOUNGBLOOD (LIVIN' IN THE STREETS)—War—United
 Artists (LP/12-inch)
- 14 BEAUTIFUL BEND-all cuts-Boris Midney-Marlin
- 15 BURNIN'-Carol Douglas-Midsong (LP)

BALT./WASHINGTON

- This Week

 1 BEAUTIFUL BEND—all cuts—Boris Midney—Marlin
 (TK) (LP) 2 MAC ARTHUR PARK SUITE—Donna Summer-
- Casablanca (LP)
- INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
 I'M A MAN—Macho—Prelude (LP/12-inch)
- VICTIM-Candi Staton-Warner Bros. (LP/12-inch)

- 7 I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
- YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (LP/12-inch)
- STAR CRUISER-all cuts-Gregg Diamond-Martin (TK)
- ANT THAT ENOUGH FOR YOU—John Davis & The Monster Orchestra—SAM (LP/12-inch)
- SUPERSTAR/GO FOR THE MONEY-Bob McGilpin-Butterfly (12-inch) (Remix)
- INK IT OVER/WARNING DANGER/SOMEBODY
 SHOULD HAVE TOLD ME—Cissy Houston—F
 Stock (LP/12-inch)
- DANCIN' IN MY FEET-Laura Taylor-TK (12-inch)
- BURNIN'-Carol Douglas-Midsong (LP) VOLINGRIOOD (LIVIN' IN THE STREETS)-War-United
 - Artists (LP/12-inch)

BOSTON

- This Week
 1 INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch) 2 KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/ 12-inch)
- WCTIM-Candi Staton-Warner Bros. (LP/12-inch)
- MAC ARTHUR PARK SUITE—Donna Summer—
 Casablanca (LP)

 I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia
 Bridges—Polydor (LP/12-inch)
- I'M A MAN-Macho-Prelude (LP/12-inch)
- 8 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (LP/12-inch)
- DANCIN' IN MY FEET-Laura Taylor-TK (12-inch)
- STAR CRUISER-all cuts-Gregg Diamond-Marlin (TK)
- 11 SUPERSTAR/GO FOR THE MONEY-Bob McGilpin-
- Butterfly (12-inch) (Remix)
- 2 YOUR SWEETNESS IS MY WEAKNESS—Barry White— 20th Century (LP/12-inch)

 3 AIN'T THAT ENOUGH FOR YOU—John Davis & The Monster Orchestra—SAM (LP/12-inch)

 4 LOVE DISCO STYLE/PLUG ME DEATH—Erotic Drum Band—Prism (LP)
- 15 DON'T HOLD BACK/I CAN TELL—Chanson—Ariola (LP/

CHICAGO

- INSTANT REPLAY-Dan Hartman-Blue Sky (12-inch) KEEP ON JUMPIN'-all cuts-Musique-Prelude (LP/
- 4 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12-inch)
- 6 SUPERSTAR/GO FOR THE MONEY—Bob McGilpin— Butterfly (12-inch) (Remix)

- I'M A MAN-Macho-Prelude (LP/12-inch)
- DANCIN' IN MY FEET-Laura Taylor-TK (12-inch)
- 11 AIN'T THAT ENOUGH FOR YOU—John Davis & The Monster Orchestra—SAM (LP/12-inch)
- MR. DJ. YOU KNOW HOW TO MAKE ME DANCE—The Glass Family—IDC Records (LP)

 KEEPING TIME—all cuts—Paul Jabara—Casablanca

- 15 VICTIM-Candi Staton-Warner Bros. (LP/12-inch)

DALLAS/HOUSTON

- This Week
 1 INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
- KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/ 12-inch)
- BEAUTIFUL BEND—aN cuts—Boris Midney—Marlin (TK) (LP)
- I'M A MAN-Macho-Prelude (LP/12-inch)
- MAC ARTHUR PARK SUITE—Donna Summer-Casablanca (LP)
- VICTIM-Candi Staton-Warner Bros. (LP/12-inch)
- YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (LP/12-inch)
- RNIN'-Carol Douglas-Midsong (LP)
- YOUNGBLOOD (LIVIN' IN THE STREETS)—War—United Artists (LP/12-inch)
- 10 STAR CRUISER-all cuts-Gregg Diamond-Marlin (TK)
- MR. DJ, YOU KNOW HOW TO MAKE ME DANCE—The Glass Family—IDC Records (LP) I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
- DANCIN' IN MY FEET-Laura Taylor-TK (12-inch)
- ONLY YOU-Teddy Pendergrass-PIR (12-inch)
- ANT THAT ENOUGH FOR YOU-John Davis & The Monster Orchestra-SAM (LP/12-inch)

DETROIT

- This Week

 1 I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia
 Bridges—Polydor (LP/12-inch)
- 2 BEAUTIFUL BEND-all cuts-Boris Midney-Marlin
- QUEEN OF THE NIGHT—all cuts—Loleatta Holloway Gold Mind (LP) VICTIM—Candi Staton—Warner Bros. (LP/12-inch)
- STAR CRUISER-all cuts-Gregg Diamond-Marlin (TK)
- INSTANT REPLAY-Dan Hartman-Blue Sky (12-inch)
- DANCIN' IN MY FEET-Laura Taylor-TK (12-inch)
- AIN'T THAT ENOUGH FOR YOU-John Davis & The Monster Orchestra SAM (LP/12-inch)
- KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/ 12-inch)
- MAC ARTHUR PARK SUITE-Donna Summer-
- BOOGIE FUND-Solar Flare-RCA (12-inch)
- YOUNGBLOOD (LIVIN' IN THE STREETS)—War—United
 Artists (LP/12-inch)
 DON'T HOLD BACK/I CAN TELL—Chanson—Ariola (LP/
- OUR MS. BROOKS-all cuts-Patti Brooks-Casabianca
- MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY-

LOS ANGELES

- This Week
 1 MAC ARTHUR PARK SUITE—Donna SummerCasablanca (LP)
- INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
- I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
- KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/ 12-inch)
- BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
- SUPERSTAR/GO FOR THE MONEY-Bob McGilpin-Butterfly (12-inch) (Remix)
- I'M A MAN-Macho-Prelude (LP/12-inch)
 MR. DJ, YOU KNOW HOW TO MAKE ME DANCE-The
 Glass Family-JDC Records (LP)
- QUEEN OF THE NIGHT-all cuts-Loleatta Holloway-
- STAND UP-Atlantic Star-A&M (LP/12-inch)
 VICTIM-Candi Staton-Warner Bros. (LP/12-inch)
- YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (LP/12-inch) OUR MS. BROOKS—all cuts—Patti Brooks—Casablanca (LP)
- THINK IT OVER/WARNING DANGER/SOMEBODY
 SHOULD HAVE TOLD ME—Cissy Houston—Private
 Stock (LP/12-inch)
 CRUISIN'—all cuts—Village People—Casablanca (LP)

MIAMI

- This Week

 1 MAC ARTHUR PARK SUITE—Donna Summer—
 - KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/ 12-inch)
- INSTANT REPLAY-Dan Hartman-Blue Sky (12-inch)
- I'M A MAN-Macho-Prelude (LP/12-inch)
- LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch) YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (LP/12-inch)
- #1 DEE JAY/SUPER JOCK/BIO-RHYTHMS—Goody Goody—Atlantic (LP/12-inch)
- 10 AIN'T THAT ENOUGH FOR YOU-John Davis & The Monster Orchestra-SAM (LP/12-inch)
- BURNIN'-Carol Douglas-Midsong (LP)
 ANIKANA-O-Kongas-Salsoul (LP)

NEW ORLEANS

- This Week

 1 MAC ARTHUR PARK SUITE—Donna Summer—
- I'M A MAN-Macho-Prelude (LP/12-inch)
- KEEP ON JUMPIN'-all cuts-Musique-Prelude (LP/
- BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
- THE WIZARD OF OZ-Meco-Casablanca (LP/12-inch)
- INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
- I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
- LOVE DISCO STYLE/PLUG ME TO DEATH-Erotic
 Drum Band-Prism (LP) MR. DJ, YOU KNOW HOW TO MAKE ME DANCE—The Glass Family—JDC Records (LP)
- YOUNGBLOOD (LIVIN' IN THE STREETS)-War-United
- 12 OVER AND OVER-Charles Earland-Mercury (LP/12-
- SUPERSTAR/GO FOR THE MONEY—Bob McGilpin— Butterfly (12-inch) (Remix) CRUISIN'—all cuts—Village People—Casablanca (LP)
- 15 BURNIN'-Carol Douglas-Midsong (LP)
- This Week

 1 INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
- KEEP ON JUMPIN'-all cuts-Musique-Prelude (LP/
- 4 I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
- VICTIM-Candi Staton-Warner Bros. (LP/12-inch)
- YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (LP/12-inch)
- I'M A MAN-Macho-Prelude (LP/12-inch)
- STAR CRUISER-all cuts-Gregg Diamond-Marlin (TK)
- MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY-James Wells-AVI (LP) WORKIN' & SLAVIN'-Midnight Rhythm-Atlantic (12-

PHILADELPHIA

- #1 DEE JAY/SUPER JOCK/BIO-RHYTHMS—Goody Goody—Atlantic (LP/12-inch)
- KEEP ON JUMPIN'-all cuts-Musique-Prelude (LP/
- I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-Inch)
- BEAUTIFUL BEND—all cuts—Boris Midney—Marlin
 (TK) (LP)
- STAR CRUISER-all cuts-Gregg Diamond-Martin (TK)
- AIN'T THAT ENOUGH FOR YOU-John Davis & The Monster Orchestra-SAM (LP/12-inch)

 MR DJ, YOU KNOW HOW TO MAKE ME DANCE—The Glass Family—JDC Records (LP)
- 12 NEED TO KNOW YOU BETTER—Finished Touch— Motown (LP/12-inch)
- LE FREAK-Chic-Atlantic (12-inch)
 QUEEN OF THE NIGHT-All cuts-Loleatta Holloway-
- Gold Mind (LP)

 15 HOT SHOT-Karen Young-West End (12-inch)

Compiled by telephone from Disco D J Top Audience Response Playlists representing key discotheques in the 16 major U.S. Disco Action Markets.

- This Week

 1 SUPERSTAR/GO FOR THE MONEY-Bob McGilpin-
- Butterfly (12-inch) (Remix)
 STANDING IN THE SHADOWS OF LOVE/FIRE/THE
 LETTER—Deborah Washington—Ariola (LP/12-
- (TK) (LP)

 MR. DJ, YOU KNOW HOW TO MAKE ME DANCE—The Glass Family—JDC Records (LP)

 MAC ARTHUR PARK SUITE—Donna Summer—
 Conchiners (LP) INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
- SHOW ON EARTH-Metropolis-Salsoul (LP)

 10 I'M A MAN-Macho-Prelude (LP/12-inch)

 11 QUEEN OF THE NIGHT-all cuts-Loleatta HollowayGold Mind (LP)

 25TAR CRUISER-all cuts-Gregg Diamond-Marlin (TK)

PITTSBURGH

- This Week

 1 KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/

- 12-inch)

 2 MAC ARTHUR PARK SUITE—Donna Summer—
 Casablanca (LP)

 3 MR. DJ, YOU KNOW HOW TO MAKE ME DANCE—The
 Glass Family—JDC Records (LP)

 4 SUPERSTAR/GO FOR THE MONEY—Bob McGilpin—
 Butterfly (12-inch) (Remix)
- I'M A MAN-Macho-Prelude (LP/12-inch)
- AMPT THAT ENOUGH FOR YOU—John Davis & The Monster Orchestra—SAM (LP/12-inch) INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch) BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (19)
- BURNIN'-Carol Douglas-Midsong (LP)
- STANDING IN THE SHADOWS OF LOVE/FIRE/THE LETTER—Deborah Washington—Ariola (LP/12-
- RHYTHM OF LIFE-Afro-Cuban Band-Arista (LP/12-
- VICTIM—Candi Staton—Warner Bros. (LP/12-inch)
 #1 DEE JAY/SUPER JOCK/BIO-RHYTHMS—Goody
- Goody-Atlantic (LP/12-inch)

 14 I LOVE THE NIGHTLIFE (DISCO ROUND)-Alicia

- INSTANT REPLAY-Dan Hartman-Blue Sky (12-inch)
- I'M A MAN-Macho-Prelude (LP/12-inch)
- AIN'T THAT ENOUGH FOR YOU-John Davis & The Monster Orchestra-SAM (LP/12-inch)
- STAR CRUISER-all cuts-Gregg Diamond-Marlin (TK)
- BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
- QUEEN OF THE NIGHT-all cuts-Loleatta Holloway-Gold Mind (LP)
- VICTIM-Candi Staton-Warner Bros. (LP/12-inch)
- This Week

 1 MAC ARTHUR PARK SUITE—Donna Summer-
- INSTANT REPLAY-Dan Hartman-Blue Sky (12-inch)
- KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/ 12-inch)
- 7 I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
- VICTIM—Candi Staton—Warner Bros. (LP/12-inch)
- OMLY YOU-Teddy Pendergrass-PIR (12-inch)

LOVE DISCO STYLE/PLUG ME TO DEATH-Erotic

- **MONTREAL** This Week

 1 IN THE BUSH-Musique-Quality (12-inch)
- 2 LOVE DISCO STYLE-Erotic Drum Band-Drive (LP)
- MAC ARTHUR PARK SUITE-Donna Summer-5 INSTANT REPLAY-Dan Hartman-Blue Sky (12-inch)
- I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Quality (12-inch)
- 8 BURNIN'-Carol Douglas-Midsong (LP) GET READY FOR THE FUTURE-Winners-Quality (12-

11 ANY WAY YOU WANT IT-Deborah Washington-Quality

- SUPERSTAR-Bob McGifpin-RCA (12-inch)
- WONDERWOMAN-Wonderland Disco Band-Quality
- 14 REALITIFUL REND-Boris Midney-CRS (LP)

Top 40

National

Disco

Action

Last TITLE(S), ARTIST, LABEL MAC ARTHUR PARK SUITE-Donna Summer — Casablanca (LP) INSTANT REPLAY-Dan Hartman-Blue I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch) KEEP ON JUMPIN'—all cuts—Musique— Prelude (LP/12-inch) BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP) I'M A MAN-Macho-Prelude (LP) VICTIM—Candi Staton—Warner Bros.

YOU MAKE ME FEEL (MIGHTY REAL)/ DANCE (DISCO HEAT) - Sylvester-Fantasy (LP/12-inch) SUPERSTAR/GO FOR THE MONEY-Bob McGilpin – Butterfly (12-inch) (Remix) STAR CRUISER—all cuts—Gregg Diamond—Marlin (TK) (LP)

8

13 11

27 38

29

30

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34 35

37

16

11 13 AIN'T THAT ENOUGH FOR YOU-John Davis & the Monste SAM (LP/12-inch) MR DI YOU KNOW HOW TO MAKE ME DANCE—The Glass Family—JDC Records (LP)

BURNIN'-Carol Douglas-

DANCIN' IN MY FEET—Laura Taylor— TK (12-inch) QUEEN OF THE NIGHT-all cuts-Loleatta Holloway-Gold Mind (LP) 15 15

#1 DEE JAY — Goody Goody — Atlantic (LP/12-inch) MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY—James Wells—AVI (LP) 30

LOVE DISCO STYLE/PLUG ME TO

STANDING IN THE SHADOWS OF LOVE/ FIRE/THE LETTER—Deborah Washington—Ariola (LP/12-inch) YOUNGBLOOD (LIVIN' IN THE STREETS)—War—United Artists (LP/

LET'S START THE DANCE-Bohannon-Mercury (12-inch) NEED TO KNOW YOU BETTER-all

cuts—Finished Touch—Motown (LP/12-inch) JUNGLE D.J.-Krikrokus-Polydor THINK IT OVER/WARNING DANGER/ SOMEBODY SHOULD HAVE TOLD

BOOGIE FUND—Solar Flare—RCA 25 STAND UP-Atlantic Star-A&M-(LP/ 26

ME—Cissy Houston—Private Stock (LP/12-inch)

Chanson-Ariola (LP/12-inch) CRUISIN'-all cuts-Village People-

DON'T HOLD BACK/I CAN TELL-

ONLY YOU -- Teddy Pendergrass -- PIR

NEW YORK IS MY KIND OF TOWN/THE GREATEST SHOW ON EARTH— Metropolis—Salsoul (LP) 36 YOUR SWEETNESS IS MY WEAKNESS-

Barry White—20th Century (LP/12-inch)

OUR MS. BROOKS-all cuts-Patti Brooks-Casablanca (LP) HOT SHOT-Karen Young-33 23 West End (12-inch)

> LE FREAK-Chic-Atlantic (12-inch) THE WIZARD OF OZ-Meco-Casablanca

RHYTHM OF LIFE-Afro-Cuban Band-

ANIKANA-O - Kongas - Salsoul (LP)

WORKIN' & SAVIN'-Midnight Rhythm-Atlantic (12-inch) KEEPING TIME—all cuts—Paul Jabara— Casablanca (LP) OVER AND OVER—Charles Earland— Mercury (LP/12-inch)

* STAR PERFORMERS: Stars are awarded on the National Disco Action Top 40 chart based on the following upward move-ment. 1-5 Strong increase in audience response/6-15 Up-ward movement of 3 positions/16-25 Upward movement of 4 Compiled from Top Audience Response

Records in the 15 U.S. regional lists.

- This Week

 1 MAC ARTHUR PARK SUITE—Donna Summer—
- 5 BEAUTIFUL BEND—all cuts—Boris Midney—Marlin
- 1 LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch) BURNIN'-Carol Douglas-Midsong (LP)
- STAR CRUISER-all cuts-Gregg Diamond-Marlin (TK)

- - BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
- 8 STAR CRUISER—all cuts—Gregg Diamond—Marlin (TK)
- VICTIM-Candi Staton-Warner Bros. (LP/12-inch) LOVE DISCO STYLE/PLUG ME TO DEATH-Erotio
- SUPERSTAR/GO FOR THE MONEY-Bob McGiloin-

- - **NEW YORK**
- MAC ARTHUR PARK SUITE—Donna Summe Casablanca (LP)
- 5 BEAUTIFUL BEND—all cuts—Boris Midney—Martin (TK) (LP)
- LET'S START THE DANCE—Bohannon—Mercury (LP/ 12-inch)
- 11 ANT THAT ENOUGH FOR YOU—John Davis & The Monster Orchestra—SAM (LP/12-inch) 12 DANCIN' IN MY FEET—Laura Taylor—TK (12-inch)
 - MR. DJ, YOU KNOW HOW TO MAKE ME DANCE—The Glass Family—JDC Records (LP)
- This Week

 1 MAC ARTHUR PARK SUITE—Donna SummerCasablanca—(LP)
 - INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
- BURNIN'-Carol Douglas-Midsong (LP)
- SUPERSTAR/GO FOR THE MONEY—Bob McGilpin— Butterfly (12-inch) (Remix)

- **PHOENIX**
- BEAUTIFUL BEND-all cuts-Boris Midney-Marlin
- KEEP ON JUMPIN'-all cuts-Musique-Prelude (LP) BURNIN'—Carol Douglas—Midsong (LP)

 NEW YORK IS MY KIND OF TOWN/THE GREATEST

 SHOW ON EARTH—Metropolis—Salsoul (LP)
- (LP)

 13 NEED TO KNOW YOU BETTER—Finished Touch—
 Motown (LP/12-inch)

 14 I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia
 Bridges—Polydor (LP/12-inch)

 15 MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY—
 James Wells—AVI (LP)

Bridges-Polydor (LP/12-inch) 15 LOVE DISCO STYLE/PLUG ME TO DEATH-Erotic

- **SAN FRANCISCO** This Week

 1 I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia
 Bridges—Polydor (LP/12-inch)
- MAC ARTHUR PARK SUITE—Donna Summer Casablanca (LP)
- MR. DJ, YOU KNOW HOW TO MAKE ME DANCE-The Glass Family-JDC Records (LP) DANCIN' IN MY FEET-Laura Taylor-TK (12-inch)
- BURNIN'-Carol Douglas-Midsong (LP)
- SUPERSTAR/GO FOR THE MONEY-Bob McGilpin-Butterfly (12-inch) (Remix) YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)-Sylvester-Fantasy (12-inch)
- SEATTLE/PORTLAND
- BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)

5 STAR CRUISER-all cuts-Gregg Diamond-Marlin (TK)

- SUPERSTAR/GO FOR THE MONEY-Bob McGilpin-Butterfly (12-inch) (Remix)
- I'M A MAN-Macho-Prelude (LP/12-inch) QUEEN OF THE NIGHT-all cuts-Loleatta Holloway-Gold Mind (LP)
- BURNIN'-Carol Douglas-Midsong (LP) YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12-inch)

 DANCIN' IN MY FEET—Laura Taylor—TK (12-inch)

- 3 I'M A MAN-Star City-Quality (12-inch)
- THE VISITORS-Gino Soccio-Quality (12-inch)
- 12 ME AND MYSELF-Ronnie Jones-London (12-inch)
- 15 ONLY YOU—Teddy Pendergrass—CBS (12-inch)

THE BRIDES OF FUNKENSTEIN COOK UP "DISCO TO GO" The new single from the forthcoming album, FUNK ÖR WALK DISCO TO GO also available in 12" Disco Disc ON ATLANTIC RECORDS AND TAPES 49

Disco Mix

NEW YORK-A number of record labels have begun remixing and re-releasing their 12-inch disco disks in an effort to give them a greater impact on the market and in the discos.

Among these companies is Butterfly Records which has a hit with Bob McGilpin's "Superstar." This record has been made even more viable with the addition of heavier percussion, the dropping of the guitar line and the inclusion of a synthesizer with the drum break.

The Goldmind label is doing well with the Loleatta Holloway cut "I May Not Be There When You Want Me (But I'm Right On Time.)" The remixed version has been slowed in tempo with congas and tambourines added to spice up the already raucous cut.

Peaches and Herb will be rediscovered as a duet that puts beautiful music together with their latest offering "Shake Your Groove Thing," a 12-inch 33¼ r.p.m. disco sizzler from their Polydor album "2 Hot." This familiar team maintains an uplifting momentum throughout the 6:36 cut with a sound that is fresh, invigorating and incorporating the tight hand-clapping and pulsating guitar beat to intersperse with a punchy brass section.

In an earlier column reference was made to

CORRECTION

ADAM KING AGENCY

(516) 466-2198

The Ad on page #114

in Billboard's

Talent Directory

telephone number

International

carried the

incorrect

the upcoming Dan Hartman album. Due in mid-November, the LP will be titled "Instant Replay," and is on the Blue Sky label (not Kirshner as previously reported).

Chic's next on Atlantic Records is "Le Freak." This 12-inch 331/4 r.p.m. disk runs 5:24 and capitalizes on the newest dance craze "The Freak."

AVI Records has two important LPs released guitar spurts added for excitement.

"Love In Your Life" uses the brass section effectively with a dynamic trumpet solo. The group's vocalization blends nicely to this impressive tune. Also recommended is "It's Your

The James Wells LP, "My Claim To Fame," has already caught on in many clubs across the reminiscent to the disco hit "Fire Down Below. Wells' strong voice add to the double break con-

The Barbara Mason LP on Prelude Records.

Titled "Darling Come Back Home," and "Take Me Tonight," both highlight the gutsy flavor of Mason's voice by bringing new raw energy to the

that are receiving acceptance with DJs. The El Coco album "Dancing In Paradise" contains the group's title hit as well as five other dynamic tunes. The most interesting is "Afrodesia" with its haunting melody and sweeping strings that meld with a funky percussion tempo. It runs for 8:24 minutes. The spicy drum and tambourine break heightens the momentum, with flute and

Last Chance" and "Coco Kane."

country. The title cut runs 16:10 and, is in part Fine orchestration from beginning to end with sisting of timbale, bells and driving percussion instruments. "True Love Is My Destiny" is 12:42 minutes long and incorporates two tantalizing breaks that should capture the dancer's attention. Credit goes to lan Levine for an exciting production and Rick Cianatos for mixing the al-

"I Am Your Woman, She Is Your Wife," has two soulful cuts that should prove their worth in the discos.

sassy tune, good for late night dancing.
"Change" by Zulema which is the single re-

lease from her LP "Z-Licious" is causing such positive reaction in clubs that the Le Joint label is extending the cut and making it available as a 12-inch disk. This cut is part of the album produced by the artist and Van McCoy. Zulema's superb voice and electric style is evident on all cuts whether it is a disco tempo tune or a haunt-

net Manchester; dom-Four Play, Double Exposure; Backfire; My Ctaim to Fame, James Wells; Dancing in Paradise, El Coco; Rockin' Soul, Jedadiah; Crusin', Village People; Zicious, Suleam; Hot Shot, Karen Young. 12" imp-Raes; Araxis Spaceship, Araxis; dom-Baise Moi Pam Todd; Shoot Me, Tasha Thomas; You Stepped into My Life, Melba Moore; Only You, Teddy Pendergrass; Never Let Go, Eastbound Express.

DISCO IMPORTS 12"-LP's-7" France—Germany—Italy—England—Canada



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PROMO LEADERS HAYDEN, KREINER

Club Ability To Generate Sales Cited As Criterion For Service

By PAUL GREIN

This is the conclusion of a two-part report on two top independent promotion men working in disco.

LOS ANGELES-The ability of a discotheque to generate sales in its market is the main criteria used by Marc Kreiner and Tom Hayden in deciding whether to service a DJ with product.

Both Kreiner and Hayden report that acceptance of disco on the radio and retail levels is up, which presumably will lead to even more DJs flooding their desks with requests to be serviced. Kreiner says he already receives 1,000-2,000 applications a month to be added to his mailing list. As it is, he says he's expanded his list from 1,000 DJs a year ago to 2,000 six months ago to 2,500 now.

Both Kreiner and Hayden agree

that the black, gay and 18-to-34 year-old demographics have comprised disco's most enthusiastic clientele. On his 10-item questionnaire to DJs for servicing, even asks the age of the club's average patron, whether they are predominently gay or straight and what percentage are black and

"I'd like to service all DJs," Hayden explains, "But unfortunately you have to draw a line somewhere, because profit margins get thin after you service 5,000 records. There are now more than 10,000 discos in the U.S. and 55 record pools. There's no way you can service them all.
"And not all discos will stimulate

record sales. A lot are in Holiday Inns or Marriott Hotels and cater to the tourist trade: people over 35 or 40 who don't buy records."

In deciding who to service, Hayden first determines if there is a store in the area that stocks disco product. He says 10 or more discos in an area are usually needed to generate enough sales for stores to stock it.

A good disco market, according to Hayden, should be capable of selling about 1,000 pieces and should generate the sale at least 10 records for every promo copy he sends.

"We try to service the DJ, not the club," reports Hayden. "It's not like promoting to a radio station where you send records directly to the station. We mail to DJs' home addresses, because they're so transient, moving from club to club. Somebody else may be working at the club who isn't really a good disco spinner.'

Kreiner notes that among the questions he asks DJs in determining who to service are: number of nights a week the club is open, hours, size of the club, nature of the clientele location, record stores in the area that stock disco product and radio stations nearby that play it. The last point, he says, is the most important.

Kreiner says that one factor he sometimes considers is whether alcohol is served at the club. "A lot of your successful clubs," he says, "are 'fruit punch' discos like 12 West (in New York), which attract people

who are really into the music.
"Whereas at a place like Pips (in L.A.) where there is drinking, the customers may be going to pick somebody up and not really care if it's this record or that record.

Kreiner notes that the fact that some people operate better and are more receptive after having a drink

may tend to weigh this factor out. Hayden also points to one unique criteria which he regularly uses: whether or not the club has a dress code. "Sometimes clubs where you have to be real dressed-up are like meat markets, where the people are there more to look good than listen

to music.
"But," Hayden observes, "at a club like Regine's where you have to dress up it's still good to have your product in there, because a lot of radio DJs go there and they can get a chance to hear it.

The need for this screening of DJs and clubs prior to mailing is summed up by Kreiner: "There are lots of things you have to take into consideration before you give a record away. We're representatives of the record companies, and record companies are not in business to give records away; they're out there to sell records."

Kreiner also points out that the number of radio stations with total or partial disco formats is increasing, whereas until recently the only major station programming disco was WBLS-FM in New York. Among the most important stations now, ac cording to Kreiner, are WKTU-FM in New York, WDAS-FM and WCAU-FM in Philadelphia and WILD-AM and WBOS-FM in Bos-

ton.
"The biggest problem now," says Hayden, "is to educate more retailers to stock disco product. But the retail end is beginning to come to-

BMI License To Studio 54

NEW YORK-Studio 54 has become a licensee of BMI some nine months after it was learned that the disco had no performing rights licenses (Billboard, Jan. 7, 1978).

Russ Sanjek, vice president of BMI, says the organization's standard discotheque license was issued to Studio 54 Oct. 6. The discotheque's management pays the maximum fee on the BMI rate table (Billboard, June 24, 1978) which

comes to \$980 per year.

Although BMI had threatened litigation against the nitery, believed to be one of the country's most profitable discos, no suit was ever filed. ASCAP, on the other hand, has its

complaint for copyright infringement against the disco pending in federal court here. One of its attorneys said that no response has yet been made in court by the defend-

Old Ice Plant To Become Kids' Spot

STROUDSBURG, Pa.-A shabby old ice plant, purchased last month for \$50,000 by Donald Griffin and Kenneth Maula, will be refurbished and completely renovated to give this Pocono Mountains resort community the first teenage disco dance center in the area.

The two-story brick and steel structure, shut down since 1955 when the ice plant was severely damaged by flood waters, has been an eye-sore, and plans for its renovation by the new owners have the blessing of the borough officials.

The facility, expected to be ready for opening early next year, will feature live and recorded music. There will be an admission charge, a dress code will be enforced, and there will be adult supervision.

gether," he says. "More and more stores are putting in disco sections and are ordering the latest disco releases without waiting until they cross over to pop radio.

"Now with some of the disco accounts you can see entire walls in the stores with nothing but disco product. A lot of retailers are claiming they're doing 30%-40% of their business on disco product alone.

Hayden says he calls 150-160 retail accounts every week and does marketing reports on all product he is working, listing between five and 14 stores in each of 11 regions across the country. He then asks each store if the product is in stock, its sales rating for the week and the number of

copies that have been sold.
"We just make sure that the stores are stocking the product," Hayden says. "Most of them are big disco accounts and are happy to hear the information. In fact the biggest problem is getting the salesmen at the branches to solicit orders from the

Hayden says that as a result he will sometimes take the order from the store and call the distributor directly, bypassing the label itself. He will only do this, though, with the record company's knowledge.
Kreiner also does a complete store

report every two weeks, he says, which he forwards to the vice presidents of promotion and sales at the respective labels.

Kreiner also demands a reaction sheet be filled out by the DJ on each product he sends out. Since he sends out 2,500 copies of each record and averages 20 disks a month, that means he is dealing with 50,000 reaction sheets a month.

Kreiner emphasizes that MK Dance Promotions, which is headed by Boston-based national John Luongo, national disco coordinator, is distinct from MK Productions, the artist-oriented firm he co-owns with Tom Cossie.

Hayden notes that he is sometimes hired by producers and publishers 'when they can't convince the record company to spring for it and they liked our work in a past associ-

He explains that usually it makes no difference if the record is a hit or not in what he is paid. "Sometimes we get a bonus if the record hits the top 10," he says, "but not usually." He also sometimes offers group rates for two or three projects handled simultaneously, yearly and monthly rates, and "life of the project" rates, which usually means three months.

Package Holidays Mulled In Britain

LONDON-Travel agencies in the U.K. are looking at possibilities of organizing package holidays aimed specifically at disco dancing

First in the field is a company based in Portsmouth, on the South coast, which offers a seven-day trip to Majorca.

Added to the usual package holiday items such as flight, insurance, accommodation and meals are five nights of non-stop dancing in top discotheques in the Island, entrance fees included in the overall price of around \$160. First flight leaves mid-November, but others are expected to be announced for the winter months.

americantadiohistory

OCTOBER 21, 1978, BILLBOARD

Billboard Jazz LPS Rest Selling Jazz LPS

(Published Twice A Month)

Billboard SPECIAL SURVEY For Week Ending 10/21/78

	Bes S	t Se	elling Jule L
This	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	1	4	CHILDREN OF SANCHEZ
2	2	3	Chuck Mangione, A&M SP-6700 REED SEED
3	3	8	Grover Washington Jr., Motown M7-910 SECRETS
4	4	18	Gil Scott-Heron & Brian Jackson, Arista AB-4189 SOUNDS
5	5	8	Quincy Jones, A&M SP 4685 COSMIC MESSENGER
6	6	14	Jean-Luc Ponty, Atlantic SD 19189 IMAGES
7	8	12	Crusaders, Blue Thumb BA 6030 (ABC) PAT METHENY
8	7	9	Pat Metheny, ECM 1-1114 (Warner Bros.) YOU SEND ME
9	20	3	Roy Ayers, Polydor PD 16159 (Phonodisc) CARNIVAL
10	14	4	Maynard Ferguson, Columbia JC-35480 BEFORE THE RAIN
11	36	2	Lee Oskar, Elektra 6E-150 LEGACY
12	10	53	Ramsey Lewis, Columbia JC-35483 FEELS SO GOOD
13	RCT.	100	Chuck Mangione, A&M SP 4658 MR. GONE
14	13	5	Weather Report, Columbia JC-35358 WHAT ABOUT YOU
15	15	9	Stanley Turrentine, Fantasy F-9563 LARRY CARLTON
16	17	3	Larry Carlton, Warner Bros. BSK 3221 A SONG FOR YOU
17	NEW	ENTRY	Ron Carter, Milestone M-9086 (Fantasy) ALL FLY HOME
18	16	13	Al Jarreau, Warner Bros. BSK 3229 TROPICO
19	12	16	Gato Barbieri, A&M SP 4710 SUNLIGHT
20	24	3	Herbie Hancock, Columbia JC 34907 THE GREETING
21	21	5	McCoy Tyner, Milestone M-9085 (Fantasy) GONNA GET THROUGH
22	22	2	Cleo Laine, RCA AFL1-2926 MAHAL
23	11	12	Eddie Henderson, Capitol FW-11846 IN THE NIGHT TIME
24	18	20	Michael Henderson, Buddah BDS 5712 (Arista) MAGIC IN YOUR EYES
25	NEW	VATES	Earl Klugh, United Artists UA LA 877 HEAVY METAL BE-BOP
26	26	3	Brecker Bros., Arista AB-4185 DON'T STOP THE CARNIVAL Sonny Rollins, Milestone M-55005 (Fantasy)
27	9	10	FRIENDS Chick Corea, Polydor PD 1-6160 (Phonodisc)
28	27	16	DON'T LET GO George Duke, Epic JE 35366 (CBS)
29	19	37	WEEKEND IN L.A. George Benson, Warner Bros. 2Wb-3139
30	NEW	YATTA	FLAME Ronnie Laws, United Artists UALA-881
31	31	2	THE MAN Les McCann, A&M SP 4718
32	30	3	SIMPLICITY OF EXPRESSION DEPTH OF THOUGHT Billy Cobham, Columbia JC-35457
33	400	WIII)	MAIN EVENT Herb Albert & Hugh Masekela, A&M SP-4727
34	34	5	NEW WARRIOR Bobby Lyle, Capitol SW-11809
35	25	5	UPTOWN DANCE Stephane Grappelli, Columbia JC-35415
36	23	37	RAINBOW SEEKER Joe Sample, ABC AA 1050
37	41	5	TIME AND CHANCE Caldera, Capitol SW-11810
38	37	12	MY SONG Keith Jarrett, ECM-1-1115 (Warner Bros.)
39	35	6	NIGHT DANCING Joe Farrell, Warner Bros. BSK 3225
40	NEW E	7	OUT OF THE WOODS Oregon, Elektra GE-154
41	45	16	SUPER BLUE Freddie Hubbard, Columbia JC 35386
42	40	11	SUNBELT Herbie Mann, Atlantic SD-19204 THIS IS YOUR LIFE
43	32	11 18	THIS IS YOUR LIFE Norman Connors, Arista AB 4177
45	28	20	ARABESQUE John Klemmer, ABC AA-1068 ELECTRIC GUITARIST
46	48	29	John McLaughlin, Columbia JC 35326 SAY IT WITH SILENCE
47	46	24	Hubert Laws, Columbia JC-35022 MODERN MAN
48	HEW E		Stanley Clarke, Nemperor JZ 35303 (CBS) HELL OF AN ACT TO FOLLOW
49	ş injiri	\equiv	Willie Bobo, Columbia JC-35374 NON-FICTION
50	43		Steve Kuhn, ECM-1-1124 (Warner Bros.) INNOCENCE
			Kenny Barron, Wolf 1203 (T.K.)

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Jazz





Billboard photos by Susan Weinik



Mainland musicians helping cap the excitement of the recent Kool Pacific Music Fair in Honolulu at the Waikiki Shell include top row: guitarist Larry Coryell and bluesman Muddy Waters. That's vocalist extraordinaire Al Jarreau at the left.

RECORDS FIRST DIRECT-TO-DISK LP

L.A. Four Eyes Japanese Tour

By DAVE DEXTER JR.

LOS ANGELES—What started as an informal, just-for-kicks get together has developed, in four years, into a quartet which is enjoying enough success on records to justify a tour of Japan this November.

The L.A. Four is comprised of Laurindo Almeida, acoustic guitar; Ray Brown, string bass; Bud Shank, flute and alto saxophone, and Jeff Hamilton, drums and percussion, who replaced original member of the group Shelly Manne last year.

All four members contribute charts.
"And we are pretty much inde-

"And we are pretty much independent in every phase of our operation," Almeida says. "Brown not only is as talented a bassist as anyone in the world but he also books our group. On the side, he manages vibes star Milt 'Bags' Jackson and a couple of singers."

The L.A. Four will soon have its third album issued by Concord Jazz, the Northern California label run by car dealer Carl Jefferson.

"It is our first direct-to-disk en-

try," says Almeida, who was born in Brazil and who, in the early 1940s, joined Stan Kenton's band and quickly surged into prominence as a guitar virtuoso with an unconventional, innovative style which includes admirable performances of works by Bach, Vi-

valdi and other European masters.

The forthcoming LP was made at Capitol's studios without tape. "The purity of sound is surprising," says Almeida. "No wonder direct-to-disk recording is booming. It's better than taped performances."

The L.A. Four will play four nights at Christo's in San Francisco starting Oct. 25, then move on to Vancouver, Bellingham and Seattle before flying to Japan Nov. 6 for two weeks of gigs in the land of the rising sun.

"On the way home," Almeida adds, "we are booked in Hawaii. Once back in Los Angeles, we'll prepare for another Concord Jazz album. All of us hope it, too, will be by direct-to-disk process."

Almeida is one of the few na-

tionally prominent guitarists who resolutely refuses to abandon his acoustic instrument in favor of electrically-aided, amplified sounds.

"My guitar maker is Julius Gido whose shop is here in Los Angeles. He would be offended and neither of us would approve of the sound," Almeida snorts.

Almeida taped 40 solo albums for Capitol before he started freelancing as an artist. He gave lessons, performed as a soloist in both classical and jazz concerts and gigged in television and recording studios successfully until Brown, Shank and Manne founded the Four.

"We share and share alike," Almeida says. "It's a compatible quartet. Everyone cooperates. We never get into hassles. And with our LPs selling well and club and concert bookings accelerating, it's a most happy situation for the four of us. A lot of good jazz musicians struggle all their lives and never achieve what we've got going for us right now."

Jazz Beat

LOS ANGELES—Advance orders for 14 LPs out of the Music Minus One operation in New York have given the company its biggest October in its history, reports Mort Hillman, label's sales vice president.

Artists in the release include Helen Merrill, Johnny Griffin, Joe Lee Wilson, Kenny Drew, Rainbow, Arnett Cobb, Illinois Jacquet, Richard Sussman, Jackie McLean, Ron Odrich, Tiny Grimes, Abbey Lincoln, Lennie Tristano and the Great Jazz Trio.

Chick Corea is doing duet dates in the East with Gary Burton. At the end of October Corea cuts a solo LP for Polydor at the Delphi Foundation in Sheldon, Ore. In December he produces vocalist Gayle Moran's debut LP for Warner Rros

Columbia Records is pushing its new Latin jazz/fusion package by Eddie Palmieri, "Lucmi

Macumba Voodo," by hiring the Coast freelance

promotion man Bill Marin to work the LP. It is produced by Bobby Colomby (ex-of Blood, Sweat & Tears) and Palmieri. . . . Helen Merrill is slated for the Umea Jazz Festival in Umea, Sweden, Oct. 29. Also on the bill: Thad Jones/Mel Lewis band. Merrill is slated to record while in Sweden. . . . Ray Barretto made his debut at the Rising Son club in Montreal. . . . Yusef Lateef working his way around Europe performing what he calls "autophysiopsychic music." Among the countries he's appearing in are Norway, Denmark, Sweden, Holland, Belgium, Germany, Austria and Switzerland.

It's jazz week in Monmouth County, N.J., Nov. 15-19 with some free concerts slated for Sunday (19) at various libraries featuring name performers, according to John Livingston, director of the library system.

Send items for Jazz Beat to Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069.



These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.

	This We	Last We	Weeks o	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
	1	2	9	RIGHT DOWN THE LINE Gerry Rafferty, United Artists 1233 (The Hudson Bay, BMI)
	2	4	10	DEVOTED TO YOU Carly Simon & James Taylor, Elektra 45506 (House Of Bryant, BMI)
	3	5	11	SHE'S ALWAYS A WOMAN
	4	1	13	Billy Joel, Columbia 3-10788 (Joelsongs, BMI) LOVE IS IN THE AIR
	5	3	24	John Paul Young, Scotti Brothers 402 (Atlantic) (Edward B. Marks, BMI) YOU NEEDED ME
	6	7	10	Anne Murray, Capitol 4574 (Chappell/Ironside, ASCAP) ALMOST LIKE BEING IN LOVE
	7	9	12	Michael Johnson, EMI-América 8004 (United Artists, ASCAP) TOOK THE LAST TRAIN
	8	8	8	David Gates, Elektra 45550 (Kipahulu, ASCAP) READY TO TAKE A CHANCE AGAIN
	9	10	10	Barry Manilow, Arista 0357, (Ensign, BMI) WHENEVER I CALL YOU "FRIEND" Kenny Loggins, Columbia 3-10794 (Milk Money,
	10	6	14	ASCAP/Rumanian Pickelworks, BM1) FOOL (If You Think It's Over)
	11	12	6	Chris Rea. United Artists 1198 (Magnet/Sole Selling Agent/Interworld, ASC. SWEET LIFE
	12	11	12	Paul Davis, Bang 738 (Web IV, BMI/Tanta/Chappell, ASCAP) REMINISCING
	13	15	5	Little River Band, Harvest 4605 (Capitol) (Screen Gems-EMI, BMI) HOW MUCH I FEEL
	14	14	9	Ambrosia, Warner Bros. 8640 (Rubicon, BMI) ALL I SEE IS YOUR FACE
	15	16	5	Dan Hill, 20th Century 2378 (Welbeck, ASCAP) I JUST WANNA STOP
	16	13	9	Gino Vannelli, A&M 2072 (Ross Vannelli, ASCAP) HEARTBREAKER
				Dolly Parton, RCA 11296 (Songs Of Manhattan, Unichappell Begonia Melodies, BMI)
	17	18	4	EVERYBODY NEEDS LOVE Stephen Bishop, ABC 12406 (Stephen Bishop, BMI)
	18	19	6	LONDON TOWN Wings, Capitol 08908 (MPL Communications/ATV, BMI)
	19	17	18	TALKING IN YOUR SLEEP Crystal Gayle, United Artists 1214 (Roger Cook/Chriswood, BMI)
	20	26	4	CHANGE OF HEART Eric Carmen, Arista 0354 (Caramex, BMI)
	21	34	2	TIME PASSAGES Al Stewart, Arista 0362 (DJM/Frabjous, ASCAP)
	22	29	3	RAININ' IN MY HEART Leo Sayer, Warner Bros 8682 (House Of Byrant, BMI)
	23	22	12	YOU NEVER DONE IT LIKE THAT Captain & Tennille, A&M 2063 (Neil Sedaka, BMI)
	24	20	15	HOPELESSLY DEVOTED TO YOU Olivia Newton-John, RSO 903 (Stigwood/Unichappell/John Farrar/Ensign, Bl
	25	21	17	THREE TIMES A LADY Commodores, Motown 7902 (Jobete/Commodores, ASCAP)
	26	27	4	SHARING THE NIGHT TOGETHER Dr. Hook, Capitol 4621 (Music Mill, ASCAP/Alan Cartee, BMI)
	27	23	17	YOU Rita Coolidge, A&M 2058 (Beechwood/Snow, BMI)
	28	24	9	OH! DARLIN' Robin Gibb, RSO 907 (Macten, BMI)
	29	30	5	MAC ARTHUR PARK Donna Summer, Casablanca 939 (Canopy, ASCAP)
	30	28	10	I WILL STILL LOVE YOU
	31	31	4	Stonebolt, Parachute 512 (Casablanca) (Warner Bros., ASCAP) THEMES FROM THE WIZARD OF OZ
	32	32	18	Meco, Millennium 620 (Casablanca) (Leo Feist, ASCAP) CREASE CREASE
	33	33	7	Frankie Valli, RSO 897 (Stigwood, BMI) BACK IN THE U.S.A.
	34	48	2	Linda Ronstadt, Asylum 45519 (ARC Music, BMI) FOREVER AUTUMN Columbia 3 10700
	35	42	5	Justin Haywood, Columbia 3-10799 SUBSTITUTE CONTROL OF COLUMBIA
	36	38	3	Clout, Epic 8-50593. (Table Of Gold, EMI) LET'S TAKE THE LONG WAY AROUND THE WORLD
	37	37	6	Ronnie Milsap, RCA 11369 (Chess, ASCAP/Pi-Gem, BMI) LITTLE THINGS MEAN A LOT LITTLE THINGS MEAN A LOT
	38	35	7	Margo Smith, Warner Bros. 8653 (Leo Feist, ASCAP) THINGS WE SAID TODAY
	39	HEW	Ditt	Jackie De Shannon, Amherst 737 (Maclen, BMI) ON THE SHELF
	40	25	11	Donny & Marie Osmond, Polydor 14510 (ATV, BMI) SUMMER NIGHTS Newson Labor 1950 (ACC (Education Marie ACCAD)
	41	MEW	EHTET	John Travolta & Olivia Newton-John, RSO 906 (Edwin H Morris, ASCAP) OUR LOVE, DON'T THROW IT AWAY
	42	MEM	ENIN	Andy Gibb, RSO 911 (Stigwood/Unichappell, BMI) PROMISES
	43	49	2	Eric Clapton, RSO 910 (Narwhal, BMI) THIS IS LOVE
	44	46	2	Paul Anka, RCA 11395 (Camerica, ASCAP) LOVE TO BURN O.C. Smith, Shadybrook 1045 (Screen Gems/EMI,
	45	HIL	Litte	BMI/Bobby Goldsboro, ASCAP) LOVE ME AGAIN
	46	47	3	Rita Coolidge, A&M 2090 (Almo, ASCAP/Irving, BM1) SECRETLY Jimmie Rodgers, Scrimshaw 1318 (Planetary, ASCAP)
- 1		_		

LIKE A SUNDAY IN SALEM

Gene Cotton, Ariola 7723 (United Artists, ASCAP)

I JUST WANT TO LOVE YOU

Eddie Rabbitt, Elektra 45531 (Briarpatch/Deb Dave, BMI)

THERE WILL BE LOVE Lou Rawls, Philadelphia International 83653 (Mighty Three, BMI)

STRANGE WAY
Firefall, Atlantic 3518 (Steven Stills, BMI)

OCTOBER 21, 1978, BILLBOARD

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General News

_ifelines Births

Son, Cody William, to Susan and Don Felder Oct. 10 in Malibu, Calif. Father is a member of the Eagles

Marriages

Larry Morton, executive producer and director of recording for the Columbia House division of CBS, to Katharine L. Watts in New Hampshire. Morton also is the Grammy award winning producer of the "Annie" LP soundtrack.

Deaths

Jacques Brel, 49, singer-songwriter, of cancer Oct. 9 in Paris. Brel's most renowned hit, internationally, was "If You Go Away." His last album was recorded in 1975.

Tibor Serly, 76, Hungarian-born conductor and composer, Oct. 8 in London. He was struck by a car. Serly, a close associate of Bela Bartok, taught music for many years; his students included Morton Gould, Robert Russell Bennett and Mort Lindsay. He is survived by his widow. the pianist Miriam Molin, and a brother, Jerry, a musician.

William A. Fitzgerald, 79, veteran bandleader in the Philadelphia area, Oct. 3 at his home in Bryn Mawr, Pa.

Lois Miller McGill, 77, who entertained millions as organist on the world's largest pipe organ in Atlantic City's Convention Hall for 25 years, in Hightstown, N.J. Sept. 29. She was billed as Lois Miller, and for a time was featured at Loew's Theatre in Pittsburgh.

Ralph Martiere, 63, prominent trumpet player and big band maestro in the '40s and '50s, of a heart attack Oct. 10 in Dayton, Ohio, shortly after he had performed at a county fair. His two biggest disk hits, on Mercury, were "Skokian" and "Caravan." Martiere is survived by his widow, two sisters and a brother.

Jimmie Cross, 39, in North Hollywood, Calif., Oct. 8 of a heart attack. He co-founded a production company with Larry Cox, producer of Jefferson Starship, in 1976 and in addition, produced a syndicated radio series, "Country Concert."

Jazz Series Firms 3 3-Day Concerts

SAN DIEGO-A three-city Jazz Arts Series, sponsored by James Dray Associates, begins Thursday (19) in Santa Barbara. The first concert in the series, which runs through June 1979, features Bobby Knight's Great American Trombone Co. with guest saxophonist Teddy Edwards.

As part of the series, the Trombone Co. is scheduled to play Laguna Beach High School in Orange County (20) and San Diego's La Jolla High School (21). However, according to one of the series' organizers, Marty Morgan, the San Diego date is tentative.

Future concerts in the series, all of which will run on three consecutive days in each city, feature Art Blakey and Supersax.

Rack Singles Best Sellers

As Of 10/9/78

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

- 1 KISS YOU ALL OVER-Exile-Warner/Curb 8589 (Warner Bros.)
- 2 HOT CHILD IN THE CITY—Nick Gilder-Chrysalis 2226
- BOOGIE OOGIE—A Taste Of Honey—Capitol 4565
- YOU NEEDED ME—Anne Murray— Capitol 4574 SUMMER NIGHTS—John Travolta/
- Olivia Newton-John—RSO 906
 WHENEVER I CALL YOU
 "FRIEND"—Kenny Loggins—
 Columbia 310794
- HOPELESSLY DEVOTED TO YOU-Olivia Newton-John-RSO 903
- RIGHT DOWN THE LINE—Gerry Rafferty—United Artists 1233 READY TO TAKE A CHANCE AGAIN—Barry Manilow— Arista 0357
- MAC ARTHUR PARK—Donna
- Summer—Casablanca 939

 REMINISCING—Little River Band—
 Harvest 4605 (Capitol)
- TALKING IN YOUR SLEEP—Crystal Gayle—United Artists 1214 HOW MUCH I FEEL—Ambrosia—
- Warner Bros. 8640
 TOOK THE LAST TRAIN—David
- Gates-Elektra 455500
- YOU NEVER DONE IT LIKE THAT— Captain & Tennille—A&M 2063 THEMES FROM THE WIZARD OF
- OZ—Meco—Millennium 620 (Casablanca) BACK IN THE U.S.A.—Linda
- Ronstadt-Asylum 45519
- ALMOST LIKE BEING IN LOVE— Michael Johnson—EMI America 8004
- 19 GREASED LIGHTNIN'—John Travolta—RSO 909 20 WHO ARE YOU—MCA 40948

- 21 CHANGE OF HEART-Eric Carmen-
- 22 SHE'S ALWAYS A WOMAN-Billy
 - Joel—Columbia 310788

 ON THE SHELF—Donny & Marie Osmond-Polydor 14510
- 24 DOUBLE VISION—Foreigner-Atlantic 3514
- BEAST OF BURDEN—Rolling Stones—Rolling Stones 19309 (Atlantic)
- SHARING THE NIGHT TOGETHER— Dr. Hook—Capitol 4621
- IT'S A LAUGH—Daryl Hall & John Oates—RCA 11371
- 28 BLUE COLLAR MAN-Styx-A&M 2087
- I JUST WANNA STOP—Gino Vannelli—A&M 2072
- RAININ' IN MY HEART—Leo Sayer—Warner Bros. 8682
- BED—Barbara Mandrell— ABC 12403
- DON'T WANT TO LIVE WITHOUT
- IT—Pablo Cruise—A&M 2076
 34 THREE TIMES A LADY—
- Commodores—Motown 7902 HOT BLOODED-Foreigner-
- Atlantic 3488
- FLYING HIGH—Commodores— Motown 1452
- MACHO MAN—Village People— Casablanca 922
- YOU AND I-Rick James-Gordy 7156 (Motown)

 DON'T LOOK BACK—Boston—
- Epic 50590
- LOVE IS IN THE AIR-John Paul Young—Scotti Brothers 402 (Atlantic)

Rack LP Best Sellers

As Of 10/9/78

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

- 1 GREASE—Soundtrack—RSO RS-2-4002
- DON'T LOOK BACK-Boston-Epic
- FE 35050

 DOUBLE VISION—Foreigner,
- Atlantic SD 19999
- SATURDAY NIGHT FEVER— Soundtrack—RSO RS-2-4001
- THE STRANGER—Billy Joel— Columbia JC 34987 BAT OUT OF HELL—Meat Loaf,
- Epic/Cleveland International PE 34974 LIVING IN THE U.S.A.—Linda
- Ronstadt—Asylum 6E-155 SOME GIRLS—Rolling Stones— Rolling Stones COC 39108 (Atlantic)
- PIECES OF EIGHT—Styx—A&M SP 4724 SGT. PEPPER'S LONELY HEARTS
- CLUB BAND-Soundtrack-RSO-2-4100
- STRANGER IN TOWN-Bob Seger & The Silver Bullet Band—Capitol SW 11698
- WORLDS AWAY-Pablo Cruise, A&M
- 13 SHADOW DANCING—Andy Gibb,
- RSO RS-1-3034

 14 CITY TO CITY—Gerry Rafferty—
 United Artists UALA 840
- 15 RUNNING ON EMPTY—Jackson Browne—Asylum 6E 113
 16 WHO ARE YOU—The Who—MCA
- UNDER WRAPS—Shaun Cassidy— Warner/Curb BSK 3222
 EVEN NOW—Barry Manilow—Arista
- AB 4164
- NATURAL HIGH—Commodores— Motown M790
- RUMOURS—Fleetwood Mac— Warner Bros. BSK 3010

21 LIVE AND MORE—Donna Summer— Casablanca NBLP 7119 22 DOG AND BUTTERFLY-Heart-

Portrait FR 35555 (CBS)

- FEELS SO GOOD—Chuck Mangione—A&M SP-4658
- NIGHTWATCH—Kenny Loggins— Columbia JC 35387 ACE FREHLEY—Casabianca
- GENE SIMMONS—Casablanca
- NBLP 7120 MIXED EMOTIONS—Exile—Warner/
- Curb BSK 3205 AJA-Steely Dan-ABC AB 1006
- SLEEPER CATCHER—Little River Band—Capitol SW 11783
- STARDUST—Willie Nelson-Columbia JC 35305
- SONGBIRD—Barbra Streisand. Columbia JC 35375
- BUT SERIOUSLY, FOLKS—Joe Walsh, Asylum 6E·141
- A TASTE OF HONEY—A Taste Of Honey—Capitol ST 11754
- MACHO MAN—Village People— Casablanca NBLP 7096
- EDDIE MONEY-Columbia PC 34909 THE GRAND ILLUSION—Styx, A&M SP 4637
- PAUL STANLEY—Casablanca NBLP 7123
- TWIN SONS OF DIFFERENT MOTHERS—Dan Fogelberg & Tim Weisberg—Full Moon/Epic JE 35339 (CBS)
- CHILDREN OF SANCHEZ-Chuck Mangione-A&M SP 6700
- FOREIGNER-Atlantic SD 19109

Hickmar Film Uses Casablanca's Music

LOS ANGELES - Casablanca's publishing division has signed a packaging agreement with Hickmar Productions, an independent film firm, to provide music for the film 'The Fifth Floor" due next spring. According to Steve Bedell, vice

president of the division, the film

Brooks on camera and will include songs by Morris Jefferson, an artist on Casablanca-distributed Parachute, and Vic Thomas, who has a co-publishing agreement with Rick's Music, the label's BMI-affiliated publishing arm.

will feature Casablanca artist Pattie

Classical



ARTS ENTHUSIAST—Pianist Rudolf Serkin fields a question from Joan Mondale, wife of the vice president and a tireless supporter of the arts. Opening of the Chicago Symphony's 88th season, for which Serkin guested, provides the backdrop of their meeting.

LONDON SYMPHONY IN U.K.

4 Digital LPs Completed

By ALAN PENCHANSKY

CHICAGO—A lineup of big orchestral showpieces was selected for the first digital recordings to be made by the London Symphony Orchestra. The selections, to fill four LPs, were recorded last month by Digital Sound Products Inc., a new U.S. label which lured Morton Gould to the podium (Billboard, Oct. 14, 1978).

Ravel's "Bolero," Falla's "Ritual Fire Dance," John Williams' "Star Wars" and Weinberger's polka and fugue from "Schwanda" are a sampling of the spectaculars taped in the London sessions. The project, involving Thomas Stockham's Soundstream digital tape system, is believed to represent the first time the new technology has been employed in commercial sessions in Britain.

Due to its superior fidelity, digital audio will eventually supplant present conventional or analog tape systems, most observers believe. Western nation companies have begun using the new technology only in the past year.

Gerome Ruzicka, president of Digital Sound Products, perceives an air of history surrounding the London sessions. "I addressed the orchestra myself and took the time to explain the significance of this venture," notes the producer.

Ruzicka would like to have the first of the albums on the market by December, to coincide with Morton Gould's 65th birthday. Gould is a veteran recording artist who has worked for RCA and CBS, and he conducted several

of his own works, including the famous "Latin American Symphonette," for the series.

According to Ruzicka, the records will carry a \$16 list, with distribution through a marketing network now being created. Pressing will be done by a U.S. plant under stringent quality controls.

A second album comprises "Bolero," the "Schwanda" excerpts, Ginastera's "Estancia" ballet suite and other works. "Estancia" long has been a hi fi favorite in an aging Everest recording.

Ruzicka says repertoire was chosen not only for spectacular scoring, but for "the right aesthetic value."

An album of symphonic film music will feature both British and American composers. There's John Williams' "Star Wars" music to test the new recording medium as well as selections by Erich Wolfgang Korngold.

Finally, Gould led the 90piece orchestra in works of Granados, Falla, Turina and Albeniz. Ruzicka refers to the program, including the "Ritual Fire Dance," as "the greatest works of Spain's greatest composers."

The London tapings were the heaviest concentration of digital sessions yet attempted by an American company. Todate, most digital recording has been conducted by small audiophile labels. Interest from the majors has yet to be clearly defined; however, 3M has announced it will install its digital systems in two major label studios this year.

Classical Notes

Sir Georg Solti's Chicago Symphony "Fidelio" will bring the Decca/London recording team to Chicago in May. Singers Hildegard Behrens, Sona Ghazarian, Peter Hofman, Gwynne Howell, Hans Sotin and Theo Adam are announced for the Beethoven opera.

A large collection of Wagner autographs owned by the Curtis Institute of Music goes on the auction block Oct. 27 at Christie's in New York. The musical manuscripts, letters and drawings are being sold to augment the school's endowment fund.

Cleveland's WCLV-FM aired only dance music for two days in September to spark interest in the Cleveland Ballet's 1978 season. Listeners tuned in to Holst's "The Perfect Fool," Prokofiev's "Stone Flower" and "Romeo and Juliet," Delibes "Sylvia," several Tchaikovsky scores and others.

Simmons New Director Of Oakland Orch.

By CARY DARLING

LOS ANGELES—Calvin Simmons, former assistant conductor of the Los Angeles Philharmonic, has been named music director of the Oakland Symphony Orchestra. According to the orchestra's director of marketing relations, Mary Maehl, Simmons is the first black music director of a recognized symphony in the West

The directorship begins with the 1979-80 season and continues for a three-year period. Simmons is the fifth music director of the Oakland Symphony, succeeding Harold Farberman who completes his eighth season with the orchestra in 1978-79.

Under Farberman, the symphony has been known for some adventurous works and Simmons is expected to continue the tradition. Simmons is meeting with the music committee to discuss selections.

"We have performed other works besides the standard classics in the past," explains Maehl. "We won an ASCAP award recently for including some contemporary classical works into the program."

Simmons has been a conductor 17 of his 28 years. He attended the Cincinnati College Conservatory of Music where he studied with Max Rudolf, then conductor of the Cincinnati Symphony.

When Rudolf moved to the Curtis Institute in Philadelphia in 1969, he took Simmons with him. There, Simmons studied piano with Rudolf Serkin.

Returning to his native San Francisco, Simmons won the Kurt Herbert Adler Award for his work with the San Francisco Opera. During this period he was also the associate music director of the Western Opera Theatre.

As an Exxon-Arts Endowment Conductor, Simmons made his debut as assistant conductor of the Los Angeles Philharmonic in the 1975-76 season. Over the next three years, he would direct the Los Angeles Young Musicians Foundation in addition to his Philharmonic duties.

Simmons has conducted the American Symphony Orchestra, the National Symphony in Washington, D.C., and the New York Philharmonic. Last year, he took over the music directorship of the Ojai Festival where his predecessors were (Continued on page 95)

Musicians Win \$25,500 Prizes

WASHINGTON — Awards amounting to \$25,500 were made last week at Kennedy Center for winners of two musical competitions.

Bradford Gowen won \$10,000 in the pianist category. He lives in nearby Bethesda, Md., and comes from Alabama.

In competition among symphonic composers, Philadelphia's Vincent Persichetti earned \$5,000 for his "Concerto For English Horn And String Orchestra."

Additional prizes were garnered by Aurelio de la Vega of Calif. State Univ., Northridge, and Stanislaw Skrowaczewski, music director of the Minneapolis Symphony Orchestra.

Sponsors were the Rockefeller Foundation and the Eric Friedheim Foundation.

Best (Published Once A Month) Best (Published Once A Month) Selling Classical LPs

Week	Last	Weeks on Chart	TIYLE, Artist, Label & Number
1	37	6	PAVAROTTI: Bravo Pavarotti London-PAV 2001
2	1	15	RAMPAL: Japanese Melodies for Flute & Harp Rampal & Laskine. Columbia M-34568
3	3	87	PACHELBEL KANON: Two Suites; FASCH: Two Symphonies Paillard Chamber Orchestra (Andre), RCA FRL1-5468
4	4	32	RACHMANINOFF: Concerto #3 Horowitz, N.Y. Philharmonic (Ormandy) RCA CRL1-2633
5	2	49	GREATEST HITS OF 1720 (Kapp) Columbia 34544
6	NEW	ENTRY	HITS FROM LINCOLN CENTER: Pavorotti
7	6	155	LUCIANO PAVAROTTI: The World's Favorite Tenor Arias London OS 26384
8	7	36	HOROWITZ: Golden Jubilee Recital 1977/1978 RCA ARL 1-2548
9	9	14	HOLST: The Planets
10	5	15	Concertgebouw Orchestra (Marriner), Philips 9500 425 LEHAR: The Merry Widow N.Y. Gith Occur (Pudel), Assal 6 37500
11	32	11	N.Y. City Opera (Rudel), Angel S-37500 SOLTI/CHICAGO/WAGNER
12	NEW	ENTRY	Chicago Symphony Orchestra, London OS 7078 MOSTLY MOZART VOL. III De Lavasha Landon CS 7095
13-	ÌO	45	De Larrocha, London CS 7085 SUTHERLAND & PAVAROTTI, Operatic Duets,
14	14	141	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano Columbia M 33233
15	17	83	THE GREAT PAVAROTTI London OS 26510
16	18	36	BEETHOVEN: Complete Symphonies Berlin Philharmonic (Von Karajan), DG 2740172
17	19	36	WILLIAMS: Star Wars & Close Encounters Los Angeles Philharmonic Orchestra (Mehta) London ZM1001
18	8	74	MAHLER: Symphony #9 Chicago Symphony Orchestra (Giulini), DDG 2707.097 (Polydor)
9	NEW E	NTRY	VIVALDI: Four Seasons Koto Ensemble, Angel 37450
20	13	11	MAHLER: Symphonie #1 Boston Symphony Orchestra (Ozawa), DGG 2530 993
21	15	32	LA DIVINA: Maria Callas Angel SB3841
22	24	11	CHOPIN: Waltzes Rubinstein, RCA LSC-2726
23	23	19	DVORAK: Symphony No. 9 Chicago Symphony Orchestra (Giulini), DG 2530 881
4	16	15	BIZET: Pearl Fishers Paris Opera National Theatre Orchestra & Chorus
25	26	70	(Pretre), Angel SBLX-3856 GERSHWIN: Porgy & Bess
6	HEW E	RTRY	Houston Opera Company, RCA Red Seal ARL3-2109 HAYDN: String Quartets Op. 77
7	NEW E	NTRY	Guarneri Quartet, RCA ARL1-2791 NYIREGYHAZI PLAYS LISZT
8	20	19	Columbia M1 34598 LEONTYNE PRICE: Prima Donna Volume 4 New Philharmonic Orchestra (Santi), RCA ARL1-2529
9	11	28	VERDI: La Traviata Cotrubas, Domingo, Milnes, Kleiber DG 2707-103
0	22	32	PUCCINI: La Boheme Pavarotti, Berlin Philharmonic Orchestra (Karajan), London OSA 1299
1	29	49	VERDI: II Trovatore (Sutherland, Pavarotti, Horne) Natl. Phil. Orchestra. (Bonynge) London 13124
2	31	66	GRANADOS: GOYESCAS De Larrocha, London CS 7009
3	NEW E	NTRY	PUCCINI: La Fanciulla Del West Neblett, Domingo, Milnes, Chorus & Orch. of Royal Opera House (Mehta), DG 2709 078
4	38	36	TOMITA: Kosmos RCA ARL-1-2616
5	27	15	VIVALDI: Four Seasons Michelucci-Violin, Philips 6500.03
6	12	28	DONIZETTI: La Favorita London OSA 13113
7	25	23	VERDI: I Due Foscari ORF Symphony Orchestra & Chorus (Gardelli) Philips 6700.105
8	36	40	BACH: Brandenburg Concertos (Leonhardt), ABC AB67020/2
9	39	6	ALBINONI: Adagio (Marriner) Angel 37044

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International

PROFITS TUMBLE BY HALF

CBS, WEA Competition Cuts EMI Global Sales

• Continued from page 8 as examples of determined efforts to improve there.

It's a matter of "fighting the Americans on their own ground," he stated. "We just must be much bigger and stronger there, though we are in a very strong recovery posi-

EMI's recent global executive reshuffle (Billboard, Sept. 16, 1978) also signals its commitment to better market performance, observers say. They point out that the new appointments, and a declaration to develop parallel label operations in certain world territories, were obviously

profit tumble.

The overall EMI group results showed a drop from some \$123 million to approximately \$49.4 million.

Music accounted for about 50% of the group's overall worldwide business last year, and some 44% of the profits—the leading profit area.

EMI's music publishing activities continued to show steady growth internationally.

On the general leisure side, Read reported: "Higher cinema admissions in the U.K. contributed to materially increased profits. Film

related mainly to the completion of a small number of major films, the first flow of revenue from which will be in the current financial year.

Capital Industries-EMI Inc. an-

nounced in August pre-tax profits for the year of \$15.1 million, compared with \$17.5 million in the previous 12 months, but these were more than offset by losses in EMI

medical business in North America. Nevertheless, U.K. shareholders were given a dividend of approximately 26 cents a share for last year's trading, the same as the previous



RICHARD MOVES-U.K. recording artist Cliff Richard makes a dynamic inperson appearance at London's Chappell music store. The singer, pictured here with store record buyer Pat Harrison, is celebrating his 20th anniversary as a top disk star; his first hit, "Move It," entered the U.K. charts in 1958.

SOLD 50 MILLION RECORDS

Death Of Multi-Talent Brel Follows Illness, Isolation

PARIS-The death here Oct. 9 of singer, songwriter and satirist Jacques Brel, of cancer, follows his 10 years of illness, and much time spent in isolation on a French Polynesian

Brel made a brief reappearance in the record industry last year when he visited Paris and cut 17 new songs, of these, 12 were used on an album which reportedly sold two million units in just a few weeks.

Through all the sudden blaze of publicity and revelation of huge sales figures, rumors persisted that he was dangerously ill and that his recent return to Paris was to seek drastic and emergency treatment.

Brel was born in Brussels, Belgium, son of a Flemish merchant. He grew up French-speaking, studied law but at the age of 24 went to Paris

to seek fame as a singer.
His songs, relying on social comment and deeply thoughtful lyrics, gradually won him a huge following. His first major hit was "Quant On N'A Que L'Amour." Other composing milestones included: "Les Flamands," "Les Bourgeois," "La Valse A Mille Temps" and "Les Dames Patroness."

His film credits included, as actor and composer, "Les Risques Du Metier" and "La Bande A Bonnot." Mort Shuman's musical "Jacques Brel Is Alive And Well And Living In Paris" had a three-year run on Broadway towards the end of the 1960s.

It is estimated he sold at least 50 million records during a career which had him constantly touring until, in 1966, at the very height of fame, he quit to live on the island where Gauguin died.

By then he had written 400 songs and recorded more than 200 of

Through the 1977 album, which had a reported advance order of a million, he was in the middle of a new surge of popularity, though his repackaged catalog material had always sold well, particularly in French-speaking territories.

CAMPAIGN TO CENTER AROUND 10TH ANNIVERSARY

EMI Planning A Major Push For MPS Records In Europe

VILLINGEN, Ger.-A major campaign to step up sales of MPS jazz repertoire in Europe is planned by EMI following a meeting here at the MPS headquarters in which new product was unveiled to EMI representatives from Holland, Belgium, France, Spain and Italy.

The campaign will concentrate on 12 new albums: six of them for immediate release and the rest to follow in November. Featured in the first six releases are the Hank Jones Trio, the Fatty George Band, Singers Unlimited with the Robert Farnon Orchestra, the Rvo Kawasaki group featuring saxophonist Dave Liebman, the Alphonse Mouzon group, with Stu Goldberg, Philip Catherine, Joachim Kuhn and Miroslav Vitous, and a big band recording by Clark Terry arranged and conducted by Peter Herbolzhei-

The November releases will fea-

ture Stu Goldberg-John Mc-Laughlin's keyboard man-in his debut as a leader, pianist Joanne Grauer with singer Lorraine Feather (daughter of jazz authority Leonard Feather), the George Shearing Trio with guitarist Louis Stewart, the Martial Solal Trio, the Patrick Williams Orchestra and the Elvin Jones Jazz Machine.

Much of the promotional thrust for the campaign will be built around the celebration of the 10th anniversary of MPS Records which was founded in 1968. To mark the occasion EMI is releasing a special promotional sampler—The MPS Decade-featuring tracks by Shearing, Count Basie, George Duke, Singers Unlimited, Volker Kriegel, Dexter Gordon, Oscar Peterson, Dizzy Gillespie, Upersax and Albert Mangelsdorff.
EMI is also releasing a special de-

MPS back catalog, each LP having been selected by a different jazz critic. Called "MPS 10th Anniversary-A Critics' Choice Of Great Jazz Recordings," the package fea-tures albums by Stephanie Grappelli, Oscar Peterson, the Clarke-Boland Big Band, Joe Pass, Freddie Hubbard, Singers Unlimited, Martial Solal, Count Basie, Monty Alexander and George Russell.

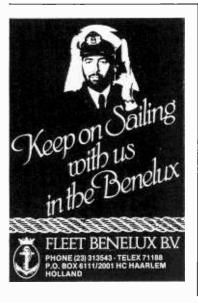
Max Brunner, EMI co-ordinator for the MPS label, reported that sales of MPS repertoire in the EMI distribution territories were healthy and the guarantee figure had already been achieved, despite initial teething problems with pressing at the Dutch plant. About 120 albums were now available in the EMI territories. EMI was also investigating the possibility of releasing in Germany, Austria and Switzerland, MPS repertoire which had not been

(Continued on page 79)

East & West Germany Are In Musical Detente

Bv WOLFGANG SPAHR

BERLIN-Production managers of West German record companies have discovered a new source of repertoire. After England, Holland, Italy, France and the U.S. attention has turned to a neighboring country that had previously gone unconsidered; the German Democratic Republic, East Germany.



East Germany rock acts have begun deliberately to select material and lyrics suitable for the West German market. Without much fuss, without headlines or media attention, records by top East German artists like Veronika Fischer, Frank Schobel and the duo Hauff & Henckler, by groups such as the Puhdys and City, have begun to appear in record shops in the West.
West Germany acts, for their own

part, are clamoring for a chance to appear in the Democratic Republic, where a public less satiated than the West Germans overwhelms them with ovations. And gradually, as this interchange gathers pace, a picture is emerging of the Communist country's little publicized record industry, an environment extraordinary by Western standards, where de-mand for records far outstrips supply and home taping is encouraged.

Like other Communist states, the G.D.R. has only one record company, the monopoly concern VEB Deutsche Schallplatten. Production director is Hansjurgen Schaefer, who describes industry growth in these terms, "If you consider that in our country record sales have more than tripled within a few years, and if you recognize that this enormous increase is still not enough to satisfy the public's ever-increasing demands for records of all types, then you will agree this reflects very clearly the great importance which artists and their work play in the life of the people of the G.D.R." In their offices only a few yards

from the Berlin Wall, Schaefer and his colleagues are currently wrestling with the problem of how to bring capacity up to the level of demand. 16 million citizens of the G.D.R. buy 17 million records and tapes each year. The second figure is limited only by availability. Many catalog items are sold out. Now Schaefer is planning to increase production in the company's Potsdam factory to 20 million units annually. When this is done he expects cassette sales to leap from 1 million to 5 million within two years.

The choice of records on the market is very limited by Western standards, and expected turnover is the most important criterion. To have a chance of release an album should have a turnover expectation of at least 20,000 units. Excluded from this are, of course, certain classical and political items, since the repertoire philosophy is strictly regulated. Schaefer formulates it thus: "The great intellectual culture of the welldeveloped Socialist state must be reflected in our record productions, true to Lenin's maxim that a person can be a Communist only if he enriches his mind with all the treasures that have been discovered by Man-

The company does its best to reduce the pressure of demand by encouraging radio stations to play popular titles often enough to allow tape fans to record them at home. In the classroom, records are swapped feverishly, and this again is approved.

Certainly VEB has few turnover worries, when one remembers that in 600 shops 500,000 copies of the Puhdys' LP "Rock 'n Roll" were sold, and more than 100,000 copies of City's "Am Fenster." Even children's singles easily reach the half million mark.

VEB Deutsche Schallplatten distributes its repertoire among five la-bels according to category. Chief is Amiga, which releases about 150 albums and 60 singles a year, about half VEB's total output. Top sellers include Frank Schobel, the first artist to achieve total sales over 2 million units.

Schaefer comments: "Successful newcomers like Sandra Mo/Jan Gregor, Holger Biege, Muck and Winnie II show how systematic artistic and cultural-political work over many years is coming to fruition." Schaefer is particularly proud that beat groups are not just content to play international titles, but have lyrics specially written for them by poets and intellectuals.

Eterna is the classical label, with (Continued on page 79)

Bilzeners Want Ban

BRUSSELS - Following outbreaks of violence and rioting during the recent Bilzen Festival in Belgium, local residents, including shopkeepers who suffered severe damage to their premises, have petitioned the local authorities to ban any further festivals of this kind.

But the organizers, awaiting a decision on the petition, have stressed that the riots were caused not by genuine visitors to the festival but by 'hooligans and drunks" who simply use such an event to assert themselves and cause trouble.

www.americanradiohistory.com

From The Music Capitals Of The World

LONDON

The flurry of Beatles' books goes on, including the facsimile reproduction of old "Beatles' Monthly" editions of some 14 years, with the latest "Paperback Writer," by Mark Shipper, a parodying novel about the career of the "fab foursome."

Bee Gee Maurice Gibb in with wife Yvonne on a private visit to London, during which he met RSO's U.K. executives. . . . After Dave Gilmour's solo project, a second solo album from a Pink Floyd member, this time Richard Wright, on a France-produced album "Wet Dream" (Harvest).

Magnet Records here signed three-year worldwide recording deal with Australian singer-songwriter Gary Shearston, hit-maker here four years ago with "I Get A Kick Out Of You." ... Special crystal disk presentation to Tina Charles and her producer Biddu for reported sales of more than 500,000 units of albums and singles in Brazil. She represents U.K. in this year's World Popular Song Festival in Tokyo.

Sandy Roberton of Rockburgh Records here has set a deal for company product in New Zealand with the Record and Tape Company. Straight Music promoting four U.K. dates in December for Parliament/Funkadelic, billed as "America's most outrageous funk revue."

Big marketing campaign in U.K. for new Mo-

Big marketing campaign in U.K. for new Motown group Switch, discovered and now managed by Jermaine Jackson... And Ariola to step up promotional activity for Canadian-based group Prism, with a second album out here, "See Forever Eyes." ... Jeffrey Kruger, of Ember, promoting November/December tour by Isaac Hayes, using 16 U.S. musicians and 20 U.K. instrumentalists, with Edwin Starr as chief guest.

Last here in 1976, Jerry Lee Lewis back, also for the Kruger outfit, for gigs, including the Rainbow Nov. 19... Big Secret Music, headed by top songwriters Guy Fletcher and Doug Flett, now managed by Heath Levy Music in London, headed by Geoff Heath and Eddie Levy... The Dazzlers' debut single on Charisma, "Phonies," to be packaged in what is claimed to be "most expensive singles bag ever made," of clear plastic outer with optical design on in giving a "dazzling" effect when the similarly-designed inner bag is removed.

Beserkley finally in licensing deal with Polydor for the U.K., after a year as an independent through Selecta distribution. . . Independent Local Radio advertising revenue in U.K. totalled nearly \$3.43 million for August, bringing total for first eight months of 1978 to around \$33 million.

Pre-Christmas product release from Chrysalis includes albums from Jethro Tull, Richard and Linda Thompson, Racing Cars, Robin Trower, Rory Gallagher, Nick Gilder, Steeleye Span, Mary O'Hara and Trevor Rabin, plans being coordinated at international level at a get-together here presided over by Chris Wright and Terry Ellis.

Lindisfarne start 38-date tour in U.K. from Nov. 9, with a live double album "Magic In The Air" out via Mercury, containing material recorded at the Christmas concerts in home base Newcastle last year which led to the band reforming. . . . Comeback bid of Slade spearheaded by new Polydor album "Slade Alive, Vol. 2," under a marketing banner "More alive than you'd believe."

Finals of the "Saturday Night Fever" disco competition, organized by RSO, Polydor and the National Association of Youth Clubs, to be staged at the Hammersmith Palais Dec. 10... Bid to "capture" more of the South American market by MCA managing director Roy Featherstone and John Wilkes, international manager, currently visiting licensees there.

European tour for Nancy Wilson, currently celebrating her silver anniversary in the music industry, includes Wembley Conference Center Nov. 8. . . . To Barry Collier, managing director of Ronco U.K., and wife Susan, a son Joshua, brother for Adam. . . . The second Great British Music Festival, Wembley: Nov. 27-Dec. 2, promoted by Mel Bush, to include the Jam, David Essex and Lindisfarne.

MILAN

John Travolta in town, allegedly to select Italian-made suits for an upcoming movie, while his solo single "Let Her In" joined the Olivia Newton-John duet "You're The One That I Want" (RSO/Phonogram) in the top 20.... A few days later, Phonogram and CIC hosted a preview for "Grease," with its soundtrack album battling with "Saturday Night Fever" for number one LP

Former leader of The Band, Robbie Robertson in Florence to attend the special screening of the "Last Waltz" movie during the Donatello Prizes ceremonies, with good sales reported for the WEA triple album soundtrack.... Durium's press and promotion division extra busy with

three foreign acts, the Ritchie Family, Dee D. Jackson and Plastic Bertrand, in for the international song festival in Venice, with Village People also expected to show here soon.

U.S. disco artist D.C. LaRue, whose album

'Confessions" was out here on Pyramid by Carosello through Ricordi distribution, also scheduled to visit for the Venice shindig. . . . French "new wave" singer "Mama" Bea Tekielski (Isadora/RCA), with two albums on release here, visited Milan to collect her Record Reviewers'

Assn. award and she also played a suburban theater concert.

Other artists showing personally for their RRA awards were jazzmen Gaetano and Lino Liguori (for their PDU duo album) and Cetra girl singer (Continued on page 77)



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BILLBOARD

OCTOBER 21, 1978,

DG Advisor Estimates Global Piracy Trade Amounts To \$780 Million Annually

• Continued from page 1 the most serious one facing industry leaders today. "The real figures may be much higher," he adds.
"Statistically, the amount of dam-

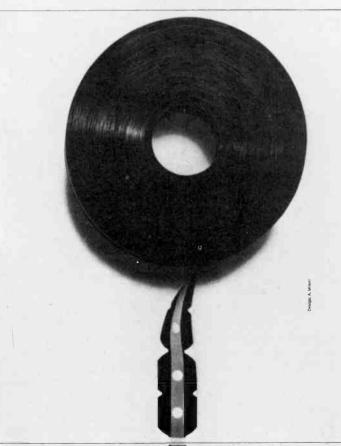
age caused by pirates is much higher in the U.S. than in any other foreign country. It amounts to an estimated \$325 million per year."

This is mainly due to the fact that



KENYATTA TRIBUTE-Isaac Okero, right, Kenya's minister for information and broadcasting, receives some of the specially produced 1,500 copies of an LP containing the late president Kenyatta's speeches from Johannes Kinzl, managing director of Phonogram Ltd. The records were later distributed to the family of the late president, the new president, heads of foreign states,

CASSETTES HIGH OUTPUT LEVELS



SINGLE AND BAND ASSEMBLED COMPONENTS FOR CASSETTES DIGITAL DIGITAL CASSETTES AND 8-TRACK CARTRIDGES Spring pads and anti-friction liners Full, flat and flat-f

the U.S. market is the largest in the Western hemisphere, points out Kaundinya, and with the figures for Central America and South America's \$25 million worth of illegal duplications, the total for the American continent is \$360 million.

'Compared with this," he adds, "the amount of \$200 million damage in the less developed markets of East Asia is astronomical. The same can be said of the \$100 million worth of piracy in the Middle East and Af-

Kaundinya's revelations go on to provide a basis for comparison beiween markets.

"In this respect, those states which have little or no legal protection for sound recordings lead the field.

"For example, South Korea with 100% of the market, or Indonesia with 99% of the cassette market being pirated. Further, Singapore has 95%, followed by Greece, Hong Kong and Portugal, each with 80%.

"Even in Italy, the pirates share in the cassette market with an esti-mated 50% of the total business."

Yugoslavian Market **Grows Impressively**

BELGRADE-The Yugoslav record market has, over the past few years, showed an impressive growth rate. Among artists regularly hitting the 100,000-unit sales mark are Abba, Arrival, Demis Roussos and local rock team White Button.

And earlier this year, an LP by the artist Zdravke Colic set a new Yu-goslav sales peak, 218,000 copies. Standard for a gold album here is only 25,000.

Continues Kaundinya: "Against this, the 5% in some countries like Canada, France, Germany and Switzerland looks almost normal." But Germany's 5% loss translates to nearly \$40 million annually, he

The DG advisor believes that this industry's response to the problem must be four-fold.

"First, close cooperation on a national basis between all concerned is necessary, especially between authors' societies and the phonograph industry. Already many of the societies are successfully engaged in the fight against piracy.
"Secondly, cooperation with the

tax authorities and customs offices, nation by nation, will be helpful. In almost every piracy case, there is a criminal offence of revenue defraud.

"Thirdly, the public must be made aware, and kept aware, of the illegality of record piracy and of the enormous damage arising from (it) for the country's economy.

"For example, loss of taxes, endangering jobs in the legal record in-dustry, and loss of income for those who live from their creative works. Police, as well as state attorneys, sometimes have little knowledge about the background of the problem of piracy.

"Fourthly, in countries which have little to no legal protection for sound recordings, countries that have not become a party to the Rome Convention or the Geneva Convention, it is the task of societies existing to influence government and convince them that legal protection of records and prerecorded tapes is in their own interest, and to the benefit of their culture and econ-

134 Million LPs A Year - Plus MOSCOW-Petra Shibanov, di-

Melodiya Cuts

he now lives.

Radio Lux

Goes Disco

for disco music.

LONDON-Radio Luxembourg, in a general shake-up of policy, is to drop its FM format and go mainly

Says Tony Prince, program director: "Our last listening survey led to our FM-style album format, but

now we're going back to singles.
"A look at the charts shows that often more than half the records

listed are disco records. We feel

we've been a bit laid back over the

past couple of years and now we're going for more high energy."

be a top 30 disco chart to be played

on air every Sunday by Prince him-

self. The bigger the disco hit, the more frequently it will be played

and these disks will be rotated with

albums from which specific tracks will be played, plus 10 "bullets" from all kinds of music.

Singer Pearly Gates has been

signed as a presenter, the station will

now open an hour earlier each night

(7 p.m.) and former Radio One dee-

jay Johnnie Walker has signed to produce an FM-style weekly show,

to be taped in San Francisco where

Included in the restructuring will

rector-general of Melodiya here, says the company is now producing some 134 million albums a year. plus 60 million flexi-disks including around eight million for the magazines "Klub" and "Krugozer."

Around 85% of the output is pop, easy listening and jazz, while classical, drama, historical recordings and children's material constitutes 15%.

He adds that a record/music magazine will be established in 1979, though several months earlier he was quoted in "Literatunay Gazeta" as saying the prospect was bleak because of shortage of paper and other economic factors.

Now the new publication is to be aimed at record collectors and the general public, while the currently published quarterly review of new releases will remain for wholesalers and record dealers.

Plans are being formulated for Melodiya to double its record production over the next few years, possibly eventually giving a 400 million annual output. Melodiya pressing facilities are being redesigned and the equipment modernized, with new pressing centers added.

STIFF SENTENCE FOR OFFENDER

Spanish Case Sets Antipiracy Pace

BARCELONA-In a major court case involving phonographic piracy here, an offender has been sen tenced to six years in jail for fraud, plus lesser terms for falsification of trades, and for infringement of authors' rights.

The case, settled after a long judicial battle, is seen by observers as firmly launching the fight against piracy in Spain, after a lengthy spell of much talk but little action.

The offender is Arturo Mas Aguado, who, in addition to the above sentences, has been ordered to pay compensation, totalling around two million pesetas, to the disk companies involved and to the Spanish copyright society for royalty loss.

He was found guilty of making several cassette duplications without the permission of the authors or the record companies.

The offences, which occurred four years ago, were found to offend rights of intellectual property, linked with swindles and trade falsifica-

In Spain, much of the overall sales turnover is in the budget cassette market and in various cut-price series. Big sales totals are racked up for cassettes going under titles like "Big Hits From...." or "Tribute To" or "The Best Of," which include exact copies of artists like Julio Iglesias, Camilo Sesto, Joan Manuel Serrat, Elvis Presley and the Beatles.
The "ghost" artists who play these

roles are either not named at all, or referred to in virtually unreadable small lettering.

In any case, the references are in general terms, such as "The Cover Band." But the problem stems from the fact that the original artist is billed with huge letters and often there are accompanying pictures of them.

Result is complete confusion for the average customer. These records and tapes are sold through rack-jobbing systems and there are some 40 companies in Spain dealing only with budget and low-price series. Any moderately important artist, Spanish or foreign, is likely to have several "covers" in this way.

A normal album in Spain sells from around \$7.80 to \$8.26, but the covers go out for around \$1.75 to \$3.50. The covers are difficult to control, but now authors and artists are combining to start judicial actions. As yet, those on the books are few compared with the range of the piracy, but it is seen as at least a start.

What is vitally needed, insiders say, is greater propaganda in Spain pointing out the facts about phonographic piracy.

'Christ' New Champ

LONDON—As from the performance of Oct. 3, Jesus Christ Superstar" is the longest-running musical in British theater history, the previous holder of the title being "Oliver," by Lionel Bart.

The Tim Rice/Andrew Lloyd Webber musical opened at the Palace Theater here on Aug. 9, 1972. The record-breaking performance was number 2,620, the show having been seen by more than 1.5 million and having taken more than \$11 million at the box-office.

"Jesus Christ Superstar" has been performed in 22 countries. More than 180,000 albums have been sold in the U.K. and more than 4.5 million in the U.S. LPs have been released in Portuguese, French, Dutch, German, Icelandic, Swedish, Norwegian, Spanish, Greek, Japanese and Danish.

From The Music Capitals Of The World

• Continued from page 75

Raffaella De Vita. . . . Three Milan gigs for Neapolitan percussionist Toni Esposito (Philips/ Phonogram) with his new seven-piece group, La Banda Del Sole, made up of Italian, U.S., Greek and Turkish musicians.

Neapolitan folk outfit Nuova Compagnia Di Canto Popolare (EMI) back in the studios for new album which for the first time will not include traditional songs, having recently visited South America for concerts. . . . Antonio Infantino, leader of folk group Tarantolati Di Tricarico, from Puglie, currently out with a Cetra album "Follie Del Divino Spirito Santo," has signed with Phonogram with a view to recording a Brazilian music-inspired pop album early next year.

Camaleonti, famous domestic pop group of the 1960s, back in action through a new Durium single. . . . Nine-date Italian tour for U.K. jazzrock team Soft Machine (Neon/RCA), its latest local album being "Alive And Well."

After winding up a 76-gig national summer tour, Italian MOR unit **Pooh** introduced its new CGD album "Boomerang" to the press at a party at Milan's Terrazza Martini, also announcing a special show within Venice's song festival and a forthcoming tour from Nov. 9 to Jan. 6.

DANIELE CAROLI

LISBON

The performances of Italian rock singer Eugenio Finardi and U.S. jazz musician Charlie Haden with his European trio, were the highlights of the three-day Jamor Fair, biggest cultural and artistic event staged in Portugal, organized by the weekly Avante. More than 170 foreign and 220 local artists performed on four stages for a total half-million visitors. The record mart sold thousands of new records, notably the Jose Barata Moura album 'Ai Ciz Lua."

Composer Vitorino de Almeida created a sensation here when he played an unexpected open-air concert on board the fishing boat "Rume A Liberdade" in the port of Viana de Castele. . . . Anabela Chaves, viola player, and composer Lopes Graca invited to join the Bratis Orchestra.

Phonogram Portugal seeking new local talent to create a better image for its catalog of Portuguese artists. . . . Philips group **La Bionda** has a hit single with "One For You One For Me" a potential chart-topper.

Current number one is **Boney M**'s Ariola single "Rivers Of Babylon." . . . Single sales building fast in Portugal but inflation and economic pressures are slowing down album sales. . . . Valentin de Carvalho putting big promotion campaign behind U.K. groups the **Tom Robinson Band** (EMI) and **Marshall Hain** (Harvest) and U.S. band the **Tubes** (A&M).

Latest de Carvalho releases include: "Street Hassle" by Lou Reed (Arista); an EMI-Odeon double album tribute to Carlos Gordelee Gardel; Joan Armatrading's "Show Some Emotion" (A&M); "Anytime Anywhere" by Rita Coolidge (A&M) and five catalog albums by Rotte Rolling Stones, "Out Of Our Heads," "Aftermath," Let It Bleed," "Beggar's Banquet" and "Between The Buttons," all Decca.

A re-release of Edith Piaf's live album "At Carnegie Hall" for EMI sold out here in just a few days. . . . Gold disks for singer Paulo Alexandre (Rossil) and publisher Valentin de Carvalho for the song "Verde Vinho." . . . Following the success here of jazz duo Sarbib and Barreto in Portugal, the Truinfe company is putting out a debut album "Encounters" by the team on the Alverado label

Triunfo to reopen its plant in Angola following new political moves between the two countries. Truinfo also operates in Mozambique with shares in the Semodiscos company. . . . Indian flute player Raghunath Seth in for concert at the Teatro Monumental, an organization set up by jazz musicians Rae Kyao and Paulo Gil. . . . Jose Eduardo is leader of Banda do Girassel, the first Portuguese jazz orchestra. FERNANDO TENENTE

BUCHAREST

Linked with the visit to Britain of President Nicolae Ceausescu, various Romanian folk-lore groups played dates in the U.K., including Calusal from Scarnicesti, birthplace of the president; the Rapsodia orchestra; and the Ciocirlia dance enssmble, both from Bucharest.

Back here after a gap of nine years is Hungarian artist Koncz Zsuzsa, accompanied by the group Baton, on a 12-concert visit. . . . Topping the local charts: (local product: "Vizita," F.F.N.; "Jocul Aparentelor," Sfinx; "Riul," Semnal; and in the international section: "Stayin' Alive," Bee

Gees; "With A Little Luck," Wings; "Lay Down Sally," Eric Clapton).

Jazz composer and bassist Johnny Raducanu, with the Armonia wind quintet from the George Enescu State Philharmonic, played successful dates in Barcelona and other Spanish centers, plus dates in Switzerland, playing mostly Raducanu's own mix of chamber-symphonic jazz.... Jazz, Rock and Folk Festival organized by the Radio-Television Studio of Clui-Napoca.

Sunday radio program "Divertis Club" organized a top 5 placing through Octavian Ursulescu, recent editions featuring "I Play My Music I Sing My Songs" with Billie Jo Spears and "Romeo And Juliet" by Alec Costandinos and the Syncophonic Orchestra as winners. . . Folk ensemble Doina Bucurestiului of the Bucharest Youth Movement celebrated its 15th anniversary, having given more than 2,000 shows, 500 in 18 countries on four continents.

Death here of Renata Vasilescu, composer, lyricist and singer. . . . Cornelia Voinea, from the State Opera of Timisoara, conducted in the U.S., the 10th country she has worked in. She has already handled 1,000 operatic shows and 200 concerts, one being the world premiere of the opera "Sakuntala," by Schubert, staged in Vienna.

Romanian singers abroad include: Corina Chiriac in East Germany, Poland (Peznan Festival and tours) and Bulgaria for tv; Cezar Tataru, the Czech Bratislava Festival; Mihai Constantinescu, West Germany; Mihaela Oancea in East Germany, and she also represented Romania at the Polish Sopot Festival this year.

Death of composer and conductor **Sergiu Malagamba** here, a fine drummer and one of the most important Romanian jazz figures of the 1950s. In later years he conducted the C. Tanase Music Hall orchestra from Bucharest.

Following the Contemporary Romanian Music Festival in lasi, a traditional chamber music event is to be staged in Brasov. . . . Guest artists at concerts of the State Philharmonic of Bucharest have included conductor Witold Rowiczki and pianist Bohuslav Bruczkowski, both from Poland.

Romanian pop bands abroad include Mondial and Savoy, both in Poland, Romanticii in Kuwait and Lotus off to Czechoslovakia. . . . Imported albums on sale here include product from Margarita Radinska and Maria Neikova, plus "Famous Jazz Singers," all from Balkanton in Bulgaria; "Fabulous Nada Urbankova," Energit (from Supraphon, Czechoslovakia); "I'm Nearly Famous," by Cliff Richard, from Balkanton; Billie Holliday, from Muza, Poland.

The magazine Cronica, from lasi, is again publishing a top 10, both Romanian and international. . . . Visiting acts include: the National Song and Dance Ensemble of Pakistan; the folk group Slask, Poland; Aisi, from Russia; rock groups Karat (East Germany) and General (Hungary); the Bulgarian Light Music Radio-Television Orchestra, conducted by Villy Kazassian, with soloists Bogdana Karadocev and Trio Obektiv.

PARIS

Turned down by French television only a year ago, Amanda Lear has hit the highspots with her Palace stage show here. Full critical credit has been given to her self-penned lyrics, to her lighting effects and back-up performers, including a daringly undressed ballet corps of four.

Chris and Mitsou, two young disk jockeys, have opened France's first school for budding disk jockeys. Test pieces are heard and advice given, with emphasis placed on clarity, humor and complete appreciation of the disks played.

Charles Aznavour, already fined around \$1 million and given a one-year suspended sentence on tax charges, has to face further court hearings with the eventual risk of a prison sentence... Polydor has released a double album by Serge Reggiani speaking the most famous speeches of the revolutionary leader Maximillian

Helene Montussac to direct promotion for IPG (Decca) classical records. . . . Francis Day publishing house announces upcoming dates by Dolly Parton at the Mogador Theater here. . . . WEA/Filipacci Music report opening of the first French rock opera by Michel Berger and Luc Plamondon in Montreal.

Pathe Marconi EMI has released a collection of French music-hall artists of the past, all original recordings and including Josephine Baker, Lucienne Boyer, Georges Guetary, Mistinguette, Ray Ventura, Jean Sablon, Edith Piaf, Luis Mariano, Fernandel and Maurice Chevalier.

Cine Musique is title of a new television program devoted to film music, the first in the

series presented by Michel Legrand, plus noted musicians including jazz tenorist Stan Getz, recorded live for the small screen. . . . CBS and A&M putting on a huge promotion campaign for the group Styx, directed from Paris. The album will be simultaneously released in 10 territories, with Styx belt buckles and jackets all part of the campaign.

The Experimental Music Group of Bourges has announced courses in composition of electro-acoustic music. . . . RCA fall releases include a collection of Eivis Presley singles and six albums, including "Elvis Sings For Children" and Elvis In Hollywood," plus three of his earlier ones withdrawn in recent years, "Memphis, Tennessee," "G.I. Blues" and "Pop Luck."

Following the success of Claude Bolling's "Suite For Violin And Jazz Trio," with U.S. violinist Pinchas Zukerman, RCA following up with a "Claude Bolling Specialities" package featuring Bolling on piano, with bass and drums. The violin-piano suite will be released in the U.S. at the end of the year.

HENRY KAHN

ATHENS

Kostas Fasolas, Intersong manager in Greece, has quit, no successor yet named. . . . Emial international product manager Theo Sarantis flew to London for EMI convention. . . "An To Boris," a Kostas Tournas composition, represents Greece in the Tokyo International Song Festival in November, performed by Anna Vissy.

Five concerts of the BBC Symphony Orchestra filmed at the Royal Albert Hall in London to be telecast by ERT, the Hellenic radio and twnetwork. . . . Italian baritone Tito Gobbi directing the Verdi opera "Othello" staged by the Thessaloniki Opera in October.

Special shows devoted to Elvis Presley on the first anniversary of his death among items on the daily hour-long "Pop Club" show from ERT's First Program, along with features on the Motown sound, rock music in motion pictures, Frankie Valli and the Philadelphia sound.

Minos artist Tolis Voscopoulos confirmed his decision to quit cabaret work and just sing in theaters. . . . CBS released an album of music from the various films made by Charlie Chaplin.

New releases by Lyra include: "Zappa in New York," by Frank Zappa; "America Live;" "Shaun Cassidy;" "Desperado" by the Eagles; "Marquee Moon," by Television; "Running On Empty," by Jackson Browne. . . . Two RSO singles "You're The One That I Want" and "Shadow Dancing" current hot sellers for Phonogram in Greece

New shows start on the YENED radio network including more plays, classical music and programs for children.... Punk rock heard for the first time in an ancient theater here, at the new presentation of the Aristophanes play "Nepheles" at the Epidaurus Theater, music composed by Yiorgos Tsangaris.

The new **Stamatis Kokotas** album "Tha Sou Hrosto" had sold 54,000 copies by the first day of release, claims Emial, which backed the release with one of its most expensive promotion campaigns. The company says this is the fastest-selling album ever in Greece and all the songs on it are written by **Yiorgos Hadiinasios**.

An eight-member band under A. Kontogerogiou represented Greece in an international choral meeting in Yugoslavia, 35 countries entering. . . . Minos has renewed its distribution pact with RCA for three more years. . . . More than 23,000 sales after just a few weeks of the "Saturday Night Fever" soundtrack made it the fastest and best selling international album yet for Phonogram in Greece.

CBS bringing Julio Iglesias in this month for a television appearance to back up his recent big disk sales here. . . . In December, Greek televiewers will see **Chuck Mangione**, the first big international jazzman to perform in the Athens studies.

Marina, Kostas Karalis and Marisa Koch all planning new CBS releases for Greece.... And CBS is making November the Greek Jazz-Blues Month, giving the sluggish local market a boost with new injections of Herbie Hancock, John Coltrane, Chick Corea, Miles Davis, Gato Barbieri and Ornette Coleman.

Lyra Records here lining up fresh acts for its quality-folk repertoire, including **Thanos Mikroutsikos'** latest work "Dedication To Brecht," first played in July in Athens National Gallery, and "Spare Tyre," provisional title of a work by **Dionysios Savvopoulos.** . . . Lyra also launching a new singer-guitarist, **Panayotis Zacharopoulos**.

Singers Mary Maranti and Yiannis Karabesinis in New York clubs for seasons in October and Music Box artist Manolis Angelopoulos is still there singing for Greek audiences. . . . Pianist **Yiannis Spartakos** playing the Athens Hilton Supper Club during the winter season.

More than 30 artists and five bands took part in a concert at the Panathinaikos Stadium in aid of Thessaloniki's earthquake victims, all acts giving services free... New albums via CBS include "Excuse Me Monsieur," by Nadine Expert; "Schizophonia," by Mike Batt; "On Fire," by T-Connection; and "Mi Album De Recuerdos," by Albert Hammond... Discotheques in Athens, Thessaloniki and some Aegean islands paying up to \$22 for new disco records popular in New York and Paris disco clubs. LEFTY KONGALIDES

VIENNA

U.S. singer Julie Parsons (Amadeo), now living in Vienna, placed fourth in the recent Tel Aviv Song Festival, and will represent Austria at the International Song Festival in Buenos Aires. . . . A new Viennese pop group, Mailand, making impact here with an EMI single "Amore Mio."

Udo Juergens and Kirsten Lill (both Ariola) to sing here in Fuerstenfeld. ... Umberto Tozzi (CBS) to be star guests on the "Jahrmarkt" show of ORF, the Austrian television company, in Meran (South Tyrol). ... Germany's Konstantin Wecker (Polydor) to give a concert Oct. 23 in the Vienna Konzerthaus.

New Polydor album featuring Peter Cornelius to be produced this fall.... The Vanguard label is now distributed here by EMI-Columbia.... The ORF network to feature Fatty George in a one-hour jazz transmission... Udo Juergens preparing a television film for UNICEF, to be transmitted in 1979, "Children's Year" worldwide.

Seven thousand young choristers from all over the world met here at the International Congress of Pueri Cantores. . . The Austrian and German television companies ORF and SDF collaborating on a new series "Johan Strauss And Sons."

Singer Erich Kunz received the Fidelio Medal at the International Conference of Opera here, the award having been made only once before... The city of Vienna is offering a subsidy of \$126,760 for the Schubert Festival planned for Nov. 12-26 this year.

MANFRED SCHREIBER

HELSINKI

Tom Pyynonen, editor of local magazine Help, has been named superintendent of the recently formed Finnish rock museum, believed to be the first of its kind in Europe. It will be located in the center of Helsinki and officially opened later this year. Current queries or contributions should go to Pyynonen at: Help magazine, Hitssaajankatu 7, 00810 Helsinki 81.

U.K. rock act the **Pirates** received rave reviews for a 10-day tour of Finland and highlighted two local festivals. . . . **Boney M's** new album "Night Flight To Venus" shipped gold before its official release date here, something achieved previously by only a handful of domestic and international acts.

Scandia Musiikki has released a new compilation album for tv marketing, "Love 'n Disco," featuring such acts as Blondie, Uriah Heep, Cat Stevens, Leo Sayer, Izhar Cohen, Joe Dolan and Santa Esmeralda. Apart from tv, the product will also be promoted in 22 major cinemas across the country.

Luovan Saveltaiteen Edistamissaatio, a company operating under the control of Teosto, hopes to put out four-to-six serious recordings this year, including Einar Englund and electro-acoustic music. . . . Delta act Anna and Kirka has covered "You're The One That I Want" from the hit movie "Grease," due for release here in November.

Nat King Cole's evergreen "Sweet Lorraine" came out as winner of "Levyraati," MTV's record review panel show, modeled after the old U.K. pop-tv series "Juke Box Jury." . . . Tiskijukat, a local disk jockey association with some 100 members, seeks closer co-operation with Finnish record retailers and hopes for special discounts on record purchases for professionals on presentation of membership cards.

KARI HELOPALTIO

MOSCOW

Three leading Soviet jazz acts participated in the 11th International Youth Festival in Cuba: David Goloshtchekin's jazz ensemble, the Vdatcheslav Galenin Trio and Igor Brill's septet, all Melodiya artists and with several albums released in Russia and Poland. All were successful earlier this year at the national jazz festival in Thilici

The conference of Ukranian disco managers

and disk jockeys staged here in Lvov and ealier a similar get-together was held in Estonia. Discos are growing in popularity here in certain areas of Russia.

David Tukhmanov, one of the most successful of Russian pop writers, currently producing a new single, his previous three albums having sold more than a million units altogether. . . . Unitra, Poland's export-import consumer electronics enterprise, plans to establish and run a disco operation in Moscow during the 1980 Olympic Games.

Gosconcert, the booking agency, presented a special international talent package here under the title "Summer Melodies 1978," featuring mostly Latin artists, including Leonora Samore and Raul Gomes (Cuba), Mario Gensolen (Peru), the Hatri rock group (Ecuador), along with Ivor Moizep and V-Express from Yugoslavia.

The Kroizhor boys' choir from Dresden, East Germany, in for shows in Moscow, Vilnius and Riga. . . . U.K. classical artists James Datton (organ) and the Gabrieli String Quartet figured in the Great Britain concert series staged in Novosibirsk.

Italian pop singers Oriette Berti and Dino Sarti made a debut tour to Russia, with concerts in Moscow, Tallin and Kiev. . . . Leading Czech pop artist Karel Gott again visiting Moscow and Brane Gronz's jazz band and singer Marzela Laiferowa are on a national tour. . . . Alla Pugatchova, Soviet pop singer, who won the Grand Prize of the Sopot International Song Festival in Poland, donated her prize money to Polish children's health and recreation center.

Lev Leshtchenko, a popular artist here, has published a story devoted to current pop song trends and developments in the weekly "Sovetskaya Kultura," one of his ideas being to set up an international pop festival in Russia, similar to those in Poland (Sopot) or Czechoslovakia (Bratislava), saying he thought it would help sell Russian songs and singers abroad.

Roster of international acts booked by Gosconcert for September included Ewa Demarczyk (Poland), the Andrzei Zaricki Group (Poland), Stoccatto (Bulgaria), and the Lidery rock band (Yugoslavia). . . . The 4 PC rock band from the German Democratic Republic has completed its debut tour of Russia.

Plans in hand for reviving the Tallin Jazz Festival next May, the old series of national and international events there having been suspended since 1967.... A jazz concert series this month organized by the Lenconcert agency of Leningrad, local bands being backed up by top national groups including Viatcheslav Ganelin's trio, the Igor Brill Septet and the Gherman Lukyanov group.

VADIM YURCHENKOV

COPENHAGEN

Promoter Knud Thorbjornsen this month starts a Sundays-only series of concerts at the Mercur Theater, artists including local act Lone Kellerman (CBS), the Crusaders (ABC), Chi Coltrane (CBS) and Povl Dissing. Apart from this 630-seater series, Thorbjornsen is planning concerts by Liza Minnelli and Rod Stewart at either the Tivoli or the Falkoner theaters.

Hefty promotion here for new Starbox act Love Fever, recorded on a debut album in Hamburg with Horst Lubitz as producer. . . . Shu-bidua mixing tapes from Concert Of The Year performances for a first live album on Polydor. . . . Torben Lendager, former lead singer in the Walkers, soon out with a debut solo album.

Jan Abramowitz signed Sire Records to Metronome for Denmark. . . . And French label Hexagon is now under the Metronome banner. . . . Hamlet Productions is new name of singer Eugen Tajmers' record company, now that he has sold his interests in his booking organization to concentrate on record production.

Bette Midler concert for Arne Worsoe of ICO Agency a sell-out. . . . Heavy action for 10cc's new album "Bloody Tourists" on Phonogram. . . . Jeff Wayne, producer of "War Of The Worlds" in Copenhagen to talk about his upcoming film project with Paramount. . . Live album from CBS artist Sebastian, recorded in the Montmartre iazz-club. now released.

The Logo-Transatlantic U.K. label now switched here from Sonet to RCA-Hede-Nielsen. . . . Medley Records, owned by top producer Poul Bruun, now opened new offices at 10 Skelmosevei, DK-2500 Valby here: phone 01-171411. . . Following Bruun's departure, CBS here now looking for a replacement top-class producer.

Classical guitarist Lars Trier, known also from the rock group Red Mother (Roede Mor) won a Carl Nielsen Award here and is presenting an al-

(Continued on page 82)

DEVELOPED AT DAMONT FOR WEA

New U.K. Picture Disk Process Slashes Costs, Production Time

LONDON-WEA U.K. is launching what it calls "a revolutionary picture disk production technique" via the Cars' single "My Best Friend's Girl" on the Elektra label.

If WEA claims are borne out, observers feel that picture disks—the image imprinted on the vinyl—could become a geniune commercial proposition almost immediately.

The new process streamlines the

Radio TeleLux In 1st Tandem Live Broadcast

LONDON—For the first time in the history of Radio TeleLux, two of Luxembourg's networks combined in transmissions of a live concert on European territory.

The Rose Royce concert in Amsterdam on Sept. 23 was broadcast live through Europe. The full show went on both the 208 medium wave band covering the U.K. and much of Europe and on VHF for Germany.

Tony Prince, Radio Luxembourg program director, says, "Each of our major services, English, French and German, are very powerful in their own territories. My eventual aim is to provide listeners with prestige musical events as they happen on all three services."

It is likely these live transmissions will crop up at monthly intervals, using land-line facilities and covering major tours anywhere. production routine, dramatically cutting costs and time. It is a U.K.-developed system

developed system.

The old process involves a many-layered sandwich with clear vinyl, paper picture, black vinyl core, more paper and more clear vinyl, resulting in a low production maximum of only 250 a day.

WEA claims its new technique could produce up to 1,300 disks a day. Cost reduction means the Cars' single can be put out in an unlimited edition with an initial run of 50,000. It will be available only in the U.K.

Monty Presky, managing director of Damont, company pressing the disks here, says the new process re-

Rock Fest Flop

BARCELONA—Despite bigname acts and some strong performances, the fourth Canet Rock Festival, an open-air event a few kilometers from here, was an organizational and economic flop.

On offer for some 50,000 visitors was 20 hours of music, but organizational hang-ups left the young Catalonian fans disappointed to such an extent that the prospects of a similar festival next year are remote.

Ariola act Blondie was a big success and others involved included Ultravox (also Ariola), local band Tequila (Zafiro), Bijou from France, Los Sirex, Musica Urbana (RCA), Gotic (Movieplay), Banda Trapera Del Rio (Belter) and Nico (Ariola).

duces the sandwich from five layers to three. The actual picture is treated like a seven-inch diameter label, and after printing is given a clear PVC coating. The two coated labels are then used for pressing in the usual way, with the black vinyl core between them.

"But because the amount of heat used has to be reduced, the moulding takes slightly longer."

The new process is cheaper and quicker than existing picture disk techniques, but comes out slightly more expensive and slower than normal disk pressing. "It does cost me more than a standard 7-in, disk to make," emphasizes Presky.

However, WEA is putting out the Cars' 45 at standard price. The release is part of a big effort to break the Boston-based band in the U.K.

Reggae For Japan

LONDON—In what it calls "a significant breakthrough," Saga Records here has signed a licensing deal for its Trojan label with Trio Records in Japan.

Saga export chief Eddie Royce says, "This area has long resisted reggae-type music so we believe this is important."

The contract calls for a minimum of 10 albums to be released each year, first release including product by Bob Marley and the Wailers, Matumbi, Big Youth and Ras Michael and the Sons of Negus.



PLATINUM BACCARA—Baccara, the beauteous Spanish duo released by RCA Germany, receive platinum awards from Johan Vikstedt, left, managing director of Finland's AB Discophon, for "Baccara," the biggest selling international LP ever released in that country. While in Helsinki the women also received a gold disk for sales of their new release "Light My Fire."

RUNS JAN. 19-25

At MIDEM 1979, Large U.S. Contingent Expected

CANNES—At least 750 music industry folk are expected from the U.S. for the upcoming MIDEM on Jan. 19-25, compared with 627 from a total of 250 companies at the 1978 event, 12th in the series.

More than 1,000 are expected from the U.K., with an extra Air France 747 jumbo flight organized from London to Nice on opening day.

Last year, 1,300 companies were

represented at MIDEM, with 5,050 professionals from 52 countries.

For the 1979 gathering, 30 additional stand units are being built in the Festival Palace and 40 more units may soon become available due to a restructuring of the balcony

MIDEM, where "Saturday Night Fever" was premiered last January, expects to include at least 12 galas this time.

The international lawyers meet Jan. 18 for the upcoming MIDEM, with attendees from France, Germany, Holland, the U.K. (R.W. Allan) and U.S. (M.F. Suskin, A.W. Schlesinger and J.L. Cooper), to study "recent significant court decisions relating to music entertainment law." Altogether 150 lawyers are expected.

The meeting of the International Federation of Light Music Publishers will be held Jan. 21 in the Mirimar Congress Hall, with around 250 expected.

Already plans for later MIDEMS are in progress. In 1982, the new Palais des Festivals et des Congres will be inaugurated, built on the existing site of the Cannes Municipal Casino.

POOR STORAGE CONDITIONS CAUSE QUALITY PROBLEMS ALSO

Shortage Of Records Major Russian Gripe

By VADIM YURCHENKOV

MOSCOW—The major gripe from record buyers throughout Russia is the lack of currently-released pop albums, international and local, in the retail shops.

This fact emerges from a series of public debates carried on in various publications concerned about the problems and shortcoming of the record business here.

Controversial inquiries have been conducted in the Literaturnaya Ga-

zeta national weekly, in Klub magazine and, more recently, by Sovets-kaya Kultura, a leading bi-weekly. The latter urged its readers to contribute complaints which were then put to Piotr Shabanov, director-general of Melodiya, the Russian record company.

Lack of product, particularly of immediate potential hit material, was at the core of the criticism but Shabanov insisted that Melodiya

records "all that is interesting or practicable, be it music, theater or even literature."

A breakdown of Melodiya's production volume shows 34% for classical or serious music; 20% for pop, MOR and jazz; 12% for Russian-based folk music; and 10% for recordings slanted to the children's market.

He outlined the production process within the State-controlled company. After a recording is approved by the Melodiya artistic board, initial copies are pressed in Melodiya plants, then put out through record houses, or distribution centers serving both wholesalers and retailers.

Any of the 40,000 retail outlets in Russia can order titles from the Melodiya catalog, past or current product. The catalog now has some (Continued on page 80)

FIRM SEEKS MORE PRODUCT CONTROL, INDEPENDENCE

Dischi Ricordi To Spark Domestic Output

ROME—Lucio Salvini, Dischi Ricordi general manager, says the company is to increase its output of domestic product "because it is completely under our control and vital in helping develop our independence."

In an exclusive interview after the company's four-day convention here, he said: "The Italian branches of the multi-nationals take advantage of deals made elsewhere, the dimensions of which often go beyond the total proportions of the Italian music industry.

"For instance, we are now promoting the Blue Note jazz catalog through an in-store campaign, fly-posters and music press advertising. But at the end of next year, we shall lose Blue Note, together with United Artists, as they will be handled by EMI under the appropriate international agreements.

"This is how the multi-nations operate—without regard to the actual situation within a particular market. However, they still leave a lot of room for the domestic companies in Italy."One of the longest-established multi-nationals here is Phonogram, and it has now become highly competitive with its domestic repertoire, too. But it took them a long time, and all the others, bar RCA, still have to build fully reliable domestic artist rosters.

"Obviously competition from the

"Obviously competition from the multi-nationals here proves useful, bringing in new marketing techniques and professional methods, stimulating the local industry and contributing to sweeping amateurish and parasitical enterprises out of the Italian record scene."

At Ricordi, a change in the overall demand for repertoire has been

noted. "Sales of foreign product have decreased compared with domestic repertoire. We are getting better results both with our own productions and those from Italian companies we distribute. "Our independence is proving an asset as more small or medium size

"Our independence is proving an asset as more small or medium size domestic companies use our distribution operation for catalogs. Several of them have agreed to put some of their back-catalog items in our Orizonte mid-price line, which has helped widen the market and proved an effective promotional tool for new releases."

The record branch of the Dischi Ricordi group increased its sales turnover by 25% in the past year to \$14.1 million, said Guido Rignani, managing director, at the convention

And that had been achieved de-

www.americanradiohistory.com

spite all the problems: strong competition from the multi-nationals, rising costs, and risks involved in acquiring licensed catlogs and signing new artists.

New Ricordi-produced repertoire was introduced, including girl singers Laura Luca and Mila Giordani, singer-writers Gianni Mocchetti, Federico Troiani and Flavio Giurato, and the Genova and Steffan pop duo, all figuring in a video presentation hosted by singer-entertainer Leopoldo Mastelloni.

Another presentation by Ricordi's Rome branch included actress-singer Fiorella Mannoia, singer-writer Franco Califano and disco groups Camomilla and Milk and Coffee. Special mention was made of Ricordi's current chart acts Alunni del Sole and Fabrizio De Andre, both coming to the company

from the Producttori Associati ros-

Second convention day went to international product from 10 foreign companies licensed to Ricordi for Italy. Label managers Franco De Devitiis and Angelo Vaggi laid emphasis on Gerry Rafferty and the Stranglers from United Artists, plus the Dirt Band, the "Fist" soundtrack and "The Golden Age of The Hollywood Stars" compilation, to be issued here with a 16-page inlalian booklet.

A huge Blue Note fall release of 22 albums includes product from Miles Davis, John Coltrane, Herbie Hancock and Ornette Coleman.

The MCA presentation was built round movie soundtracks, including "The Sorcerer," "The Wiz," and "FM," with Buddy Holly's "20 (Continued on page 80)

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International

East & West Germany In New Musical Interchange

Continued from page 74

200 titles a year, and an increasing tendency to ambitious editions. The complete works of Beethoven recently appeared as a 116-LP set.

Nova is the company's label for new music, with a catalog of 100 albums growing at the rate of 20 each year. The range extends from complete operatic works to chamber music, and encompasses a complete edition of the works of composer Hans Eisler. Litera comprises literary productions and consists of 20

albums so far.

Last of the labels is Aurora, a collection of songs of the "struggling proletariat," its most important poets and composers, past and present. The label is dedicated to the songs of worker-singer Ernst Busch, one of the founders of VEB.

Naturally, VEB enriches its repertoire with international material. There are contracts with Melodia in Russia, Supraphon in Czechoslovakia, and with Western companies like EMI, Phonogram, Ariola, DGG, Teldec, RCA and others. For example, Karel Gott, Udo Jurgens, Elton John, Deep Purple, Santana, Abba and the Beatles can all be found on the Amiga label. Likewise, classical recordings from VEB are eagerly sought abroad, and many Eterna recordings have received awards in Western countries.

Artist policy has for long been a well-kept secret. Managers un-doubtedly prefer to pay a flat fee, and artists are paid a lump sum for their recordings. However, bestsellers like Frank Schobel and Peter Schreier have a share in their sales through royalties, and newcomers who turn out to be hits can expect an additional fee. Certainly the lifestyle of many artists is not exactly modest. Established artists perform overseas for a few weeks each year, though the hit successes of Puhdys and City are exceptional.

The troubles besetting the West German record industry-black imports, difficulty in coaxing the trade to sell the records—are unknown in the G.D.R. The 600 retail outlets are tightly organized, and among them there are a few dozen who, under the trademark "Disco Service" enjoy special privileges. They are first to receive all the top hits, and they have the entire industry's repertoire at their disposal.

An even more extraordinary feature of the G.D.R. is the price of records, which has remained unchanged for no less than 20 years. Pop albums retail now, as then at

The bright decoration in record shops contrasts vividly with the sad monotony of other stores, and with increasing capacity shops in the areas between Frankfurt, Oder, Ber-lin, Rostock and Dresden will very likely develop into one of the largest turnover makers in the economy.

Albanians Tour

ATHENS-A 77-strong Albanian group of folk singers and dancers has started a tour in Greece, under the new program of cultural exchanges between the two countries. This is the first major tour by an Al-

banian group here.

Members of the team, detailing hitherto unknown facts about cultural life in Albania, have said the capital there has one opera house, two symphony orchestras, 10 theaters and 20 variety halls. The most important cultural event is a festival held annually in Tirana, with some 2,500 performers taking part.

Certainly Schaefer is convinced that through licensed exports to the West and the ever increasing volume of exports to other Iron Curtain countries, coupled with buoyant domestic growth, the music market in the G.D.R. will continue its expansive

Yugoslav Fest **Most Important Promo Tool**

By MITJA VOLCIC

BELGRADE-For the Yugoslav music industry, song contests and festivals are the most important means of promoting new songs and

There are now five major festivals, all contributing greatly to the sales of singles here. Most important is the Split festival which last year led to estimated sales of 800,000 singles for songs featured in that event.

Important festivals are also held in Belgrade, Zagreb, Sarajevo and in Celje, near Ljubljana, known as the Ljubljana or Slovene Song Festival. This is the only Yugoslavian contest which involves participation of in-ternational artists, though all the songs are by local composers.

Foreign artists present their interpretation of local songs, and the organization involves cooperation among European radio stations. it is promoted by Radio-Television Ljubljana but each year European stations are invited to delegate an artist and send along a member of

For this year's event, 12 European radio stations have confirmed participation. In the 1977 event, the winning song was performed by Vince Hill, U.K. singer.

EMI Planning A Major Push

• Continued from page 74

picked up by Metronome, the MPS licensee in these territories.

It was also reported that as from March next year the EMI companies' in Sweden, Finland, Norway and Denmark would take over representation of MPS from Polydor.

After the meeting EMI representatives were given a preview of 1979 MPS product at the home of MPS chief Hans George Brunner-Schwer. Highlight of the presentation was a new recording by the Hi-Lo's—their first in 16 years—made in Toronto with the Rob McConnell Boss Brass. The Boss Brass also provide the instrumental backing on a new Singers Unlimited album. Also previewed were tracks from forthcoming albums by the Hans Koller Big Band, Friedrich Gulda, Volker Kriegel, Supersax, Clare Fischer, the new Cecil Taylor Unit, Martial Solal and a special Joachim Berendt production, Vibes Summit, featuring Karl Berger, Dave Friedman, Tom van der Geld and Wolfgang Lackersch-

Hans George Brunner Schwer announced plans to record an instrumental album next March with the Rob McConnell Boss Brass and said that new recordings by Elvin Jones, Monty Alexander, the George Gruntz Concert Jazz Band (with Benny Bailey, Woody Shaw, Joe Farrell, Jimmy Knepper, Elvin Jones and Mike Richmond, among others), Rolf Kuhn and Jasper van't Hof were already in the can.

Canada

ATTIC BUILDS ON HIT DISK **FOUNDATIONS**

TORONTO-Leading independent Attic Records has committed over \$500,000 in studio costs this year, according to vice president, Tom Williams.

Now in its fourth year of operation, the Toronto based label has built a strong foundation in Canada via a string of single releases, close to the pattern used by Magnet Records in the U.K.

With substantial success stories in the form of Hagood Hardy ("The Homecoming") and Patsy Gallant ("From New York To L.A."), the firm recently achieved gold status on an album by Canadian rock trio Triumph, signed to RCA for the

Scanning up-coming product re-leases, the new direction leans toward license acquisitions for Canada, "which can only enhance our catalogue, the backbone of any lasuggests Al Mair, president and co-founder with Williams.

Included in the new repertoire licensed to Attic are albums by The Albion Band, fronted by former Steeleye Span member Ashley Hutchings; Les Humphries "Sesame Street—Sing Sang Singalong"; "Christmas With Vera (Lynn)"; "Move It," by George Thorogood and the Destroyers; The Glass Family, featuring Chaka Khan's sister, Taka Boom; Electric Chairs, a U.K. new wave act; and recently Marsha Hunt's "The Other Side Of Midnight" album, which sold well as an import item in the U.S. on the Attic

Domestic product due includes albums by Ken Tobias, an anthology collection with one new tune on it, "Silver Saddle"; a debut LP by Larry Evoy; Patsy Gallant, her third English language album for the label; Triumph, and several more.
While the initial success of the la-

bel was founded via a variety of easy listening productions, it has found itself scoring more and more sales successes with harder edged material, such as Triumph, and disco with Hunt, Gallant and Elaine Overholt, latter a new signing who benefits from exposure on a directto-disk album recently released by Kiras Records. The project is titled "Overholt, Tate & Phillips."

Beyond this, Attic has licensed a number of tracks from Hagood Hardy's three albums to K-Tel Records in Canada for a Christmas album; is considering representation of an audiophile label in this country, and recording a live comedy album with local talent Nancy White.

Fast Sales For Presley Tribute

TORONTO-The Elvis "A Canadian Tribute" album has become RCA Canada's fastest selling disk ever, claims the company.

Now double platinum, the gold vinyl disk features "memorable per-formances" of songs by Canadian artists and composers and has become one of a number of collectable items by the singer, released since his death.

Canadian copies of the "Tribute" album have been selling in the U.S. for as much as \$25, the label says, as an import item. It is now available as a regular RCA release there.

Sales in Europe have been substantial and demand very high, and in Norway the album is currently top 20 on the charts.



GOLDEN WALTZ-Robbie Robertson, lead guitarist with the now-defunct Band, receives a gold disk for Canadian sales of "The Last Waltz' soundtrack, from the movie depicting the group's final concert. Making the presentation, right, is WEA executive vice president, Ross Reynolds. At left is CILQ-FM deejay, who received a special WEA plaque for his support in breaking the disk

FORMER COUNTRY SPOT **Toronto Club Becomes New 'Breakout' Venue**

TORONTO-While the El Mocambo club is taking the lion's share of the in-concert business in this city. a relatively new rock club is generating some noise on its own, and making a name for itself as the new 'breakout" venue here.

The Horseshoe Tavern used to be the granddaddy of the country music crowd with 20-cent draft and a spittoon out back for the "old boys." But now it's a new wave club, "mixed with some other off-beat music types," says co-owner and booker Gary Cormier.

Cormier and partner Gary Topp have eclectic musical tastes, but describe the club's talent policy as "new wave in every direction."

ELO May Be In Govt. Tax Dispute

MONTREAL-The Electric Light Orchestra may be barred from playing future concert dates in Canada after an "alleged tax dispute" with the tax department in this country.

According to Montreal promoter Donald Tarlton, ELO's booking agency, Magna Artists, called him a day prior to the band's scheduled two night appearance here at the Forum on Sept. 30 and Oct. 1, "advising me that ELO was unable to

Tarlton refused to elaborate on why such cancellation was necessary or how much money he lost from the no-show. Magna Artists in New York, in turn, has not proved helpful in explaining the no-show, but CBS Canada's press and publicity director, Joe Owens, acknowledged that rumors of a tax dispute were founded on truth. Owens also acknowledged that the group has a holding company in Canada to protect earnings made here.

One theory that has surfaced in several discussions with people involved in the concert dates with ELO, holds that on previous visits the group had failed to file a tax return with the government and that this was the area of contention between ELO and Revenue Canada.

It is not known if discussions are in progress to settle the dispute, since Revenue Canada does not discuss client cases.

Formerly handling a small theatre on the Yonge St. strip in the city, the two claim to have virtually introduced new wave and punk music to Toronto, booking in acts like the Ramones, Tom Waits and Lewis Furey, long before their names became popularized by the North American

Working with a \$3 admission to the Horseshoe and a top price of \$6 for a big name act, recent bookings include Etta James, the Stranglers, Leroy Sibbles (formerly with The Heptones), I-Three, the Troggs, Toots & the Maytals, and Georgie Fame, who Cormier and Topp flew in from Britain "because we really dug his music and he wasn't touring North America."

The venue has suffered to a degree in its efforts to attract some of the big touring names because of the El Mocambo's high profile after the Rolling Stones and Elvis Costello dates, which were well publicized internationally. But that must change, says Cormier, who is flying to Britain shortly to talk to managers over

While the El Mocambo has done well with name acts, the Horseshoe has been instrumental in creating the initial stir for a lot of local bands new to the club scene. Recent bookings drawn from the Toronto talent pool include Rough Trade, Teenage Head, the Viletones and B-Girls.

"In November we bring in a number of jazz acts," Cormier relates, among them, Cecil Taylor, Sam Riv-

ers and Leroy Jenkins.

The Horseshoe holds 500, but acts like Toots & the Maytals and the Troggs have attracted as many as 750 people.

Ixtlan Acquires

TORONTO-Ixtlan Records here has acquired Canadian distribution and marketing rights to the Opus One catalogue of classical records.

The Maine Opus One label has 42 works, owned by composer and producer Maxwell Schubel.

According to Ixtlan's director, Dana Boone, the Opus One catalogue is to be marketed by mail-order only, with a \$6.98 suggested list price on all stereo titles. A small portion of the catalogue is mono and is to carry a dollar less sale price tag.

International____

Quantity & Quality Are Big Russian Record Problems

Continued from page 78

30,000 titles. Orders from various outlets are processed and computerized at Melodiya headquarters in Moscow and so the final number of records to be pressed is defined.

Melodiya presses around 134 million albums and 65 million flexidisks a year. He said the figures seemed impressive but, on a per capita basis, Russia was behind many other countries. "Our problem is that Russian industry does not manufacture record pressing equipment. Melodiya has always had to buy equipment from foreign sources.

"However now, to help Melo-

diya's needs, the Ministry of Bench and Tool Manufacture and Forging's pressing equipment enterprise in Odessa is constructing automatic

presses for records.

"These should start operating at the end of 1979 and should effectively end complaints about lack of records in Russian shops.'

Another sore point with Russian consumers is the quality of some Russian-pressed records. And Shabanov stressed, "We export product to 82 countries worldwide with no rejects in quality terms from importers. But storage conditions are not satisfactory in some Russian depots or outlets, particularly at newstands where many disks are

"In fact, there is a national shortage of storage accessories, in the home as well as shops, and now Melodiya plans to manufacture its own range.'

Another criticism is about quality of record sleeves. Shabanov said that only 87 million of the entire Melodiya output of albums last year were supplied with normal sleeves, the rest going on sale in ordinary plain envelopes, with no text or pic-

"But we are trying to improve sleeve quality by improving technological equipment. First attempts to cover jackets with cellophane film have been made and I'm confident sleeves will be much improved by 1980."

A new trend in the Russian record business is that of the subscription campaign, introduced in 1977 and carried out only in large cities through book shops already dealing with book-club campaigns.

Now there are more than 30,000 subscribers for full collections of the works of Tchaikovsky, Prokofiev and Shostakovich, comprising 108, 58 and 56 albums respectively. Melodiya is to launch further cam-

paigns.
"One important future subscription promotion is called 'University of Music Culture,' in four parts and comprising 45 albums."

The first part prepares listeners for a serious look at classical music. The second is devoted solely to Russian music of the 19th century. The third is built round international

'Barrier' 2 LP Set

LONDON-A new musical play, "The Barrier," written by composerarranger Don Phillips, is based on a "Romeo and Juliet" theme involving a Protestant girl and Catholic boy in troubled Belfast.

The leading roles are played, on a two-record album package on the Selecta label, by Elaine Paige, currently starring in "Evita," the Tim Rice-Andrew Lloyd-Webber musical, and Peter Oliver, formerly with chart group, the New Seekers. The album was arranged and conducted by Peter Knight.

classical music of the 18th and 19th centuries and the last covers modern serious music of the U.S.S.R.

Additionally collections of music of Taneev, Rachmaninov and Scryabin, and folk music of different nationalities are being prepared. Later plans include collections of the art of Oistrakh, Mravinsky, Richter, Gilels and one of fairy-tales for chil-

An important development for 1979 is the publication of a magazine for record buyers. Melodiya at first was against the move, principally because of a general shortage of newsprint here, but now its catalog-bulletin will be published quarterly, with a 60,000 print order and distribution through newstands.

In Russia today there are many record collectors' clubs and societies. Musicains here believe Melodiva should supply these with all new releases, as Supraphon does in Czechoslovakia, and even consider pressing special releases for the members.

But Shabanov says, "We just can't supply them all. But we realize the need to give help, since these clubs and even discotheques-there are thousands altogether in Russia-do so much promotional work for the music art.

A summary is that many problems still exist for the Russian recording industry but that Melodiya is doing all it can to cope with them and meet the ever-growing national demand for more music on better quality rec-

Ricordi To Beef **Up Local Product**

• Continued from page 78

Golden Greats" receiving special mention. From Pye in the U.K. came a Johnny Wakelin video-tape pres-

Franco Devitiis announced a marketing plan on a "country 'n' folk" theme, repertoire drawn mainly from the Sonet catalog, with extra titles from Transatlantic, Island and MCA. Logo-Transatlantic from the U.K. was introduced with film clips of Street Band and Duncan Browne.

Island is the longest-established Ricordi partner, and product on dis-play came from Grace Jones, a big success on tour here; the reissue of the soundtrack of the movie "The Harder They Come;" Hi-Tension; Bob Marley; Steel Pulse; and Cat Stevens.

Virgin product included Super-charge, Sex Pistols, Devo and Mike

Ronnie Jones, singer-entertainer, personally introduced the Lollipop label, which also features disco artist Claudja Barry.

Barclay repertoire included Patrick Juvet, recently in for television appearances, and the Droids, with a special marketing campaign coming for Barclay's progressive Egg label. Bronze acts Goldie and Manfred

Mann were on video for delegates and Uriah Heep's coming album was stressed.

Acts in a cabaret presentation included Mal, Gianni Mocchetti, Camomilla, Federico Troiana, Daniela Davoli (Aris), Marina Fabbri (Carosello), Ronnie Jones (Lolli-pop) and Linda Lee (Cinevox). Visiting guests included Lilian

Bron (Bronze), Phil Cooper (Island), Ann Branson (Logo/Transatlantic) and Mike Yarrow (Pve).

General News **Growth Eases Press Plant Bind**

• Continued from page 1

gest single element in boosting LP production. Where prior to 1978, cautious production cycles for LPs ran 28 to 30 seconds on press, the improved die has slashed the time by approximately six seconds or 20% in important time savings.

The possible entry of WEA into product manufacture could figure significantly in total industry LP production. Henry Droz, WEA president, when queried about the rumor the distribution giant would obtain its own production facilities, declined comment. At the present time, WEA is farming out its manufacturing through Capitol's custom

Steve Broadhead of Allied here sees a large portion of the two-year-old 60,000 square foot plant here handling LP capacity. More automated presses are on order. He visualizes tripling LP production over a period of undetermined years. Broadhead estimates Allied's expansion program year todate at more than \$1 million.

"Labels are getting smarter," Broadhead feels. "They need surer channels for production. They are no longer shopping price. And they got smart in late 1977. They started scheduling releases to assure peak capacity if it's needed.

"We heard for the first time last year that an album would be delayed until after Christmas when the company saw sufficient production couldn't be generated prior to the holiday. Production people are communicating better with us. We made the move into the new plant location to expand our facilities and produc-

Nate Duroff moved Monarch into its new site two months ago. Of the 110,000 square feet of space, 65,000 is designated warehouse space, the remainder production. When operating at peak efficiency, Duroff will employ 200. When asked about possible expansion next year, Duroff sounds a familiar note echoed by his peers: "Call me in '79 and I'll have a

Hugh Landy notes that PRC has fortified its Compton, Calif., and Richmond, Ind., plants at all levels to produce not only greater capacity but to maintain quality. The local plant, less than a year old, has doubled its production, he boasts.

Dick Wakefield of Wakefield Pressing, Phoenix, is in the midst of automating. A year ago, he was turning out 100,000 LPs per month, he says. Today, with the addition of seven SMTs, he's eying 400,000 units monthly. And he thinks his present plant setup can hit 500,000 with some internal adjustment. In the past year, he added 13,000 square feet of warehousing, bringing his total plant size to 40,000. Wakefield says his chronic problem the past year has been how far the plant is behind order on production, but he sees a catchup soon. He is not planning physical expansion.

18

19

20

21

22

23

24

DANIEL MAGAL

CEPILLIN En Un Bosqu

GENERACION 2000

GRUPO LA AMISTAD Naila, MMX 5622

FELIPE ARRIAGA

LOS FELINOS

Cara de Gitana, Caytronics 15616

ROCIO DURCAL Canta a Juan Gabriel, Pronto 1031

LOS TIGRES DEL NORTE No. 8, Fama 564

Estos son los Felinos, Muzart 1735

ue de la China, Orfeon 120

Neither is Sandy Wartell of Allentown (Pa.) Record Co. nor Morris Ballen of Diskmakers, Philadelphia. Wartell says it's physically impossible for him to maintain classical record quality requirement and automate.

He is presently overflowing his present physical site, but starting over again building a new plant appears too hazardous and difficult at this time to the long-time manufacturing executive. Ballen is taking a wait-and-see attitude.

Like Clark Galehouse of Shelley Products, Huntington Station, N.Y., Ballen wonders about the present "undercapacity" problem. Ballen points out that when the CBS Pittman, N.J., plant struck earlier this year, it forced present plant facilities nationwide to absorb the normal production of the massive CBS East Coast plant.

Ballen has added six Lened automated presses and has six manuals girded for automation when and if they are required. Ballen says he is expanding from 3,000 to 15,000 square feet for molding space. He has been running three shifts seven days for the past five weeks and sees no letup.

Precision Record Pressing, Nashville, is fully automated, Joe Talbot says. It took more than three years. It's upped production 30% overall, he claims. Talbot says Precision will add more presses and shrinkwrap machinery. He's been running six days a week since August. He sees little available presstime through the end of the year, a comment received from all pressers.

H.V. Waddell, Burbank plant,

could not be reached for comment. It's understood that the long-time local manufacturing plant has completely automated with Lened-and SMT presses and is possibly producing more LPs than any other plant in Southern California today.

Chuck Duncan of GRT Record Pressing, Nashville, has added 30,000 square feet with that space already filled in the past six months. He estimates that LP production has increased 200% at GRT in the past 24 months. Monthly capacity is about 650 units, Duncan states. He has added a dozen SMT automated

In the past 16 months, Alshire in Burbank has added an LP pressing plant, which today has seven SMT automated presses and adds an eighth next month. Working on a three-shift day, Dick Ceja estimates the plant can turn out 150,000 records weekly.

And of course there is the planned CBS owned plant in Atlanta currently budgeted at \$50 million, but which could go into the \$200 million cost range. The Southeastern area facility would greatly help CBS with its own production as well as that of its custom clients.

Billboard SPECIAL SURVEY For Week Ending 10/21/78

CONJUNTO ALFA

ROBERTO CARLOS

CEPILLIN

22

LOLITA Mi Carta, CYS 1506

NELSON NED Voz Y Corazon, W.S.L.

IRENE RIVAS

JULIO IGLESIAS A Mis 33 Anos, Alhambra 38

LOS ANGELES NEGROS

que de la China, Orfeon 120

Special Survey Hot Latin LPs N. CALIFORNIA (Pop) CHICAGO (Pop) TITLE—Artist, Label & Number (Distributing Label) TITLE-Artist, Label & Number (Distributing Label) **VICENTE FERNANDEZ** VICENTE FERNANDEZ A Pesar de Todo, Caytronics 1526 1 LOS TIGRES DEL NORTE A La Inspiracion de J.A. Jimenez, Muzart 2738 JUAN GABRIEL ESPECTACULAR Pronto 1036 EL GRUPO SUPERIOR Si Pienso en Ti, Mar 106 3 CHELO A La Inspiracion de J.A. Jimenez, Muzart 2738 4 **LUPITA D'ALESSIO** ROCIO DURCAL Canta a Juan Gabriel Pronto 1031 5 **GERARDO REYES** Verdades Amargas, Caytronics 1523 CAMILO SESTO Entre Amigos, Pronto 1034 YNDIO ersario Atlas 5047 SALVADOR'S Derrumbes, Arriba 3005 7 LISSETTE Sola Coco 148 CHELO La Voz Ranchera Muzart 10638 **RAMON AYALA** Musica Brava, Fredy 1086 JULIO IGLESIAS A Mis 33 Anos, Alham FEDERICO VILLA CORRIDOS Carino 5201 9 RIGO TOVAR DOS TARDES DE MI VIDA, MERICANA/ MELODY 5610 JOSE LUIS Top Hits 2021 10 10 **IRENE RIVAS DANIEL MAGAL** Cara de Gitana, Caytronics 1516 LOS REBELDES Te Esperare, Luna 1018 12 YOLANDA DEL RIO El Muro DKLI 3418 GRUPO MILAGRO Pa' Que y Por Que, Mar 105 13 JUAN GABRIEL Siempre en Mi Mente, Arcano 3388 14 YOLANDA DEL RIO LOS HUMILDES FEDERICO VILLA 15 **GERANDO REYES** Verdades Amargas, Caytronics 1523 15 CAMILO SESTO 16 EIUARDO NUNEZ El Tocapuertas, Raff 9064 LOS POLIFACETICOS Camaron Pelao, Latin International 5067 17 ACAPULCO TROPICAL



Alice Cooper's brand new single "How You Gonna See Me Now"

From the forthcoming album "From The Inside"

Produced by David Foster

Original concept, lyrics and direction by Alice Cooper and Bernie Taupin

Shipped Insane on Warner Bros. Records & Tapes

Management: ALIVE ENTERPRISES, INC. 8600 Melrose Ave., L.A., CA 90069

Billboard Hits Of The World.

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BAT OUT OF HELL—Meat Loaf
(Todd Rundgren) Epic/Cleveland
Int. EPC 82419 (C)
THAT'S WHAT FRIENDS ARE FOR—
Johnny Mathis/Denlece Williams
(Jack Gold) CBS 86068 (C)
THE KICK INSIDE—Kate Bush
(Andrew Powell) EMI EMC 3223
(F)

(E)
ROAD TO RUIN—Ramones, Sire
(WEA) SRK 6063
SUNLIGHT—Herbie Hancock (Herbie
Hancock/David Rubinson &
Friends, Inc.) CBS 82240 (C)
RUMOURS—Fleetwood Mac
(Fleetwood Mac/Dashut/Caillat)
Warner Bros. K 56344 (W)
OCTAVE—Moody Blues (Tony
Clarke) Decca TXS 129 (S)
HANDSWORTH REVOLUTION—Steel
Pulse (K. Pietterson/P. King)
Island ILPS 9502 (E)
LENA MARTELL COLLECTION—Lena
Martell, Ronco RT. 2028 (B)
SHADOW DANCING—Andy Gibby
(Alby Galuten/Karl Richardson)
RSO RSS 0001 (F)
20 GIANT HITS—Nolan Sisters
(Roger Greenaway) Target TGS

(Roger Greenaway) Target TGS 502 (W) BROTHERHOOD OF MAN— Brotherhood Of Man, K-Tel 7980 PRIVATE PRACTICE—Dr. Feelgood,

United Artists SOLIO SENDERS—Solid Senders (David Batchelor) Virgin V 2105 (C) STAR PARTY—Various, K-Tel NE

1034 (K)
DREAM WORLD—Crown Heights
Affair (Nerangis/Britton) Philips
6372 754 (F)
WHO PAYS THE FERRYMAN—

315 (A) SOME GIRLS—Rolling Sto

29 19 BAT OUT OF HELL-Most Loaf

(E) ROAD TO RUIN—Rarr

BRITAIN

esy Music SINGLES

- SUMMER NIGHTS—John Travolta/ Olivia Newton-John (RSO 006) LOVE DON'T LIVE HERE
 ANYMORE—Rose Royce
- GREASE-Frankie Valli (RSO 12) DREADLOCK HOLIDAY—10cc (Mercury 6008 035)
- SUMMER NIGHT CITY—Abba (Epic EPC 6595)
- LUCKY STARS—Dean Frie (Lifesong LS 402)
- I CAN'T STOP LOVING YOU-Leo Sayer (Chrysalis CHS 2240) YOU MAKE ME FEEL (MIGHTY REAL)—Sylvester (Fantasy FTC
- RASPUTIN—Boney M (Atlantic/ Hansa 11192) KISS YOU ALL OVER—Exile (RAK
- KISS YOU ALL OVER
 279)
 OH WHAT A CIRCUS—David Essex
 (Morcury 6007 185)
 THREE TIMES A LADY—
 Commodores (Motown TMG

- Commodores (Motown TMG 1113)
 JILTED JOHN—Jilted John (EMI Int. INT 567)
 PICTURE THIS—Blondie (Chrysalis CHS 2242)
 TALKING IN YOUR SLEEP—Crystal Gayle (United Artists UP 36422)
 A ROSE HAS TO DIE—Dooleys (GTO GT 229)
- GT 229) SWEET TALKIN' WOMAN-Electric
- Light Orchestra (Jet 121)
 NOW THAT WE'VE FOUND LOVE-18 Third World (Island WIP 6457) HONG KONG GARDEN—Siouxsie And The Banshees (Polydor 2059 19
- AGAIN AND AGAIN—Status Quo 20 (Vertigo QUO 1) BROWN GIRL IN THE RING/RIVERS 21
- BROWN GIRL IN THE RING/RIVE
 OF BABYLON-Boney M
 (Atlantic/Hansa 11120)
 WINKER'S SONG-Ivor Biggun
 (Beggars Banquet BOP 1)
 BLAME IT ON THE BOOGIE-The
 Jacksons (Epic EPC 6683)
 FORGET ABOUT YOU-Motors
 (Vision NC 2923) 22 23
- 24 (Virgin VS 222)
 AN EVERLASTING LOVE—Andy Gibb 25
- (RSO 015) DAVID WATTS/A BOMB IN
- (Polydor 2059 054)
 MEXICAN GIRL—Smokle (RAK 283)
 IT'S RAINING—Darts (Magnet MAG
- 126) BRITISH HUSTLE/PEACE ON
- 6446) HAVE YOU EVER FALLEN IN LOVE
 - WITH SOMEONE—Buzzcocks (United Artists UP 36455) YOU'RE THE ONE THAT I WANT-Hykia Baker/Arthur Muliard (Py 7N 46121) BLAME IT ON THE BOOGIE—Mick
- Jackson (Atlantic K 11102) YOU'RE THE ONE THAT I WANT—
- (RSO 006) RESPECTABLE—Rolling Stones (EMI
- 2861)
 GALAXY OF LOVE—Crown Heights
 Affair (Phillips 6168 801)
 SANDY—John Travolta (Polydor
- POSP 6)
 I THOUGHT IT WAS YOU—Herbie
- Hancock (CBS 6530)

 BAMA BOOGIE WOOGIE—Cleveland

 Eton (Gull GULS 63)

 BRANDY—O'Jays (Philadelphia PTR
- LA. CONNECTION—Rainbow (Not
- Available)
 DIPPETY DAY—Father Abraham
- ca F 13798)
- (Decca F 13798)

 HOLLYWOOD NIGHTS—Bob Seger
 (Capitol CL 16004)

 DAYLIGHT KATY—Gordon Lightfoot
 (Warner Bros. K 17214)

 EVE OF THE WAR—Jeff Wayne's
 War Of The Worlds (CBS 6496)

 GIVIN' UP GIVIN' IN—Three Degree:
- (Ariola ARO 130) MIDDLE OF THE NIGHT—
- Brotherhoou 45117)
 DON'T COME CLOSE—Ramones
 (Sire SRE 1031)
 DOWN AT THE DOCTORS—Doctor
 Feelgood (United Artists UP
- SUPERNATURE—Cerrone (Atlantic K
- 11089)
 GOT A FEELING—Patrick Juvet
 (Casablanca CAN 127)
 HEADS DOWN NO NONSENSE
 MINDLESS BOOGIE—Alberto Y
 Lost Trios (L?? GO 323)
 IT'S ONLY MAKE BELIEVE—Child
- pla Hansa AHA 522) -Deep Purple (Purple PUR

- 54 55 AND THE BAND PLAYED ON-Flash 55
- AND THE BAND PLAYED ON-Flash
 And The Pan (Ensign ENY 15)
 I GO TO PIECES (EVERYTIME)—
 Gerri Granger (CC3)
 JUKE BOX GYPSY—Lindisfarne
 (Mercury 6007 187)
 SHAME—Evelyn "Champagne" King
 (RCA PC 1122)
 WHAT YOU WAITIN' FOR—Stargard
 (MCA 382)
 IT'S A BETTER THAN GOOD TIME—
- IT'S A BETTER THAN GOOD TIM Gladys Knight & The Pips (Buddah BDS 478) ONE FOR YOU ONE FOR ME— Jonathan King (GTO GT 237) MONTEGA BAY—Sugar Caree (Ariola/Hansa AHA 524) SHE'S GONNA WIN—Bilbo (Light LIG 548)

- SHE'S GONNA WIN—Bilbo (Lighting LIG 548)
 DON'T LOOK BACK—Boston (Epic EPC 6653)
 FOOL (IF YOU THINK IT'S OVER)— Chris Rea (Magnet MAG 111)
 TOP OF THE POPS—Rezillos (Sire SIR 4001)
 GOT TO GET YOU INTO MY LIFE— Earth, Wind & Fire (CBS 6553)
 WHO ARE YOU—The Who (Polydor WHO 1)
- WHO ARE YOU.—The Who (Polydor WHO 1)
 TWO OUT OF THREE AIN'T BAD—Meat Loaf (Epic/Cleveland EPC 6281)
 WHERE DID OUR LOVE GO/JE
 VOULAIS TE DIRE—Manhattan Transfer (Atlantic K 1182)
 SGT. PEPPER'S LONELY HEARTS
 CLUB BAND—Beatles (Parlopho R6022)
- R6022) SWEET SUBURBIA—Skids (Virgin VS
- 227)
 AIN'T WE FUNKIN' NOW—Brothers
 Johnson (A&M AMS 7379)
 BABY STOP CRYING—Bob Dylan
- (CBS 6499) ONE FOR YOU ONE FOR ME—La
- Bionda (Philips 6198 227) CAN'T STAND LOSING YOU—Police (A&M AMS 7381)

GREASE-Original Soundtrack, RSO

RSD 2001 (F)
IMAGES—Don Williams (Don Williams/
Galph Fundes) K-Tel NE 1033 (K)
BLOODY TOURISTS—10cc (Eric

Stewart/Graham Gouldman)
Mercury 9102 503 (F)
NIGHT FLIGHT TO VENUS—Boney
M (Frank Farian) Atlantic/Hansa
K 50408 (M)

K 50498 (W)
CLASSIC ROCK--London Symph

Orchestra (Jeff Jarratt/Don Reedman) K-Tel ONE 1009 (K) WAR OF THE WORLDS—Jeff

Wayne's Musical Version, CBS 96000 (C) PARALLEL LINES—Blondie (Mich

PARALLEL LINES—Blondie (Michael Chapman) Chrysalis CDL 1192 (F)
SATURDAY NIGHT FEVER—Various,
RSO 2658 123 (F)
Yes—Tormato (Atlantic K 50518)
WHO ARE YOU—The Who (Glyn
Johns/Jon Astley) Polydor WHOD
5004 (F)
NATURAL HIGH—Commodores
(Lames Carmichael (Commodores)

NATURAL HIGH—Commodores (James Carmichael/Commodores) Motown STML 12087 (E) THE BIG WHEELS OF MOTOWN— Various (EMI EMTV 12) THE BRIDE STRIPPED BARE—Bryan Ferry (Various) Polydor POLD 5003 (F) DON'T LOOK BACK—Boston (Tom Scholz) Epic EPC 86057 (C) JAMES GALWAY PLAYS SONGS FOR ANNIE—James Galway (Ralph Mace) Red Seal RL 25163 (R)

(E)
EVITA—Various, MCA MCX 503 (E)
AND THEN THERE WERE THREE—

Genesis (David Hentsche Charisma CDS 4010 (F)

- (Glimmer Twins) EMI CUN 39108 (F) GREATEST HITS—Abba (B. Andersson/B. Ulvaeus) Epic EPC
 - Andersson/B. Ulvaeus) Epic EF 69218 (C) CHAIRS MISSING-Wire, Harvest SHSP 4093
 - THE STRANGER—Billy Joel, CBS
 - NEW WORLD RECORD—Flortely
 - A NEW WORLD RECORD—Electric Light Orchestra, Jet JETLP 200 GHOSTS OF PRINCES IN TOWERS—Rich Kids, EMI EMC 3263 CONVOY—0.S.T., Capitol EST 24590 DARK SIDE OF THE MOON—Pink Floyd (Pink Floyd) Harvest SHVL 804 (E)

 EVEN NOW—Barry Manilow) Arista SPART 1047 (F)

 BLACK AND WHITE ALBUM—The Stranglers, United Artists UAK 30222

 EVERYONE PLAYS DARTS—The

 - EVERYONE PLAYS DARTS-The Darts (Tommy Boyce/Richard Hartley) Magnet MAG 5022 (E) I COMING HOME—Tom Jones, I

 - I'M COMING HOME—Tom Jones, K-Tel WH 5001 CAN'T STAND THE REZILLOS—The Rezillos (Bob Clearmountain/Ton Bongiobi) Sire K 56530 (K) B FOR BROTHERHOOD—
 - Brotherhood Of Man (Tony Hiller)
 Pye NSPL 18567 (A)
 PASTICHE-Manhattan Transfer
 (Tim Hauser) Atlantic K 50444
 (W)

JAPAN
esy of Music Labo, Inc.)
As Of 10/9/78

- k
 KIMINO HITOMIWA 10000 VOLT—°Takao
 Horiuchi (Express/Toshiba-EMI)—Noel
 Music, On Associates
 TOUMEININGEN—°Pink Lady (Victor)—
 NTVM, T&C Music
 KATTENI SINDBAD—°Southern All Stars
- (Invitation)—Burning, PMP
 HIKIGANE—*Masanori Sera & Twist
 (Aardvark)—Yamaha
 ZETTAIZETSUMEI—*Momoe Yamaguchi
- (R)
 LEO SAYER—Leo Sayer (Richard
 Perry) Chrysalis CDL 1198 (F)
 LOVE BITES—Buzzocks (United
 Artists UAG 30197)
 STRIKES AGAIM—Rose Royce
 (Norman Whitfield) Whitfield K
 56527 (W)
 ARE WE NOT MEN? NO WE ARE
 DEVO—Devo (Brian Eno) Virgin V
 2106 (C)
- (CBS/Sony)—Top
 JOHNNY-NO KOMORIUTA—*Alice
 (Express/Thoshiba-EMI)—JCM
 HOLLYWOOD SCANDAL—*Hironi Go (CBS/
- ARE WE NOT MEN? NO WE ARE
 DEVO—Devo (Brian Eno) Virgin V
 2106 (C)
 STREET LEGAL—Bob Dylan (Don
 DeVito) CBS 86067 (C)
 OUT OF THE BLUE—Electric Light
 Orchestra (Jeff Lynne) Jet JETDP
 400 (C)
 LIVE AND DANGEROUS—Thin Lizzy
 (Thin Lizzy/Tony Visconti)
 Vertiog Vertigo 6641 807 (F)
 20 GOLDEN GREATS—The Hollies,
 EMI EMTV 11 (F)
 THE ALBUM—Abba (B. Andersson/
 B. Ulvaeus) Epic EPC 86052 (C)
 WHEN I DREAM—Crystal Gayle
 (Allen Reynolds) United Artists
 UAG 30169 (E)
 NEW BOOTS AND PANTIES—Ian
 Dury (Peter Jenner/Lauria
 Latham/Rick Walton) Stiff SEEZ 4
 (E) HOLLYWOOD SCANDAL—"Hironi Go (CB: Sony)—Burning KISETSUNO NAKADE—"Chiharu Matsuyama (F)—STV Pack BLUE—"Machiko Watanabe (CBS/Sony)—
- LOVE—DAKISHIMETAI—*Kenji Sawada (Polydor)—Watanabe BLUE SKY BLUE—*Hideki Saijo (RCA)— Gelei
 - AOBAJO-KOIUTA—*Muneyuki Sato (King)— GOOD LUCK-*Goro Noguchi (Polydor)-
 - Fuji, NP
 TASOGARE MY LOVE—*Junko Ohashi
 - (Philips)—Nichion
 MONTE CARLO DE KAMPAI—*Mayo Shono
 - (BLOW-UP)—Columbia
 DISCO LADY—*Rie Nakehara (CBS/Sony)— PMP, Tanabe
 THE STRANGER—Billy Joel (CBS/Sony)—

- 18 "YAMATO" YORI AIO KOMETE—*Kenji Sawada (Polydor)—Watanabe 19 HATACHINI NAREBA—*Junko Sakuráda (Victor)—Sun, Yamaha 20 HELLO MR. MONKEY—Arabesque (Victor)—

AUSTRALIA

- Week

 1 WAR OF THE WORLDS (LP)—Various
- (CBS)

 GREASE (LP)—Soundtrack (RSO)
 BAT OUT OF HELL (LP)—Meat Loaf (Epic)
 O ZAMBEZI (LP)—Dragon (Portrait)
 PYRAMID (LP)—Alan Parsons Project
- (Arista)
 ARE YOU OLD ENOUGH (Single)—Dragon
- (Portrait)
 BLACK IS BLACK (Single)—La Belle
- Epoque (Carrere)
 DANCING IN THE CITY (Single)—Marshall,
- Hain (Harvest)
 YOU'RE THE ONE THAT I WANT (Single)—
 Travolta & Newton-John (RSO)
 CAN WE STILL BE FRIENDS (Single)—Todd

- CAN WE STILL BE FRIENDS (Single)—Todd Rundgren (Bearsville)
 HOPELESSLY DEVOTED TO YOU (Single)—Olivia Newton-John (RSO)
 GREASE (Single)—Frankie Valli (RSO)
 SOME GIRLS (LP)—Rolling Stones (EMI)
 LIVING IN THE U.S.A. (LP)—Linda
 Ronstadt (Asylum)
 CITY TO CITY (LP)—Gerry Rafferty (U/A)
 OH, CAROL (Single)—Smokie (RAK)
 FACE TO FACE (LP)—The Angels (Albert)
 DOWN AMONG THE DEAD MEN (Single)—Flash & The Pan (Albert)
 SATURDAY NIGHT FEVER (LP)—
 Soundtrack (RSO)
 LET'S ALL CHANT (Single)—Michael Zager
 Band (Priv. Stock)

HOLLAND

(Courtesy Stichting Nederlandse Top 40)

- HOPELESSLY DEVOTED TO YOU-Olivia
- Newton-John (RSO)
 GREASE—Frankie Valli (RSO)
 THREE TIMES A LADY—The C
- (Tamia Motown)
 SUMMERNIGHTS—John Travolta/Olivia
- Newton-John (RSO)
 SUMMER NIGHT CITY—Abba (Polydor)
 YOU'RE THE GREATEST LOVER—Luv
- (Philips)
 IT'S RAINING—Darta (Magnet)
- EVE OF THE WAR-Jeff Wayne (CBS)
 RASPUTIN/PAINTER MAN-Boney M
- (Hansa)
 FOLLOW ME—Amanda Lear (Ariola)

LPs

- GREASE—Soundtrack (RSO)
 DIRE STRAITS—Dire Straits (Vertigo)
 WAR OF THE WORLDS—Various Artists
- (CBS)
 PARALLEL LINES—Blondie (Chrysalis)
 SWEET REVENGE—Amanda Lear (Ariola)
 NATURAL HIGH—Commodores (Tamla
- Motown)
 DON'T LOOK BACK—Boston (Epic)

- WITH LUV—Luv (Philips)
 ON STAGE—David Bowle (RCA)
 20 GREATEST HITS—Fats Domino (Arcade)

PORTUGAL (Courtesy Musica & Som) SINGLES

- K
 CANCAO PROIBIDA—Marco Paulo (EMI)
 ONE FOR YOU ONE FOR ME—La Bionda
 (Philips)
 STAYIN' ALIVE—Bee Gees (RSO)
 RIVERS OF BABYLON—Boney M (Ariola)
 TERRA DA MARIA—Roberto Leal (Roda)
 NIGHT FEVER—Bee Gees (RSO)
 CRY TO ME—Sergio e Madi (Rossii)
 LET'S ALL CHANT—Michael Zager Band
 (Phitate Stock)

- (Private Stock)
 MISS YOU—Rolling Stones (Rolling Stones)
 THE MAN WITH THE CHILD IN HIS
 EYES—Kate Bush (EMI)

LPs

- 1 SATURDAY NIGHT FEVER—Soundtrack
- (RSO) SOME GIRLS—Rolling Stones (Rolling
- Stones)
 AND THEN THERE WERE THREE—Genesis (Charisma)
 UNLIMITED CITATIONS—Cafe Creme
- CPathe)
 THE KICK INSIDE—Kate Bush (EMI)
 ZAPPA IN NEW YORK—Frank Zappa
 (Warner Bros.)
 ROCK 'N' ROLL—Giants (Orfeu)
 EASTER—Patti Smith Group (Arista)
 DISCO SATISFACTION—Tommi (Private
- Stock)
 10 DELIVERANCE—Space (Vogue)

NEW ZEALAND (Courtesy of Record Pub, LTD) As Of 10/8/78 SINGLES

- RIVERS OF BABYLON/BROWN GIRL IN
 THE RING—Boney M (WEA)
 THREE TIMES A LADY—Commodores (EMI
 KISS YOU ALL OVER—Exite (EMI)
 BOOGIE OOGIE OOGIE—A Taste of Honey
 (EMI)
 DANCE WITH ME—Peter Brown (CBS)
 GREASE—Frankle Valii (PHON)
 HOPELESSLY DEVOTED TO YOU—Olivia
 Newton-John (PHON)
 USED TA BE MY GIRL—O'Jays (CBS)
 TWO OUT OF THREE AIN'T BAD—Meatloaf
 (CBS)
- (CBS)
 YOU TOOK THE WORDS RIGHT OUT OF
 MY MOUTH—Meatloaf (CBS)

SOUTH AFRICA

- BAKER STREET---Gerry Rafferty (United
- BAKER STREET—Gerry Rafferty (United Artists)
 YOU'REONE THAT I WANT—John
 Travolta/Olivia Newton-John (RSO)
 THANK YOU FOR THE MUSIC—Abba
 (Sunshine)
 RIVERS OF BABYLON—Boney M. (GALLO)
 YOU'RE MY BEST FRIEND—Don Williams
 (ABC)
 DANCING IN THE CITY—Marshall, Hain
 (Harvest)

- DANCING IN THE CITY—Marshall, Hain (Harvest) LOVE IS IN THE AIR—John Paul Young (EMI) MY LIFE'S IN GOOD HANDS (JESUS SWEET JESUS)—Gene Rockwell (Explosion) SHADOW DANCING—Andy Gibb (RSO) YOU'RE SUCH A FABULOUS DANCER—D. Dourna & D. Palmer (ABC)

ISRAEL

(Courtesy of Israel Broadcasting Authority) As Of 10/5/78

- k
 5-7-0-5—City Boy (Phonodor)
 FOREVER AUTUMN—Justin Hayward (CBS)
 AIRPORT—Motors (Virgin)
 AN EVERLASTING LOVE—Andy Gibb (RSO)
 RIGHT DOWN THE LINE—Gerry Rafferty
 (United Artists)
 RASPUTIN—Boney M. (Hansa)
 GET OFF—Foxy (TK)
 IT'S RAINING—Darts (Magnet)
 COPACABANA—Barry Manilow (Arista)
 DREADLOCK HOLIDAY—10 C.C.
 (Phonodor)

- (Phonodor) SUMMER NIGHT CITY—Abba (Epic)
- SUMMER NIGHT CITY—Abba (Epic)
 DON'T LOOK BACK—Boston (Epic)
 GOT TO GET YOU INTO MY LIFE—Earth,
 Wind & Fire (CBS)
 OH DARLIN'—Robin Gibb (RSO)
 WALK ON BY—Stranglers (United Artists)

From The Music Capitals

Of The World

• Continued from page 77 bum of Elizabethan music on guitar. Davis here Nov. 29 for a concert with the Buddy Davis here Nov. 29 for a concert man.

Rich Big Band, promoted by Arne Worsoe.

KNUD ORSTED

Britain's Pasadena Roof Orchestra enjoyed substantial success on its second visit this year to the Rainbow Hall here, also playing the City Hotel in Fredrikstad before leaving for Sweden and West Germany. There they played a gala show for political leader Helmut Schmidt.

Sell-out for the Gunnar Eide-booked Weather Report performance at the Chateau Neuf, including material from the new LP "Mr. Gone." ... Tickets for Sammy Davis Oslo concerts, at \$55 each, sold out in one hour, and an extra show added. . . . Gunnar Eide planned a Bette Midler concert, but the equipment requested made it impossible to present her in the Concert House, so the show was called off,

Arne Bendiksen promoting classical recordings on different labels, including works by Grieg (English Chamber Orchestra), J.S. Bach, Handel, Schubert, Mussorgsky ("Pictures At An Exhibition"), Prokofiev ("Peter And The Wolf"), Mozart and Brahms. Labels include Vanguard, Elite and Turnabout. **RANDI HULTIN**



BILLBOARD

Billboard SPECIAL SURVEY For Week Ending 10/21/78

Number of LPs reviewed this week 51 Last week 46



FIREFALL—Elan, Atlantic SD19183. Produced by Tom Dowd, Ron Albert, Howard Albert. With this, its third LP. Firefall continues its catchy blend of soft, lyrical rock. Member Rick Roberts wrote most of the material which is love-oriented. And Roberts high pitched vocal style accompanied by harmony propels them. Occasionally the band cooks on a variety of moods such as r&b. This six-piece outfit maintains a

distinctive sound, notches above much of the competition.

Best cuts: "Strange Way," "Sweet And Sour," "Count Your
Blessings," "Goodbye, I Love You," "Sweet Ann," "Winds Of

Dealers: Firefall has built a huge following.

MARK-ALMOND—Other Peoples Rooms, Horizon SP730 (A&M). Produced by Tommy LiPuma. Jon Mark and Johnny Almond have always made good music and its Horizon debut is no exception. Stronger and more creative, Mark on vocals, guitars and Almond on tenor and alto sax and flute display its ability to create finely honed mood music that is both relaxing and mysterious. Images comes to life through the cohesive interplay of the two and the support of Steve Gadd on drums. Will Lee on bass, Ralph MacDonald on percussion John Tropea, guitar and Leon Pendarvis, keyboards. Included is a remake of the duo's classic "The City" Michael Franks' "Vivaldi's Song" and Danny O'Keefe's "You Look Just Like A Girl Again." The remainder are brilliant new Mark-Almond

originals.

Best cuts: "The City," "You Look Just Like A Girl Again,"
"Other Peoples Rooms," "Lonely People," "Just A Friend."

Dealers: Life starts anew for this veteran duo on the Horizon label. Play in-store.

BLACK SABBATH-Never Say Die, Warner Bros. BSK3186. **Produced by Black Sabbath.** The band's ninth album in 10 years breaks no new ground for this gut-crunching heavy metal quartet. Most of the cuts feature the power chording of guitarist Tony lommi and the monotone vocals of singer Ozzie Osbourne. Two exceptions are the jazz flavored "Airdance" and "Breakout," the latter featuring some nice work by an uncredited saxophonist. The title cut is already a hit in U.K.

Best cuts: "Airdance," "Never Say Die." "Johnny Blade, Breakout," "Over To You."

Dealers: Group still possesses a large following as recent

STEPHEN STILLS-Thoroughfare Gap, Columbia JC35380. Produced by Stephen Stills, Ron & Howard Albert. Stills emerges from a two-year hiatus (excepting a "best of reprise) with a vital, energetic 10-cut effort which subtly combines a disco beat and his rock guitar on some uptempo numbers. ("You Can't Dance Alone," "We Will Go On"). But the showpieces remain, as always. Stills' evocative lyrics and vocal style, shown best on "Thoroughfare Gap." "Beaucoup Yumbo" and "Can't Get No Booty." Surprise cuts are the best to date of Greg Allman's "Midnite Rider" and the eternal "Not Fade Away." Backing Stills' usual guitar, bass, drum, synthesizer lineup are horns and strings on the discotized

Best cuts: "Thoroughfare Gap." "Beaucoup Yumbo Midnite Rider."

Midnite Rider," "Can't Get No Booty."

Dealers: Stills fans have been waiting long for this one

HERB ALPERT & HUGH MASEKELA-Main Event * Live, A&M SP4727. Produced by Herb Alpert, Hugh Masekela, Mosa Jonas Gwangwa. The second collaboration between Theatre, as was George Benson's smash jazz-pop crossover LP. "Weekend In L.A." Like Alpert and Masekela's earlier joint effort, which happily returned both men to the top 100 after a lengthy absence, this consists of sophisticated, jazzy sounds which range from mellow to funky and fiery. Alpert's trumpet and Masekela's flugelhorn again meld beautifully augmented by a nine-man band featuring trumpet player Gwanga, who also wrote half of the tunes. Presumably to help this album cross to a wide pop audience, one of the tunes is the Stylistics' 1972 hit "People Make The World Go Round,"

which winds up as one of the loveliest cuts on the LP.

Best cuts: "Foreign Natives," "Besame Mucho," "N

Dealers: Excellent sound reproduction

DR JOHN-City Lights, Horizon SP732 (A&M). Produced by Tommy LiPuma, Hugh McCracken. Dr. John has never been in better form. Assisted admirably by Steve Gadd on drums. Will Lee on bass, Richard Tee on keyboards, Hugh McCracken and John Tropean on guitars and Arthur Jenkins on percussion this funky and raspy vocalist fuses an exciting bland of jazz. rock, and soul elements. The Dr.'s fingers are also deft, cascading over keyboards and his soulful vocal ren ditions are grabbing

Best cuts: "Dance The Night Away With You." "Street de," "Snake Eyes," "Fire Of Love," "City Lights." Dealers: Mac Rebennack, better known as Dr. John, has

built a following not only as a solo artist but as a contributor to many rock albums



JOE SUN-Old Flames (Can't Hold A Candle To You) Pro duced by Brien Fisher. Ovation OV1734. Sun a former pro motion man, is on the other side of the business with his first Spellight.



ELTON JOHN-A Single Man, MCA MCA3065. Produced by Elton John, Clive Franks. After a few disappointing albums Elton's first studio effort since "Blue Moves" two years ago should return the superstar to his rightful perch. Collaborating with new lyricist Gary Osborne, "A Single Man" represents the beginning of a new phase in Elton's career. With a minimum of guitar work, the instrumentals of the property of percentage overtones and tasty use of background with a part of the property of percentage of the property of the compatibility with Elton's property of th vocalists. While Osborne's lyrics lack the sting and imagery of Bernie Taupin's, the compatibility with Elton's sweeping score is arresting. The brilliance of former works is evident in cuts like "Madness," "It Ain't Gonna Be Easy" and "Part-Time Love. Included is a six and a half minute synthesized instrumental called "A Song For Guy."

Best cuts: "Madness," "Part-Time Love," "Shine On Through," "It Ain't Gonna Be Easy" "Georgia Dealers: Sales will reflect the brilliance of this album.

BILLY JOEL—52nd Street, Columbia FC35609. Produced by Phil Ramone. Joel follows his platinum breakthrough "The Stranger," still in the top 15 after a year on the chart, with an equally well-designed mix of punchy midtempo tunes and pretty ballads. An all-star cast o backup musicians assists this time out, including Freddie Hubbard, Mike Mainieri, David Spinozza, Steve Khan, Donnie Dacus, Peter Cetera, Ralph MacDonald, Eric Gale, Dave Grusin and the Brecker Brothers. Joel, who shines on piano and vocals, has blossomed into a consummate record craftsman for the hipper half of the mass aurecord cratisman for the hipper half of the mass audience. There is no shortage of singles candidates here, which should continue the string of four Top 40 hits Columbia was able to lift off "The stranger."

Best cuts: "Big Shot," "My Life," "Honesty," "52nd Street," "Until The Night."

Dealers: Columbia's faith in this album is proved by the fact that it is reportedly one of the first six LPs it will raise to an \$8.98 suggested list price





SANTANA-Inner Secrets, Columbia FC35600. Produced by Dennis Lambert, Brian Potter. Carlos Santana's free wheeling rhythm guitar and the trademarked biting percussion makes this new Santana album a more street-wise effort. Laced with Latin, jazz and rock influences, Santana also turns in strong mainstream pop covers of the Classics IV's "Stormy." and Buddy Holly's "Well All Right." On its last LP "Moonflower," Santana registered its biggest success with a remake of the Zombies "She's Not There." The team of Lambert & Potter handle production chores for the first time and also wrote or co-wrote four of the songs. The production is void of any slick glossy finishes which allows for Santana and band to shine through with free wing unrestrained energy

Best cuts: "Stormy," "Well All Right." "The Facts Of Love." "Dealer/Spanish Rose

Dealers: Santana remains a consistent act as evidenced by its last top 10 LP "Moonflower

DAVID BOWIE-Stage, RCA CPL22913, Produced by Tony Visconti. Recorded live during Bowie's last concept tour this double LP contains songs from Bowie's Ziggy Stardust period through the present arranged in pretty much chronological order. The LP represents the current just-David-Bowie persona of this chameleon-like artist. There is a minimum of frills and electronic gimmicks here, though the music remains adventuresome none-theless. Bowie's versatile voice is upfront here, while his eight-man band provides adequate but not overweening support. If the result sounds a bit more crude than is normally expected from Bowie. It is also that much more vital. Bowie opens up his songs a little more here, and by scraping off some of the gloss allows the listener closer to

Best cuts: Everyone has different favorites **Dealers:** RCA is supporting this with extensive promotional and merchandising campaign.



LP. It's filled with crystal clear guitar work, solid production with effective use of piano and background voices, and strong and consistent vocal performances by Sun. The title song his first single, scorched into the top 20, indicating a level of talent that the album verifies.

Best cuts: Try them all.

Dealers Sun's past promotion experience in the field gives him some important record business savvy that combines powerfully with his talent



El. COCO-Dancing In Paradise, AVI6044. Produced by W Michael Lewis, Laurin Rinder. The act which has had big disco hits with "Cocomotion" and "Let's Get It Together" returns

with several more likely dance floor hits. Lewis also arranged the six tracks and plays a variety of keyboards, while partner Rinder plays drums. The band also includes four other musi cians. Rinder and Lewis cowrote three of the tracks, which all have a sophisticated, shimmering gloss. This should help the tunes cross from a strictly disco appeal to a broader base,

including easy listening and even pop.

Best cuts: "Love In Your Life," "Coco Kane," "Ugly People," "It's Your Last Chance."

Dealers: Group has a proven track record

KAREN YOUNG-Hot Shot, West End WE105. Produced by Andy Kahn, Kurt Borusiewicz. Young's "Hot Shot" has been one of the top disco titles of the year, and this LP contains more material in that mold. Emphasis is on pulsating percussion, driving brass and spiralling strings, powering Young's idiosyncratic vocals (she has an endearing tendency to break into scats). None of the tunes are quite as good as her hit, which is included, but everyone's enthusiasm and energy more than makes up for this. And just to vary the mood, Young offers a couple of ballads, "God Knows I'm Just A Woman" and "Beau," which are good.

Best cuts: "Hot Shot," "Bring On The Boys." "Baby You

Ain't Nothin' Without Me.

Dealers: Title cut should spur disco sales.



EDDIE PALMIERI—Lucumi Macumba Voodoo, Epic JE35523 (CBS). Produced By Bobby Colomby, Eddie Palmieri. Palmieri, noted Latin pianist, bandleader makes a successful journey into fusion land—with a lot of special plusses. Like some inventive jazz blowing from a number of New York cats (Jon Faddis, Bobby Colomby, Steve Kahn), some intricate pi ano warbling with brother Charlie Palmieri, some infectious dance numbers and the blending of Brazilina andeCuban instruments. The music is based on the religion called voodoo with its ferocious and frightening moods. The addition of syn thesizer and regulation drums which play some rockish tem pos all work well since Eddie and Charlie Camilleri have successfully melded it all together so that the LP does not come off as a watered down Latin jazz LP. Spanish vocals add the authentic pizazz to the various Hispanic moods, The big band date really swings.

Best cuts: "Spirit Of Love," "Lucumi, Macumba, Voodo Letras Of Ozain.

Dealers: a major Latin/jazz accomplishment in which nei ther music is affected adversely



FRANZ KROMMER: PARTITAS FOR WINDS—Netherlands Wind Ensemble, Philips 9500437. If you thought the classical era had been exhaustively mined by record labels, fisten again. Krommer, a virtual unknown to record buyers, wrote music for wind group of an inventiveness and instrumental brilliance that rivals comparable titles found in Mozart's catalog. The exceptional musicianship and virtuosity of the Netherlands Winds, familiar from a succession of Philips releases. brings it all home. Peerless sonics.

JANACEK: "TARAS BULBA," "CUNNING LITTLE VIXEN"-Davis, Toronto Symphony, Columbia M35117. The sense of rapture and epic scope in Janacek's music is conveyed beautifully, and the Toronto orchestra plays to world class stand ards in this excellent CBS production. The passionate "Taras Bulba." music abounds in striking orchestral effects and includes two wild dance sequences. The shifting textured paro-distic "Cunning Little Vixen" score, a rare offering, will be a delightful surprise to 99% of classical listeners. As a special attraction there is a double sided cover display graphic



TERI DeSARIO-Pleasure Train, Casablanca NBLP7115. Produced by Barry Gibb, Albhy Galuten, Karl Richardson, Ron Albert, Howard Albert, Denny Randell. Produced by a bevy of star producers, DeSario enjoys top notch arrangements and production techniques. The Miami songstress has a pleasing voice and she ranges over MOR, pop and discoish tunes—all with refreshing verve. Barry Gibh supplies a background vocal on one track with synthesizer from Albhy Galuten. Musi-cianship, including guitars, bass, keyboards, drums, horns

and percussion is also standout.

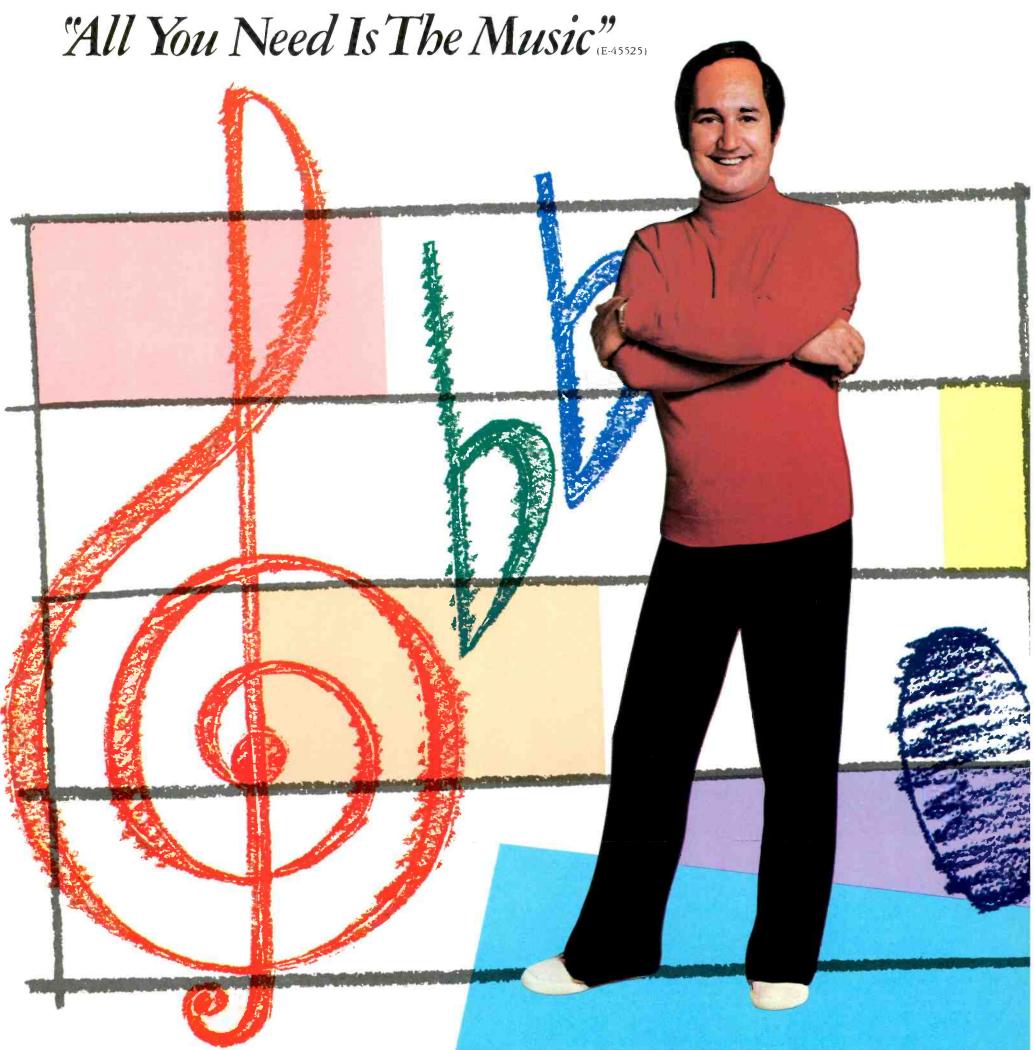
Best cuts: "Ain't Nothing Gonna Keep Me From You "Sometime Kind Of Thing," "The Stuff Dreams Are Made Of "Save Me, Save Me," "Loving You The First Time"

Dealers: This artist has plenty of crossover potential

(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 McCullaugh, Dick Musser. Alan Penchansky, Eliot Tiegel. Adam White. Gerry Wood Jean Williams.

NEIL SEDAKA



All you need is Neil Sedaka's new single from his forthcoming album!

"All You Need Is The Music" (6E-161)

Produced by Neil Sedaka and Artie Butler
On Elektra Records and Tapes

© 1978 Elektra/Aprlum Records © A Warner Communications Co

General News

Nashville Crowds Hail Country Week

• Continued from page 46

bia and Epic staffers Friday morning (20), as well as a marketing meeting and presentation Saturday (21) at the Opryland Hotel at 10 a.m. The marketing meeting, hosted by Rick Blackburn and Roy Wunsch of the Nashville office, will be open to invited guests who will include Columbia accounts, producers, artists, managers, talent agents and press.

Columbia is sponsoring a show-case at the Exit/In Thursday (19) at 8 p.m. with acts to include Gail Davies, Ed Bruce, Bobby Bare and Joe Stampley. On Saturday evening there will be a special CBS Show from 5-8 p.m. at the Municipal Auditorium, headlined by Lynn Anderson, Janie Fricke, Johnny Duncan, Jody Miller, Moe Bandy, Barbara Fairchild, Charly McClain, Johnny Paycheck, Tammy Wynette and George Jones.

and George Jones.

Later in the evening, Lundvall will host the CBS presidential party in the grand ballroom of the Opryland Hotel. More than 1,100 invitees are expected to attend the party which is held in honor of all CBS staff members. CBS accounts, employes of Columbia, Epic and Associated Labels and industry guests.

Capitol Records expects 25 of its corporate heads, branch managers and regional staff for the activities, with staff meetings planned. Arriving from the label's main office will be Rupert Perry, vice president of a&r; Dennis White, vice president of marketing; Bob Young, vice president in charge of business affairs: Dan Davis, vice president of merchandising and artist relations, and other ranking staff heads.

The Capitol showcase at the Exit/In will take place Friday (19) at 11 p.m. with Gene Watson and Don Schlitz performing sets. On Saturday (21), the Capitol talent show will be held from noon until 3 p.m. in the Municipal Auditorium. Acts on this bill include Colleen Peterson, Kenny Dale, Mel McDaniel, Gene Watson, Freddy Hart, Lee Dresser, Billy "Crash" Craddock and the Tennesseans, Hank Cochran, Don Schlitz, Marcia Ball and Karen Wheeler.

The Capitol showcase will be followed by a cocktail party from 3-6 p.m. at the Hyatt-Regency Hotel for invited guests and employes.

Joining in the festivities for the

week, Elektra/Asylum will sponsor a showcase at the Exit/In Wednesday (18) at 8 p.m. to spotlight Jack "Cowboy" Clement, Wood Newton and Jim Talwater.

On Friday (20), Elektra/Asylum will hold a cocktail party at 2 p.m. at the Hyatt-Regency Hotel for its L.A. and regional branch office staff to meet Stella Parton, Clement, Newton and Talwater

Warner Bros. Records will be represented from the West Coast by Andy Wickham, vice president, country division; Lou Dennis, vice president, sales; and Russ Thyret, vice president, national promotion; as well as by 23 of its artists and guests who are flying in for the week.

The label's Nashville office is hosting a private party for company staffers from L.A. and regional branches Wednesday (18), followed the next evening by the fourth annual Warner Bros. president's reception, with a guest list of more than 700 invitees expected to attend the event at the City Club. Friday morning (20), there will be a company breakfast at the Loveless Motel for label artists, managers, producers and staff employes.

Under the auspices of the Phonogram corporate family, a jointly-sponsored three-night talent showcase hosted by Mercury, Monument and Lone Star Records will take place Wednesday-Friday (18-20) at Possum Holler. Included on the shows will be artists, from all three labels, including Charlie McCoy, Barefoot Jerry, Larry Gatlin, Laney Smallwood, Willie Nelson, Eddie Raven, Larry Jon Wilson, Mel Street, Ray Wylie Hubbard, Larry G. Hudson, Cooder Brown, Johnny Russell, Steve Fromholtz, Sonny Throckmorton and Jacky Ward and Reba McEntire.

Flying in from Phonogram's headquarters in Chicago will be Charlie Fach, vice president and general manager, Phonogram: Lou Simon, senior vice president and marketing director; and Harry Losk, vice president of national sales. Other L.A. and regional representatives from the company are also expected to attend convention week functions.

The Phonogram family (which includes Mercury, Monument, Lone Star and Polydor Records) hosts a cocktail party from 2-4 p.m. at the

Hilton Inn Central Thursday (19) for its artists, buyers, managers, employes and members of the press. Present at his reception will be heads of Phonogram-related labels, including Fred Foster, president of Monument Records: Jerry Kennedy, vice president of a&r, Mercury country division and key staff members

The United Artists Records contingent will be spearheaded by Jerry Rubenstein and Artie Mogull, cochairmen of United Artists, L.A.; Charlie Minor, vice president in charge of promotion, and David Budge, director of publicity.

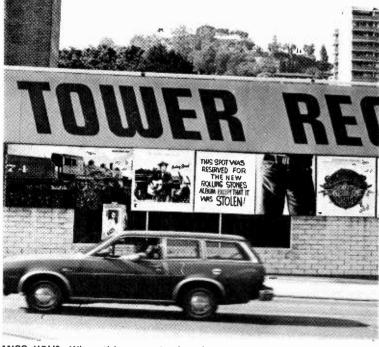
The label is sponsoring a dinner Thursday (19) for all CMA week registrants, followed by a talent show at 8 p.m. in the Municipal Auditorium featuring David Wills, Billie Jo Spears, Dottie West, Charlie Rich, Crystal Gayle, Kenny Rogers and new acquisition Bill Medley.

There will be a number of company meetings convention week for regional office staff of United Art-

Participating in the Grand Ole Opry celebration will be members of MCA Records from L.A., Canada and various regional branches. Among company top level executives attending from the home office will be Mike Maitland, president of MCA; David Jackson, vice president of business affairs, and Bob Siner, vice president, marketing services.

The label is staging an "MCA Nashville Sight And Sound '78" package Thursday (19) at the Opry House at 3:30 p.m. The audio/visual event, called "the first of its kind for Nashville" by Jimmy Bowen, MCA's vice president and general manager, Nashville operations, features a 53-piece orchestra with arrangements and compositions by Alan Moore, a specially-designed slide presentation by Bill Ward and Dennis Carney; and a talent show directed by Billy South that includes Bill Anderson, Jerry Clower, Merle Haggard, Bill Monroe, B. J. Thomas, Mel Tillis, and Sonny Curtis and the Hit Men.

Following the stage show. Bowen, Eddie Kilroy, vice president of a&r, Nashville, and Chick Doherty, vice president of national sales. Nash-



MISS YOU?—When thieves stole the giant cover painting of the Rolling Stones' current album, "Some Girls," from Tower Records' Sunset Blvd. billboard, in Los Angeles, the store quickly placed a signing noting the theft until it could be replaced.

Phillips Tours With Laserrock's Show

NEW YORK-RCA recording artist Shawn Phillips becomes the first artist to tour with the Laserium Laserrock show on a national basis this November.

Phillips intends to re-create the sound of his current LP, which features a 50-piece orchestra, by em-

ploying a complex computerized system he programmed himself. Otherwise, he'll tour without backup musicians.

He'll achieve the LP sound by alternating between nine guitars programmed to the computer.

ville, host a cocktail party at Opryland for MCA artists, employes, invited guests, branch staff and press. This will be the first time that the newly-appointed local staff from MCA's Nashville operation will have the opportunity to meet with corporate executives from across the country.

Arriving in town from RCA Records as part of convention week's visiting V.I.P.s will be Mel Ilberman, division vice president of business affairs and associated labels, Dick Carter, division vice president, field marketing and Ed Preston, vice president and general manager of RCA Records, Canada. Also joining the RCA ranks in Nashville will be representatives from RCA's international overseas offices, marketing

and promotional field staff, and sales account execs.

Talent agencies and entertainment bookers are themselves planning activities as their top acts light up numerous club showcases and record label-sponsored presentations throughout the week.

The CMA Talent Buyers Seminar,

The CMA Talent Buyers Seminar, held Friday through Sunday (13-15) represents the largest of these talent packages, including headliners from such agencies as Shorty Lavender Talent, United Talent, Buddy Lee Attractions, Celebrity Management. Century Il Promotions, Dick Blake International, Top Billing, Inc. and the William Morris Agency. This year's seminar shows were coordinated by Tandy Rice and Ty Coppinger of Top Billing, Inc.

Billboard's Recommended LPs

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RORY GALLAGHER—Photo-Finish, Chrysalis CHR1170. Produced by Rory Gallagher, Alan O'Duffy. Long respected guitarist Gallagher returns here with Gerry McAvoy on bass and Ted McKenna on drums. The trio turns in a glittering set of rock and roll numbers highlighted by this Irish musician's own flash guitar style. He also adds harmonica and mandolin. Best cuts: "Shin Kicker," "Brut Force And Ignorance," "Cloak And Dagger," "Shadow Play," "The Mississippi Sheiks.

BABY GRAND—Ancient Medicine, Arista AB4200. Produced by Rick Chertoff, Rob Hyman. Combine the offbeat imagery of Steely Dan with the layered production values of Ambrosia and more than a modicum of musical talent and the result is Baby Grand's second album. This album should get lots of airplay on AOR stations even though several of the songs are potential Top 40 hits. Best cuts: "Much Too Much," "All Night Long," "Weekend In New Jersey," "It's Not A Figure Salon."

JEBADIAH—Rock'N'Soul, Epic JE35592. Produced by Michael Zager. This multi-dimensional, large group tributes the Rolling Stones with this package of discotized Stones classics such as "Under My thumb," "Ruby Tuesday," "Honky Tonk Woman," "Get Off My Cloud," "Brown Sugar" and "All Together." Three lead vocalists vary the pace while the striking percussion and super horn work gives the punchy rhythms a boost. Zager's tasty production ties it together. Best cuts: "Under My Thumb," "Honky Tonk Woman," "All Together."

SON SEALS—Live And Burning, Alligator AL4712. Produced by Bruce Islauer, Richard McLeese, Seals. Seals remains one of the masters of the blues, in the ranks of B.B. and Albert King, and it's a good thing he still records. These nine tunes were recorded live in Chicago's Wise Fools Pub, and they represent blues at its best, stripped to its bones. **Best cuts:** "I Can't Hold Out," "Funky Bitch," "Call My Job."

soul

AQUARIAN DREAM—Fantasy, Elektra 6E152. Produced by Norman Connors. Lead vocals are good, large jazz-flavored instrumentation is impressive but too often overshadows the singers resulting in less than clear vocals. This LP is a compilation of easy disco and funky r&b, with some excellent horn solos. Vocals are often loose when tight would be better. Best cuts: "Fantasy," "You're A Star," "Friends."

TED TAYLOR—Keepin' My Head Above Water, MCA, MCA3059. Produced by Pardo Jones. There are several cuts on this impressive debut album which are suitable for soul, disco and Top 40 play. Taylor is capable of a soaring falsetto and it is applied here to strong material. Although Taylor is adept at both ballads and uptempo cuts, it is one ballad, "Chase The World Away," which stands out among the other songs. Best cuts: "Chase The World Away," "Double My Money Bag," "Just Two People (Sharing The Same Address)," "Keepin' My Head Above Water."

country

ROY ACUFF—Greatest Hits Volume One, Elektra 9E302. Produced by Wesley Rose, Ronnie Gant. This double album compilation of some of Acuff's best-known tunes deserves a place

on every country music devotee's shelf. It features Acuff in top form and top voice lending his unique talents to pure country gems. Stand-up bass, dobro, steel guitar, harmonica and piano add complementary accents along the way, but it's Acuff and his fiddle who steal this show. **Best cuts:** They're all classics.

THE KENDALLS—1978 Grammy Award Winners—Best Country Duo, Gusto GT0001. Produced by Tommy Hill. This Kendalls collection is a repackage of material before Ovation days. LP retains the unique vocal stylings of this duo while complementary country instrumentation, including dobro, harmonica, steel, acoustic guitar, electric guitar, fiddle and bass, act as a backdrop in both uptempo and ballad material presented. Best cuts: "Leaving On A Jet Plane," "You've Lost That Loving Feeling," "Hills Of Kentucky."

DON GIBSON—Look Who's Blue, ABC/Hickory, HB44014. Produced by Ronnie Cant, Wesley Rose. Surrounded by excellent guitar and piano accompaniment, Gibson delivers a low-key, effective set, soothed by background voices. His voice capably squeezes emotion of the blue mooded songs. Best cuts: "Oh, Such A Stranger," "I'll Come Running," "Look Who's Blue"

disco

DENISE McCANN—Tattoo Man, Butterfly FLY009. Produced by Guy Sobell. McCann is a vocalist with a wide range projection that puts spark into the disco-oriented arrangements of her original material. Backed by a steady support group of players, utilizing horns, percussion, synthesizer, organ and guitars, McCann combines dance orchestrations with more

than the usual emphasis on lyrics. **Best cuts:** "Tattoo Man," "Midnight Madness," "White Heat."

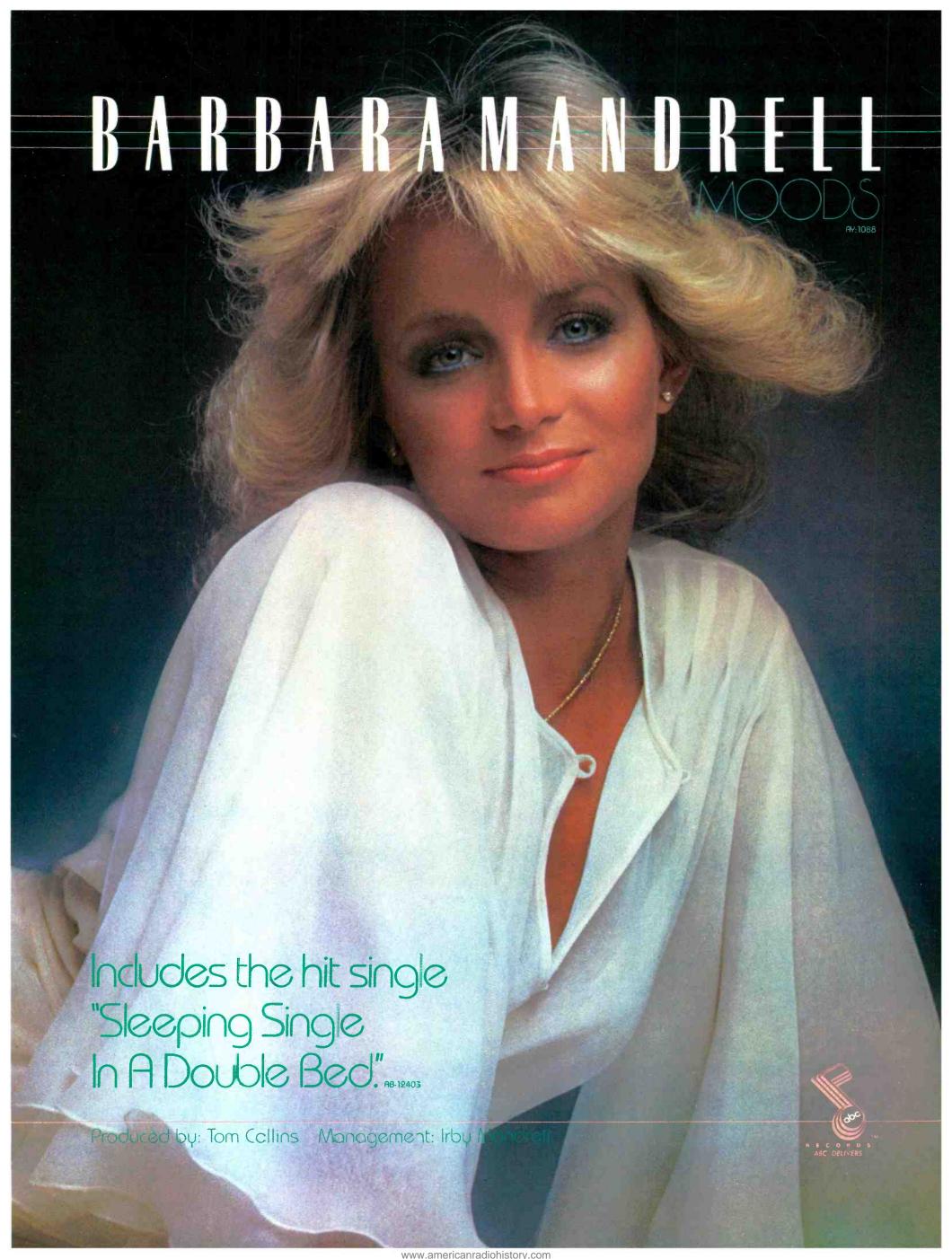
THE TEE CEE'S—Disco Love Bite, AVI AVI6048. Produced by Trevor Rabin. This album is comprised of four cuts, each running between six and half and eight minutes long and cholked full of driving, non-stop rhythm. Percussion, horns, synthesizer and vocal augment the rhythm section. Writer/Producer Rabin just had his debut LP released on Chrysalis. Best cuts: "Disco Love Bite," "Solid And Cool."

jazz

RODNEY FRANKLIN—In The Center, Columbia JC35558. Produced by George Butler, Don Hahn. Pianist Franklin shows off his talent for handling jazz, classical and disco. It's a varied mix of instruments, melodies and rhythms that Franklin contends with, and he masters them all, or rather complements them all. "On The Path" is particularly effective; Byron Olsen's classical suite is accomplished and the one disco cut has all the right flavor. Best cuts: The above-mentioned.

DOLLAR BAND—Soweto, Chiaroacuro CR2012 (Audio Fidelity). Produced by Rashid Vally. "Soweto" is a long (17.40) tune poem built around composer Brand's piano that involves two tenor and one alto sax, a trumpet, bass and drums that produces a languid but compelling mix of jazz and pop that swings rather than rocks. Side two is more of the same, although the melody is more varied and Brand uses an electric piano to achieve a crisper feel. Best cuts: "Soweto," "African

(Continued on page 90)



Billboard's Billbo



CHICAGO—Alive Again (3:29); producers: Phil Ramone, Chicago; writer: J. Pankow; publisher: Make Me Smile ASCAP. Columbia 310845. Chicago's first single produced by Ramone after a decade of hits with James William Guercio is a horn-dominated rocker not unlike "Feelin" Stronger Every Day," the group's 1973 hit which was also cowritten by Pankow. A melodic guitar solo near the fade is a strong hook.

BARBRA & NEIL—You Don't Bring Me Flowers (3:14); producer: Bob Gaudio; writers: N. Diamond, A. Bergman, B. Bergman; publisher: Stonebridge/Threesome ASCAP. Columbia 310840. The first teaming of superstars Streisand and Diamond is highlighted by piano and violin orchestration. The lush interplay of vocals brings commanding depth and appeal to the ballad, which first appeared on Diamond's "I'm Glad You're Here With Me Tonight" album.

ALICE COOPER—How You Gonna See Me Now (3:45); producer: David Foster; writers: Alice Cooper, Bernie Taupin, Dick Wagner; publishers: Ezra BMI/Jodrell ASCAP/Mountain BMI. Warner Bros. WBS8695. Cooper returns to the limelight with a melodic ballad featuring acoustic guitar and piano interlaced with a heavy metal lead.

LYNYRD SKYNYRD—Down South Jukin' (2:12); producers: Jimmy R. Johnson, Tim Smith; writers: Ronnie Van Zant, Gary Rossington; publishers: Duchess/Hustlers BMI. MCA MCA40957. Undoubtedly the earliest Southern boogie cut by Skynyrd, recorded in 1972, this ranks among the best and rivals "Gimme Three Steps" in its Friday night barhopping humor. Strong, raunchy guitar licks and down home Van Zant vocalizing are the dominant hooks.

ELECTRIC LIGHT ORCHESTRA—It's Over (3:38); producer: Jeff Lynne; writer: J. Lynne; publisher: Unart/Jet BMI. Jet ZS85052 (CBS). This ELO song has a classical feel as it shifts moods in orchestral fashion. It's the epitome of the group's style, being a semi-classical rocker with cascading multi-track yocals.

NICK GILDER—Here Comes The Night (3:00); producer: Peter Coleman; writers: Gilder, McCulloch; publisher: Beechwood BMI. Chrysalis CHS2264. The followup single to the smash "Hot Child In The City" once again highlights Gilder's unique high pitched vocal style. There's both a lyrical and musical hook on this mid-to-fast rocker.

JOE WALSH—Over And Over (4:00); producer: Bill Szymusyk; writer: Joe Walsh; publisher: Wow & Flutter ASCAP. Asylum E45536A. Walsh follows his top 15 hit "Life's Been Good" with a melodic rocker which again features his outstanding lead guitar work. A catchy tempo change serves as a beach.

CHRIS REA—Whatever Happened To Benny Santini (3:50); producer: Gus Dudgeon; writer: Chris Rea; publishers: Magnet/International ASCAP. Allied UA1252. Benny Santini was the name Rea was going to use as a singer and this song tells the tale. It's a catchy midtempo rocker with hook laden, almost Eagles-like guitar riffs with Rea's throaty vocal a standard.

THE CARS—My Best Friend's Girl (3:40); producer: Roy Thomas Baker; writer: Ric Ocasek; publisher: Lido BMI. Elekta E45537A. The hotty-touted new group follows its maiden top 30 hit "Just What I Needed" with another melodic youth-oriented rocker off its top 30 debut album. Catchy handclaps open the record in the best early '60s fashion.

LEIF GARRETT—I Was Made For Dancin' (3:14); producer: Michael Lloyd; writer: Michael Lloyd; publishers: Michael's/Scot Tone ASCAP. Scotti Brothers SB403 (Atlantic). Garrett shifts from Atlantic to its Scotti Bros. custom label with this Michael Lloyd rocker. Rather than continue doing lightweight remakes of rock'n'roll oldies, which gave him two top 20 hits off his first album, Garrett is moving into the pop mainstream with original material and a more mature, fully-textured sound.

recommended

THE KINKS—Live Life (3:34); producer: Ray Davies; writer: R.D. Davies; publisher: Davey. Arista AS0372.

UFO—Only You Can Rock Me (3:27); producer: Ron Nevison; writers: Way, Schenker, Mogg; publishers: T.H.T.H./Chrysalis ASCAP. Chrysalis CHS2263.

RICHARD TORRANCE—Be Bop 'N' Holla (3:24); producers: Richard Torrance, Duane Scott; writers: A. Fairweather—Low; publishers: Rondor/Fair/Almo ASCAP. Capitol P4644.

MATTHEW MOORE—Savannah (3:04); producer: Robert Appere; writer: M. Moore; publisher: Skyhill BMI. Caribou 2889025 (CBS).

THE HUDSON BROTHERS—The Runaway (3:56); producer: Tony Macaulay; writers: Benny Gallagher, Graham Lyle; publishers: Rondor/Irving BMI. Arista AS0371.

NICK LOWE—(I Love The Sound Of) Breaking Glass; producer: Nick Lowe; writers: N. Lowe, A. Bodner; publisher: Anglo-Rock BMI. Columbia 110844.

THE BOYZZ—Wake It Up, Shake It Up (3:15); producers: Ron Albert, Howard Albert; writers: D. Buck, G. Pini; publishers: Dr. Dirt's Clinic/Burning River Cleveland International 850610 (Epic).

WILD CHERRY—This Old Heart Of Mine (Is Weak For You) (3:16); producers: Robert Parissi, Carl Maduri; publisher: Stone Agate BMI. Sweet AI/Epic 850619.

STEELEYE SPAN—Rag Doll (3:03); producer: Dick Glasser; writers: Crewe, Gaudio; publisher: Screen Gems/EMI. Chrysalis CHS2262.

REAL THING—Rainin' Through My Sunshine (3:45); producer: Ken Gold; writers: C. Amoo, E. Amoo; publisher: Geoff & Eddie BMI. Epic 850618.

NANTUCKET—Girl, You Blew A Good Thing (2:56); producer: Win Kutz; writer: T. Rodd; publishers: Nantucket ASCAP. Epic 850622.

JOHN O'BANION—Something About Your Love (3:12); producers: Joey Carbone, Richie Zito; writers: Joey Carbone, Richie Zito, John O'Banion; publishers: Resurrection/First Concourse BMI. Warner Bros. WBS8685.

JAMES WALSH GYPSY BAND—Cuz It's You, Girl (3:27); producer: James Walsh; writer: James Walsh; publisher: Gypsy Family BMI. RCA JH11403.

TOM BENJAMIN—Look At The Poor Boy (2:46); producer: Pat Carter; writer: Tom Benjamin; publisher: Top Of The Town ASCAP, RCA JH11401.



MICHAEL HENDERSON—In The Night-Time (3:25); producer: Michael Henderson; writers: Michael Henderson, Sylvester Rivers; publishers: Electrocord ASCAP/Intense BMI. Buddah BDA600 (Arista). Henderson's latest is a strong uptempo ballad. The steady beat is made more interesting with an arresting use of chorus and string/synthesizer section.

recommended

FAITH HOPE & CHARITY—How Can I Help But Love You (3:30); producer: McCoy-Kipps; writer: Van McCoy; publisher: Van McCoy/Tamerlane BMI. 20th Century TC2391.

LENNY WILLIAMS—Midnight Girt (3:36); producer: Frank E. Wilson; writers: Terri McFadden, John Footman, Frank Wilson; publishers: Spec-O-Lite/Traco/Jobete BMI. ABC AB12423.

BUNNY SIGLER—Don't Even Try (Give It Up) (3:20); producer: Bunny Sigler; writer: Gregory Herbert; publisher: BMI. Gold Mind G74014DJ (Salsoul)

LOVE COMMITTEE—Give Her Love (3:40); producers: Joe Cayre, Stan Cayre, Ken Cayre; writers: Ron Tyson, Allan Fel-

der, Norman Harris; publisher: BMI. Gold Mind G74013RDJ (Salsoul).

OHIO PLAYERS—Time Slips Away (4:40); producer: Ohio Players; writers: W. Beck, J. Williams, J. Jones, M. Pierce, R. Middlebrooks, C. Satchell, L. Bonner; publisher: Play One BMI. Mercury 74031.

PHYLICIA ALLEN-Colors (3:30); producer: Henri Belolo; writers: H. Ott, W. Scott; publisher: Can't Stop BMI. Casablanca NB946DJ.

AL HUDSON & THE SOUL PARTNERS—How Do You Do (3:55); producers: Soul Partners, Richard Becker; writers: Soul Partners; publisher: Perk's BMI. ABC AB12424.

VERNON BURCH—Love Is (4:24); producer: Vernon Burch; writers: Vernon Burch, Howard Redmon Jr.; publishers: Sand B/Rick's BMI. Chocolate City CC015DJ (Casablanca).

KINSMAN DAZZ—I Might As Well Forget About Loving You (3:36); producers: Philip Bailey, Tommy Vicari, Ralph Johnson; writers: T. Cain, M. Bacon; publishers: Combine/Resaca BMI. 20th Century TC2390.

HOWARD KENNEY—Between The Lines (4:32); producer: Larry Blackman; writers: Howard Kenny, Phyllis Kenney-Kimbrough; publisher: Howard Kenney ASCAP. Warner Bros. WBS8687.

JAMES BROWN-Nature (Part 1) (3:57); producer: James Brown; writers: Deidre Brown, Joe Brown; publisher: International Bros. BMI. Polydor PD14512.

WILLIE "BEAVER" HALE—I Feel Like Crying (3:45); producers: Marsha Radcliffe, Steve Alaimo; writer: Willie Hale; publisher: Sherlyn BMI. CAT 2012 (T.K.)

KEITH BARROW—If It's Love You're Looking For (3:45); producer: Michael Stokes; writers: M. Stokes, R. Matlock; publisher: Desert Moon/Willow Girl BMI. Columbia 310846.

RUFUS THOMAS—Fried Chicken (3:09); producers: Willie Mitchell, Rufus Thomas; writers: Rufus Thomas, B.B. Cunningham; publishers: Jec/Rufus/Danbemark BMI, ASCAP. Hi H7850



WAYLON JENNINGS—Don't You Think This Outlaw Bit's Done Got Out Of Hand (2:56); producers: Waylon Jennings, Richie Albright; writer: Waylon Jennings; publisher: Waylon Jennings Music, BMI. RCA JB11390. This upbeat version of Waylon's brush with the law features thumping bass and steady percussion to accentuate the driving rhythm. FLIP: Girl I Can Tell (You're Trying To Work It Out) (2:35); producers: same; writers: Jennings-Carter; publishers: Waylon Jennings Music/Sweedie Music, BMI. RCA JS11390. Jennings ballad features deep throaty vocals and a smooth musical track brightened by an intertwining piano and guitar break.

SUSIE ALLANSON—Back To The Love (2:12); producer: Ray Ruff; writer: Bobby Springfield; publisher: House of Gold Music, BMI. Warner Bros. WBS8686. This catchy tune sparkles with Allanson's vibrant vocals and energy. Strong percussion makes this a pop crossover contender.

RAY PRICE—Feet (2:38); producer: Ray Price; writer: Jerry Fuller; publisher: Blackwood-Fullness Music Co., BMI. Monument 45267. Price's powerful vocals are enhanced by a string section to wrap this song in silk, as Price sings of love in the repair stages. A welcome change to an uptempo pace for this artist.

recommended

MERLE HAGGARD/LEONA WILLIAMS—The Bull And The Beaver (3:41); producers: Fuzzy Owen, Jimmy Bowen; writers: Merle Haggard, Leona Williams; publisher: Shade Tree, BMI. MCA MCA40962

BOBBY G. RICE—The Softest Touch In Town (2:23); producer: Dave Burgess; writers: Harlan Sanders, Kent Westbury, R.C. Bannon; publishers: WUB, ASCAP/Warner Tamerlane & Harken, BMI, Republic REP031.

R.C. BANNON—Somebody's Gonna Do It Tonight (2:43); producer: Ray Ruff; writer: B. Peters; publisher: Ben Peters, BMI. Columbia 310847.

ERIC CLAPTON—Promises (3:00); producer: Glyn Johns; writers: Richard Feldman, Roger Linn; publisher: Narwhal, RMI RSO RS910



GARY BENSON—Loving You Was Easy (3:38); producers: Matthew McCauley, Fred Mollin; writer: Gary Benson; publisher: Midsong ASCAP. Arista AS0361.

recommended



recommended

SARAH DASH-Sinner Man (3:18); producer: Don Kirshner; writers: R. Hegel, C. George; publisher: Don Kirshner BMI. Kirshner ZS84278 (CBS).

PARIS CONNECTION—You've Lost That Loving Feeling (3:45); producer: Alec R. Costandinos; writers: Phil Spector, Barry Mann, Cynthia Well; publisher: Screen Gems-EMI BMI. Casablanca NB947DJ.

PAM TODD & GOLD BULLION BAND—Baise Moi (Kiss Me) (5:02); producer: Garry Sherman; writer: Gold Bullion Band; Channel C102.

MAJOR VINCENTE AND THE GOLDRUSH BAND—Let Me Take You Higher (3:20); producer: Mr. V; writers: Mr. V, Jerry Lee; publisher: Cora BMI. Goldrush 928915A.



LYNDA CARTER—All Night Song (3:25); producer: Vini Poncia; writer: B. Siller; publisher: Stone Diamond BMI. Epic 850624. Although Carter's first single is obviously slanted toward disco with the accepted orchestration of chorus backup singing, string-sounding synthesizers and metronomic beat, her excellent vocal still manages to surface and produce a listenable debut. Her strong vocal ability matches her "Wonder Woman" lungs.

SUGAH—Hung Up On This Feeling (3:35); producers: Bobby Massey, Eddie Levert, Walter Williams; writers: B. Massey, E. Levert; publisher: O'Jays BMI. Chi-Sound TC2381 (20th). Eddie Levert of the O'Jays cowrote and coproduced this danceable cut and it reflects that funky feeling. Rhythmic bass patterns entwine the catchy lyric, fleshed out with the now-standard disco synthesizer/string background.

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

jazz

• Continued from page 86

WOLVERINES CLASSIC JAZZ ORCHESTRA—Play That Thing, WCJO 1. Produced by the band. Twelve-piece Minnesota group with its novel recreations of old Whiteman, Henderson and Calloway classics dares to be different, and this LP emerges as a delightful program with humorous overtones. A couple of vocals by Joyce Marie add to sound appeal. Best cuts: "Trickeration," "Reefer Man," "There Ain't No Sweet Man." "San."

RONNIE LAWS—Flame, United Artists LA881H. Produced by Ronnie Laws. Throw out the vocals on four of the eight tracks and you have a strong LP by Laws, who blows nice tenor and soprano saxophones against an effective small group background. Use of synthesizer (by Larry Dunn) is restricted to

three cuts, and the pounding drums are, oddly, by Raymond Pounds. **Best cuts:** "Flame," "Grace," "Joy."

BRAND X—Masques, Passport PB 9829. (Arista) Produced by Robin Lumley. Containing all instrumentals, Brand X extends its journey into jazz-rock with the emphasis on the jazz. Once known as the band in which Genesis member Phil Collins sometimes moonlighted, Brand X is now gaining an identity of its own. The songs range in mood from the ethereal "Black Moon" to the happy "Earth Dance." Although at times the songs sound like remnants from a Joe Zawinul songbook, all the tunes do stand on their own. Best cuts: "Earth Dance," "The Ghost Of Mayfield Lodge," "The Poke," "Black Moon."

DARDANELLE—Songs For New Lovers, Stash ST202. Produced by Bernard Brightman. Dardanelle is a singer who plays piano and, at times, vibes. Backing her is a forceful rhythm section comprised of Bucky Pizzarelli, George Duvivier and Grady Tate, all blue chippers. Result is a relaxed,

gentle recital of superb old standards beautifully recorded. **Best cuts:** "I Concentrate On You," "For A Girl," "Come In From The Rain."

THE SYMPHONY JAZZ ENSEMBLE—Eastside Corridor, QCA Red Mark RM378. Produced by Frank Proto. Members of the Cincinnati Symphony comprise this unusual jazz group, which in truth is broken up into several groups including one with 16 strings. The five tracks require repeated hearing to appreciate, so unconventional is the approach. Mike Andres' alto sax, Frank Brown's horns and Frank Proto's bass impress. Best cuts: "My One And Only Love," "John Brown's Body," "Eastside Corridor."

classical

CHOPIN-GODOWSKY: ETUDES & WALTZES-Jorge Bolet, piano, Oiseau-Lyre DSL026. The flambouyance, the oppulent

ring of pianism in the era of Rachmaninoff, Hofmann and Godowsky lives on in this release. Bolet's playing takes us back to that time when performers managed feats of incredible speed and dexterity and insisted on tonal production of pearly, golden radiance. In today's pianistic heirarchy this player is unique, and these virtuoso reworkings of famous Chopin pieces provide the ideal forum for his remarkable talents.

JACK BENNY FIDDLES WITH THE CLASSICS—Wonderland Records, L8108. What mysterious curse blocked the famed comedian's promising concert career, forcing him to shelf the violin at any early age? It's all documented in this narrative flashback fantasy including the voices of Mel Blanc and Mary Livingston. Isaac Stern doubles for Benny the prodigy, playing several complete selections at a youthful peak of technical perfection. It's an American classic, a reissue for collectors, nostalgia buffs and children of all ages.



Signing

Word Signs Gaither Trio

winning Gaither Trio has been signed to an exclusive contract on the Word label, Word president Jarrell McCracken announced recently.

McCracken said of the Gaither-Word relationship, "... We've begun an historic partnership that will be good for Word and for the Gaither Trio. And more importantly, it will be a breakthrough for gospel music as a whole.

The Gaither Trio, one of the most popular groups in gospel today, has sold more than 21/2 million records. Their album, ALLELUIA, was the first gospel record to receive a gold record certification. Additionally the trio has received two Grammys, seven Gospel Songwriter of the Year Awards, and the SESAC International Award for "He Touched Me.

Gaither, Gloria Gaither and Gary McSpadden. Bill Gaither, who together with his wife has written over 250 songs, expressed enthusiasm about the new contract with Word. "They've shown me that gospel music is on the verge of an explosion in popularity and listening."

To commemorate the new contract, Word is releasing a new Bill Gaither Trio album, entitled, THE VERY BEST OF THE VERY BEST. Produced by Robert MacKenzie of Paragon Associates, it features new arrangements of the Gaither's ten most popular songs. Included in the album are songs like "He Touched Me" and "There's Something About That Name."

Word has already begun shipping THE VERY BEST OF THE VERY BEST to stores all over the world.



Present at the signing, from left to right are recording artist Bill Gaither,

Inside Track

Bill and Gloria Gaither have written a lot of music (over 250 songs) and won a lot of Songwriter of the Year awards (7). But they've never talked more about a new song than their new hit "I Am Loved. They have been satisfied with gospel charts hits like "He Touched Me," "The King Is Coming" and "Because He Lives," but feel that "I Am Loved" is the best they've ever written.

"I Am Loved" is introduced on the Gaither's new album, THE VERY BEST OF THE VERY BEST. They've also been introducing it to appreciative concert audiences all over the U.S.

Paid Advertisement

In talking about "I Am Loved" Bill Gaither says, "We've heard a thousand times that God loves us. But one day the meaning hit us. WE ARE LOVED! Really loved! Not just for what we can do, or what we have, or what we have to offer. Not out of pity or obligation. People love like that. They love what they think

"But if we could really see that 'the One who knows us best, loves us most,' it would change our lives!'

Word marketing execs believe that "I Am Loved" will receive unpre-cedented radio play as it heads for the top of the charts.

Studio Tracks

Gaither's Go For The Gold Again

NASHVILLE—Nashville's finest musicians were on hand for the recent recording sessions for The Bill Gaither Trio's new Word album, THE VERY BEST OF THE VERY

Tracks were laid at the Sound Stage and Clements Studios in Nashville. Bob MacKenzie of Paragon Associates headed up the production. Co-producer and arranger Dony McGuire assembled the 'Sheldon Kurland Strings,' 'Moore Brass," the "Skipper Brass," an outstanding collection of rhythm men, and several top back-up vocalists for this outstanding new album. Ronn Huff, who combined with the Gaithers on their last gold album, provided the orchestra arrangements on "I Am A Promise."

Stan Moser, Word marketing VP who spent time at the recording sessions, commented that this was the finest group of musicians he'd ever

ing. "Only the very best in production techniques went into this new

album," Moser added.
THE VERY BEST OF THE VERY BEST is an exciting collection of the trio's top hits. All are provided with sparkling new arrangements that make this a "must"

album for all gospel fans.
"I Am Loved," a new Gaither song, is also included on this album. It will be receiving unprecedented promotional support and radio play in the next several months.

THE VERY BEST OF THE VERY BEST looks like it's headed for the gold at the top of the charts.



Producer Robert MacKenzie observes Trio members Bill and Gloria Gaither, and newest member Gary McSpadden at a recent recording session.

Promo Plans

WACO, TX-Dan Johnson, Director of Marketing and Promotion for Word, Inc., today announced one of the most aggressive and complete merchandising and promotion programs ever initiated by Word for the release of the new album by The Bill Gaither Trio, THE VERY BEST OF THE VERY BEST.

The album, a newly-recorded collection of the Gaither's ten best songs, is destined to be one of the biggest selling albums ever from the Gaithers.

Included in promotional plans for THE VERY BEST OF THE VERY BEST are the following:

- Extensive air play for the single "I Am Loved.
- Special counter display with header for the album.

- Selection as "Album of the Month" for November. This popular merchandising program puts albums, floor dumps, stuffers, posters and news/slicks in the hands of stores all over the country
- Inclusion in the "Gospel Fever" promotion currently blanketing the market with banners, special albums dumps, radio spots, stuffers, and more.
- Television and concert appear-

Roland Lundy, VP of Sales, indicates that the combination of a strong seasonal sell in campaign aimed at gift buyers-and the strength of the promotional plans—guarantees that the Gaither LP will be one of the biggest selling LPs in Word's history.

Lundy, who manages the 25 Word representatives, says that special campaigns are underway in the fall promotions of many major rack job-



Dan Johnson, Director of Marketing and Promotion, displays the new Gaither album to Trio members Gary McSpadden (far left) and Gloria Gaither, as Wayne Erickson

Talent In Action **BGT Play to Sold-Out Houses**

Over a half million people will be packing houses this year to experience the excellent sounds and the easy style of entertainment that characterizes The Bill Gaither Trio.

Such halls as Madison Square Garden's Felt Forum, Washington

D.C.'s Constitution Hall, Philadelphia's Spectrum and Atlanta's Omni will play host to the Gaithers as they cross the Country.

An added feature at each concert is the special concert programs, which give listings of all the stores carrying

In total, the Gaithers will be appearing in over 75 performances during the coming months as THE VERY BEST OF THE VERY BEST begins to hit the stores and radio



OMNI GOSPEL CONCERT CO-SPONSORED BY WSB-RADIO 750 ATLANTA . . . Marking the first time a major market radio station has sponsored a gospel concert, The Bill Gaither Trio hosts WSB-Radio 750, and Word, Inc. executives backstage at the Omni. Part of a Spring House promoted fall tour, the Atlanta concert brought out more than 11,000. Pictured here from left are Stan Moser, Word vice-president; Eric Johnson, WSB account executive; Gary McSpadden; Bill Gaither; Gloria Gaither; John Moore, WSB personality; Tom Ramsey, Word southeastern sales manager; and Robert MacKenzie, Gaither Trio producer, and President, Paragon Associates, Nashville

THE



leaders in the new Gospel music.

Gold records, Grammys, Dove Awards, SRO tour schedules, all are combining to say that when The Gaither Trio sings the people are listening.

And listen they w.ll—to this classic new album—The Very Best of the Very Eest produced by Robert MacKenzie and Dony McGuire.

- 14 Washington, DC
- 20 Philadelphia, PA
- Niagara Falls, NY
- 21 Greenville, SC
- 28 Roanoke, VA

November

- 3 Saginaw, MI
- Grand Rapids, MI
- Muncie, IN
- Columbus, OH
- Worcester, MA
- Portland, ME
- Waterbury, CT

January

- 11 Savannah, GA
- 12 Jacksonville, FL
- Lakeland, FL
- 14 Ft. Lauderdale, FL

Order today for guaranteed sales! (WSB 8804) Call toll-free 1-800-433-1590 (Nationwide) • 1-800-792-1084 (Texas) • 1-800-663-3133 (Canada) For D.J. copies and the single "I Am Loved" call 1-817-772-9589 (Collect).

roduced by Bob MacKennie of Paragon Associated Dony McGuire





Closeup

BLONDIE - Parallel Lines, Chrysalis CHR1192. Produced by Mike Chapman.

"I was trying to put down on record what Blondie did for me onstage," says producer Mike Chapgetcha . . . I'm gonna win ya . . . I'm gonna meet you . . . I'm gonna getcha I'm gonna getcha I'm gonna getcha." And you believe her. A riveting bass carries the song along like a buzzing M-16.

Harry, Stein and Destri co-wrote



"Theirs," he continues, "is a very visual sort of music. But I wouldn't call them new wave except for their visual appearance and attitude. Their music is basically no different from what many bands have been playing between 1955 and 1978good fresh pop rock and roll, That's what Blondie is.

"I had to think about all the territories in the world where they are popular and concentrate on that as well as trying to build in American influences. Blondie's success in Europe and the rest of the world is pretty concrete. But it was sort of difficult making an LP with them for America and the rest of the world. The music market in the U.S. is soft rock, MOR and disco-oriented. In Europe the visual and the recording are both important. How successful I was I don't know. I've always wanted to produce Blondie."

The teaming of Chapman and Blondie is a successful one. Certainly Chapman is the hottest producer around these days riding the charts at both number one and num-ber two with Exile's "Kiss You All Over" and Nick Gilder's "Hot Child In The City."

And Chapman is no stranger to producing though much of his suc-cess has been in Europe and internationally with such artists as Sweet, Mud, Suzi Quatro and Smokie. Both Chapman and his Chinnichap partner Nicky Chinn have formed a successful songwriting team for eight

On this, the group's third LP, the second for Chrysalis, the sound is indeed fresh pop rock'n'roll. It's energetic, never dull and always interesting lyrically.

There's been a slight personnel shift. Nigel Harrison is the bass player while Frank Infante comes aboard as full-time guitarist. They join Jimmy Destri on electronic keyboards, Chris Stein on guitar, 12-string and E-bow and Clem Burke

As usual, the mysterious Debbie Harry is lead vocalist and she's a standout, her voice clearer and more commanding on this LP than on pre-

vious ones.
"11:59," the opening cut, sets the tone. It's a non-stop, frenetic rocker written by Jack Lee with fiery interplay between guitars and drums. Harry is feverish as she implores: "Don't leave me hanging on the telephone/I had to interrupt this conversation/Your voice across the line gives me a strange sensation/ I'd like to talk to you when I can show you my affection.

One Way Or Another," written by Harry and Harrison, is positively demonic. The lyric line throughout is similar and repetitive: "One way or another, I'm gonna find ya, I'm gonna

"Picture This" which slows the pace down. It's more of a midtempo pop rocker with a '60s flavoring. Harry's vocal is particularly engaging as she sings words like "All I want is 20-20 vision/A total portrait/ With no omis-

sions/All I want is a vision of you."
"Fade Away And Radiate," written by Stein, has a dreamy, otherworldly atmosphere as ethereal music sandwiches itself around cryptic lyrics like "Oooooo baby watchful lines/ Vibrate soft in brainwave time/ Silver pictures move so slow/Golden tubes faintly glow."
"Pretty Baby," co-written by

Harry and Stein, sounds as though it could have been penned about teenage actress Brooke Shields and has a 1960s pop quality of its own like "Picture This."

Side two is another first rate collage of spirited pop rockers.
"I'm Gonna Love You Too" is

perhaps the side's best track as it's a Buddy Holly rocker and captures the spirit of the original.

Another interesting track is "Heart Of Glass," co-written by Harry and Stein. It's pop rock, Blondie style, meets disco with a throbbing bass and a Donna Summerish vocal. But Harry's. "Once I had a love/And it was a gas/Soon turned out to be a pain in the ass' lyric lets us know it's Blondie.

Harry herself also provides lyrics on the inner sleeve for a "Parallel Lines" composition that doesn't appear on the disk. "The lines I have written that you read between/The lines on the pages/ The lines on the screen/Of lines spoken-I say what I mean/It's parallel lines that will never meet, "she says.

JIM McCULLAUGH

Oakland Leader

• Continued from page 71

Pierre Boulez and Michael Tilson Thomas.

Future appearances include a return to the Metropolitan Opera of New York to conduct "Hansel And Gretel" in the 1978-79 season; and he will make his debut at the San Francisco Opera in November conducting three performances of "La

Although there has been some controversy in recent years concerning the number of black players with symphonies, Maehl says the Oakland Symphony has in the past employed blacks although there are none now.

"The trouble is that we're a pro-fessional, part-time orchestra," she states. "Therefore, these players usually move on when something else comes up." The orchestra does have blacks in its chorus.

Select Releases Hiked To \$8.98

The CBS move is bound to be followed by other manufacturers, deal-WEA, which is releasing a Steve Martin comedy LP at \$8.98, has "no comment" on its future pricing plans, as do RCA, MCA, Arista, Capitol, United Artists, Polydor, Cream, ABC and Chrysalis, which all say they have no plans to raise prices before the beginning of the

In a letter to its accounts, CBS says they can buy limited quantities of the raised-price product at the old rate until Friday (20) though CBS does not guarantee delivery on or-ders after Tuesday (17). The dealers are limited on their orders, with the allocation based on their previous order of the titles.

The new CBS wholesale prices on \$8.98 list product at \$4.59 to accounts distributing to three or more retail sites represents a 12.5% increase from the \$4.08 level for \$7.98 list albums. For individual dealers who will pay \$4.93, it's a 12.8% jump from the \$4.37 level for \$7.98 product established this spring (Billboard, April 22, 1978).

Effective discounts off list remain the same for the new \$8.98 and old \$7.98 product-49% to subdistriband three-or-more store chains, and 45% to one or two outlet

panding \$8.98 product-both its original cast soundtracks and Legendary Performer series went to that level June 1—has comparative wholesale prices of \$4.49 to subdistributors and \$4.91 to dealers. A special gold vinyl album, "Elvis: A Canadian Tribute," released at \$8,98 in the Dominion, also shipped at that price level in the U.S. recently.

One likely result of the CBS \$8.98 product intro is that major independents with only one or two locations will continue to buy from onestops whose price is about 15 cents less per unit than both the old and new dealer levels.

As one major New York metro area retailer notes, "My one store does more business than many other small chains with three locations that earn the subdistributor discount. It just doesn't pay for me to use the CBS branch, even for this extended buy-in period at the lower price when I can get a better one-stop price."

A recent poll of dealers around the nation found them split in their reaction to the anticipated hike. Some felt the consumers would accept the increase as they did the hike to \$7.98 less than two years ago while others were not so sure (Billboard, Oct. 7, 1978).

George Pickard, executive direc-

tor of the association, says that re-

cent meetings with members, at

which Chalpin appeared, has resulted in "enthusiastic" support.

"We expect full cooperation in the

The association executive con-

firms that Chalpin has been signed

to an agreement naming him music

field," he adds.

On the consumer level it is expected these \$8.98 disks will sell from a low \$5.29 sale price through to full list, depending on the market. Though CBS Inc. is reporting

record third-quarter profits, the announcement makes note that in the Records Division costs have risen faster that sales (See financial story).

In an interview conducted with Jim Tyrrell, vice president, marketing, Epic, Portrait, and Associated Labels, before the price hike announcement, Tyrrell explains why a price hike might be mandated. Among the factors he blames are higher artist royalties, productions costs, pressing costs and marketing costs.

"It costs about \$150,000 to take an album out of the studio, and if you figure that the average sale of a record is about 40,000 units, then that is \$3 an album, The albums that sell more than one million units you can count on your fingers and still have a few left over," says Tyrrell.

"In addition, on those units that sell from 500,000 to one million units, it may cost you \$100,000 just in expenses to keep that act on the road, not including the advertising," he continues.

"It can cost you anywhere from \$300,000 to \$400,000 or more just for the advertising, and this does not include the local newspapers.

"If you count in the local newspapers, as well as all the other little novel things you have to do to keep your promotional force sustaining a high level of excitement on the artist, and you count the T-shirts, the free albums, the free goods, the special trips you send people on, the artist showcase appearances, then you are in for half a million (dollars).

Motown, slated for year-end releases from practically all its stable including Diana Ross, Marvin Gaye and Stevie Wonder, will not raise its prices, according to sales head Mike Lushka.

Skating Rinks Await

• Continued from page 3

pegged to the sides produced by PPX, the plan is expected to encompass other label product later, once its effectiveness has been demon-

The two PPX 45s will not initially be distributed through conventional record outlets. Early promotion limited to rinks is aimed at supporting Chalpin's and the rinks' claim that these facilities can serve as viable disk launching pads.

During peak seasons-December through March-each rink hosts some 50,000 skaters a month, mostly pre-teens and teenagers, the demographic entity found to consume most single records. Members of the 1,500-rink association may be found in each of the 50 states.

Play of plug records in the rink network will be frequent over a period as long as a month, says Chalpin, and skaters exposed to the concentrated play can buy the records on rink premises.

With music traditionally an ingredient of rink atmosphere, backers of the promo/sales ploy hope to prove their contention that coordinated promotion can elevate rinks to equivalent breakout status with discos, and to a large extent with radio.

Success of the program will open the sluice gates of promotional record flow to rinks, they anticipate, and in general work to establish closer ties between labels and rinks. Sales of records through rink pro shops on a larger scale will follow, they predict.

8 CBS LP Covers In Media Exhibition

NEW YORK-Eight CBS Records album covers have been accepted into Communications Arts

Magazine's 18th annual exhibition.
They are: "Boulez Conducts
Stravinsky: Pulcinella Guite," "Multiplication," by Eric Gale;
"Never Letting Go," by Phoebe Snow; "The Stranger," by Billy Joel; "Chicago XI;" "Portrait Of An Artist As A Young Ram," by Ram Jam; and "Heads," by Bob James.

"consultant and agent" for the group's web of rinks.

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Billboard

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HOTIOC

*Chart Bound

IT'S OVER-Electric Light Orchestra (Jet 85052 [CBS]) HERE COMES THE NIGHT-Nick Gilder (Chrysalis 2264) SEE TOR SINGLE BLOKS DEVIEWS COME 200

WEEK	UAST	WKS, ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS	LAST	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS	LAST	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label	1)
-	1	16	KISS YOU ALL OVER—Exile ● (Mike Chapman), M. Chapman, N. Chinn, Warner Curb 8589 (Warner Bos.) CPP	凾	46	7	PRISONER OF YOUR LOVE—Player (Dennis Lambert, Brian Potter), P. Beckett, J. Crowley, RSD 908 CPP	69	77	3	THERE'LL NEVER BE—Switch (Bobby DeBarge, Bewley Brothers), Gordy 7159 (Motown)	
	2	20	HOT CHILD IN THE CITY—Nick Gilder ●	翰	38	9	SWEET LIFE—Paul Davis (Phil Benton, Paul Davis), P. Davis, S. Collins Bang 738 WBM/CHA	70	74	3	FOREVER AUTUMN—Justin Hayward (Jeff Wayne), J. Wayne, P. Vigrass, G. Osborne, Columbia 3-10799	,
900000000000000000000000000000000000000	3	18	(Mike Chapman), Gilder/McCulloch, Chrysalis 2226 CPP BOOGIE OOGIE OOGIE—A Taste Df Honey (Fonce Mizell & Larry Mizell), J. Johnson, T. Kibble, Capitol 4565 CPP	TO THE	41	7	THEMES FROM THE WIZARD OF OZ—Meco (Meco Monardo, Tony Bongiovi, Harold Wheeler), H. Arlen,	か	78	3	ON THE SHELF-Donny & Marie Osmond	
8	5	13	REMINISCING—Little River Band	10	43	6	E. Harburg, Millennium 620 (Casablanca) B-3 BLUE COLLAR MAN—Styx				(Mike Curb & Michael Lloyd), S. Voice, P. Yellowstone, Polydor 14510	
-	6	15	(John Boylan, Little River Band), G. Goble, Harvest 4605 (Capitol) YOU NEEDED ME—Anne Murray (Jim Ed Norman), R. Goodrum, Capitol 4574 CHA	39	39	7	(Styx), T. Shaw, A&M 2087 ALM LONDON TOWN—Wings	72	79	3	I'M EVERY WOMAN—Chaka Kahn (Arif Mardin), Ashford & Simpson, Warner Bros. 8683	
- Cartrale entraction control	8	13	WHENEVER I CALL YOU		45	6	(Paul McCartney), P. McCartney, D. Laine, Capitol 8908 WBM DON'T WANT TO LIVE WITHOUT	73	73	3	MARTHA—Gabriel (Carl Maduri, Buzz Richmond), T. Lauber, Epic 850594	
CONTRACTOR			"FRIEND" — Kenny Loggins (Bob James), K. Loggins, M. Manchester, Columbia 310794 WBM	3044	- Common		IT — Pablo Cruise (Bill Schnee), C. Lerios, D. Jenkins, A&M 2076 ALM	政	80	3	MELLOW LOVIN' — Judy Cheeks (Anthony Monn), T. Monn, J. Cheeks, R. Williams, Salsoul 72063 (RCA)	
All relyconsenses	7	15	LOVE IS IN THE AIR—John Paul Young (Vanda & Young), Vanda & Young,	41	42	7	EASE ON DOWN THE ROAD—Diana Ross & Michael Jackson				Salsoul 72063 (RCA) HOW YOU GONNA SEE ME NOW—Alice Cooper	
DOMESTICAL PROPERTY AND ADDRESS OF THE PERTY ADDRES	11	7	Scotti Brothers 402 (Atlantic) MAC ARTHUR PARK—Donna Summer	台	47	6	(Quincy Jones & Tom Bahler), C. Smalls, MCA 40947 CPP CHANGE OF HEART—Eric Carmen	国	ACM E	7747	(David Foster), A. Cooper, B. Taupin, D. Wagner, Warner Bros. 8695	
ALL PRINCIPLES AND ADDRESS AND	4	10	(Giorgio Moroder, Pete Bellotte), J. Webb, Casablanca 939 WBM DON'T LOOK BACK—Boston	10	48	6	(Eric Carmen), E. Carmen, Arista 0354 EVERYBODY NEEDS LOVE—Stephen Bishop	M	81	3	DO YOU FEEL ALRIGHT—K.C. & The Sunshine Band (Casey, Finch), H.W. Casey, R. Finch, TK 1030	
Section 1	9	12	(Tom Scholz), T. Scholz, Epic 50590 CPP SUMMER NIGHTS—John Travolta/Olivia Newton-John	44	28	15	(Stephen Bishop), S. Bishop, ABC 12406 WBM AN EVERLASTING LOVE—Andy Gibb ●	か	84	2	HOT SUMMER NIGHTS—Walter Egan (Lindsey Buckingham), W. Egan, Columbia 310824	
1	14	8	(Louis St. Louis), J. Jacobs, W. Casey, RSO 906 WBM HOW MUCH I FEEL—Ambrosia		20	13	AN EVERLASTING LUVE—Andy Gibb (Barry Gibb, Albhy Galuter, Karl Richardson), B. Gibb, RSO 904 WBM/CHA	办	85	2	PROMISES—Eric Clapton	
1	13	11	(Freddie Piro & Ambrosia), Pack, Warner Bros. 8640 WBM RIGHT DOWN THE LINE—Gerry Rafferty	45	62	4	STRANGE WAY—Firefall (Tom Dowd, Ron Albert, Howard Albert), R. Roberts, Atlantic 3518 WBM	79	83	6	(Glyn Johns), R. Feldman, R. Linn, RSO 910 NEW YORK CITY—Zwol	
2	20	5	(Hugh Murphey & Gerry Rafferty), G. Rafférty, United Artists 1233 CPP DOUBLE VISION—Foreigner	46	55	5	STRAIGHT ON—Heart (Mike Flicker, Heart, Michael Fisher), A. Wilson, N. Wilson, S. Ennis, Portrait 670020 (CBS)				(Roger Cook, Ralph Murphy, Walter Zwol), W. Zwol, EMI America 8005 (Capitol)	
	15	14	(Keith Olson), M. Jones, L. Gramm, Atlantic 3514 WBM GET OFF—Foxy	食	53	6	ONE NATION UNDER A GROOVE—Funkadelic	10	86	2	LIGHTS — Journey (Roy Thomas Baker), S. Perry, N. Schon, Columbia 3:10800	
	18	12	(Cory Wade), c. Driggs, I. Ledisma, Dash 5046 (TK) CPP YOU NEVER DONE IT LIKE	A			(George Clinton), G. Clinton, G. Shider, W. Morrison, Warner Bros. 8618	T	87	2	NEW YORK GROOVE—Ace Frehley (Eddie Kramer, Ace Frehley), R. Ballard, Casablanca 941	A
			THAT—Captain & Tennille (Daryl Dragon), Howard Greenfield/Neil Sedaka/Kiddio/Don	JA.	52	6	CHAMPAGNE JAM—Attanta Rhythm Section (Buddy Buie), Buie, Nix, Cobb, Polydor 14504 CPP	A	88	2	INSTANT REPLAY— Dan Hartman (Dan Hartman), D. Hartman, Blue Sky 8-2772 (CBS)	
1	16	10	Kirshner, A&M 2063 WBM BACK IN THE U.S.A.—Linda Ronstadt	TOT .	54	4	GREASED LIGHTNIN' — John Travolta (Louis St. Louis), J. Jacobs, W. Casey, RSO 909 WBM	83	NEW EN	ray .	FUN TIME— Joe Cocker (Allen Toussaint), A. Toussaint, Asylum 4554	
1	17	11	(Peter Asher), C. Berry, Asylum 45519 B-3 SHE'S ALWAYS A WOMAN—Billy Joel	50	51	6	WAVELENGTH—Van Morrison (Van Morrison), V. Morrison, Warner Bros. 8661		July En		CAN YOU FOOL—Gien Campbell	
1	19	9	(Phil Ramone), B. Joel, Columbia 310788 ABP/BP WHO ARE YOU—Who	B	56	5	FLYING HIGH—Commodores (James Carmichael), T. McClary, L. Richie, Motown 1452 CPP		MEW EN		(Glen Campbell, Tom Thacker), M. Smotherman, Capitol 4638 MY BEST FRIEND'S GIRL—cars (Roy Thomas), R. Ocasek, Elektra 45537	
1	10	16	(Glyn Johns, Jon Astley), P. Townshend MCA 40948 WBM HOPELESSLY DEVOTED TO	52	34	11	OH DARLIN'—Robin Gibb (George Martin), J. Lennon, P. McCartney, RSO 907 WBM		1			
	-		YOU — Olivia Newton-John ● (John Farrar), J. Farrar, RSO 903 WBM/CHA	53	27	11	5-7-0-5— City Boy (Robert John Lange), Mason, Broughton, Mercury 73999 CHA	P	NEW EN		SO YOUNG, SO BAD—Starz (Jack Richardson), M.L. Smith, Starz 4637 (Capitol)	
2	22	16	I LOVE THE NIGHT LIFE—Alicia Bridges (Steve Buckingham), A. Bridges, S. Hutcheson, Polydor 14483 CPP	56	60	5	GOT TO HAVE LOVIN'— Don Ray (Cerrone, Don Ray), O. Ray, Cerrone, Polydor 14489 ALM	口	new En	-1	Y.M.C.A. — Village People (Jaques Morali), J. Morali, H. Belolo, V. Willis, Casablanca 945	
2	23	13	TALKING IN YOUR SLEEP—Crystal Gayle (Allen Reynolds), R. Cook, B. Woods, United Artists 1214 CPP	55	40	9	HEARTBREAKER— Dolly Parton (Gary Klein), D. Wolfert, C.B. Sager RCA 11296 B-3/CHA	88	90	2	TAKE ME I'M YOURS—Michael Henderson (Micha), M. Henderson, Buddah 597 (Arista)	
2	24	7	BEAST OF BURDEN—The Rolling Stones (The Glimmer Twins) M. Jagger, K. Richards, Rolling Stones	56	58	5	YOU SHOULD DO IT—Peter Brown (Cory Wade), P. Brown, R. Lans, Drive 6272 (TK) CPP	BOT	MEM. EN	THY	I WILL BE IN LOVE WITH YOU—Livingston Taylor (Nick DeCaro), L. Taylor, Epic 850604	
2	25	9	19309 (Atlantic) WBM IT'S A LAUGH—Daryl Hall & John Oates (David Foster), D. Hall RCA 11371 CLM	P	63	4	RAININ' IN MY HEART—Leo Sayer (Richard Perry), B. Byrant, F. Byrant, Warner Bros. 8682	1	nte en	RY D	IN THE BUSH — Musique (Pat Adams), P. Adams, S. Cooper, Prelude 71110	
2	29	7	(David Foster), D. Hall RCA 11371 CLM I JUST WANNA STOP—Gino Vannelli	150	64	4	LIKE A SUNDAY IN SALEM—Gene Cotton (Steve Gibson), G. Cotton, Ariola 7723 B-3	91	89	4	LOUIE, LOUIE—John Belushi (Kenny Vance), R. Berry, MCA 40950	
	31	6	(Gino Vannelli, Joe Vannelli, Ross Vannelli), R. Vannelli, A&M 2072 ALM READY TO TAKE A CHANCE	59	61	5	LISTEN TO HER HEART— Tom Petty & The Heartbreakers	92	92	5	WHEN YOU FEEL LOVE—Bob McGilpin (Norman Ratner), B. McGilpin, J. Hoke, Buttertly 1211	
		and when the same and	AGAIN — Barry Manilow (Barry Manilow, Ron Dante), N. Gimbel, C. Fox, Arista 0357	60	66	4	(Denny Cordell, Noah Shark, Tom Petty), T. Petty, Shelter/ABC 62011 CPP DREADLOCK HOLIDAY—10cc	93	91	22	MAGNET AND STEEL-Walter Egan	
2	26	9	JOSIE—Steely Dan (Gary Katz), W. Becker, D. Fagen ABC 12404 CPP	1		000	(Eric Stewart), E. Stewart, G. Gouldman, Polydor 14511 WBM				(Walter Egan, Lindsey Buckingham, Richard Dashut, W. Egan), Columbia 3-10719	
3	37	6	SHARING THE NIGHT TOGETHER—Dr. Hook (Ron Haffkine), E. Struzick, A. Aldrige, Capitol 4621 CPP	344	70	2	OUR LOVE, DON'T THROW IT ALL AWAY—Andy Gibb (Barry Gibb, Albhy Galuten, Karl Richardson), B. Gibb, B. Weaver,	94	75	6	SGT. PEPPER'S LONELY HEARTS CLUB BAND/WITH A LITTLE HELP FROM MY	
3	30	10	DANCE, DISCO HEAT—Sylvester (Sylvester, Harvey Fuqua), Robinson, Orsborn, Fantasy 827 CPP	107	71	3	THIS IS LOVE—Paul Anka	eres per juli Silling con	The second second	- digarda	FRIENDS—Beatles (George Martin), J. Lennon, P. McCartney, Capitol 4612	
1	12	11	HOLLYWOOD NIGHTS—Bob Seger (Bob Seger & Punch), B. Seger, Capitol 4618 WBM	4	NUT U	Accessed	(David Wolfert), R. Tepper, M. Sunshine, RCA 11395 ALIVE AGAIN—Chicago	95	35	12	COME TOGETHER—Aerosmith (Jack Douglas, Aerosmith), J. Lennon, P. McCartney, Columbia 3-10802	
3	32	12	I WILL STILL LOVE YOU—Stonebolt (Walter Stewart, J.C. Phillips), B. Strauss,	4	72	4	(Phil Ramone), J. Pankow, Columbia 310845 CPP RUN FOR HOME—Lindisfarne	96	44	17	YOU AND I—Rick James	
2	21	19	Parachute 512 (Casablanca) WBM THREE TIMES A LADY—Commodores	15	82	2	(Gus Dudgeon), Hull, Atco 7093 (Atlantic)	97	49	10	(Rick James, Art Stewart), R. James, Gordy 7156 (Motown) 'HOLDIN' ON—LTD	
	33	11	(James Carmichael, Commodores), L. Richie, Motown 7902 CPP ALMOST LIKE BEING IN LOVE—Michael Johnson	66	68	4	POWER OF GOLD—Dan Fogelberg & Tim Weisberg (N.L.), D. Fogelberg, Full Moon 850606 (Epic) SEARCHING FOR A THRILL—Starbuck	98	57	17	(Bobby Martin), J. Osborne, J.C. McChee, A&M 2057 HOT BLOODED—Foreigner ●	
	The contract of the contract o	- Company of the Comp	(Brent Maher, Steve Gibson), A.J. Lerner, F. Loewe, EMI America 8004 B-3		Contraction	all Call Control	(Bruce Blackman, Mike Clark), B. Blackman, J. Cobb, United Artists 1245 CPP	- Constant	The second		(Keith Olsen, Mick Jones), L. Gramm, M. Jones, Atlantic 3488	
	36	11	TOOK THE LAST TRAIN—David Gates (David Gates), D. Gates, L. Knechtel, Elektra 455500 CPP	67	69	6	HOT SHOT — Karen Young (Andy Kahn, Kurt Borusiewicz), A. Kahn, K. Borusiewicz, West End 1211 CPP	99	59	22	GREASE—Frankie Valli ● (Barry Gibb, Albhy Galuten & Karl Richardson), B. Gibb, RSO 897 WB	BM/
5	50	4	TIME PASSAGES—AI Stewart (Alan Parsons), A. Stewart, P. White, Arista 0362 WBM	面	76	3		100	65	19	SHAME — Evelyn "Champagne" King (T. Life), J.H. Fitch, R. Cross, RCA 11122	

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.)

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications. 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; CLM = Cherry Lane Music; 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

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			Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research De-		su		STED I	LIST					*		SUG	GGES'		IST							SUGO	GESTE PRIC	ED LIS	
IHIS WEEK	LAST WEEK	52 Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	► ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL	THIS WEEK	LAST WEEK	II Weeks on Chart	STAR PERFORMER—LP's registering greatest proportionate upward progress this week ARTIST Title Label, Number (Dist. Label) DOLLY PARTON Heartbreaker	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL	THIS WEEK	S LAST WEEK	2 Weeks on Chart	ARTIST Title Label, Number (Dist. Label) OHIO PLAYERS Jass-Ay-Lay-Dee	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
-	4	7	RSO RS-2-4002	12.98	1	12.98		12.98		37	38	9	RCA AFL1-2797 ROBIN TROWER	7.98		7.98		7.98		72	62	17	Mercury SRM1-3730 (Phonogram) ALAN PARSON'S PROJECT	7.98	-	7.98	-	7.98
			Who Are You MCA MCA 3050	7.98		7.98	_	7.98					Caravan To Midnight Chrysalis CHR 1189	7.98		7.98		7.98					Pyramid Arista AB 4180	7.98		7.98		7.98
3	2	8	BOSTON Don't Look Back Epic FE 35050	7,98		7.98		7.98		38	28	7	ROSE ROYCE Strikes Again Whitfield WHK 3227 (Warner Bros.)	7.98		7.98		7.98		73	75	11	FATBACK BAND Fired Up And Kickin' Spring SP1-6718 (Polydor)	7.98		7.98		7.98
r	10	3	Living In The U.S.A.	_						39	31	25	GERRY RAFFERTY City To City	A		7.30		7.30		74	78	4	ROBERTA FLACK Atlantic SD 19186	7.98		7.98		7.98
5	3	16	Asylum 6E 155 FOREIGNER Double Vision	7.98		7.98		7.98		40	41	54	United Artists UALA 840 STEELY DAN	7.98		7.98		7.98		75	63	13	UFO Obsession			1.00		
	9	6	Atlantic SD 19999	7.98	1	7.98		7.98	_	_			Aja ABC AB 1006	7.98		7.95		7.95		120	84	7	Chrysalis CHR 1182 MUPPETS & ROBIN GIBB	7.98	-	7.98	+	7.98
ľ			Live And More Casablanca NBLP-7119	12.98	1	12.98		12.98		血	44	8	JEAN-LUC PONTY Cosmic Messenger Attantic SD 19189	7.98		7.98		7.98					Sesame Street Fever Sesame Street CTW 79005	7.98		7.98		7.98
1	1	14	KENNY LOGGINS Nightwatch Columbia JC 35387	7.98		7.98		7.98		位	46	11	THE TALKING HEADS More Songs About							血	85	2	PETER CRISS Casablanca NBLP 7122	7.98		7.98		7.98
8	8	6	WEISBERG										Buildings And Food Sire SRK 6058 (Warner Bros.)	7.98		7.98		7.98	_	78	68	41	PETER BROWN Fantasy Love Affair Drive 104 (TK)	7.98		7.98		7.98
9	5	18	Twin Sons Cf Different Mothers Full Moon/Epic JE-35339 (CBS)	7.98		7.98		7.98	_	43	43	31	VILLAGE PEOPLE Macho Man Casabianca NBLP 7096	7.98		7.98		7.98	- 29	79	86	8	SOUNDTRACK Animal House					
7	3	10	Some Girls Rolling Stones COC 39108 (Atlantic)	7.98		7.98		7.98		44	45	6	STEPHEN BISHOP Bish							80	91	6	JOE COCKER	7.98		7.98		7.98
1	15	4	STYX Pieces Of Eight A&M SP 4724	7.98		7.98		7.98		13	49	7	PLAYER	7.98		7.98		7.98		-	•••		Luxury You Can Afford Asylum 6E-145	7.98		7.98		7.98
1	11	55	BILLY JOEL The Stranger	1.30		7.30		7,36					Danger Zone RSO RS-13036	7.98		7.98		7.98	_	81	81	10	SHAUN CASSIDY Under Wraps Warner/Curb BSK 3222	7.98		7.98		7.98
12	12	22	Columbia JC 34987 COMMODORES	7.98		7.98		7.98		10	51	11	AMBROSIA Life Beyond L.A. Warner Bros. BSK 3135	7.98		7.98		7.98		82	82	11	CHRIS REA What Ever Happened					
	12	22	Natural High Motown M7902 R1	7.98	-	7.98	_	7.98	_	血	55	4	GINO VANNELLI Brother To Brother A&M SP 4722								114	,	To Benny Santini United Artists UALA 879	7.98	-	7.98	-	7.98
1	13	22	BULLET BAND Stranger In Town	^						4	HER	ENTAY	SOUNDTRACK The Wiz	7.98		7,98		7.98		血	114	2	Bloody Tourists Polydor PD1-6161	7.98		7.98		7.98
1	14	14	Capitol Sw 11698	7.98		7.98		7,98	- }	49			MCA 2-14000 BARRY MANILOW	14.98		14.98		14.98		山	99	3	BOSTON Epic JE 34188	7.98		7.98		7.98
	16	10	Get Off Dash 30005 (TK)	7.98		7.98		7.98	-				Even Now Arista AB 4164	7.98		7.95		7.95		1	104	11	HAMILTON BOHANNON Summertime Groove					
1			Mixed Emotions Warner/Curb BSK 3205	7.98		7.98		7.98		50	50	10	K.C. & THE SUNSHINE BAND Who Do You Love	7.98		7.98		7.98		86	76	15	Mercury SRM1-3728 CRYSTAL GAYLE	7.98		7.98		7.98
1	18	5	LYNYRD SKYNYRO Skynyrd's First And Last MCA 3047	7.98		7.98		7.98		51	34	19	PABLO CRUISE Worlds Away	•		7.50		7.50		07	77	27	When I Dream United Artists UALA 858 CARLY SIMON	7.98		7.98		7.98
7	19	19	LITTLE RIVER BAND Sleeper Catcher	•		7.30		7.20		52	54	30	A&M SP 4697 ATLANTA RHYTHM SECTION	7.98		7.98		7.98	-	0/	"	21	Boys in The Trees Elektra 6E-128	7.98		7.98		7.98
18	6	19	Capitol Sw 11783 A TASTE OF HONEY	7.98		7.98		7.98	-		20		Champagne Jam Polydor PO 16134	7.98		7.98	energi en	7.98		•	98	5	MECO The Wizard Of Oz Millennium MNLP 8009 (Casablanca)	7.98		7.98		
19	17	18	Capitol ST 11754 RICK JAMES	6.98		7.98		7.98	-	53	39	17	TEDDY PENDERGRASS Life Is A Song Worth Singing Philadelphia International JZ 35095 (CBS)			7.98		7.98		80	101	6	LEE OSKAR Before The Rain	7.30		7,36		7,98
	22	5	Come Get It Gordy G7981 (Motown) CHUCK MANGIONE	7.98		7.98		7.98	-	54	40	22	EVELYN "CHAMPAGNE" KING Smooth Talk	•						90	90	43	Elektra 6E-150	7.98	+	7.98		7.98
1			Children Of Sanchez	12.98		12.98		12.98		55	47	11	BEATLES Sgt. Pepper's Lonely	6.98		7.98		7.98		91	93		Columbia PC 34909 BEATLES	7.98	+	7.98	7	7.98
21	21	7	ASHFORD & SIMPSON Is It Still Good For Ya Warner Bros. BSK 3219	7.98		7.98		7.98					Hearts Club Band Capitol SMAS 2653	7.98		7.98		7.98					White Album Capitol SWBO-101	12.98	1	3.98	1	3.98
1	42	2	YES Tormato	•						50	88	2	GENE SIMMONS Casablanca NBLP 7120	7.98		7.98		7.98		92	92	32	JEFFERSON STARSHIP Jefferson Starship Earth Grunt BXL1 2515 (RCA)	7.98		7.98		7.98
3	29	3		7.98		7.98		7.98	-	血	67	8	SWITCH Gordy G7980 (Motown)	7.98		7.98		7.98		93	83	19	BARBRA STREISAND Songbird	_				
24	20	11	One Nation Under A Groove Warner Bros. BSK 3209 SOUNDTRACK	7.98		7.98		7.98	-	58	70	5	NICK GILDER City Nights Chrysalis CHR 1202	7.98		7.98		7.98		94	95	20	CHEAP TRICK	7.98		7.98	7	7.98
		-	Sgt. Pepper's Lonely Hearts Club Band RSO RS2-4100	15.98		15.98		15.98		59	48	10	ROY AYERS You Send Me							05			Heaven Tonight Epic JE 35312	7.98		7.98	;	7.98
25	25	17	THE CARS Elektra 6E-135	7.98		7.98		7.98		60	53	19	Polydor PDI-6159 ANDY GIBB	7.98		7.98		7.98		95	9/	15	NATALIE COLE Natalie Live Capitol SKBL 11709	11.98	1	1.98	1	1.98
26	26	19	BETTY WRIGHT Live							•	72	4	Shadow Dancing RSO RS-1-3034 BLUE OYSTER CULT	7.98		7.98		7.98		96	96	26	O'JAYS So Full Of Love	4				
27	23	48	Alston 4408 (TK) SOUNDTRACK	7.98		7.98		7.98	-	101	"	Ľ	Some Enchanted Evening Columbia JC 35503	7.98		7.98		7.98		02	NEW		Philadelphia International JZ 35355 (CBS) DAVID BOWLE	7.98		7.98	1	7.98
	37	3	Saturday Night Fever RSO RS-2-4001 AL STEWART	12.98		12.98		12.98	-	62	65	33	VAN HALEN Warner Bros. BSK 3075	7.98		7.98		7.98			110	4	RCA CPL2-2913 MUSIOUE	11.98	1	1.98	1.7	1.98
1			Time Passages Arista AB 4190	7.98		7.98		7.98		63	NEW	ENTRY	JETHRO TULL Bursting Out Chrysalis CH 2 1201	11.98		11.98		1.98		98	LIU	_	Keep On Jumpin' Prelude PRL 12158	7.98		7.98		7.98
9	30	12	SYLVESTER Step 11 Fantasy F-9556	7.98		7.98		7.98		64	56	19	BRUCE SPRINGSTEEN Darkness At The Edge Of Town	A		11.56		1.56		100	NEW :	HTRY	NEIL YOUNG Cornes A Time Warner Bros. BSK 2226	7.98		7.98		7.98
Y	33	3	HEART Dog And Butterfly	•						1	87	2	Columbia JC 35318 ACE FREHLEY	7.98		7.98		7.98	-	100	108	87	FLEETWOOD MAC Rumours	_				.30
	36	13	Portrait-FR 35555 (CBS) ANNE MURRAY	7.98		7.98		7.98		66	66	20	Casablanca NBLP 7121 JOE WALSH	7.98		7.98		7.98		101	103	56	Warner Bros. BSK 3010 VILLAGE PEOPLE	7.98		7.98		7.98
1			Let's Keep It That Way Capitol SW 11743 CHICAGO	7.98		7.98	J	7.98	_		0.0		But Seriously, Folks Asylum 6E-141	7.98		7.98		7.98		102			Casabianca NBLP 7064 WAYLON JENNINGS	7.98		7.98	7	7.98
	NEW E	NTRY	Hot Streets Columbia PC 35512	8.98		8.58		8.98		由	89	2	PAUL STANLEY Casabianca NBLP 7123	7.98		7.98		7.98			HEW E		I've Always Been Crazy RCA AFL1-2979	7.98		7.98		7.98
1	35	7	DARYL HALL & JOHN OATES Along The Red Ledge RCA AFL 1-2804	7.98		7.98		7.98		60	79	9	ATLANTIC STARR A&M SP 4711	7.98		7.98		7.98	_	103	57	16	MICHAEL HENDERSON In The Night Buddah BDS 5712 (Arista)	7.98		7.98		7.98
4	24	11	BROTHERS JOHNSON Blam	•						69	73	52	CHUCK MANGIONE Feels So Good A&M SP-4658	7.98		7.98		7.98		104	94	10	BEATLES Beatles 1967-70					
5	32	52	A&M SP 4714 MEAT LOAF	7.98		7.98		7.98		70	80	7	GIL SCOTT-HERON & BRIAN JACKSON							105	NI.	U181	VILLAGE PEOPLE	10.98	1	0.98	10	0.98
			Bat Out of Hell Epic/Cleveland International PE 34974	7.98		7.98		7.98					Secrets Austa AB-4189	7.98		7.98		7.98		-4	-		Cruisin' Casablanca NBLP 7118	7.98		7,98		7.98

STAR PERFORMERS: Stars are awarded on the Top LP's & Tape 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 for sales of 500,000 units. (Seal indicated by bullet.) • Recording Industry Assn. Of America seal audit available and optional to all manufacturers.



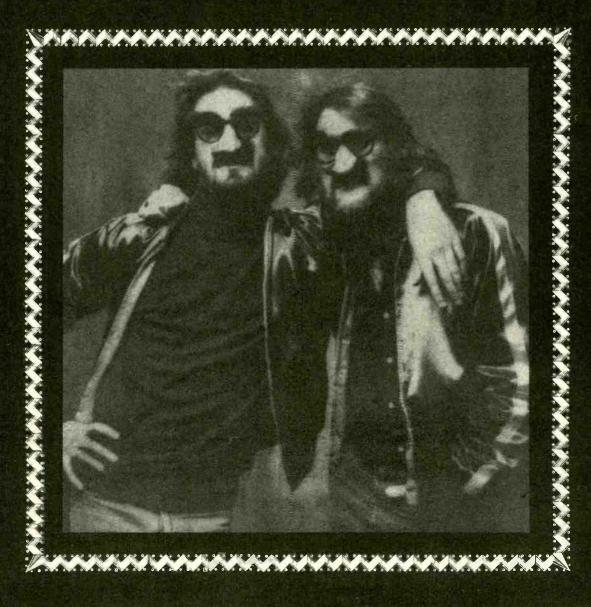
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Jazz Producer Is **Hitting With Rock**

neered and produced the Doors for

The trend in recent years, as Ellis points out, has mainly been in the opposite direction. "It tends to work the other way. Jazz acts are looking to pop producers more and more. He notes, for example, that David Rubinson is producing jazz keyboardist Herbie Hancock for Columbia.

"It doesn't happen a lot," Ellis points out, "but it comes up from time to time and we like to play with it. I'll take that kind of shot any time it makes sense.

The James/Loggins pairing also marks another instance in the growing trend of artists producing other artists at CBS.

Robbie Robertson of the Band produced Neil Diamond's "Beautiful Noise" and "Love At The Greek" albums, Maurice White has long produced such acts as the Emo-tions and Deniece Williams in addition to his own group, Earth, Wind & Fire, and Barry White, now in the CBS family with his Arc custom label, has produced Love Unlimited and Love Unlimited Orchestra disks in addition to his own romantic themes

Also, David Paich, now producing and performing in Toto on Columbia, has a current hit with an outside production for Cheryl Lynn. Her "Got To Be Real" on Columbia is number 45 on this week's soul singles list.

"Down through the years I'm sure there will be more of that," says Ellis, though he notes, "Usually art-ists are so busy with their own careers they just don't have time to

produce another act properly."

CBS has long pushed this crossfertilization of musical fields in its producer/artist pairings, as in the merger of MOR veteran Jack Gold with r&b-oriented Deniece Williams on her No. 1 duet with Johnny Mathis, "Too Much, Too Little, Too Late" earlier this year.

Ellis suggests that "the clear next step for that will be for traditionally MOR artists to be done by contemporary producers."

Barbra Streisand has been produced by such mainstream pop producers as Richard Perry (1971's "Stoney End") and Gary Klein ("Superman" and "Songbird"), but Ellis has in mind an even more divergent pairing for another of Columbia's easy listening giants.

He acknowledges that Roy Thomas Baker, producer of Queen and the Cars on Elektra and Journey on Columbia, has expressed interest in doing Andy Williams ("an interesting meld," he understates).

"I think we'll see more of that," Ellis suggests. "Producers like Baker and Ron Nevison are interested in working with pop artists and not just rock'n'roll bands. And those artists are more receptive to the idea as they see what happens with these pack-

Casablanca Sets 15 Cities For Dances

LOS ANGELES-Casablanca is sponsoring dance contests in 15 cities to promote six new releases. Grand prize winners in each city receive a year's record servicing of disco product from the label.

Contest kits for the discos include T-shirts, posters and the full line of featured records: Donna Summer's "Live And More," Village People's
"Cruisin'," Meco's "Wizard Of Oz,"
Leroy Gomez' "Gypsy Woman,"
Pattie Brooks' "Our Ms. Brooks" and Paul Jabara's "Keeping Time."

The promotion, tagged "Everybody's Doing It ... Who Does It was developed by Michele Hart, label's director of special proj-

New Distrib For Vanguard's Line

LOS ANGELES-California Records Distributors is now handling Vanguard in Southern California.

The new distributors, known mainly for their work in the jazz market, nationally distribute Crea-tive World, Mark 56, Stanyan, Concord Jazz, World Jazz, Corinthian, Outstanding and Varese Sarabande labels.

The firm is also moving to a new 17,000 square foot warehouse at 1242 Los Angeles St. in Glendale.

originals included. Meanwhile, Maurice Gibb has bought a house in Provo, Utah, not far from the Os-

monds' own multimillion-dollar television and recording complex. ... The venerable Magnolia Theatre in Burbank, Calif., has been sold and will be converted to Evergreen Recording Studios. The new owners are un-

Look for the Bee Gees to produce the next Osmonds'

album. And there will be several unrecorded Bee Gee

Did Bob Reno buy up thousands of Midsong cutouts by John Travolta to junk after they were dumped by RCA, his last national distributor? Will Reno now go the independent distributor route for the first time? Robot Records, the Cletus Anderson entity in Los Angeles, has ready a new retail division, Freeway Records and Tape stores, whose first outlet bows Nov. 4 at Santa Barbara and Western Los Angeles. Anderson has a 24,000 square foot location there, 8,000 square feet of which will be the first Freeway store. Anderson also helms the 11-store VIP

Infinity Records promo persons will always have their own music at hand. They are carrying company-provided briefcases with built-in portable cassette decks. The battery-powered mini units allow them to demonstrate their musical wares everywhere, even in the quiet of the evening for the decks are equipped with earphone

Reliable reports in N.Y. say Windsong's Helen Schneider will replace Grace Slick in Jefferson Starship. Fact that Windsong is RCA-handled will undoubtedly smooth the contractual situation.

In New York the Rolling Stones have issued a statement apologizing for any offense taken from the song, "Some Girls," but they did not promise to change the

"It never occurred to us that our parody of certain stereotypical attitudes would be taken seriously by anyone who has heard the entire lyrics of the song in question-No insult was intended, and if any was taken, we sincerely apologize," reads the Rolling Stones' statement. See Ahmet Ertegun-Rev. Jesse Jackson story on page 3.

The all-time supergroup on wax? For one cut on the upcoming Wings album, Paul McCartney recruited, according to the grapevine, all four members of Led Zeppelin, Peter Townshend, Eric Clapton and Pink Floyd's Dave Gilmour, among others. 'Tis said the session was made at EMI's famed Abbey Road studios in London and filmed for posterity.... A great guy who attacked gloom in the industry always, is recuperating from his second major surgery in several months and now deserves some laffs in return. Bill Sachs, long Billboard's Cincinnati citadel and news editor, is convalescing at St. Francis Hospital, 1860 Queen City Ave., Cincinnati, 45214. If you want to call, the number is (513) 244-5100.

Is A.J. Cervantes of Butterfly Records visiting with labels about possible deals for the label? . . . Steve Cook,

general manager of the four Pipe Dreams stores out of Green Bay, Wis., bagged a deer with his bow and arrow near Plainfield, Wis., last week. ... Wonder why the CMA Awards presentation was on CBS-TV Monday (9) a . Wonder why the week before Country Music Week in Nashville? Network and CMA brass were wary of the debilitating effect the World Series might have on viewership during prime time early in the week of the convention in Nashville. A&M Records is quietly overtaking GRT as prime in-novator in offering the unusual at record retail chain conventions. The label bused all Budget Tapes and Records conventioners to Bogey's, a Seattle pub which features unusual pinball machines. Label supplied each person with plenty of quarters and imported suds flowed freely. Conventions welcome getting away from the hostelry for a spell. GRT was leading with its casino nights, but that ploy is becoming stereotyped. At the Disc convention, 1977, A&M had a day at a dude ranch and has since had several other unusual offerings.

David Cassidy gets his own weekly show on NBC-TV, "Agent Undercover," which replaces an early season washout this week. Cassidy picked up the series when he did the role on one segment of the "Police Story," last season. . . . The previously unreleased Jim Morrison/ Doors tracks will be released as an album by Elektra Nov. 5. . . . His mentors are leading Alice Cooper into the black music market. His next single has a side in which he duets with Betty Wright.... Ann Gardner, creative affairs director for Famous Music, New York, becomes the first staffer to move under the publisher's staff rotation policy. She'll work in London for a spell soon. . . . Talk about contract provision addenda! Queen will take a fullsize pool table on the road for the next tour and each gig's pact calls for pinball machines backstage.

Donald Kahn, who left Hal Leonard Publishing as West Coast representative recently, and Ronny Schiff of Almo Publications address the AGAC Askapro session at the AGAC offices, Hollywood, Wednesday (18) at 4:30 p.m. And is Erwin Drake, AGAC president, doing a Sammy Cahn with his own off-Broadway show in New . The creditors' committee in the Chelsea/Roxbury Records situation reports Wes Farrell has entered into a production deal for albums which provided it with a \$5,000 advance, of which Farrell gets \$1,000 for out-ofpocket expenses. The committee is contemplating the turnover of the remaining \$4,000 to counsel in New City representing Farrell interests in a suit against Pye Records. The moratorium has been extended for 90 days by the committee.

Will Jim Halsey name his new record label Cyclone? And will the roster be all new artists? The veteran personal manager is also ready to add another important Southwestern radio station to his skein.... Three armed guards with walkie-talkies now patrol Tammy Wynette's Nashville mansion grounds following her kidnapping (Billboard, Oct. 14, 1978).

Mercury Will Widen Market Horizons

• Continued from page 3

sales reportedly were 25% bigger than the previous peak statistic.

Steinberg attributes the record, in part, to "the effectiveness of our introduction of various label deals," referring to recent pacts that have located De-Lite (Kool & the Gang), Lone Star (Willie Nelson), DJM (Johnny Watson) and Monument (Larry Gatlin) under the label's marketing umbrella. A new distributed label marketing wing is headed up by Harry Losk, vice president of national sales.

"If there's any other viable deals of this kind, we're going to pursue them," observes Steinberg, noting that discussions with a fifth label are proceeding.

"We're talking to one right now. There is no limit, we're only limited by the quality of what's available.

Fach makes a point that ever increasing popularity of acts in the Phonogram stable also pushed volume to the new mark. The Statler Bros. new Christmas album reportedly is doing extremely well, and Fach boasts of 50,000 unit sales in September on the three-year-old "Best Of The Statlers."

Noting that country product is one of Mercury's strongest suits, Fach reveals that plans to increase the Nashville a&r staff are drawn. Reportedly, an assistant to veteran head Jerry Kennedy will be sought. Country and black product today

account for the largest share of Phonogram sales.

InsideTrack

The Statler Bros., Monument's Larry Gatlin, and Phonogram's Canadian rockers Rush will receive intensive support this year. Fach calls the commitment "one of massive ad and promo dollars."

High on Mercury's list of priorities also is the roster of black acts. "We're so high on black that black tends to dominate our company to some extent," notes Steinberg.

Fach says the label's next promo department addition will be a disco specialist. "We're working with the best indie disco firms available," he notes. Hamilton Bohannon and the Crown Heights Affair (De-Lite) are mentioned as the label's front line in the dance genre.

Steinberg observes that a new Frank Zappa album will be released by Mercury in 1979. New pop signings also include groups Whiteface and Wireless, with the three-man outfit Rush fronting the label's rock lineup.

Punk rock had a short life span in the Phonogram roster. "We made an abortive entry and decided to pull out," comments Steinberg. Blank Records, the punk subsidiary that released only two LPs, has been phased out.

Jazz also is virtually absent from today's Mercury roster.

In the singer-songwriter genre, the company has made its first recent fo-

ray with performer Fonda Feingold. Fach admits the album has yet to make any noise, but says Feingold's first showcase performances will soon be staged. More albums of this school of performer might be forth-coming, he allows.

One certain staff addition, it is learned, is a new national sales manager for classical product, likely to be based in New York. Increasing amounts of classical merchandise are shipping into the country since Phonogram unveiled its \$6.98 list Festivo series, part of the Philips label family.

In other developments, more L.A. office space has been acquired and the publicity staff enlarged. However, the executives deny that Phonogram has any plans of replanting itself on one of the coasts.

Steinberg observes that the en-larged publicity staff is one way in which a label can augment radio as a means of product exposure. Disco play, improved merchandising and video presentations also are being developed, but Steinberg denies that record companies have become too heavily reliant on the broadcast medium.

"It's the era of the promotion men," he explains. "I personally think it's in concert with the prime method for giving exposure to our music. Radio is still the quickest way to the biggest audience

ALAN PENCHANSKY

Executive Turntable

to Dallas area promotion for Capricorn Records. Prior to joining Capricorn, he handled local promotion for Elektra in the Dallas area. . . . Andrew Frances becomes administrator, tour publicity, RCA Records, New York. He comes from Anni Ivils' Public Relations.

Music Publishing

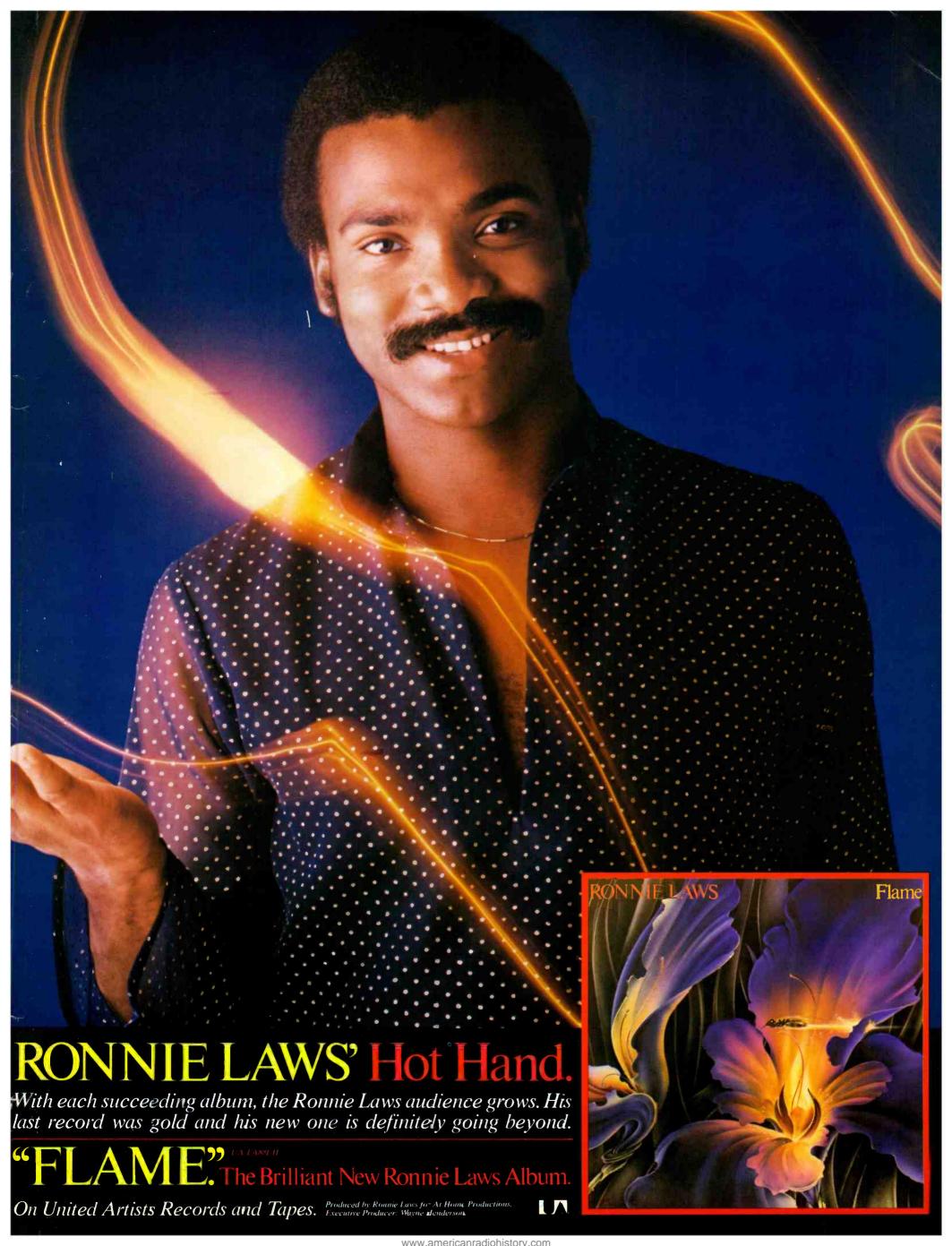
Lanny Lambert named to the newly created position of vice president of Sherlyn Publishing, New York. He had been East Coast professional manager with Interworld.

Marketing

Dick Moerbitz tagged vice president in charge of all one-stop operations for Lieberman Enterprises, Minneapolis, while Doug Ackerman is general manager of subdistribution. ... Peter Shendell joins MMO Music Group, New York, as assistant to the president.

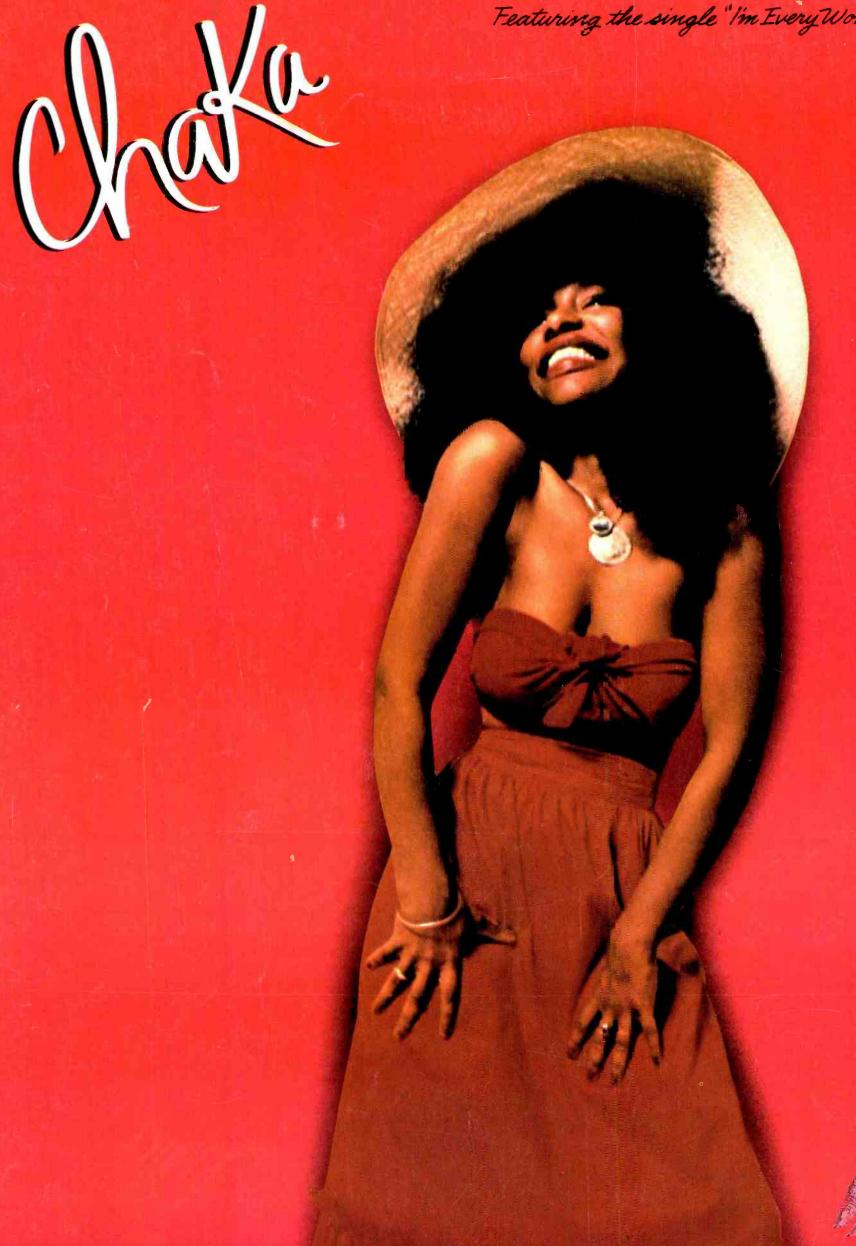
Related Fields

Larry Hockemeyer, national sales manager for Capitol Magnetics Products Division, professional, Los Angeles, also assumes responsibility for the Capitol Magnetics Products Division's consumer tape sales as well. ... Barbara Hein named recording department staff assistant for Capitol Recording Studios, Los Angeles. She had been administrative coordinator for Capitol Studios engineering department.... Leo Leichter named director of contemporary services for the Jim Halsey Co., basing in Los Angeles. He has been associated as a producer, music promoter and theatrical coordinator for his own agency and



Featuring the single "I'm Every Woman" (wos 5053)





Her premier album on Warner / Tattoo records and tapes was Management: man ment / Jack Nelson.

Produced by arif Mardin. Written by ashford i Simpson