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Piracy Fight Meeting Set For Mexico

By MARV FISHER

MEXICO CITY—Measures to combat record and tape piracy in Mexico, designed as a blueprint for similar campaigns throughout Latin America, will be discussed here when Miguel Angel Emery, secretary of the 88-member Latin American Federation of Phonograph Producers, arrives Monday (6) to meet with record industry executives and government officials.

The Mexico "experiment" was conceived at the organization's semi-annual board of directors meeting in Montevideo, Oct. 4-6. Representatives from Argentina, Brazil, Chile, Colombia, Mexico, Venezuela and Uruguay attended, along with special delegate, Gillian Davis, sent as an International Federation of Producers of Phonograms And Videograms observer.

The plan calls for the introduction of stiffer penalties for piracy offenses, and the imposition of taxes on blank tape, manufactured locally and imported.

Guillermo Acosta, president of the Mexican Amprofon disk industry association, puts priority on his country, "because piracy is spiraling at such an accelerated rate," and because it is the largest sufferer at the hands of pirates

(Continued on page 85)



DOUBLE ELVIS—John Kaplan, left, executive vice president of the Hancleman Co., inspects RCA's forthcoming limited edition double photo picture disk. Dick Carter, label's field marketing vice president, shows Kaplan the LP with its two different photos—a new innovation in picture disks. See story on page 3.

\$8.98 List LPs Sell For \$5-\$8

By JOHN SIPPEL

LOS ANGELES—Store prices on recently introduced \$8.98 suggested list albums range nationally from \$4.99 to \$7.99. But indecision about consumer reaction to the \$1 list hike clouds shelf and specials prices retailers will eventually sell the LPs for in the future.

Chains primarily in the Northeast thus far have initiated new specials pricing for the six CBS albums and the Warner Bros. Steve Martin album. Proceeding westward, more store operators are studying the mart before introducing increased prices, currently pricing the \$1 more releases at a present \$7.98 specials price.

Dealers rationalize they are presently selling the CBS albums at \$7.98 because they are selling inventory bought before the price hike. They include the Martin Warner Bros. album because they feel it aids in stabilizing their image with steady patrons.

The almost 60 National Record Mart/Oasis stores out of Pittsburgh and DJ's Sound City out of Seattle are pricing the Martin item at \$7.99. Jim Grimes of the Shapiro chain and Don Jenne of DJ's Both have found no real consumer resistance.

(Continued on page 23)

Pop Hits & Trade Group Aid Nashville's Image

By GERRY WOOD

NASHVILLE—With more Nashville-recorded pop records hitting the national charts than ever before and a new organization being formed to push Nashville's potential as a pop recording center, non-country Nashville music appears on the threshold of overcoming the

problems that have held back its growth in the past.

The problems cited include lack of New York or Los Angeles-style management and its clout with record company presidents and net-

(Continued on page 64)



MELISSA MANCHESTER'S got a hit! Immediate radio reaction to test pressings on "Don't Cry Out Loud" (AS 0373) confirm that Melissa is riding her hottest single since "Midnight Blue." An emotional performance coupled with the contemporary feel of Harry Maslin's production turn this Peter Allen/Carole Sager composition into a classic. And it's just one great song from her brilliant forthcoming album, DON'T CRY OUT LOUD (AB 4186). On Arista Records and Tapes. (Advertisement)

CBS Into Digital LPs With Mormons

By IS HOROWITZ

NEW YORK—CBS Records takes a firm step into the digital era next January when it plans to record three albums with the Mormon Tabernacle Choir using Thomas Stockham's Soundstream process.

The venture will launch a series of vintage pop sing-along styled albums eventually to comprise six to 10 volumes, all to appear under the Masterworks logo and to utilize digital recording technology.

Although CBS has yet to fix marketing and pricing strategies for its digital debut, its entry into the field is expected to speed penetration of digital product in the retail mainstream.

(Continued on page 26)

Sony Introduces 3-Hr. Microcassette

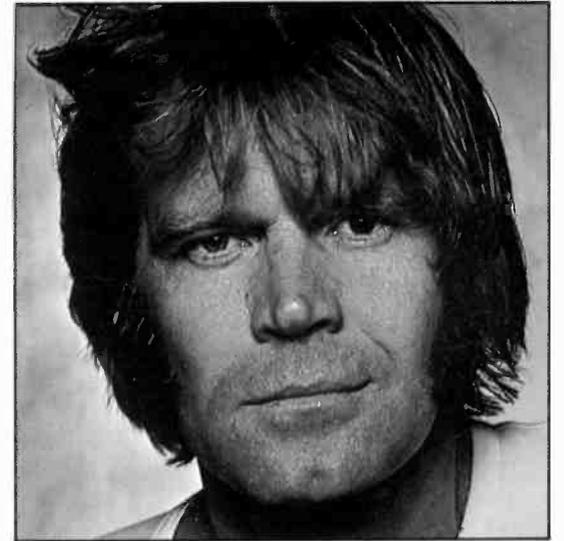
By HARUHIKO FUKUHARA

TOKYO—The reality of a microsize musicassette moved a step closer with Sony's introduction here of a metal-particle two-speed Microcassette offering three hours of recording—90 minutes per side—at 15/16 i.p.s. and reportedly about one-third more frequency response.

Even before metal tapes have been formally introduced for the first high-end cassette decks, Sony Magnetic Products has seen a new range of exciting possibilities in the related microcassette medium.

With an anticipated debut in the U.S. sometime in 1979 confirmed by Sony Industries in New York, the possibilities of a commercial micro-musicassette

(Continued on page 74)



GLEN CAMPBELL proves with "BASIC" that, with or without frills, his sound lies at the heart of contemporary popular music. Glen's superb interpretations of new songwriter Michael Smotherman's tunes switch easily from the stark directness of "Never Tell You No Lies" to the opulent production of the lyrical "Stranger In The Mirror." "BASIC," his new album, contains the smash-hit single "CAN YOU FOOL." (Advertisement)

(Advertisement)

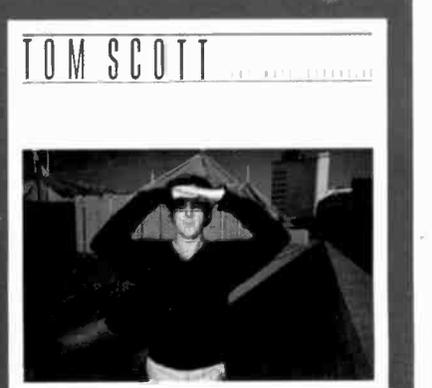


**EVERY HORN MAN HAS LIVED IT.
BUT ONLY THIS MAN COULD TELL IT.**

"Intimate Strangers"
JC 35557

The new Tom Scott album that gives special meaning to the term "one-night stand!"
On Columbia Records and Tapes.

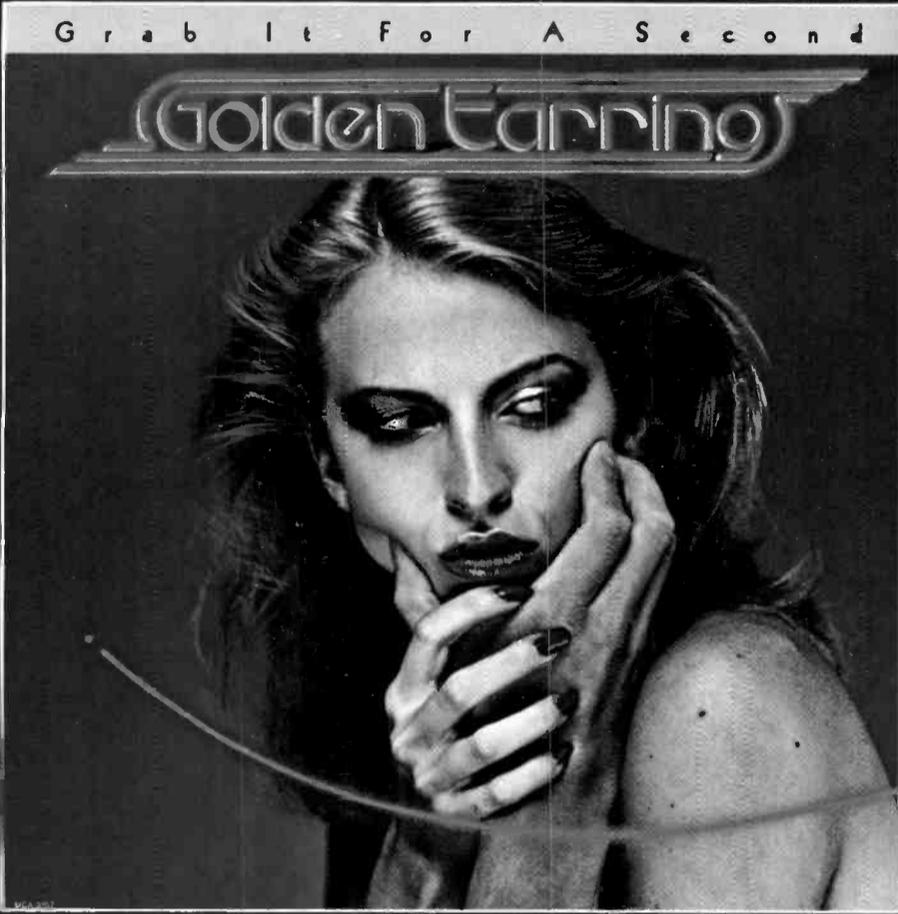
Produced by Tom Scott and Hank Cicalo for Crimson Productions.



Golden Earring

Grab It For A Second

Golden Earring



GRAB IT FOR A SECOND

Fall 78 Tour

- | | | | |
|---------|---|--------|---|
| Oct. 21 | Louisville, Kentucky Freedom Hall | Nov. 3 | Richmond, Virginia Coliseum |
| 22 | Richfield, Ohio Coliseum | 9 | Large, Maryland Capitol Centre |
| 24 | Columbus, Ohio Agoura Club | 12 | Hempstead, Long Island Nassau Coliseum |
| 25 | Chicago, Illinois Beginnings | 15 | Springfield, Massachusetts Civic Center |
| 26 | Peoria, Illinois Second Chance | 16 | Providence, Rhode Island Civic Center |
| 27 | Little Rock, Arkansas Robinson Memorial Auditorium | 18 | New Haven, Connecticut Coliseum |
| 28 | Alexandria, Virginia Rapid Parish Coliseum | 19 | Portland, Maine Cumberland County Civic Center |
| 29 | Austin, Texas Armadillo World Headquarters | 21 | Syracuse, New York War Memorial Auditorium |
| 30 | Los Angeles, California Starwood | 24 | New York, New York Madison Square Garden |
| Nov. 2 | Pittsburgh, Pennsylvania Civic Arena | 25 | Philadelphia, Pennsylvania Spectrum |
| 3 | Dayton, Ohio University of Dayton Auditorium | 27 | Boston, Massachusetts Boston Gardens |
| 5 | Evansville, Kentucky Roberts Stadium | 28 | Boston, Massachusetts Boston Gardens |
| 6 | Knoxville, Tennessee Coliseum | | |

Also appearing on the Midnight Special November 24th

Their exciting new album. Produced by Jimmy Iovine.

MCA - 3057

MCA RECORDS

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Radio Cues 'Push Push' Sexuality Controversy

Disco Record Pulled Off 2 N.Y. Stations

By DOUG HALL

NEW YORK—Is "Push, Push, In The Bush" by Musique on Prelude suitable for airplay or is it too sexually suggestive? That's the question radio programmers in New York are pondering as they come up with different answers.

WNBC-AM and WXLO-FM (99-X), both here, have pulled the disco record after playing it a few days. Programmers and management at both stations decided the cut was unsuitable for airplay even though no listeners complained.

Just as these stations were pulling the record, WABC-AM New York was going on it. "WNBC pulled it this morning after we added it last night?" WABC-AM program director Glenn Morgan asks in confirmation. "It looks like they are trying to grab some publicity and make us look bad."

While these local stations pondered the record, New York disco stations seemed to have no trouble deciding what to do, even if they decided different things. WBLS-FM program director Hal Jackson says he found the record unsuitable and would never play it. WKTU-FM general manager Dave Rapport

says his station was playing the record and has no intention of pulling it.

In Los Angeles Chris Robert, noon to 4 p.m. DJ on disco station KUTE-FM says, "In The Bush" is one of our hottest, most requested tunes. It's tied for top in requests with "Tonight's The Night" by Betty Wright."

Roberts admits that the lyrics are "questionable," but adds "that it's a great disco record" and causing much excitement with followers of the music here.

The controversy points up that contemporary stations such as WNBC and WABC are giving more attention to disco than ever before. WNBC general manager Charlie Warner, who in banning the record says, "We've got to draw a line somewhere or the lyrics will just get further and further over the line," notes that his station now plays about a third disco.

WABC's Morgan, who defends his addition of the record comments: "We're supposed to mirror society. Who are we to be censors?" Morgan notes that WABC is now about 40% disco.

Morgan, who likes disco, says, however,

there are some disco records he will not be able to play. He points to Gregg Diamond's new recording of "When The Shit Hits The Fan" as "a great disco record we can't play."

Morgan speculates that if records such as these proliferate, "it might wipe disco out of mass-appeal airplay." It also could mean that

WABC-AM Spinning Musique On Prelude

disco records might have to be edited or especially recorded for airplay with other versions to be used in discos.

Connie Singer, music coordinator for KTNQ-AM Los Angeles, says 6% of the rock outlet's playlist is now disco. She cites "YMCA" by the Village People, "Get Off" by Foxy, as well as tunes on the way down such as "Boogie, Oogie, Oogie" by A Taste Of Honey.

(Continued on page 23)

Jukebox Assn. Plea Refused By 2 Courts

By MILDRED HALL

WASHINGTON—Both the U.S. Federal District and Appeals Courts here rejected an 11th-hour attempt by the Amusement and Music Operators Assn. to obtain a restraining order against the Wednesday (1) deadline for licensed jukebox operators to submit location listings to the Copyright Royalty Tribunal. However, at the District Court hearing on Monday (30), Judge Aubrey Robinson advised the Copyright Royalty Tribunal not to make the entire listing available to music licensors because of the confidentiality rights of the operators.

He suggested instead, that the Tribunal might divulge five or 10 locations in an area or city, for example, if the need arose in a random survey of jukebox performances by ASCAP.

The Tribunal had already scheduled a meeting for Thursday (9) to consider the need for limiting access to the location listings required in its finalized Sept. 6 regulations.

The jukebox group is challenging the Tribunal's right to require any location listings in its rules. ASCAP says the listing is necessary to determine shares for claimants of the jukebox royalty pool to be distributed by the Tribunal.

BMI has been less active about location lists. Unlike ASCAP and SESAC, it is agreeable to basing shares on the use of trade press popularity charts, rather than on the costlier performance surveys which require locations lists.

Washington counsels for the jukebox association, Nicholas Allen and Philip Herrick, argued that the list-

ings are burdensome, costly and violate business confidentiality, giving unfair advantage to the operators' competitors.

The Tribunal, represented at the court hearing by Justice Dept. attorney Susan Lee, holds that the once-a-year listing or updating is not costly or burdensome to operators. Attorney Lee said the Tribunal needs to know the number and location of the boxes in order to verify claims of those sharing the royalty pool.

After a highly argumentative hearing, Judge Robinson rejected the jukebox petition for injunctive relief because he believes the operators do not have a strong enough case against the regulations to warrant a temporary restraining order.

The U.S. Appeals Court affirmed the Robinson order without comment on the day the location listings were due at the Tribunal.

The Amusement and Music Operators are expected to pursue the case against the regulations. The case could wait a long time before gaining a date on the crowded court calendar, and could possibly come before Judge Robinson again.

Judge Robinson dismissed as

(Continued on page 26)



UJA AWARD—Dick Clark, master of ceremonies at the awards dinner, presents Neil Bogart, president of Casablanca Records, with the United Jewish Appeal's Man of the Year award. Seen, from left, are: Clark; Roulette Records president Morris Levy, who is also chairman of the UJA's entertainment division; Bogart; and his wife Joyce. See story on page 12.

Calif. Voters To Determine Curb's Future

By ELIOT TIEGEL

LOS ANGELES—A recordman in the state capitol? That's what Mike Curb hopes will happen after Tuesday's (7) election for lieutenant governor.

Curb, president and founder of Warner/Curb Records, making his first stab at political office, goes into the election as the Republican candidate against incumbent Democrat Mervyn Dymally.

The youthful millionaire has been leading Dymally in several polls, with their battle marked by mud slinging on both sides as the two candidates toss claims and counter claims against each other, charging financial and personal improprieties.

Curb's background in music has surfaced in both positive and negative lights, with Dymally pointing to a series of charges made against Curb in a recent issue of New West magazine by several former record industry associates.

Curb on the other hand has pointed to his success in building his own record labels and creating jobs for as many as 300 people. He has sought to counter the image of a double dealing, self-serving executive by mentioning his associations with such artists as Sammy Davis Jr., Donny and Marie Osmond and Steve Lawrence and Eydie Gorme (as he did on a local television show

(Continued on page 92)

18 New Radio Outlets OK'd For U.K.

By PETER JONES

LONDON—Dramatic expansion of Britain's local radio network has been given the green light by the government here.

The British Broadcasting Corp. and the Independent Broadcasting Authority can open 18 new stations, nine each. They are expected to be on air by the early '80s.

The boost for broadcasting was accompanied by a statement from Home Secretary Merlyn Rees, that the government is keen to see both bodies push local radio to the maximum in the longer term.

In the wake of the announcement, one Independent Broadcasting insider speculates that there'll be close to 100 local stations throughout the U.K. within five years.

The government go-ahead comes after a spell of several years in which the BBC and the Independent Broadcasters have been prevented from opening new outlets, pending a decision about the best way to expand.

The restrictions were imposed upon the BBC in 1970, when it had

(Continued on page 86)

RCA'S ELVIS PICTURE LP HAS 2 PHOTOS

NEW YORK—RCA Records has devised an all-encompassing marketing program to support its first commercial picture disk album, "Elvis, A Legendary Performer, Vol. 3."

This counterpart to the regular edition will have a pressing run limited to 250,000 copies. The album also represents one of the first picture disks to have different visuals on each side.

List price is \$15.98 versus \$8.98 for the regular edition, with both releases sharing a full-color poster

(Continued on page 26)

Atco Label: New President, New Roster, New Releases

By ROMAN KOZAK

NEW YORK—Atco Records, one of the prominent rock labels of the '60s, has a new president, new artist roster and some new releases.

Doug Morris, recently appointed president of Atco, says the revival of the label is the result of a recent reorganization of Atlantic Records.

Atco is now an autonomous label owned by Atlantic which will not only sign and promote its own acts, but will also distribute such Atlantic custom labels as Rolling Stones, Swan Song, Big Tree, and Pacific.

Debut LP release for the revitalized Atco label is "Back And Forth"

by Lindisfarne, preceded by the single "Run For Home."

"The basic reason for creating the Atco organization is that it gives us a doubling of effort, which means we can get twice as much exposure for our artists," says Morris. "There are a great many artists on Atlantic, but not that many on Atco and the custom labels. Yet they are important artists, and we can now concentrate on them more," explains Morris.

He says that under the new system, when he puts out a record, whether it is an Atco release or something from the distributed labels, Atco has the responsibility for

the initial promotion on the record as well as making sure it is properly stocked at all the branches and accounts.

Merchandising is still done through Atlantic, says Morris, while advertising is a combined effort that, depending on the circumstances, is paid for in varying combinations by Atlantic, Atco or the custom labels. After a release reaches a certain point there is a "family reunion," says Morris, and then Atlantic puts its own effort on the record.

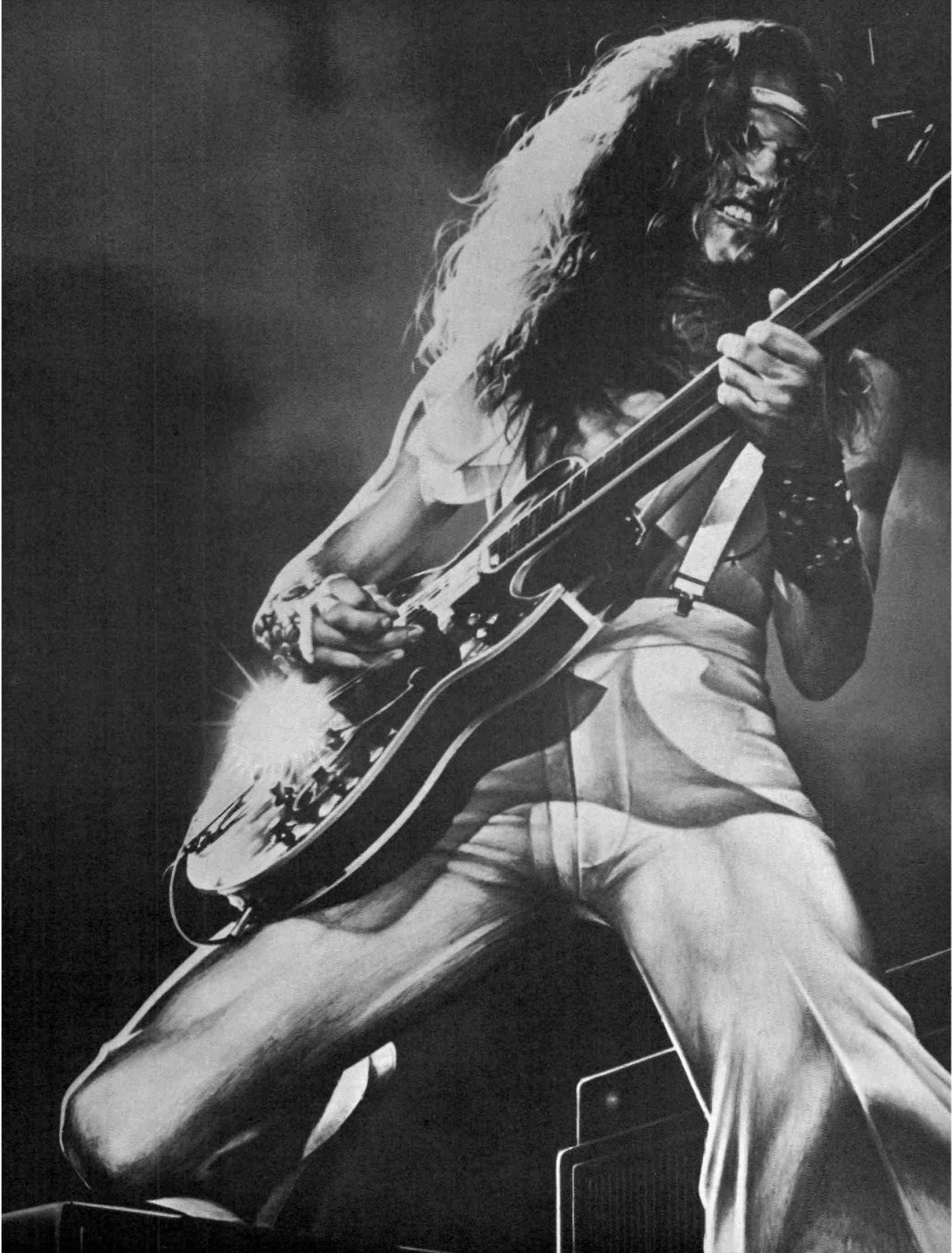
Morris says that Atco has "carte blanche" to sign whomever he wants. As in the '60s when such art-

ists as Iron Butterfly, Vanilla Fudge, the Bee Gees and Eric Clapton were on the label, the new late '70s Atco will also be rock-oriented, Morris promises.

Acts now signed to Atco with product due in the next year include Black Foot, Liner and Donny Hathaway. Other signings are expected soon, Morris adds.

Atco now has a small staff of three persons in New York, one in Los Angeles, and two in the field, but Morris foresees further expansion of staff when the label moves to larger offices in the Warner Communications building early next year.

NOVEMBER 11, 1978, BILLBOARD



TED NUGENT IS ON THE WARPATH!

His new album is devastating proof that in Nugent's hands, the guitar becomes a deadly weapon.

"Weekend Warriors" shipped platinum. It was "#1 Most Added" in *Cashbox*, "Top Add-On" in *Billboard*, "Most Added" in *Record World* and "Most Added" in *The Bill Hard Report*. And aware AOR stations have made a daily ritual of playing it. But our fearless Ted will not rest on his laurels.

On November 24th, he will headline "The Midnight Special" presentation of "The Ted Nugent Rock & Roll Extravagonzo."

Immediately thereafter, Ted will begin maneuvers for a cross-country major market tour. He intends to make sure that no one escapes his rock & roll wrath.

"WEEKEND WARRIORS." ON EPIC RECORDS AND TAPES

You can become one of Ted Nugent's "Weekend Warriors" when "The Midnight Special" presents "The Ted Nugent Rock & Roll Extravagonzo." Watch for it November 24th.

TED NUGENT TOUR DATES

| | | | | | | | | | |
|----------|--|-------|--------------------------------------|--------|----------------------------------|---------|---|---------|---|
| 11/27/29 | Aragon Ballroom Chicago, IL | 12/9 | Coliseum Knoxville, TN | 1/1/79 | Nassau Coliseum Hempstead, NY | 1/13 | Sportatorium Hollywood, FL | 2/6 | Municipal Aud. Corpus Christi, TX |
| 11/30 | Indiana State University Terre Haute, IN | 12/10 | Bupp Arena Lexington, KY | 1/3 | Civic Center Baltimore, MD | 1/14 | Memorial Col. Jacksonville, FL | 2/7 | Hemis-fair San Antonio, TX |
| 12/1 | Wing Stadium Kalamazoo, MI | 12/14 | Market Sq. Arena Indianapolis, IN | 1/4 | Civic Center Roanoke, VA | 1/26 | Convention Center Wichita, KS | 2/9 | Fairgrounds Arena Tulsa, OK |
| 12/2 | Dane County Col. Madison, WI | 12/15 | Municipal Aud. Nashville, TN | 1/5 | Coliseum Greensboro, NC | 1/27 | Fairgrounds Oklahoma City, OK | 2/10 | Hirsch Coliseum Shreveport, LA |
| 12/3 | Civic Auditorium Omaha, NE | 12/18 | Mid-South Col. Memphis, TN | 1/6 | Coliseum Richmond, VA | 1/28-29 | Tarrant Co., Col. Ft. Worth, TX | 2/11-12 | Summit Houston, TX |
| 12/6 | Checkerdome Stadium St. Louis, MO | 12/17 | Kemper Arena Kansas City, MO | 1/7 | Spoke Plaza Norfolk, VA | 1/31 | Municipal Col. Lubbock, TX | 2/14 | Arena Amarillo, TX |
| 12/7 | Roberts Stadium Evansville, IN | 12/23 | Fontiac Stadium Fontiac, MI | 1/9 | Civic Center Birmingham, AL | 2/1 | Taylor Coliseum Abilene, TX | 2/15 | Arena at New Mexico Univ. Albuquerque, NM |
| 12/8 | Riverfront Col. Cincinnati, OH | 12/29 | Fichfield Col. Fichfield, OH | 1/11 | Carolina Col. Columbia, SC | 2/2 | Chaparral Odessa, TX | 2/17 | Aladdin Las Vegas, NV |
| | | 12/30 | War Memorial Syracuse, NY | 1/12 | Civic Center Lakeland, FL | 2/3 | University of New Mexico Las Cruces, NM | 2/19 | Sportatorium San Diego, CA |

Produced by Lew Futterman, Cliff Davies and Tom Werman for the Next City Corporation. Direction: David Krebs and Steve Leber for Leber-Krebs, Inc.

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HOUSE WARMING—Conductor Karl Bohm presides over ceremonies inaugurating new U.S. offices for Deutsche Grammophon, assisted by Jim Frey, the label's U.S. vice president. Jill Kaufman, DG publicity director, left, tenor James King, Mrs. Bohm, Irwin Steinberg, Phonogram president and Jan Cook, Polygram finance vice president, wait to enter the new fifth floor suite at Manhattan's 810 Seventh Ave.

MMO EXPANDS *Music Group Will Move N.Y. Headquarters, Use a Computer*

By IRV LICHTMAN

NEW YORK—Projecting a record-breaking 500% increase in sales for 1978, the 30-year-old MMO Music Group is expanding on several fronts.

Beginning Dec. 1, the company's worldwide headquarters will be located at 423 West 55th St. here with a combined office and warehouse facility of 21,000 square feet. This augments MMO's West Coast facilities of 6,000 square feet, opened last January to service Southern California.

According to Mort Hillman, vice

president and sales manager, another warehouse will open in Chicago around Jan. 1.

The new New York location will house the MMO distribution arm which handles New York, New Jersey, Pennsylvania and parts of Connecticut via a company sales force now numbering six on the Eastern seaboard.

In addition, the location enables the company to install a new computer system to keep more efficient track of the company's 900 albums, including product on the MMO, In-

ner City, Classic Jazz, Aural Explorer, Guitar World and Choice labels.

Inner City is riding with one of its most successful releases, "Soft Space" by the Jeff Lorber Fusion, a current LP on Billboard's best selling jazz LPs chart. On that label, a four-man Kansas City band called Dry Jack has been signed, with an LP, "Magical Moments," set for release later this month.

Hillman says the Music Minus One series of albums, the brainchild of MMO president Irv Kratka, is selling at a brisk pace. "If jazz quit selling tomorrow," Hillman explains, "we could keep on going with Music Minus One." The series enables musicians or vocalists to "participate" in recording sessions that cover the jazz, pop, rock, classical and show tune areas.

Last Black CBS Dealers' Meet Draws 300 To L.A.

By JEAN WILLIAMS

LOS ANGELES—CBS' black music marketing division held the last in a series of six national dealer meetings Wednesday (1), drawing nearly 300 persons from all over the southland to the Century Plaza Hotel here.

Overall, the meetings which started in Philadelphia Oct. 23, drew more than 1,500, averaging about 250 in each city, according to LeBaron Taylor, a vice president at CBS Records.

Other cities included in the series, which is now a yearly affair, were Washington, Baltimore, New York and Chicago. The meetings were pulled together by Granville "Granny" White, associate director of the black music marketing division.

In addition to the large scale meetings in major markets, the company also had smaller meetings in secondary markets across country.

The core of the meetings is an audio/visual presentation of CBS' new and upcoming product on some of its custom labels, including product by Sara Dash, former member of Labelle; Jerry Butler, Marilyn McCoo & Billy Davis Jr., Ronnie Foster, Thelma Jones, Cheryl Lynn, Melba Moore, Anacostia, Eddie Palmeri, Bobby Hutchinson, Heath Brothers (Percy, Jimmy, Albert), MFSB; Earth, Wind & Fire; Free Life, Pockets, Weather Report, Phoebe Snow, the Jacksons, Billy Cobham, Willie Bobo, Keith Barrow, Ramsey Lewis, Maynard Ferguson, Dexter Gordon, Jean Carn, Lou Rawls, Chick Corea/Herbie Hancock, Teddy Pendergrass and several others.

Gerald Busby, regional marketing representative, pointed out the major role in the black dealers played in

(Continued on page 108)

Nigeria Freezes Disk/Tape Imports

By DICK NUSSER

NEW YORK—A temporary freeze on the importation of records and tapes into oil-rich Nigeria is the result of a government decision to license importers there. The licenses, however, won't be ready until next year.

But many exporters here and abroad have already sent heavy shipments of recorded product, mostly disks, to Nigeria before the Oct. 31 deadline set by the govern-

ment. One shipment alone reportedly involved upwards of 100,000 pieces.

A spokesman for one of the largest exporters here, who did not wish to be identified, affirms that his company has "shipped most of our product already," adding that it was "a huge order."

"When the licenses are issued we'll continue to ship," he says, re-

(Continued on page 85)

Executive Turntable

Record Companies

Ira Selsky appointed director of business affairs for Warner Bros. Records, Los Angeles. Prior to the appointment he was general attorney for ABC Records 4½ years. . . . Joe Vias Jr. becomes director, market development, Latin American region, for RCA Records, a newly created post. The label has opened a Latin American regional office in Miami where Vias, formerly inter-



Selsky

national headquarters operations director, will be based. Other RCA appointments include Steven Shmerler to the newly created post of administrator, merchandising, associated labels, basing in New York. He joins the label from a managerial position with the Paul Winter Consort and A&M Records. And Nancy Jeffries is appointed a&r producer. She had served as manager of a&r administration for the label. . . . Adam Somers, director of merchandising for Warner Bros. Records, Los Angeles, assumes additional duties as national operations director. . . . Steve Katz becomes vice president a&r for Phonogram, Mercury Records, Chicago. He joined the label in 1977 as East Coast a&r director. . . . Alan Wolmark appointed manager of national album promotion and special projects for Atlantic Records, New York. He joins from Record World magazine where he was an assistant editor. Marty Mack also appointed West Coast regional promotion director for the label basing in Los Angeles. He was with Phonogram Records serving as West Coast promotion manager. . . . Rick Morrison appointed director of national disco promotion for Voyage Records, New York. He comes from Capitol



Somers

where he was East Coast disco promotion coordinator. Also, George Guess is promoted from director of national promotion to vice president in charge of national promotion. . . . Michael Conway appointed Epic/Portrait/Associated Labels local promotion manager for CBS Records Atlanta branch. Most recently he was an inventory specialist for the Atlanta branch. Also, Bruce Bench becomes single record coordinator for the CBS Records Atlanta branch. He was formerly an inventory specialist. And John Fagot becomes Columbia local promotion manager at the Atlanta branch. He, too, was an inventory specialist there. . . . Regional promotion slots for Elektra/Asylum include Ed Korte, named the label's local promotion representative for St. Louis, after having been a time salesman for various radio stations in the market. And Tony Vino, named local promotion representative for Miami. He had taught rock ensemble classes and guitar and piano labs at the Miami High School of Performing Arts. . . . Jim Larkin appointed Warner Bros. Midwest regional promotion manager. Prior to the position he was ABC Records local and regional representative in the Midwest. . . . Pam Zimmerman



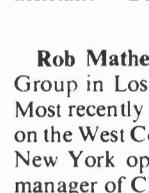
Shmerler

appointed to small markets promotion specialist for RCA Records, Nashville. Prior to joining RCA, Zimmerman served as membership director for the CMA. . . . Toby Lubov and Fred Salzberg named to the positions of manager, West Coast and East Coast publicity, respectively, for Chrysalis Records, Los Angeles. Lubov, based at the label's Los Angeles headquarters, had been in a publicity post, as was Salzberg in the label's New York wing. . . . Kris DiLorenzo leaves Hologram Records as director of national publicity for the New York label. She moves to work in the artist development/management/a&r areas on an independent basis. . . . Stan Cornyn, Warner Bros. executive vice president, Los Angeles, will add director of creative services to his scope. He assumes duties formerly held by Derek Taylor who resigned in September. . . . Milton Biggum appointed senior producer and head of a&r for Savoy Records, Elizabeth, N.J. . . . Ed Thrasher, Warner Bros. executive art director, resigns that post effective Wednesday (15). He has been with the label just shy of 15 years and before that was with Capitol Records as art director. He plans to form his own independent company oriented



Lubov

to the needs of the motion picture industry but will remain in the record industry on a limited basis. . . . John Coveney, Angel Records' New York director of artist relations for 17 years, will now act as a special consultant on major projects for the classical label. . . . Sharyn Brown-Powell named to the post of publicity manager/r&b at A&M Records, Los Angeles. She joined the label in 1972 as an administrative assistant in the a&r department. She also served as executive secretary to Jerry Moss and administrative assistant to Bob Reitman, vice president of advertising and merchandising.



Coveney

to the needs of the motion picture industry but will remain in the record industry on a limited basis. . . . John Coveney, Angel Records' New York director of artist relations for 17 years, will now act as a special consultant on major projects for the classical label. . . . Sharyn Brown-Powell named to the post of publicity manager/r&b at A&M Records, Los Angeles. She joined the label in 1972 as an administrative assistant in the a&r department. She also served as executive secretary to Jerry Moss and administrative assistant to Bob Reitman, vice president of advertising and merchandising.

Publishing

Rob Matheny appointed to professional manager with the Welk Music Group in Los Angeles headquartering out of the firm's Los Angeles offices. Most recently he was the writer and publisher relations representative for BMI on the West Coast. . . . Marv Goodman joins ATV Music as general manager of New York operations. He's spent the last 5½ years as general professional manager of Chrysalis Music and before that was associated with the publishing operations of Wes Farrell and Warner Bros. Music.

Marketing

Pete Richards, formerly with Pickwick International, Minneapolis, where over the past five years he designed or redesigned that firm's 18 distribution centers, has joined Lieberman Enterprises, Minneapolis, in the newly created position of national director of warehousing and traffic. . . . Peter Salen to MMO Music Group as salesman for the New York territory.

Related Fields

Bob Dunn, formerly vice president of consumer sales for Certron for eight years, joins InterMagnetics, Santa Monica, Calif., as vice president of consumer products. Also, Douglas B. Rowlands, formerly international marketing

(Continued on page 23)

In This Issue

| | |
|-----------------------|--------|
| CAMPUS..... | 62 |
| CLASSICAL..... | 46 |
| COUNTRY..... | 64 |
| DISCOS..... | 80 |
| INTERNATIONAL..... | 85 |
| JAZZ..... | 63 |
| MARKETPLACE..... | 98, 99 |
| RADIO..... | 40 |
| SOUL..... | 72 |
| SOUND BUSINESS..... | 79 |
| TALENT..... | 54 |
| TAPE/AUDIO/VIDEO..... | 74 |

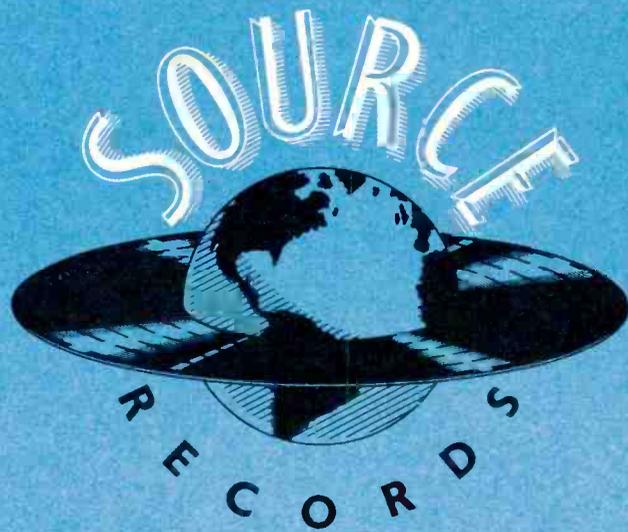
| | |
|------------------------------|-----|
| FEATURES | |
| Disco Action..... | 82 |
| Inside Track..... | 108 |
| Lifelines..... | 101 |
| Stock Market Quotations..... | 10 |
| Studio Track..... | 79 |
| Vox Jox..... | 44 |

| | |
|------------------------------------|----------|
| CHARTS | |
| Top LPs..... | 104, 106 |
| Singles Radio Action Chart..... | 30, 32 |
| Album Radio Action Chart..... | 34 |
| Boxoffice..... | 62 |
| Bubbling Under | |
| Top LPs/Hot 100..... | 44 |
| Jazz LPs..... | 63 |
| Hits Of The World..... | 88 |
| Hot Soul Singles..... | 72 |
| Latin LPs..... | 101 |
| Soul LPs..... | 73 |
| Hot Country Singles..... | 66 |
| Hot Country LPs..... | 68 |
| Hot 100..... | 102 |
| Top 50 Easy Listening..... | 70 |
| Rack Singles/LPs Best Sellers..... | 63 |

| | |
|------------------------|----|
| RECORD REVIEWS | |
| Album Reviews..... | 90 |
| Singles Reviews..... | 96 |
| LP Closeup Column..... | 92 |

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Vol. 90 No. 45

General News

Cap Releases \$132.98 Beatles Set 3,000 Run To Include 'Rarities' LP With 17 'B' Sides

By JIM McCULLAUGH

LOS ANGELES—With a suggested retail tag of \$132.98, Capitol will release a limited edition gift box Monday (13) containing all 12 Beatles studio albums in exactly the same form each was first released in the U.K. on Parlophone/Apple/EMI Records (Inside Track, Billboard, Oct. 7, 1978).

Additionally, Capitol will make available in December for holiday consumption five picture disks of its largest selling albums (Inside Track, Billboard, Oct. 14, 1978).

Called the "Beatles Gift Box," the set will be packaged in blue foil with each set numbered and shrink-wrapped.

The boxed set will also contain a special album called "Beatles Rarities" featuring 17 Beatles songs, including "The Inner Light" and "You Know My Name (Look Up The Number)" which have not released in the U.S. before.

Only 3,000 sets of the package will be made available in the U.S., to carry the prefix BC-13. They will be allocated in precisely the same manner as Capitol's previous "Sgt. Pepper's Lonely Hearts Club Band" picture disk LP and Beatles colored vinyl albums.

Allocation is based on the amount of annual business a branch, and in turn retailer, does with the label.

The label emphasizes that no further pressings will be made of the set.

Three stickers on the shrink wrap will identify the boxed set as a limited addition, the album titles included, and the songs included on the "Beatles Rarities" LP.

Inside, the boxed set will also contain a composite poster featuring the four full-color photographs of the individual Beatles which were originally included in the Beatles LP known as "The White Album."

For promotional purposes, an additional 2,000 copies of the "Beatles Rarities" LP, carrying the prefix SPRO-8969, will be pressed. That LP will not be made available by itself at retail.

The 12 LPs in the package include "Please Please Me," "With The Beatles," "A Hard Day's Night," "Beatles For Sale," "Help!" "Rubber Soul," "Revolver," "Sergeant Pepper's Lonely Hearts Club Band," "The Beatles (The White Album),"

"Yellow Submarine," "Abbey Road," and "Let It Be."

The 17 songs on the "Beatles Rarities" album are "Across The Universe," "Yes It Is," "This Boy," "The Inner Light," "I'll Get You," "Thank You Girl," "I Want To Hold Your Hand," "You Know My Name (Look Up The Number)," "She Loves You," "Rain," "She's A Woman," "Matchbox," "I Call Your Name," "Bad Boy," "Slow Down," "I'm Down," and "Long Tall Sally."

The five picture disks are "Book Of Dreams" by the Steve Miller Band, "Band On The Run" by Wings, "Abbey Road" by the Beatles, "Dark Side Of The Moon" by Pink Floyd, and "Stranger In Town"

by Bob Seger and the Silver Bullet Band.

100,000 copies of each picture disk will be pressed, according to the label, with half expected to reach accounts by December with the rest to follow in January.

Each picture disk, manufactured by Pic Disc, a division of the Fitzgerald-Hartley Co. of Southern California, will feature original art. A sticker will identify them as a special limited edition to the consumer.

The criteria for allocation for the picture disks will be the same as with the Beatles Gift Box.

Each picture disk carries an SEAX prefix and will have a \$15.98 suggested list.

60-HOUR SALES MARATHON

New Cincy Record Theatre Debuts With \$1 Mil Stock

CINCINNATI—The Record Theatre, now reportedly Ohio's biggest record store with the largest inventory, opened Oct. 27. The new Record Theatre has 15,000 square feet of selling space and a reported \$1 million record inventory at retail. One-quarter of this is in the classical department, housed in a separate wing of the store with its own sound system for classical record buyers.

The Record Theatre is particularly interested in attracting the adult classical record consumer. The store, located at 4590 Montgomery Road at Surrey Square is owned by Transcontinent Record Sales of Buffalo, N.Y.

To celebrate its opening the store held a 60-hour marathon, open 24 hours a day from noon Friday to midnight Sunday. According to manager Scott Campbell, during the opening the store broke every existing sales record for volume of business in the Record Theatre chain's history.

As part of the three-day opening program, Meat Loaf, Sammy Hager, and Slave made in-store appearances with Meat Loaf drawing more than 1,500 Sunday and almost creating a riot. The radio advertising budget just for this weekend was an estimated \$28,000 and the press budget ran about \$6,000 with full-

page two-color ads in the major local papers.

People came from all over the surrounding area including Dayton and Northern Kentucky.

This store will be open 10 a.m. to midnight seven days a week and currently employs 45 persons. Records are competitively priced with unadvertised in-store specials.

Of special feature in the store is a \$30,000 audio/visual system which includes a seven-foot diagonal video screen located in the front for showing promo tapes of recording artists. Components in the audio system include Crown amps and Advent speakers. Another specialty of this store are its 6 foot x 6 foot acrylic and airbrushed portraits of recording stars which cover the Record Theatre's exterior.

These paintings are reproductions of album covers and include those of Bruce Springsteen, Kiss, Beverly Sills, Barbra Streisand, Elvis Presley and the Moody Blues, to name a few. VICTOR HARRISON

'Magi' Score Firm

LOS ANGELES—Composer Stan Lebowitz and lyricist Fred Tobias have completed their score for NBC's television musical, "Gift Of The Magi." The film stars Debby Boone and John Rubinstein.

Letters To The Editor

Dear Sir:

I am addressing this letter to a problem that I feel is largely responsible for the sorry state of today's recording industry. I am the music director of WHRW-FM, a non-commercial radio station of the State Univ. of New York at Binghamton.

WHRW is a free-form progressive station with a potential listening audience of more than 150,000 people. We're not the biggest, but we are certainly viable in the local music market. We are the only station in the area that provides any type of alternative programming.

Ever since I have assumed my position here, I have been grossly mistreated by a large number of record company promotion people. Trying to obtain albums for my station from them is sometimes a painstaking ordeal. It is extremely frustrating for me to have to call someone two or three times to receive a progressive release that the commercial stations received two or three weeks earlier.

The absurd thing is that these stations ignore most of the releases that

we'd like to be playing—if we had them.

We send out a regular playlist and try to keep close contacts with the record companies. Why shouldn't we be treated as well as the commercial stations? I would like to remind any record company executives who might be reading this that college stations are almost totally responsible for exposing their more obscure artists to the public.

Unless they start treating us a little better, we will fade out and people like Robert Stigwood will take over the music industry. I hope that's not what they want.

Steven J. Cohen,
Music Director,
WHRW-FM,
Binghamton, N.Y.

Dear Sir:

For the past two years it has become almost impossible to get catalogs from 90% of the New York-based independent or major label distribution points.

Sure it's fine to spend thousands of dollars promoting artists and acts

via media news print. But it seems to me that a record label's main interest is to build catalog items which will continue to sell and sell and sell. Nobody needs a catalog to sell a Billy Joel or a Fleetwood Mac, but what about an older item like a past musical soundtrack, a piece of nostalgia, some rare jazz recordings?

Recently we were able to persuade one of the local independent distributors to go out of its way and dig through its office and send us a supply of every catalog it could find. The outcome was an increase in our sales of its product from a few thousand monthly to close to 10,000.

As an export house, catalogs are a must as I'm sure they should be for every one-stop, rack or dealer.

In closing, I say to the thousands of manufacturers who went out of their way to see that they were listed in your Buyer's Guide: Wake up, there's gold in your catalogs.

Larry Sonin,
Price Rite Record Corp.
New York

Ain't no doubt about it.

Meat Loaf's "Bat Out of Hell" is double-platinum.

And in celebration of "Bat Out of Hell"^{PE 34974}'s first birthday, let's look at the record to see why 1978 belongs to Meat Loaf, and why Meat Loaf seems to be growing bigger and bigger as the weeks go by:

- Gold single, "Two Out of Three Ain't Bad"
- Over 1.5 million albums sold in the last 90 days.
- Domestic album sales over 2,000,000 units.
- Shipping at an average of 25,000 albums per day.
- Additional 1.5 million albums sold internationally.
- Total worldwide sales racing to surpass four million.

...and so on into 1979.

The spectacular journey that took off with "Two Out of Three Ain't Bad"⁸⁻⁵⁰⁵¹³ now continues with the new Meat Loaf single, "You Took the Words Right Out of My Mouth."⁸⁻⁵⁰⁶³⁴ It's already a classic on hundreds of playlists all over the country. And in response to your continued support, we're shipping it in anticipation of yet another Top-40 smash.



"Bat Out of Hell!"

The double-platinum inaugural Meat Loaf album, with songs by Jim Steinman.

Featuring the new single "You Took the Words Right Out of My Mouth!"

On Epic/Cleveland International Records and Tapes.



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Produced by Todd Rundgren. Management: David Sonenberg.
Cleveland International Records is a division of the Cleveland Entertainment Company.
P.O. Box 783, Willoughby, Ohio 44094, 216-951-0993/538 Madison Avenue, New York, NY 10022, 212-935-8630

Profits Leap For Integrity Group

Western Retail Chain Discloses Hot 67% Income Boost

By JOHN SIPPEL

LOS ANGELES—Integrity Entertainment Corp. reports record-shattering highs for fiscal 1978 in its annual report.

The eight-year-old Lee Hartstone-founded retail chain reports 1978 sales for its 111 stores of \$62,419,182, up 35% over 1977's \$46,069,661. Net income soared 67% from \$844,514 to 1978's \$1,411,930. Earnings per share were boosted 66% from 27 cents to 45 cents, this despite the firm's switch for its accounting for record/tape inventories from first-in, first-out to last-in, first out, which pared 19 cents per share from earnings.

And Integrity's strong report was reflected in Hartstone's confirmation of an exclusive Billboard report months ago that it would expand geographically beyond its present Arizona and California boundaries.

Four new stores in Las Vegas and Reno are expected before Christmas. Expansion calls for stores in several more of the western states as well as Texas and Oklahoma in fiscal 1979 and 1980.

Senior vice president Ben Bartel confirms that Integrity will probably add 14 stores, prior to calendar year's close. They would include an additional dozen Warehouse and two Big Ben's stores.

Hartstone acknowledges Integrity's trend toward larger stores, citing a 6,000 square footer in a key traffic area in Santa Monica and a

5,000 square footer in a prime San Diego locale. Integrity opened its first four monster Big Ben's stores in greater Los Angeles in fiscal 1978. The two new giant outlets open in Encino and Van Nuys, both in the mid-San Fernando Valley.

A Form 10-K included with the annual Integrity report states that with the revision of purchasing procedures by the tonnage user effected by its vendors early in calendar 1978, Integrity switched to direct buying by its respective retail locations for 75% of its inventory. The remainder continues to flow through its Gardena warehouse.

The month of December accounts for 20% of Integrity's annual business, the report continues. Credit card purchases by consumers were less than 10% of the chain's business.

As of June 30, 1978, Integrity employed 725 paid on an hourly basis and approximately 275 salaried employees, 30 of whom were executive officers.

Integrity owns one of its retail locations and leases all others. By June 30, 1983, 18 leases expire and an additional 45 end between July 1, 1983 and June 30, 1988.

Hartstone owns 38% of Integrity shares.

Off The Ticker

With the consumer products division that includes records and tapes contributing substantially, **Walt Disney Productions** reports its 11th consecutive year of record revenue and net income, and its best fourth quarter ever. Consumer products operating income rose 27% to \$45.422 million on a 25% sales increase to \$121.432 million. Corporate net income climbed 20% to \$98.385 million or \$3.04 per share for the fiscal year ended Sept. 30, on an 18% revenue gain to \$741.143 million.

Tandy Corp., parent company of the Radio Shack consumer electronics chain, reports net income for the first quarter of fiscal 1979 ended Sept. 30 up 35% to \$14.873 million, with income per share rising 38% to 62 cents. Consolidated sales gained 21% to \$262.983 million for the Fort Worth-based firm.

3M Co. reports its best quarter and nine months ever as third-quarter net income rose nearly 41% to \$153.4 million on an 18.7% sales gain to \$1.224 billion. Net income for the nine months ended Sept. 30 exceeded the 1977 total, up nearly 37% to \$415.7 million, on a 17% sales increase to \$3.473 billion. Total 1977 earnings were \$412.9 million.

27% Jump For Blair Earnings

NEW YORK—John Blair & Co. reports net earnings for the three months ending Sept. 30 of \$2,584,000 or \$1.05 a share. Earnings are up 27% from the \$2,029,000 or 83 cents reported for the same period a year ago.

Revenues for the third quarter were \$44,349,000, up from \$35,075,000 in the third quarter of 1977.

For the nine months ended Sept. 30, net earnings were \$7,443,000 or \$3.04 per share, up 22% from the \$6,081,000 or \$2.51 a share earned in the first nine months of 1977. Revenues for the first nine months of 1978 were \$124,472,000, up 24% from \$100,697,000 for that period a year ago.

Net earnings for both the third quarter and the first nine months are the highest for such periods in Blair's history. This marks the 10th consecutive quarter in which Blair achieved record quarterly earnings.

Blair, in addition to operating a rep firm for radio and television stations, owns and operates WHDH-AM/WCOZ-FM Boston.

Taft Broadcasting Posts High Profits

CINCINNATI — Taft Broadcasting has posted its 13th consecutive quarter of record net earnings. Compared to the corresponding quarter a year ago, Taft reports net revenues up 20%, operating profit up 26%, earnings before taxes up 27% and net earnings up 25%.

Net earnings per share were \$1.18 compared to 98 cents a year ago. This amounts to \$9,994,815 this year compared to \$7,982,176 for the previous like period.

Total net revenues for the quarter were \$54,353,831, up from \$45,412,738 for that period a year ago. Operating profit was \$19,357,726 compared to \$15,304,955 last year. Earnings before taxes were \$18,366,815 versus \$14,508,176 of a year ago.

Market Quotations

As of closing, November 2, 1978

| 1978 High | Low | NAME | P-E | (Sales 100s) | High | Low | Close | Change |
|-----------|--------|------------------------|-----|--------------|--------|--------|--------|---------|
| 43 1/4 | 23 | ABC | 8 | 579 | 37 1/2 | 36 | 36 1/4 | - 1/4 |
| 43 3/4 | 34 1/4 | American Can | 6 | 130 | 37 1/2 | 36 1/2 | 36 1/2 | + 1/2 |
| 19 1/4 | 9 3/4 | Ampex | 10 | 628 | 13 | 12 1/2 | 12 1/2 | Unch. |
| 4 1/4 | 2 1/4 | Automatic Radio | - | 6 | 2 1/2 | 2 1/2 | 2 1/2 | + 1/4 |
| 28 1/4 | 22 | Beatrice Foods | 10 | 382 | 24 1/2 | 24 1/2 | 24 1/2 | + 1/4 |
| 64 1/4 | 43 1/4 | CBS | 8 | 353 | 54 | 52 1/2 | 52 1/2 | - 1/4 |
| 27 1/2 | 13 1/2 | Columbia Pictures | 3 | 607 | 17 1/2 | 16 1/2 | 16 1/2 | - 1/4 |
| 14 1/4 | 8 1/4 | Craig Corp. | 5 | 126 | 10 1/2 | 9 1/2 | 10 1/2 | + 1/4 |
| 47 1/4 | 31 1/2 | Disney, Walt | 13 | 771 | 40 1/2 | 38 1/2 | 39 | + 1/2 |
| 3 1/4 | 2 1/4 | EMI | 6 | 71 | 3 | 2 1/2 | 3 | Unch. |
| 28 1/2 | 8 1/2 | Gates Learjet | 4 | 380 | 20 1/2 | 18 1/2 | 19 1/2 | + 1/4 |
| 16 1/4 | 11 | Gulf + Western | 4 | 629 | 12 1/2 | 12 1/2 | 12 1/2 | Unch. |
| 24 1/4 | 9 1/2 | Handleman | 7 | 402 | 16 1/2 | 15 1/2 | 15 1/2 | + 1/4 |
| 6 1/4 | 3 | K-tel | - | 14 | 3 1/2 | 3 1/2 | 3 1/2 | + 1/4 |
| 6 1/2 | 3 1/4 | Lafayette Radio | - | 78 | 3 1/2 | 3 1/2 | 3 1/2 | + 1/4 |
| 42 1/4 | 22 1/2 | Matsushita Electronics | 12 | 13 | 40 1/2 | 40 1/2 | 40 1/2 | - 1/4 |
| 48 1/4 | 25 1/2 | MCA | 8 | 638 | 37 | 36 | 36 | Unch. |
| 60 1/4 | 25 1/2 | Memorex | 6 | 1103 | 32 | 29 1/2 | 30 1/2 | - 1 1/2 |
| 66 | 43 | 3M | 13 | 1215 | 60 | 58 1/2 | 59 1/2 | - 1/4 |
| 54 1/4 | 35 | Molitoria | 12 | 463 | 44 1/2 | 42 1/2 | 42 1/2 | - 1 1/4 |
| 34 1/4 | 24 1/2 | North American Philips | 5 | 84 | 26 1/2 | 25 1/2 | 25 1/2 | - 1/4 |
| 18 1/4 | 10 | Pioneer Electronics | 12 | 12 | 16 1/2 | 16 1/2 | 16 1/2 | + 1/4 |
| 32 1/4 | 6 1/2 | Playboy | 26 | 377 | 17 1/2 | 16 1/2 | 16 1/2 | - 1/2 |
| 33 1/4 | 22 1/2 | RCA | 8 | 1274 | 27 1/2 | 26 1/2 | 26 1/2 | - 1/2 |
| 8 1/4 | 6 1/4 | Sony | 14 | 323 | 7 1/2 | 7 1/2 | 7 1/2 | Unch. |
| 13 1/2 | 7 1/4 | Superscope | - | 65 | 8 1/2 | 7 1/2 | 7 1/2 | - 1/2 |
| 34 1/4 | 14 1/2 | Tandy | 9 | 1160 | 25 1/2 | 24 1/2 | 25 | - 1 |
| 9 1/4 | 5 1/2 | Telecor | 5 | 49 | 7 1/2 | 7 1/2 | 7 1/2 | Unch. |
| 9 1/4 | 2 1/2 | Telex | 11 | 2016 | 5 1/2 | 5 1/2 | 5 1/2 | - 1/4 |
| 6 | 1 1/2 | Tenna | - | 160 | 3 1/2 | 2 1/2 | 2 1/2 | - 1/4 |
| 19 1/4 | 12 1/2 | Transamerica | 5 | 376 | 16 | 15 1/2 | 15 1/2 | - 1/4 |
| 40 1/4 | 20 1/2 | 20th Century | -4 | 322 | 29 1/2 | 28 1/2 | 28 1/2 | - 1/4 |
| 57 1/4 | 29 1/2 | Warner Communications | 7 | 318 | 42 1/2 | 41 1/2 | 41 1/2 | - 1/2 |
| 19 1/4 | 11 1/2 | Zenith | 11 | 480 | 13 1/2 | 13 1/2 | 13 1/2 | + 1/4 |

| OVER THE COUNTER | P-E | Sales | Bid | Ask | OVER THE COUNTER | P-E | Sales | Bid | Ask |
|---------------------|-----|-------|-------|-------|------------------|-----|-------|-------|--------|
| ABKCO | - | - | 2 | 3 | Koss Corp. | 10 | 47 | 5 1/2 | 6 1/2 |
| Electrosound Group | 6 | 11 | 5 1/2 | 5 1/2 | Kustom Elec. | - | 1 | 2 | 2 1/2 |
| First Artists Prod. | 12 | 81 | 6 | 6 1/2 | M. Josephson | 7 | 159 | 14 | 14 1/2 |
| GRT | - | 95 | 1 1/2 | 1 1/2 | Orrox Corp. | 46 | 87 | 3 1/2 | 3 1/2 |
| Integrity Ent. | 10 | 92 | 5 1/2 | 5 1/2 | Recoton | 8 | 19 | 3 | 3 1/2 |
| | | | | | Schwartz Bros. | 4 | - | 2 1/2 | 3 1/2 |

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

Klein Files Formal Top Court Appeal

WASHINGTON—Allen Klein, president of ABKCO Industries has appealed to the Supreme Court to overturn a U.S. Appeals Court decision that makes him liable for another trial in New York's U.S. Federal District Court on income tax evasion charges for which he was indicted in 1977.

Klein also asks the high court to halt further trial proceedings until the Supreme Court rules on his petition for certiorari.

Klein's appeal is based on his claim that the 1977 trial in New York was improperly declared a mistrial, and should have been allowed to continue until a verdict was reached.

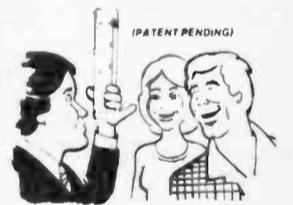
He claims that to retry him—after being subject to 17 days of hearing and six days of jury deliberation—violates the proscription against double jeopardy under the Fifth Amendment. The U.S. Appeals Court in New York has dismissed this argument. The case has been assigned to Federal District Court Judge Vincent Broderick.

Klein, manager of the Beatles from 1970 through 1972, was

charged with failure to report a total of \$225,000 in cash to the IRS.

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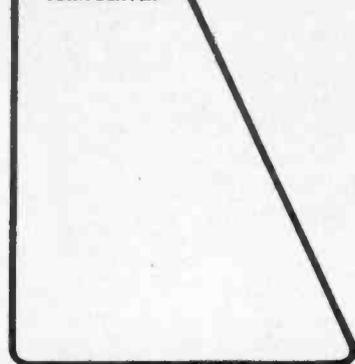


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1812 EXPANSION—If the store front above appears familiar, it's because you might have dined at the internationally acknowledged Frenchy's before Alan Dulberger

converted the northeast Milwaukee location into his fifth and largest 1812 Overture.

And coming before Christmas will be Dulberger's first penetration of

another Wisconsin city. He opens a 3,400 square foot store there, making it the largest store in the Badger capital.

The 6,000 square foot store above carries out its rustic motif with beams in the store made of wood recovered from old Wisconsin farmhouses. There are 750 square feet of garden area, in which living plants and trees provide an earthy effect.

In the middle of the store, a disco dance floor has been fashioned. Weekends, professional dancers from the area entertain at designated hours.

A VTR area features a six by eight foot enlarged screen working off a videocassette deck, capable of handling 1/2 and 3/4-inch tapes.

Bogart Appeals For Israel Help

NEW YORK—Urging a "year-round campaign to raise the consciousness of young Americans regarding Israel and the work of the United Jewish Appeal," Casablanca chief Neil Bogart accepted the Man of the Year Award at the record-setting UJA-Federation dinner of the Music and Entertainment Trade division Oct. 28 at the Americana Hotel here.

More than \$670,000 was raised from the ad journal and tickets from the literally SRO crowd of more than 1,700—largest figure in the division's 13-year history and a new mark for any music industry fundraiser, according to division chairman Morris Levy and dinner chairman Ken Rosenblum.

Dick Clark was emcee for the evening, which included remarks by Midge Costanza, former assistant to President Carter who brought his personal greetings; Manhattan Borough president Andrew Stein, who presented a proclamation to Bogart on behalf of Mayor Ed Koch; a special performance by Casablanca's Donna Summer highlighted by an innovative slide presentation of Bogart's career, and a moving finale with Summer joined by three of his children—Jill, Timothy and Bradley—in a tribute from "Fiddler On The Roof."

10% 'PEPPER' RETURNS DUE

LOS ANGELES—Al Coury, president of RSO Records, is projecting returns on the "Sgt. Pepper" soundtrack to be somewhere between 400,000 and 500,000. Based on the 5.2 million copies shipped (3 1/2 million on the original shipment, about another 2 million in reorders), it averages out to about 10%.

"We do expect returns from retailers forced to sell the album at its full \$15.98 list and some one-stops which cater to black accounts," says Coury.

GARY BINDMAN IN L.A.

Low Cost Counsel For Acts Started

By CARY DARLING

LOS ANGELES—Lawyer Gary Bindman is opening a low cost legal service geared to the unsigned or street artist. His clients may be musicians or writers who need counseling and career advice on peddling their wares in the commercial area.

"Each artist has his own confrontation with the commercial world," says Bindman, "and I'm here to make it as painless as possible."

Bindman originated this idea after two years of vainly trying to find a position in entertainment law upon leaving his job as a public defender for Los Angeles city in 1976.

For a fee of \$30, which fluctuates depending on the difficulty of the assignment and the artist's financial situation, Bindman helps in negotiations as well as with private counseling. However, he does not represent his client or use any legal remedies such as lawsuits.

"I want to avoid getting the artist into a situation where he may find the need to sue. We have to create alternatives other than suing," says Bindman.

"I'll explain everything to him but I won't speak for him. The point is to get the artist so he can represent himself in negotiations." If necessary, Bindman will refer clients to other lawyers for further legal action.

By offering the type of service he does, Bindman hopes to alleviate many of the legal hassles which beset the artist and inter-

fere with creativity. "I believe in the artistic temperament. This law service is going to be more artist-oriented and, hopefully, the artist will be able to avoid the business end except where absolutely necessary."

Although Bindman is somewhat critical of the entertainment industry, he believes that much of the blame for an artist getting taken advantage of can be laid at the feet of the artist and the current system of signing and negotiating with performers.

"The artist has to say at the outset, 'Hey, I believe in my art and I'm not going to take this contract just because you're dangling a few dollars in front of me,'" says Bindman.

Bindman differs from the new crop of low-cost "legal supermarkets" which are popping up across the country because he is geared to the artist and gets involved on a personal basis with his clients. Intentionally, for a comfortable atmosphere, he operates from his Beverly Glen home in suburban Los Angeles.

"If my writers have writer's block, I want them to be able to come over or call and talk about it," Bindman states. "Eventually, I'd like to have an open house once a week where there would be guest speakers and the artists could exchange ideas."

Located at 1107 N. Beverly Glen Blvd., the service is open from Wednesday through Saturday. The phone number is 213 879-8950 or 213 474-1493.

5 New Houston Stores Are Sound Warehouse Project

OKLAHOMA CITY—The Sound Warehouse record/tape/accessories chain, based here at Bromo Distributors, will have the largest concentration of big chain stores in one city outside of Los Angeles when it opens five more Houston stores between now and mid-1979.

The projected Houston stores bring the Sound Warehouse total there to 10. When added to present and currently pending stores, the chain's total is 37 stores ranging from 4,000 square feet to more than 15,000 square feet.

The chain is also opening its first Wichita, Kan., store, a 10,000 square footer, to be managed by Jack Masilon, whose previous managership of the Midwest City store here is being turned over to Sherry Seals. It also

marks Sound Warehouse's debut in Kansas. It is the largest store in the city.

Early in October, the chain opened its first Albuquerque, N.M., outlet, a 12,000 square foot location managed by Gus White, formerly general manager in this area.

Both the Wichita and the Albuquerque store feature an exclusively classical enclosed department, an innovation introduced by the chain two years ago. The new stores feature a corrugated tin, stucco, mirror and glass motif created by Haven Mankin, nationally awarded store designer.

The firm opens its third Colorado store and second in Colorado Springs soon.

Screen NARAS Grammy Entries

LOS ANGELES—Producer Bill Traut chaired a two-day gathering of music producers, performers, writers, journalists, label executives and radio personnel here recently to screen several thousand NARAS entries for the annual Grammy Awards Show, airing Feb. 15 on CBS-TV.

Held at NARAS headquarters in Burbank, the all-day sessions checked entries as to eligibility and proper category, more of a problem this year due to the rise in number of crossover hits, according to execu-

tive director Christine Farnon.

The entries had been pre-screened in New York and Nashville, where committees reviewed entries for classical, country, gospel, inspirational, jazz, Latin, children's, comedy and documentary fields.

Next step in the Grammy process will be a review of the screening results in draft form by the governors of all seven NARAS chapters. Once ratified, the lists will be mailed in late November with first round ballots to the Academy's 5,000 active members.

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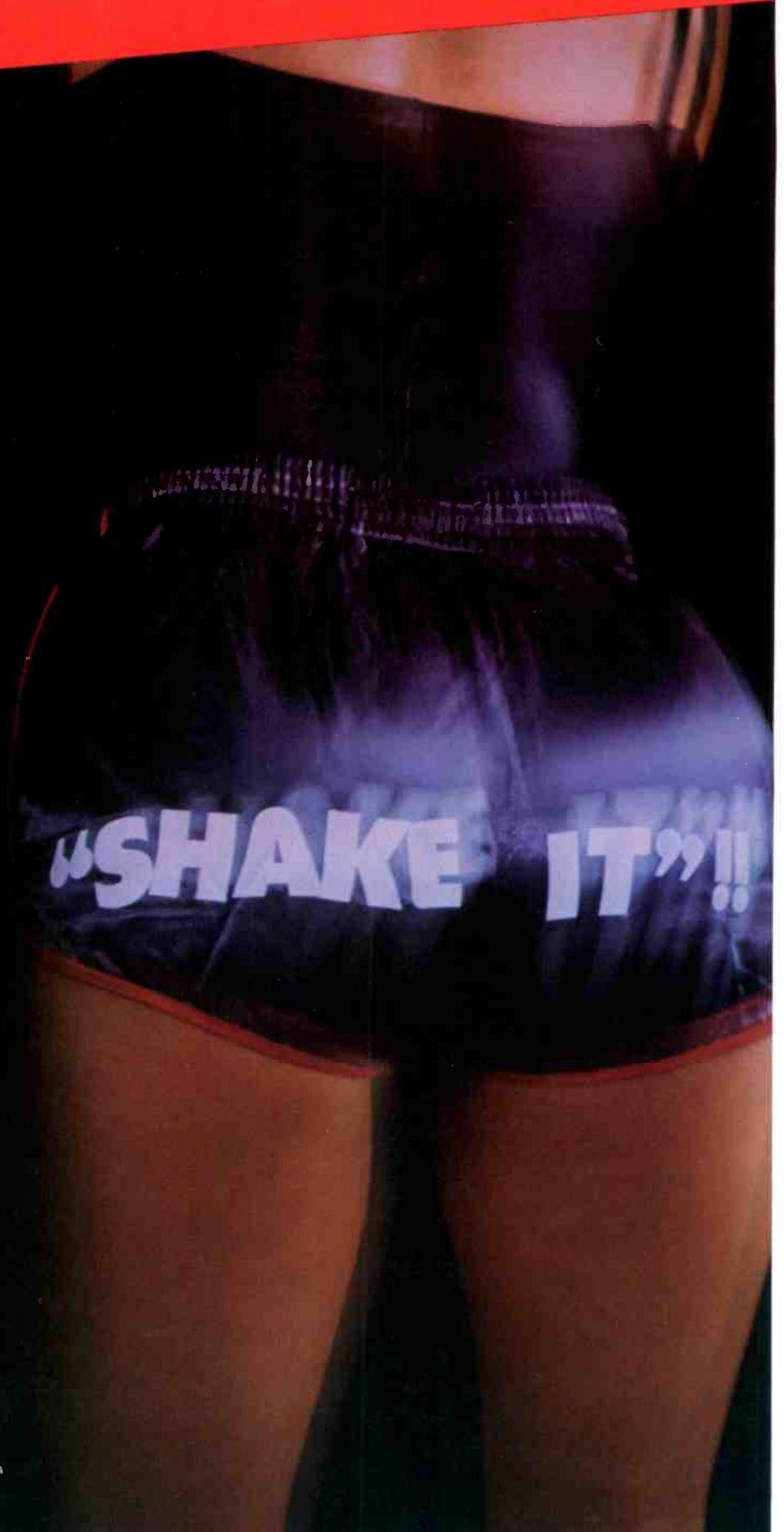
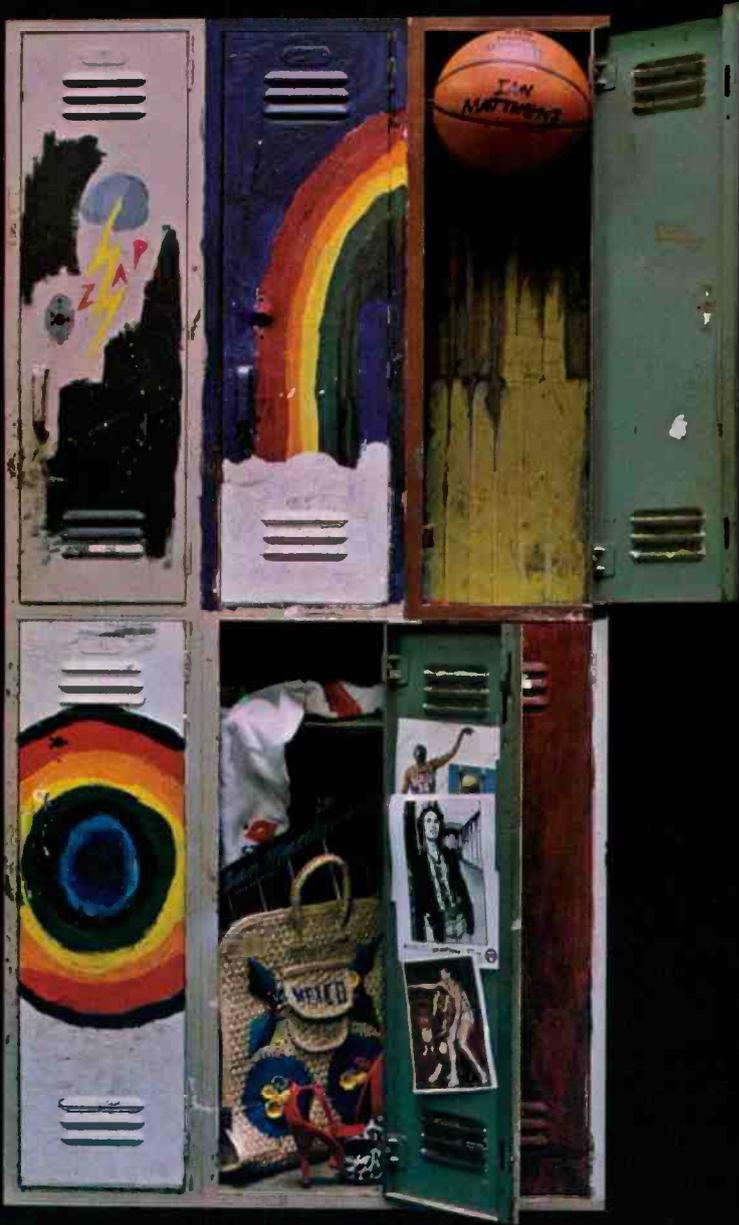
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Lieberman Bows In Kansas City

KANSAS CITY, Mo.—Lieberman Enterprises officially dedicated its new and expanded office/warehouse here with an industry open house Wednesday (1), hosted by branch manager Bob Pockrandt, sales manager Joe Salpietro and operations manager Tony Burasco.

With 18,000 square feet—14,000 for warehouse space—the facility in Executive Industrial Park is twice as big as the former downtown center, originally a Musical Isle branch acquired in 1976. It ships to five states—Missouri, Kansas, Nebraska, Arkansas and Iowa.

"The new office/warehouse is a direct result of Lieberman Enter-

prises' expansion and upgrading program that has taken place over the last six months," Pockrandt notes. "Our business here has more than doubled since the acquisition of ABC's record merchandising company in June, and the growth in accounts necessitated this move into a larger headquarters."

With retail, rackjobber and one-stop accounts on hand, as well as record label executives, the branch also welcomed jukebox operators and distributors whom it serves as a singles one-stop, with guests from radio stations and concert promotion agencies also on hand.

A highlight of the open house was a presentation to the branch for its part in helping make RCA's Waylon Jennings new LP "I've Always Been Crazy" the first country album to ship gold. Don Sevengros, the label's St. Louis branch manager, presented the plaque.

While the old warehouse had a center aisle with LPs on one side, tapes and accessories on the other, the new facility has both configurations, blank tapes and accessories on one side, to provide more efficient service, Pockrandt notes. Overstock is on the same side as the picking bin, also speeding order processing.

Fantasy Promo On 'Rings' Film Is Its Biggest Ever

LOS ANGELES—A two-pocket picture record and a national marketing program to top anything from Fantasy Records yet backs up the Wednesday (15) premiere of the estimated \$8 million production of "The Lord Of The Rings," the movie from Fantasy Films.

Saul Zaentz, chairman of the label and head of the film firm, says the diskery is going all out in providing advertising and merchandising support for the film, based on J.R. Tolkien's trilogy.

Label president Ralph Kaffel is preparing a series of in-store display pieces ranging from a 6½-foot die-

cut standup featuring principals from the film to smaller window posters and bumper stickers.

Fantasy is working with Ballentine books, which owns the Tolkien works, which will distribute merchandising materials to the nation's book stores and departments. Ballentine reports it has sold 18 million books since 1970. Kaffel, though Fantasy independent distributors, is arranging screenings for industryites cross country.

Fantasy is preparing a "compact" album, especially for promotion and in-store play.

Composers/B'casters Action Settled

NEW YORK—Six years after a federal class action suit by film & television composers and lyricists against radio & tv producers, distributors and two networks, a settlement in principle has been reached. Negotiations took two years.

In the original class action, 65 composers and lyricists—including Elmer Bernstein, Marvin Hamlisch, Henry Mancini and Nelson Riddle—alleged seven separate conspiracies in restraint of trade and the denial of their copyrights.

The settlement, revealed to U.S. Magistrate Sol Schreiber here by attorneys for the parties, will be submitted next month to Judge Charles L. Brieant Jr., of the U.S. District

Court for the Southern District of New York.

Last June, Judge Brieant denied the plaintiffs' motion for a jury trial, claiming the issues involved would be "beyond the practical abilities and limitations of juries." Despite an appeal, the U.S. Court of Appeals for the Second Circuit refused to consider the question.

According to Leonard Zissu, an attorney representing some of the plaintiffs, some of the "writings of principles" are yet to be formulated in the complex case. Zissu is with the law firm of Zissu, Marcus & Stein.

The following defendants are left after a previous settlement with NBC: Universal Pictures, 20th Cen-

tury-Fox, Paramount Pictures, Metro-Goldwyn-Mayer, Warner Bros., Walt Disney Productions, United Artists, CBS, ABC and MCA Inc. **IRV LICHMAN**

Infinity On Chart

NEW YORK—Infinity Records has charted its first single, "Every One's A Winner" by Hot Chocolate. It bows on Billboard's Hot 100 this week at a starred 75, first fruits of the many months of preparation, planning and publicity for the new New York-based label. It also has 45s by Dobie Gray and Robert Johnson in release.

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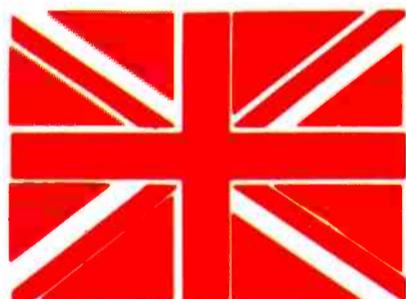


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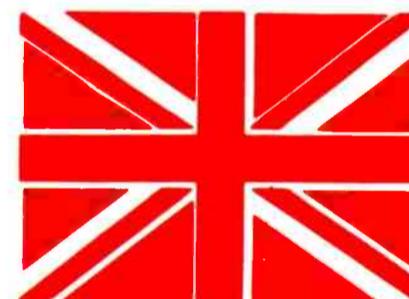
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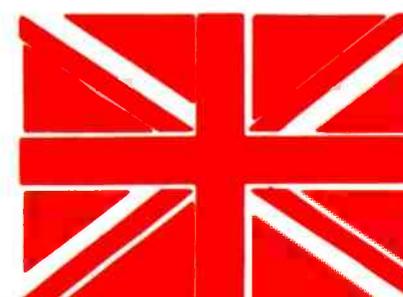
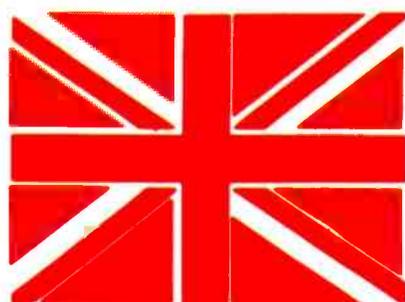
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SLEEP WELL, LITTLE CHILDREN
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CHRISTMAS
SANTA CLAUS IS COMIN' TO TOWN
CHRISTMAS SONG
(Christmas is Bounding On An Open Fire)

SILENT NIGHT
JINGLE BELLS
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NEAR ALEXANDRIA, VA.

5th Outlet Unshuttered By Penguin Feather Chain

By BORIS WEINTRAUB

WASHINGTON—The Penguin Feather chain of record stores has opened its fifth outlet on Route 1 south of Alexandria, Va., prompting the chain to claim that it now is the biggest chain operating in Northern Virginia.

The new store's heavily promoted grand opening was held Oct. 21. Presiding over the opening were Mike Sheble and Page Wiencel, co-owners of the four-year-old chain.

Like the chain's other outlets, the new store is free-standing, with about 1,200 to 1,500 square feet of space. As with the other stores in the chain, it will include albums, tapes, rock publications, T-shirts and blank tape.

Also to be featured will be large selections of cutouts, imports and used LPs, which the chain has found to be a major method of bringing new customers into its stores.

A spokesman says that the used LP trade-in policy, in which a buyer can trade in five old LPs for one new one, has been a proven success, and

that the old LPs, in good condition, are then resold for \$1.99 and \$2.99.

The grand opening featured a three-hour live remote by Jim Elliott of WPGC-AM, the area's leading Top 40 station. There also were ties to DC-101-FM, a giveaway contest featuring a grand prize of an Epic Music Machine jukebox stocked with records awarded by DJs from DC-101.

The chain also utilized a "Who Are You" costume party, tied to the Who album of the same name; a giveaway of a weekend for two in the Blue Ridge Mountains and other promotional gimmicks, including a pre-opening cocktail party for representatives of the radio, record and merchandising industries Oct. 19.



Billboard photo by M.M. Lawrence

ORCHESTRAL GOSPEL—The Edwin Hawkins Singers along with the Love Center Choir, join the Oakland Symphony for a night of "Gospel At The Symphony" at Oakland's Paramount Theatre. Hawkins, a three-time Grammy winner, penned most of the songs performed.

Capitol Scores 3rd No. 1 45 In 6 Months

By PAUL GREIN

Murray's "You Needed Me" following A Taste Of Honey's "Boogie Oogie Oogie" and Wings' "With A Little Luck." Bruce Wendell, the label's vice president, promotion, reflects that the job of promotion is getting harder in today's complex industry.

"Between ARBs, tight playlists, tight money and rising prices," he observes, "it's a wonder that hit records emerge at all."

Wendell likens the task of juggling up to 10 records a week to running an airport. "It's like directing air traffic when you're working many different types of records in many different directions at once."

One of the directions in which Capitol has enjoyed its greatest success this year is soul, highlighted by the No. 1 pop, soul and disco A Taste Of Honey smash, the label's first single to be certified platinum since the award was instituted in early 1976.

Other Capitol pop and soul hits of 1978 include Natalie Cole's gold "Our Love" and Tavares' "More Than A Woman," which lost the air-play battle with the Bee Gees' LP track, but had 20 weeks on the Hot 100 nonetheless.

Wendell is quick to point out that Capitol's soul success is not limited to these crossover hits, as it has achieved top 20 soul hits this year with Peabo Bryson, Maze, Sun and Tavares (before it left the label for Casablanca), which did not cross over to the pop chart.

One of the complications labels encounter today was demonstrated when Cole's "Annie Mae," followup to a No. 1 soul and top 10 pop smash, failed to even dent the Hot 100.

Says Wendell: "Just because an act has a hit record doesn't mean the next two or three are going to be smashes. You have to work each as brand new, out of the box."

"It's harder and harder to get air-play," he says. "Radio is being more and more selective. Program directors are being really sure of the product they're adding and judging each record on its own merits."

"Years ago a star on the charts was more or less a guarantee you were home. Now you take nothing for granted. Sometimes you get lucky, but nothing really takes care of itself."

Another trend in radio which is going to make the promotion man's job tougher, according to Wendell, is

that formats are becoming fragmented, aiming at specialized target audiences.

"Stations aren't dominating cities like they used to," he says. "so you can't get those outrageous numbers. Programmers are gearing for a piece of the pie, rather than the whole pie."

"Pop stations are also programming for their own needs. If they need a female or disco record for their overall sound mix, you don't always have total control. A lot of it is in the timing."

Another aspect of timing is knowing when to get off a record that isn't hitting; to avoid, in Wendell's term, "beating a dead horse."

"When to get off it is when it's been played a certain number of weeks in a certain market and you're not selling product; when you've hit a brick wall. But as long as you have positives, you'd be crazy to get off."

The decision is never that easy. Says Wendell: "You might be just a week or two from breaking through. We had a problem with one of our biggest hits ever, "Rhinestone Cowboy," which took four or five weeks before it busted loose. It would have been easy at the time to say, 'It's gone as far as it can go; let's stop.'"

The 1975 Glen Campbell smash ultimately went No. 1 pop, country and MOR.

Country is another area in which Capitol has scored this year. Anne Murray, Dr. Hook and Campbell, all of whom have major comeback records on the Hot 100, have strong country bases; while Billy "Crash" Craddock and Gene Watson are among the Capitol acts who have had top 10 country hits this year.

Alberti On Notice By Pic Disk, Inc.

LOS ANGELES—Pic Disc, Inc., a manufacturer of picture records who claims to be exclusive licensee of U.S. Patent No. 3,584,094, is putting Alberti Record Manufacturing Co. on notice that its method of manufacture of its picture disks may infringe that patent.

The notice requires that Alberti immediately cease and desist from further alleged infringement or provide proof that it has not and is not now infringing the methods of picture record manufacture covered by the patent.

without crossing over to the pop chart.

In explaining his crossover strategy, Wendell notes: "You get your shot and make the most of it. If you have disco play you fan that; you take advantage of every door that's open because you don't know when it's going to slam."

"I have to strike at a certain time when I peak in a cross-market. There is no leeway. You must strike while the iron is hot, otherwise you don't cross."

While Wendell takes pride in Capitol's current singles penetration (three weeks ago it had three of the top five singles on the Hot 100), he notes that there are more factors involved than just promotion. "Once pop radio is closed out," he says, "the records are on their own and it's up to sales."

Wendell states that his department has input into the a&r decision-making process, particularly in which cuts are released as singles. "They welcome our input because we are the field, just as we welcome any information sales can give us regarding accounts and where records are selling. It overlaps."

Wendell emphasizes the importance of strategies he learned while working with Al Coury. "You break records behind records," he says, "so there's never a letup. RSO is the perfect example of that. You really need to map out strategies two to three weeks in advance."

Wendell's 23-person pop promotion team is topped by Steve Meyer, national promotion manager. Divisional national promotion managers are Ray Tusken, AOR, with five regional men: Bob Riley, soul, with a nine-man field staff; and Ed Keeley, country, with two regional men.

Ken Benson is national AOR promotion coordinator; Sondra Hill and Laura Lazenby are national smaller market promotion coordinators.

Capitol does not work Ariola or EMI America product, which it only distributes, but does promote all Capitol and Harvest product. The latter includes the Little River Band's "Reminiscing," a top three pop single, of which Wendell says, "It's a different sound from their others; we knew it was either going to be their biggest hit or their biggest bomb; we'd either be heroes or bums."

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ALBUM SERIES REVIEW

UA Reissues Blue Note Masters In 5 New Albums

LOS ANGELES—Chick Corea, Stanley Turrentine, Jackie McLean, Art Blakey and Lee Morgan are the jazzmen featured in United Artists' reissue of well-remembered masters originally taped for the Blue Note label. The five packages, generously annotated, are all two-LP presentations and should capture a fair share of pre-Christmas sales nationally.

"Circulus" is the title hung on Corea's five tracks, recorded in 1970 in New York with men like Barry Altschul, Dave Holland and Anthony Braxton toiling as sidemen under the young Corea's direction. Chick plays keyboards, vibes, bass marimba and percussion and gives an emphatic hint of the music he would purvey later so successfully.

Rounder Punching Thorogood Album

NEW YORK—Rounder Records of Somerville, Mass., is adding three independent promotional representatives to work the new album by George Thorogood and the Destroyers, the band's second.

Rounder has also added a number of domestic distributors: Tone in Florida, Bib in North Carolina and Action in the Cleveland area. More will be announced.

The label, in addition, has firmed foreign licensees for the Thorogood disk.

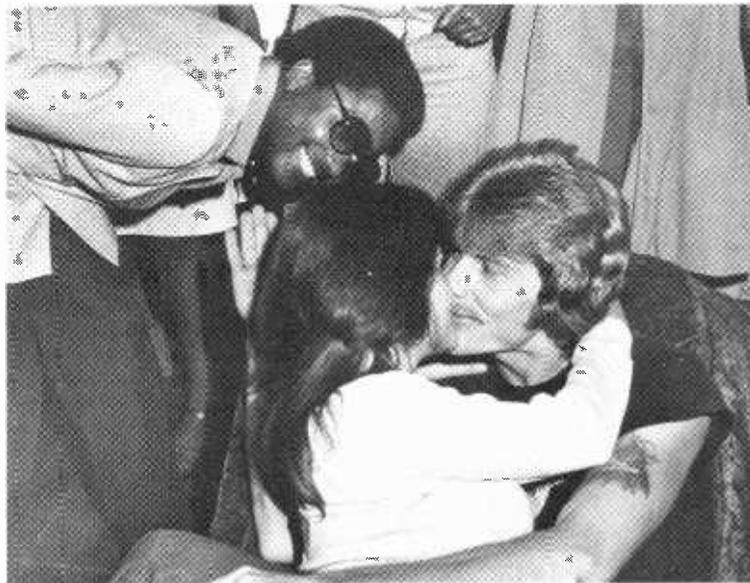
Trumpeter Morgan died in 1972. In '67 and '69 he enjoyed the backup of Herbie Hancock, Wayne Shorter, Bobby Hutcherson and others in recording the 13 sides offered in this "The Procrastinator" album. None has been issued previously.

"Live Messengers" by drummer Blakey comprises nine tracks taped live in 1954, 1961 and 1962. The bonus is the presence of the late Clifford Brown's trumpet on the fourth LP side, including a particularly poignant "The Way You Look Tonight."

Turrentine's entry, "Jubilee Shouts," offers 11 tunes, previously unreleased, dating from 1961-62 sessions in Englewood Cliffs, N.J. Comparing his tenor saxophone skills with his just-released Fantasy "What About You," a dreadful disco-marred outing cluttered with voices, only can embarrass Turrentine.

The 18-year-old tracks are markedly superior with men like Horace Parlan, Tommy Turrentine, Al Harewood, Sonny Clark and Kenny Burrell assisting.

Rounding out the release is "Hypnosis," a collection of 11 cuts starting the alto saxophone of Jackie McLean backed by Kenny Dorham, Grachan Moncur, Billy Higgins, Sonny Clark and other competent
(Continued on page 108)



KISS TIME—Parachute artist Randy Brown watches Monte Bennett and Theresa Pugh apply their winning style in a Kiss-A-Thon sponsored by KKSS-FM in St. Louis. First prize in the contest, inspired by Brown's "I Wanna Make Love To You," was a waterbed.

Hawaii Radio Station LP Scores Sales Third Year

By DON WELLER

HONOLULU — "Homegrown III," the third annual record project in which the best of Hawaii's local amateur talent is showcased in an LP offered to the public, has released and is already shattering all previous sales figures.

Conceived by Ron Jacobs a few years ago in San Diego and transported to Hawaii when he joined KKUA-AM in 1976, the project has won many plaudits from the community as the most successful and important promotions ever launched by a radio station.

The previous two "Homegrown" albums have helped spawn professional careers for a dozen of the past winners, and this year's LP promises to have an even greater impact.

The public is offered the album at \$2.69, a 70 cent increase in price over "Homegrown II." All profits for the LP go to Habitat, non-profit com-

munity center for change.

The wide-spread interest in "Homegrown" is reflected in the unprecedented initial shipment of records, and in a one-hour television special over KGMB-TV, Hawaii's CBS affiliate airing Nov. 12. The program features each of the year's winners performing their songs.

"This year's music on 'Homegrown' is unquestionably the best quality yet," comments Jacobs. "We've had to make an initial shipment of 75,000 LPs from the mainland where it's manufactured. And on the first day of sales (Oct. 19), 4,000 copies were sold."

The cover for "Homegrown III" is a result of local artists submitting their entries to a different slate of judges than those who select the music. All art entries are on display at Pioneer Savings and Loan branches in the islands.

NOV. 14 MEETING ARRANGED

Young Publishers Organize In West

NEW YORK—Younger music publisher executives on the West Coast will have a music publishers forum of their own.

Initial steps in this direction will take place Tuesday (14) when the National Music Publishers Assn. hosts a luncheon at the Hotel Bel-Air in Los Angeles.

Arthur Braun, chairman of the already established New York chapter, will join NMPA executive committee chairman Ralph Peer II, former NMPA board chairman Sal

Chiantia and Leonard Feist, NMPA president, in welcoming the young publishers, who will also attend two NMPA functions after the luncheon.

They include the annual meeting of the West Coast members of NMPA in conjunction with clients of the Harry Fox Agency and a reception to follow.

On Monday (13) the monthly meeting of the NMPA board of directors will be held, the third NMPA meeting to be held in Los Angeles this year. A Dec. 4 parley is scheduled for Nashville.

New Turns In Tape Piracy Actions

NEW YORK—The war against tape piracy has taken several new turns.

In Pittsfield, Mass., approximately 2,100 allegedly pirated tapes, with an estimated value of \$18,000, were seized by FBI agents in a raid on Tape City, a store located at 166 Fenn St.

A search warrant issued by the U.S. Magistrate in Springfield was based on information and belief that Tape City was selling pirated 8-track tapes and unauthorized duplications of legitimate records and tapes.

In another development in Upper Marlboro, Md., Alton H. Bryant has been sentenced to 60 days of hard la-

bor and placed on probation for three years after pleading guilty in Circuit Court of violating Maryland's antipiracy statute. He's been permanently enjoined from making or selling prerecorded tapes.

Bryant was convicted of selling pirated tapes in April of this year in a lower court and had appealed that conviction to the Circuit Court. He withdrew that appeal and entered his guilty plea under a court arrangement called "probation before judgment," which will result in the removal from the records of the misdemeanor if Bryant performs his 60 days of labor and does not violate his probation term.

UA Files Suit In Seeking Royalties Of Grateful Dead

LOS ANGELES—United Artists Music & Records Group is suing Robert Hall Weir, Jerome J. Garcia, Grateful Dead Records, Round Records and Arista Records in Superior Court here. The pleading seeks a judgment against the defendants, charging breach of a termination agreement Dec. 29, 1976.

According to the contract, filed with the court, UA was to be paid no less than each six months royalties from the sale of defendants' albums by Arista Records until an aggregate \$500,000 was fulfilled.

By Dec. 29, 1977, the defendants agreed to pay the difference between royalties paid the first year and \$150,000. The suit states that all defendants were jointly liable to make agreed payments to the plaintiff.

The agreement provided that upon execution of the contract the plaintiff was to get \$300,000. The suit does not specify whether UA got or did not get that amount.

The court is asked to render an accounting in addition to the \$150,000 sought.

The contract terminating the UA deal called for 50 cents per album payments to the plaintiff for Grateful Dead and 25 cents each for Weir and Garcia albums.

WEREWOLVES CAN'T HOWL ABOUT PROMO

NEW YORK—RCA Records plans a special marketing program for the mid-November release of "Ship Of Fools," second album by the Werewolves. Unusual aspect of the disk is that it was recorded entirely aboard ship on the open sea off the Florida Keys. Producer is Andrew Loog Oldham, former Rolling Stones manager and producer.

Ron Ross, product manager for the group, says marketing efforts will concentrate in major urban areas, including San Francisco, Cleveland, Boston and Philadelphia.

Dallas, from which the group hails, is also a special focus, as are those markets reached during the band's extensive summer tour of West and Southwest.

Promotional tools involve a kit containing several items with design based on the travel concept, an EP of three album cuts plus posters and flyers based on the film-poster concept of the album artwork.

Muscle Shoalers Meet In Nashville

MUSCLE SHOALS—The Muscle Shoals Music Assn. board of directors will hold its December meeting in Nashville.

Executive Director F.E. "Buddy" Draper says the Dec. 5 meet will be hosted by BMI and ASCAP.

Roger Sovine, of BMI, and ASCAP's Merlin Littlefield are board members.

The organization has also reserved the Joe Wheeler State Resort in Muscle Shoals for the second annual Muscle Shoals Music Assn. Records and Producers Seminar in May 1979.

Executive Director Draper says the entire lodge has been reserved for May 16-18. More than 400 record industry people attended the first seminar in May 1978.

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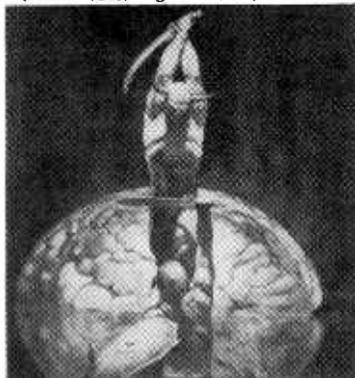
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Side 3

Mithrandir
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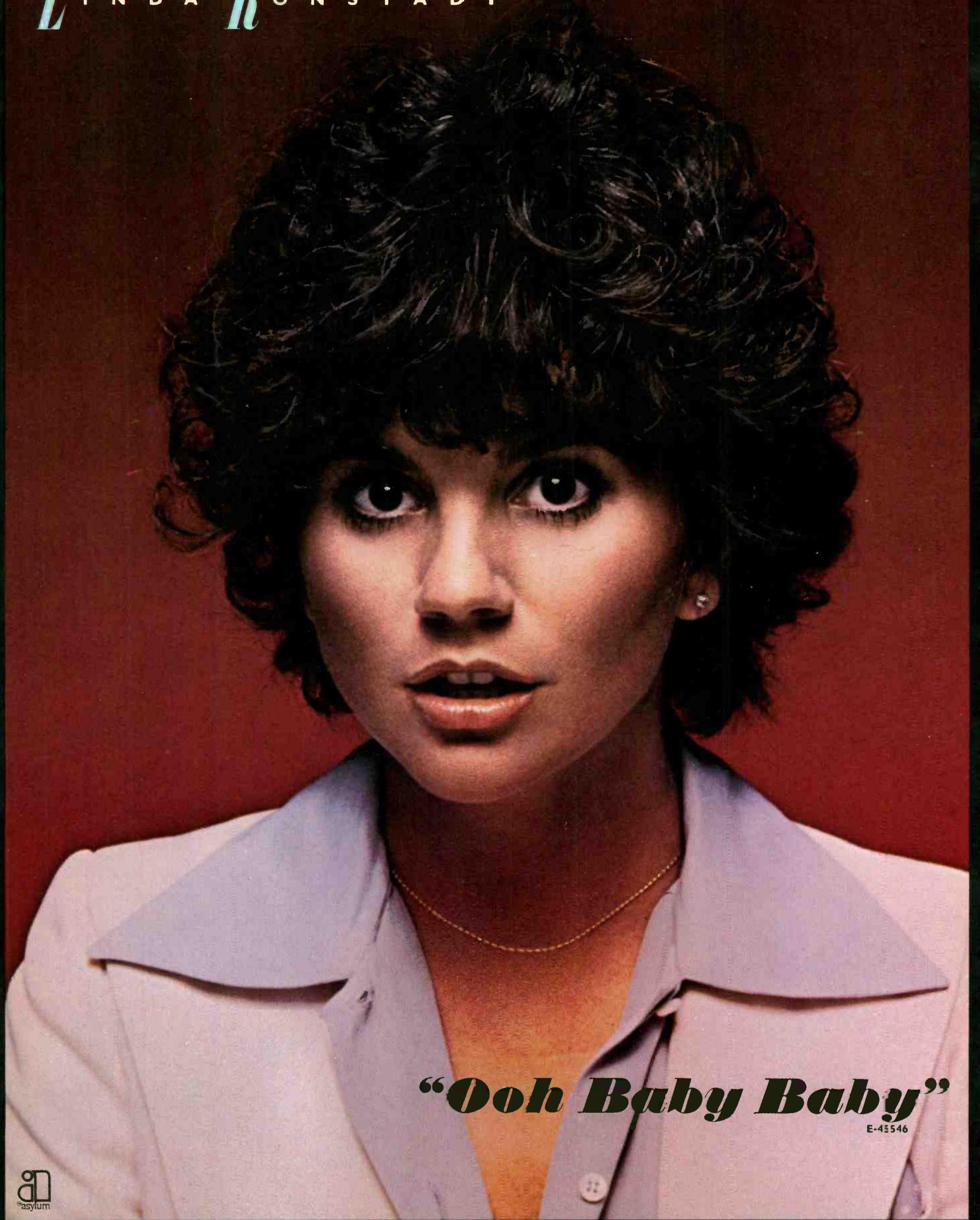
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E N G I N E E R E D B Y V A L G A R A Y

\$8.98 List LPs Sell As Specials At \$5-\$8

• Continued from page 1

Jay Jacobs, Knox Racks, Knoxville, wants labels to boost the price only on deserving acts. And about a third of those interviewed in the national survey volunteer labels must be selective. In light of today's vacillating U.S. economy, several point up how badly the initial \$7.98 Queen release during the last price boost did and how today less than superstar acts might fare even worse.

Dave Rothfeld of Korvettes in New York which advertised the CBS albums at \$5.99 Sunday (29), says: "For years, I've been concerned about the retail price spiral and how it would affect the impulse buyer. We may eventually have to cut down on the spread of product, deleting fringe material in order to stay within needed inventory figures. I believe our industry can lay claim to higher prices by an improvement in the quality of pressings."

Howard Ring of Musical Sales, Boston, which operates nine New England area stores, agrees the price hike won't hurt hits, but he wishes the record buyer was as acclimated to a \$1 album rise as he is to yearly three figure auto hikes.

Lowest prices among chain operators were Disc-o-Mat, Gotham area, and Sound Warehouse, the Southwest and Colorado skein. Both were at \$4.99. A spokesman for Bromo Distributing, which services SW stores, reports the specials price is temporary and will probably rise to \$5.55 shortly.

No shelf price was yet reckoned. Like many others, the chain is awaiting sales volume after Wednesday (15), when customers will be spurred

by the heaviest print and radio advertising in 1978.

The only city where \$8.98 albums were known to be advertised in Sunday (29) papers was New York, where Sam Goody offered the CBS \$8.98-ers at \$5.49, LPs, and \$5.99 tapes while Korvettes was asking \$5.99 for the Martin.

Assistance in preparing this story provided by Stephen Traiman, Alan Penchansky, Irv Lichtman and Kip Kirby.

Korvettes' "everyday" price for \$8.98 is \$7.49 for LP and \$7.99 for tape, according to Rothfeld. The survey indicates that those retailers offering the lowest specials prices usually lofted tape price to 50 cents or more than the LP to recoup some of the profit lost on the special. But there was an ever increasing trend to price tape and LP similarly nationwide.

Laury's and Rose Records in Chicago were posting a \$5.69 specials tag, low for that city, with \$6.88 the shelf price for the two chains and Flip Side and Record Estate there.

Bob Higgins of TransWorld, Albany, N.Y., like many others, reflects a skepticism about consumers accepting the \$1 spiral right now. In the 18 retail outlets in which he's involved, he'll start at \$6.99 for LPs and \$7.49 for the tape counterparts.

The Oz and Music Scene stores out of Atlanta will bow with a \$5.79 special and a \$6.97 shelf price, Steve Libman of Emerald City Records, Atlanta, states. Currently, he's more worried about delivery than he is

(Continued on page 26)

Major Artist Videocassette Soon At \$50, Exec Claims

By JIM McCULLAUGH

LOS ANGELES—Creative Image Productions, Inc., a new multimillion-dollar video production center just opened in suburban Anaheim, hopes to be in the vanguard of musical videocassettes.

Frank L. Touch, president and former L.A. disk jockey, promises to have a videocassette of a major artist available to the consumer within 30 days. He does not specify who the artist will be, however.

"The price will be \$49.95," says Touch, "with the videocassette approximately the same length as the artist's LP, about 24 minutes."

In addition, Touch hopes to have six videocassettes available a month thereafter—all of them recording artists videotaping essentially the material on their current albums.

He's calling the concept Visual Records and indicates he hopes the packaging will contain the same graphics as the LP cover.

Lewis Grey, president of Visual Sounds and an entertainment promoter, has entered into an agreement with Creative Image to provide artists for audio/video tape recordings under the label of Visual Records. Negotiations are underway with labels and artists, according to both Touch and Grey.

Creative Image, in turn, will provide the production, duplication, marketing and distribution services for Visual Records recordings.

Production capability at the facility is now a reported 50,000 videocassettes a month expected to be expanded to 220,000 videocassettes a month, according to Touch.

Distribution is still being ironed out, adds Touch, who says he will market through audio outlets as well as other outlets which sell the videocassette hardware equipment.

Record store distribution is also under consideration.

Touch also adds that he is negotiating with one of the major videocassette player manufacturers to make a Visual Records tape available to the consumer when he buys the equipment.

Touch also indicates he is considering a 'tape of the month' club through a major national consumer magazine.

Creative Images' idea is to have artists come to the Anaheim facility to record for videocassettes.

At the less than one acre site is an audio/video studio with state-of-the-art equipment.

Equipment includes Ampex BCC-10 Plumbicon broadcast color cameras as well as Ampex and Sony handheld roving color video cameras.

The recorders are Ampex VPR-1 one-inch Helical Scan recorders, while monitors are Conrac color video monitors.

Audio equipment includes Ampex ATR-102 and 104 audio master recorders, JBL monitors and various outboard equipment.

The facility also includes, in addition to the audio/video studio with adjacent control room, two dressing rooms, a production office, programming office, screening room and duplication room.

Women Seduce All Top Spots On Key Charts

By PAUL GREIN

LOS ANGELES—Female solo artists rule the charts this week, accounting for the top two positions on the pop singles and albums charts and the top two on the national disco action survey, as well as the No. 1 spot on both the soul and country singles charts.

The artists responsible for this clean sweep of the charts are Donna Summer, Anne Murray, Linda Ronstadt, Chaka Khan, Barbara Mandrell and Alicia Bridges.

Summer's "Mac Arthur Park" single and "Live And More" album on Casablanca both move up to No. 1 this week, while she also retains her lead of the disco action Top 40.

Summer thus becomes one of only seven female solo artists to top the pop singles and albums charts simultaneously in the '70s, following Janis Joplin (Columbia, 1971), Carole King (Ode, 1971), Roberta Flack (Atlantic, 1972), Carly Simon (Elektra, 1973), Olivia Newton-John (MCA, 1974) and Linda Ronstadt (Capitol, 1975).

Females in the '70s pulling down No. 1 singles while soundtracks containing their hits were No. 1 are Barbra Streisand (Columbia, 1977) and Yvonne Elliman (RSO, 1978).

Last week's No. 1 single, Anne Murray's "You Needed Me" (Capitol) drops to number two, while last week's top LP, Linda Ronstadt's "Living In The U.S.A." (Asylum) also slips to two on that list. It is Ronstadt's second No. 1 album in a row, and the third No. 1 of her past five studio LPs.

This week marks the first time that female solo acts have held both of the top two album spots simultaneously since Streisand and Joni Mitchell did it in March 1974. It is the first time female solo singers have had both of the top singles since it happened with Debby Boone and Crystal Gayle last December.

On the soul singles chart, Chaka Khan leaps to No. 1 with "I'm Every Woman" on Warner Bros., co-written by Valerie Simpson and Nick Ashford, who remain at a starred number two with their own WB hit, "It Seems To Hang On."

In country, Barbara Mandrell remains at No. 1 for the second week with her ABC hit "Sleeping Single In A Double Bed," while leaping to number two is the Kendalls' "Sweet Desire"/"Old Fashioned Love" on Ovation. The father-and-daughter duo is sparked by the vocals of young Jeannie Kendall.

'Push Push' Radio Flap

• Continued from page 3

"We're adding more disco because it's what's uptempo today," she explains, pointing out the station strives for an uptempo feeling. "Most of the pop stuff coming out is more mellow, so we're adding the disco to get excitement. And people are responding more to it." She adds that she has not heard of "In The Bush."

This week on Billboard's Hot 100 chart "In The Bush" is 71, up from 75 last week.

In Chicago, black WBMX-FM has been playing "In The Bush" for three or four weeks despite "a few complaints," according to program director James Alexander.



MEETING STEVIE—Columbia artist Kenny Loggins introduces Stevie Nicks to Walter Yetnikoff, president, CBS Records Group, while his wife Eva Loggins looks on. The introductions took place after Loggins received a platinum album for his "Nightwatch" LP at a party following his appearance at New York's Palladium Theatre.

New Companies

Jan '78 Records, formed by Robert Wardrick and Associates encompassing Barbecue-Bar Music Publishing and Guidelight Artistic Development. Debut recording is a single by D.J. Crawford, "Mr. Romance." Address: 2501 S. Walter Reed Drive, #2, Arlington, Va., 22206. (703) 370-8761.

ECU Inc., formed by Don Gere as a full-serviced music production company aimed specifically for new talent. Address: 6516 Sunset Blvd., Suite 300A, Los Angeles, Calif., 90028. (213) 467-8172.

Punkris Records, formed by Ralfi Pagan and Stephen Burke, as an independently distributed label. First project is the release of an album by Johnny Nelson. Address: 6753 Hollywood Blvd., Suite 206, Hollywood, Calif. 90028. (213) 469-2008 or (213) 469-5117.

Rayshore Productions, a concert promotion firm with Richard Guante as president and owner. Address: 139 S. Beverly Dr., Suite 333, Beverly Hills, Calif., 90212 and 267 College Ave., Palo Alto, Calif., 94306.

Wheeler Recordin' Co., formed by G.C. Greg with officers Dennis Earnest, Joel Culp, Dennis Jop and Jay Vecchio for promotion purposes. Initial client is Deadly Earnest and the Honky Tonk Heroes. Firm may be contacted at: Box 24143, Cleveland, Ohio 44124. (216) 461-3172.

January Records, distributed by World Independent Record Distribution, launched by Jean Wilbourn. First release is Hank Carbo's "Party Lady." Address: 5137 West Blvd., Los Angeles 90043. (213) 296-4206.

Executive Turntable

• Continued from page 6

director of Cerwin-Vega, joins InterMagnetics as manager of international licensing. . . . **Linda McCune** and **Phil Culp** have joined the staff of Image Marketing & Media in Los Angeles. McCune was with 12 Magazine and Pickwick's North Hollywood rack operations. She will be a marketing representative. Culp, who will be operations liaison, is a former buyer with Superior Music. . . . **Lisanne Seckler** appointed publicist and assistant to the president at Mountain Managements Inc., New York. She was formerly a publicist for Tower Tunes, Inc. . . . **Irv Lichtman** joins Billboard's New York editorial department. He returns to the business magazine field after 20 years at Cash Box. In the past three years he's been involved in music publishing and label management.

'Rock On II' Due

NEW YORK—T.Y. Crowell is releasing "Rock On—Volume II, The Illustrated History Of Rock'n'Roll" by DJ Norm N. Nite, Wednesday (15). The second volume covers acts from 1964 to the present and runs some 500 pages, including 1,000 rock, pop, soul and country acts. Book carries a \$14.95 price tag.

N.Y. Cane Speech

NEW YORK—Marvin Cane, president of Famous Music, will address the Performing Arts Lodge, B'nai B'rith, Monday (6) at the Sutton Place Synagogue in Manhattan. His topic will be "The Changing Role Of The Publisher In Today's Music Market."

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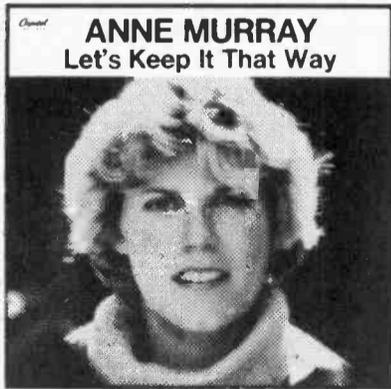
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MCA RECORDS

HITS FROM



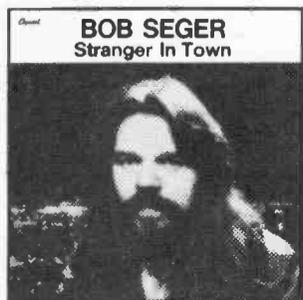
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| ATL 19202-Yes Tormato | _____ | MCA 3040-Buddy Holly Lives | _____ |
| CAP 2228-Beatles 65 | _____ | Sal Soul 8514-Judy Cheeks New Release | _____ |
| ELEC 6E135-Cars | _____ | Sal Soul 8503-Gaz New Release | _____ |
| ATL 19999-Foreigner Double Vision | _____ | COL 34974-Meat Loaf Bat Out Of Hell | _____ |
| CAP 2835-Beatles Magical Mystery Tour | _____ | PHIL. INT. 35095-Teddy Pendergrass Life is a Song Worth Singing | _____ |
| CAP 2047-Beatles Meet the Beatles | _____ | ARI SW50044-3 Degrees New Dimentions | _____ |
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| MOW 767-Michael Jackson - Music & Me | _____ |
| MERC 1122-Ohio Players - Gold | _____ |
| UA 382-Little Anthony - Best Of | _____ |
| CAS 1296-Johnny Carson - Tonight Show 2 Record Set | _____ |
| KAMA 2013-Lovin' Spoonful | _____ |
| RSO 4806-Eric Clapton-There's One in Every Crowd | _____ |
| UA 385-Viki Carr - Best Of | _____ |
| WB 2794-James Taylor - Walking Man | _____ |
| MUS 3231-Platters-Golden Hours | _____ |

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| RCA 3014 | Odyssey-Hollywood Party | _____ | _____ |
| RCA 2979 | Waylon Jennings-Always Been Crazy | _____ | _____ |
| CAP 2653 | Beatles-Sgt. Pepper | _____ | _____ |
| COL 34974 | Meatloaf-Bat Out Of Hell | _____ | _____ |
| MOT 902 | Commadores-Natural High | _____ | _____ |
| ARI SW50044 | 3 Degrees-New Dimentions | _____ | _____ |
| ARI SW50039 | Chanson | _____ | _____ |
| | | | 4.10 (\$7.98 LIST) |
| MCA 3065 | Elton John-Single Man | _____ | _____ |
| MCA 3050 | The Who-Who Are You | _____ | _____ |
| MCA 3047 | Lynyrd Skynyrd-First and Last | _____ | _____ |
| ASY 141 | Joe Walsh-But Seriously Folks | _____ | _____ |
| ATL 19202 | Yes-Tormato | _____ | _____ |
| CASAB 7106 | Pattie Brooks-Our Ms. Brooks | _____ | _____ |
| CAP 11743 | Ann Murray-Lets Keep It That Way | _____ | _____ |
| WB 3240 | Jimmy Cliff-Give Thankx | _____ | _____ |
| COL 35387 | Kenny Loggins-Night Watch | _____ | _____ |
| | | | 4.75 (8.98 LIST) |
| COL 35050 | Boston-Don't Look Back | _____ | _____ |
| COL 35512 | Chicago-Hot Street | _____ | _____ |
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| COL 35555 | Heart-Dogs and Butterflies | _____ | _____ |
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WB Rides Singles Turnaround

By ED HARRISON

LOS ANGELES—What do Frank & Nancy Sinatra, the Vogues, the Association, Norman Greenbaum, Neil Young, Eric Weisberg, Deep Purple; Peter, Paul & Mary; Gordon Lightfoot, America, Doobie Brothers and the Staples have in common? Between 1967 and 1975, those artists were the only Warner Bros. acts to achieve gold singles.

Yet in the last three years (1976-1978), Warner's has amassed some 18 gold singles, a healthy turnaround for a label that was previously album oriented, but also reflective of the entire industry, as singles are once again becoming a viable selling tool.

So far this year, Warner's has hit gold with Shaun Cassidy's "Hey Deanie," Randy Newman's "Short People," Rod Stewart's "You're In My Heart," Steve Martin's "King Tut" and Exile's "Kiss You All Over." Singles by Ambrosia, "How Much I Feel," and Chaka Khan, "I'm Every Woman" will probably carry over in 1979.

In 1977, Warner's had Manfred Mann's "Blinded By The Light,"

"Alice Cooper's "I'll Never Cry," Leo Sayer's "When I Need You," Shaun Cassidy's "Da Doo Ron Ron" and "That's Rock'n'Roll," Fleetwood Mac's "Dreams" and Debby Boone's platinum "You Light Up My Life."

And in 1976, it scored with the Four Seasons' "December 1963 (Oh What A Night)," Gary Wright's "Dream Weaver," Rod Stewart's "Tonight's The Night," Leo Sayer's "You Make Me Feel Like Dancing," John Sebastian's "Welcome Back" (on Reprise) and "Fooled Around And Fell In Love" by Elvin Bishop on Warner distributed Capricorn.

Mark Maitland, national singles sales, credits the rise in singles to the crossing of radio formats so that an across-the-board single is bound to relate into high sales. And also younger people might not have enough money to spend on an album so they are buying a favorite track.

Aiding the sale of singles, says Maitland, is the use of picture sleeves. "It helps because a lot of people listening to the radio will

know the song but not the artist. The picture sleeve has to be used with a familiar artist or it won't be as effective," he believes.

Maitland stresses the lines of communication between promotion and sales departments and the importance of reacting quickly to airplay.

"We work closely with regional promotion people," says Maitland. "When a station is close to adding a record, the promo person contacts me so we can gear up for production. It's important to secure product in support of airplay and make sure from a manufacturing standpoint that we're looking ahead."

WEA distribution, as do other labels, has 13 singles specialists in eight branches who devote all their time to staying on top of marketing, airplay and reorders.

This year Warner will release more than 200 singles, a slight increase over last year. Maitland says that 70%-80% of country sales are from jukeboxes, although the jukebox operator is serviced with all categories of records.



Billboard photo by Michael Leshnov

GOLDEN CHILD—Mike Douglas, left, accepts a gold record, as does Nick Gilder, center, from Chrysalis president Terry Ellis after Gilder's performance on Douglas' television show. "Hot Child In The City" became the independent label's first gold single. Douglas had also given Gilder his first exposure on national television previously.

10TH ANNIVERSARY FEAT KSAN-FM Simulcasts Rock Film TV Special

By JACK McDONOUGH

SAN FRANCISCO—KSAN, the pioneer FM rock station here, celebrates its 10th anniversary Saturday (11) with a program of rock film. The video will be carried on local KQED (Channel 9) with KSAN simulcasting the audio.

The 90-minute non-commercial program will feature 18 internationally known acts performing a total of 20 songs. The Rolling Stones are featured on three numbers; the 17 other bands will have one tune each.

Acts featured in the program are long-established names such as the Who, Fleetwood Mac, the Doobie

Brothers, Boz Scaggs, Randy Newman, David Bowie, Santana, Bruce Springsteen and Todd Rundgren, along with relative newcomers such as Tom Petty, Foreigner, Meat Loaf, Elvis Costello, Blondie and Devo.

All of the film clips were made available to KSAN through the record companies of the respective artists. Some of the clips were done in the studio but KSAN program producer Jeff Nemerovski indicates most of the footage was shot in live concert situations.

The Scaggs segment, for instance, was shot at one of his New Year's Eve performances at the Oakland Paramount. The Randy Newman footage, shot by D.A. Pennebaker, intersperses scenes from the city of Baltimore while Newman sings his composition about that town. Rundgren added his own video effects in his own studio. Rod Stewart is captured live in Australia.

Both Nemerovski and KSAN general manager Jerry Graham state that, so far as they know, this will be the first program of its type to be aired in the U.S. "This kind of marriage may establish a whole new direction for radio," says Graham.

Award To Lundvall

NEW YORK—Bruce Lundvall, president, CBS Records Division, will be honored with the 1978 Humanitarian Award by the Conference of Personal Managers East at a luncheon at the Pierre Hotel here Friday (10).

A portion of the proceeds from the event, to be hosted by Don Cornelius and Scott Muni, will go to the T.J. Martell Memorial Foundation for Leukemia Research.

Elvis Picture

• Continued from page 3

suitable for framing and a 16-page illustrated booklet.

Both albums contain two songs never issued before, as well as six songs in versions issued for the first time. Also, among the 13 cuts is an interview with Elvis and his manager, Col. Tom Parker.

Dick Carter, vice president of field marketing, says the marketing plans include two-page, four-color trade ads to launch the campaign; local newspaper ad insertions; a video presentation for in-store use keyed to the theme, "His Music Says The Things You Feel" and full-page newspaper ads in New York and Los Angeles.

Also, merchandising accessories include a catalog poster, a four-color die-cut, pop-up picture disk display which can be used as a flat wall poster or a standup 3-D display, and a four-color "Available Now" streamer.

Deny Jukebox Operators

• Continued from page 3

"mumbo jumbo" the claims by jukebox counsel and operator affidavits that the annual listing of the location and number of boxes would be an unbearable, costly burden to operators. "It defies logic," he said.

The judge, who did a great deal of talking, said ASCAP would naturally press for an available central list, and "let the Tribunal locate the boxes for them."

Judge Robinson sided with the operators only on the need for confidentiality of the lists.

In the wake of last week's court actions, the Tribunal had mailed out "Dear Jukebox Operator" letters to the licensed operators, reminding them that failure to provide the location lists due Nov. 1 can invalidate their compulsory license to play the music and subject them to the penalties for infringement in the copyright law.

Kennedy Center Music Resumes

WASHINGTON—The Kennedy Performing Arts Center will have music again, with the end of strikes last week by both the National Symphony and the Opera House orchestras.

After some five weeks of picketing and negotiating, the musicians will resume Concert Hall presentations, beginning with a Monday (6) performance by the Philadelphia Orchestra, and the belated season debut of the National Symphony Orchestra Tuesday (7).

Brief Kennedy Center walkouts by sympathetic union technicians and ticket collectors on the last night of the strike ended as accord was reached between musicians and management, with only a few contractual loose ends still to be tied up.

\$8.98 List LPs

• Continued from page 23

about customer reaction to the additional buck.

The six Everybody's stores in the Northwest out of Portland, will pitch a \$5.99 special/\$6.99 shelf price to start. Mike Reff of Everybody's is also fearful about fill, which he says falls off as the holiday approaches.

Paul David of the Camelot/Grapevine chain out of N. Canton, Ohio, will open with a \$5.99 special/\$7.49 to \$7.99 shelf price. Ad director Gerry Gladieux of Stark, the parent firm, says his real ad barrage begins late this month.

The six 1812 Overture stores in Milwaukee, will special at \$5.58 and shelf at \$6.95, Alan Dulberger says. The Flipside stores out of Lubbock will offer \$5.99 specials and shelf at \$6.99 to \$7.97. Mike Spector of Spec's, the only chain based in Florida, kicks off with \$6.49 specials. The 17 Music Plus stores in L.A. will go with a \$5.49 special and \$5.99 shelf price.

Among those undecided about pricing: Carl Thom, Harmony House, Detroit; John Marmaduke, Hasting's, Amarillo; John Cohen, Disc, The Record & Tape store; Dan DeVoy, Wax Museum, Minneapolis; Gary Barnard, Evolution, Houston; Steve Cook, Pipe Dreams; and Frank Miko, Peaches, Los Angeles.

Ariola's Japan Hits First U.S. Tour

LOS ANGELES—Ariola's act Japan kicks off its first American tour Monday (6) at the Starwood here. The four-year-old label has keyed its most expensive promotional push to date to the British group's arrival.

Two-color posters, flyers and stickers, all using the "Get Into Japan" theme and controversial hand-in-pants graphics (which have been banned by several publications) are available for retailers and one-stops.

Following its L.A. debut, the group performs Tuesday (7) at the Old Waldorf in San Francisco; Thursday, Friday (9-10) at Hurrah's in New York, and Sunday (12) at the Paradise in Boston.

Radio tie-ins and promotions are set for each city but New York, where the performance is slanted

more for press attendance.

In L.A., progressive outlet KROQ-FM is co-sponsoring the Starwood show and offering LPs, posters and tickets on-the-air; in San Francisco, KTIM-FM will co-sponsor with a "\$1.09 Concert," to coincide with the outlet's dial position; and in Boston, WBCN-FM will offer LPs and posters as on-air giveaways.

Chic Picture Disk

NEW YORK—The latest entry in the growing collection of picture disks is a 12-inch disco single from Atlantic.

Chic's single, "Le Freak," backed with "Savoir Faire" appears on the record which is a promotional item to be sent to deejays and selected reviewers.

CBS Into Digital LPs

• Continued from page 1

Heavy sales experience with past Mormon Tabernacle albums and the pop nature of the new series indicate a prime marketing push via conventional record retail channels. However, the company is known to be mulling distribution through audio stores as well.

The new CBS digitals could also impact strongly on a market still limited largely to audiophiles willing to pay premium prices. Although it is anticipated that CBS digital lists may exceed the standard Masterworks tag of \$7.98, they are not expected to approach specialty label lists which go as high as \$15 per disk.

Thomas Frost, Masterworks producer who will supervise the project, describes the series as comprising standard tunes whose sustained popularity has elevated them to "classic" status. Each album will document a decade and hold 20 songs. Some will be grouped in medley form to keep the total number of cuts on each LP to 10.

The series will go back as far as the 1890s and extend to at least the '50s, says Frost. Arrangements will be simple, in line with the sing-along concept, with the choir backed by a small rhythm ensemble. Jerold Ottley, regular conductor of the choir, will be on the podium.

While CBS has participated in a recent "piggy-back" digital session,

feeding a 2-track mix of a Cleveland Orchestra recording to Sony digital tape machines (Billboard, Oct. 28, 1978), the Mormon Tabernacle production will be the label's first specifically targeted for the developing medium.

It is also believed to be the first by any major U.S. label, although a number of others have indicated interest.

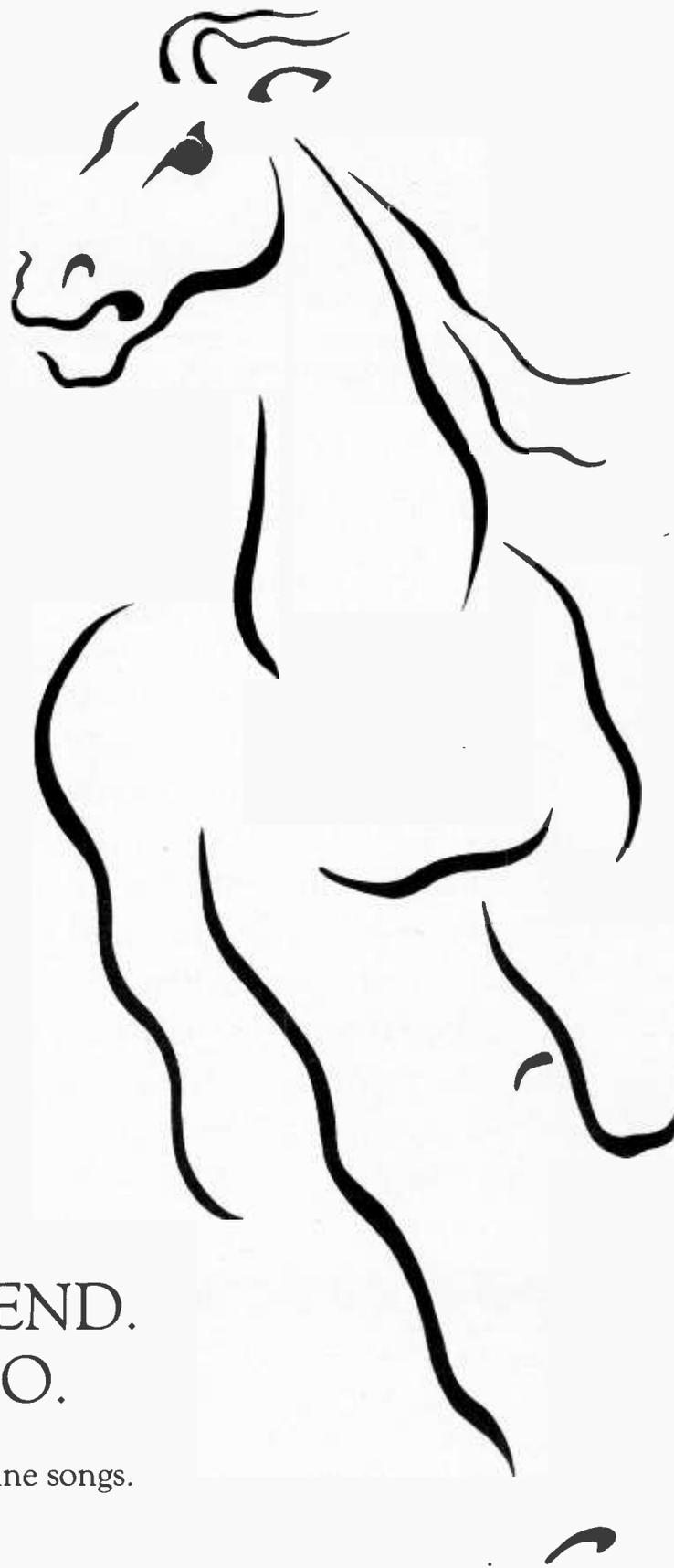
ABC Records includes digital recording within the scope of its recently formed audiophile division, initially concerned with direct-to-disk (Billboard, Sept. 23, 1978), and Warner Bros. and A&M will be among the first to install 3M digital mastering systems in their studios (Billboard, Sept. 2, 1978).

Far Out & Arista Face Studio's Suit

LOS ANGELES—The Sausalito Music Factory, doing business as the Record Plant, is seeking a judgment for \$9,366.45, allegedly due it from Far Out Productions and Arista Records.

The local Superior Court filing claims that the defendants are jointly responsible for a studio bill, accrued earlier this year by an unnamed recording act. The studio claims it provided Arista with the tapes on the promise the label would pay up.

P O C O



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LISTEN TO POCO.

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creates Legend, a new album of nine songs.
Revolutionary.
True in spirit.

Poco is Legend. AA-1099

On ABC Records and GRT Tapes.



Direction: John Hartmann, Harlan Goodman Management
Produced by: Richard Sanford Orshoff

LEGEND

SINGLES SEASON

ON EPIC, PORTRAIT™ AND THE CBS FAMILY OF ASSOCIATED LABELS

TEDDY PENDERGRASS



Teddy Pendergrass has one of the year's biggest records with "Only You" 2Z8 03655. The 12-inch version is setting sales and airplay records straight across the board, and Teddy's certified gold hit "Close The Door" ZS8 03648, had top-level black radio success and Top-40 crossover as well. This Philadelphia International artist has emerged this year as a real superstar talent—and the hottest new heart-throb around. Teddy's a winner—and his greatest days are only beginning.

FOGELBERG/WEISBERG

The double star of Fogelberg / Weisberg — their "Twin Sons of Different Mothers" JE 35339, LP is rocking towards platinum, and the single forced from that album is "The Power of Gold", 8-50606. It had to be released: the first week out it was added at 25 major stations, picked up another 30 the second week and shows no signs of slowing. Sales and airplay are brisk, chart jumps huge. Dan and Tim are bringing this unique and special album to a whole new audience, and Full Moon/Epic couldn't be prouder.



MELBA MOORE

It's appropriate that the biggest hit single to date for the multi-media Melba Moore should also be her first effort for Epic Records. "You Stepped into My Life," 28-50601, Melba's version of the classic Bee Gees song, is building fast at disco stations and beginning to make its move into other radio levels. Melba's current tour with Ramsey



Lewis will do much to bring "You Stepped into My Life" to life. Her new LP is just out, and based on her single success, it's a guaranteed smash. Epic is very excited about having Melba Moore in the family—her greatness is only beginning.

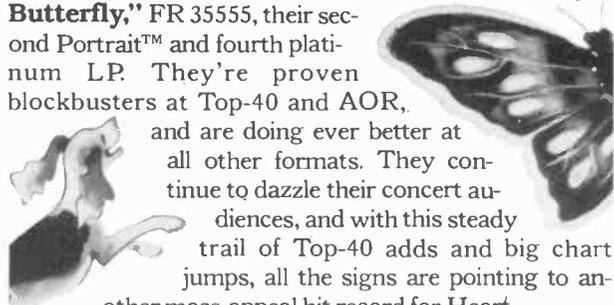
From now until the end of the year, it's Singles Season at Epic, Portrait™ and the CBS Associated Labels. Each one of the very successful singles here possesses that magic combination of major airplay action, upward chart mobility, and a heavy sales pattern. And all of them are representative of the albums they come from and the artists who recorded them.

Whether the format is 7-inch or 12-inch disco length, these singles are making it all happen. And here's—some of what's been happening.

HEART "Straight On"

6-70020, with Heart! This is the first single from Heart's "Dog & Butterfly," FR 35555, their second Portrait™ and fourth platinum LP. They're proven

blockbusters at Top-40 and AOR, and are doing ever better at all other formats. They continue to dazzle their concert audiences, and with this steady trail of Top-40 adds and big chart jumps, all the signs are pointing to another mass-appeal hit record for Heart.



CLOUT

Get ready for Clout—this five-member group from South Africa is already #1 in many nations, and they're making their move on the States with their single "Substitute" 8-50591. It's already been added at WFIL and other majors, and right now it's king at the secondary stations with the big ones coming in fast. Their debut Epic album will be released by late January '79, and it'll pack every bit as much "Clout" as the single!



LIVINGSTON TAYLOR

Livingston Taylor—he's breaking out of the Northeast with a hit that just won't stop. "I Will Be in Love" 8-50604, is its name and it's from his album "3-Way Mirror," JE 35540, well-beloved at AOR stations across the land. L.A., Boston, Denver and more are falling into line on the single, and it's easy to see why. "I Will Be in Love" is a universal message and Liv's treatment is highly personal—an unbeatable combination and a real change of pace from disco. Livingston toured recently with Linda Ronstadt and Dave Mason, and he'll continue to be visible in support of both single and album. We at Epic are proud to have him with us.



MR. DANNY PEARSON

Meet Mr. Danny Pearson. He's somebody special. His single is called "What's Your Sign Girl?" ZS8 01400, and it's the first single from the first artist on Barry White's Unlimited Gold Records since that label joined the CBS family. The album is due out in January, and the single is taking off at black formatted radio. It's a smooth ballad that really stands out from the disco-laden playlists of most black stations. We expect great things from Mr. Danny Pearson and Unlimited Gold, and we're pleased to welcome them to the CBS Records fold.



MEAT LOAF

Meat Loaf: THE success story of 1978! "You Took the Words Right Out of My Mouth" 8-50634, is the new single from the debut album, as performed by the inimitable Mr. Loaf and written by the redoubtable Jim Steinman. The album has been a monumental success for Epic/Cleveland International on AOR and Top-40 both. Meat Loaf was just voted "Top-Selling New Artist of the Year" by *Music Retailer*—and that's only the most recent award for this incredible new talent. The album is currently at 2 million and the end is nowhere in sight—who could have foreseen a 260-pound former football player as rock's newest sex symbol? As with Boston in 1976, so too for Meat Loaf in 1978!



SINGLES SEASON

CHEAP TRICK "Surrender" 8-50570—the single that refuses to die! Cheap Trick is going stronger than ever with this very active item: it's #25 this week at 99X in New York and it keeps on moving up at KHJ in Los Angeles. Programmers are discovering it's the "passive record of the year" among 18-34 year old males, and draws quick, strong phone requests among this group.



Its parent album, "Heaven Tonight," JE 35312, is poised on the edge of gold, and the radio sampler recorded live in Japan earlier this year will ensure that Rick, Robin, Tom and Bun E. are not forgotten by rock and AOR stations. Epic will be keeping "Heaven Tonight," "In Color" PE 34884, and "Cheap Trick" PE 34400, current and strong as catalogue product right through into '79. "Surrender"—'cause you just can't fight it.

SARAH DASH She was one-third of the vocal power of the legendary LaBelle. Now Sarah Dash is making legends of her own. She's Kirshner Records' newest superstar, and her first single "Sinner Man" ZS8 04279, is shining brightly just about everywhere. Both the 12-inch disco version and the regular 7-inch disc are total smashes on black and disco formatted stations. And her debut solo album, "Sarah Dash," JZ 35477 is proof positive that Don Kirshner's famed talent for selecting great songs is matched only by Sarah's talent for performing them. "Sinner Man" ZS8 04278, and "Sarah Dash" point up the beginnings of a great new career for this sparkling lady.



DAN HARTMAN "Instant Replay" ZS8 02773: The key to the latest success of Dan Hartman. It's already a #1 disco single, and it's now racing Teddy Pendergrass's "Only You" for the honor of being the biggest-selling 12-inch single in CBS Records history. Possibly the industry. But Dan's no stranger to the charts: He's written songs for and performed with The Edgar Winter Group, as well as for himself. The "Instant Replay" JZ 35641 LP, on Blue Sky Records, is full of music bound for disco, AOR, and Top-40 playlists, and Dan's formed a new group which will tour in support of it. (Watch for a new single from the album that should prove to be even bigger than "Instant Replay"...)

DEAN FRIEDMAN "Lucky Stars" ZS8 01767—it's the new single from Dean Friedman, and it's one of the biggest ever to come out of our British base of operations. Dean has the potential for becoming a long-term superstar in that part of the world—he's currently touring the British Isles and appearing on the BBC. And he has a strong following in his native U.S., too; his first Lifesong album established him at AOR, and his second LP, "Well, well, said the Rocking Chair," JZ 35361, is proving that great talent transcends national boundaries. "Lucky Stars" has truly exploded over England—and it looks as if we'll be seeing "Stars" over here, too.



ELO "It's Over" ZS8 05052, is the new single from ELO. This is the fourth hit single from the "Out of the Blue" KZ2 35530 album (the others being "Sweet Talkin' Woman," "Turn to Stone," and "Mr. Blue Sky") ZS8 05050, and it's come along just in time for the holidays. Quick and extensive adds at Top-40 have made "It's Over" an immediate hit, and this action should carry through on the album level—be sure to stock enough ELO catalogue to meet what's sure to be a monster holiday demand. It's not over yet...and it's on Jet.



THE JACKSONS "Blame It on the Boogie" 8-50595. It's the biggest hit for The Jacksons in years—a #1 hit on black radio now crossing over to Top-40 and getting even bigger in the process. The album it's from, "Destiny," JE 35552, is just shipping, and, it's the first LP both written or produced entirely by the multi-talented Jacksons themselves. Epic is delighted to blame all this success on "Boogie," and now that Michael Jackson is getting national exposure in "The Wiz," more is sure to follow!



JERRY BUTLER Jerry Butler may say "(I'm Just Thinking About) Cooling Out," ZS8 03656, but he's doing anything but! "Cooling Out" is the first release from the reunited team of Gamble/Huff and Jerry Butler, and it's a certified smash at black radio—a fitting way to mark the reunion of this talented trio on record for the first time in years. It's from the LP "Nothing Says I Love You Like I Love You," JZ 35510, and for Philadelphia International, it's another Lou Rawls-type story—an all-time success high in a superstar career. Jerry Butler—"Cooling Out" and getting hot, on PIR.



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JEAN CARN "Happy to Be with You" JZ 34986—that's Jean Carn's latest hit album, and stations coast-to-coast are happy to be with her. "Don't Let It Go To Your Head" is the newest single from that album, forced out by popular demand in cities like Chicago, Detroit, Cleveland, L.A., and Philadelphia. With credentials like these, Jean shows every sign of becoming the newest major female vocal star on the Philadelphia International roster. Jean, we're happy to be with you...



BOSTON Which brings us to Boston. "A Man I'll Never Be" 8-50638, is the second hit single from their second album, and the numbers are staggering. A total of ten million units in combined domestic album sales—the first LP continues to sell, and the "Don't Look Back" FE 35050 count is already over four million. Boston has become a staple of Top-40 and AOR radio, and with the exploding album sales (especially in the holiday buying season to come) and success of this new single, Boston will be blanketing all heavy pop formats through the end of the year.



THE SINGLES SEASON: IT'S NOW, AND IT'S ALL YEAR ROUND — ON EPIC, PORTRAIT,™ AND THE CBS FAMILY OF ASSOCIATED LABELS: BLUE SKY, CARIBOU, EPIC/CLEVELAND INTERNATIONAL, FULL MOON/EPIC, JET, KIRSHNER, LIFESONG, NEMPEROR, PHILADELPHIA INTERNATIONAL, TABU, T-NECK, UNLIMITED GOLD AND VIRGIN RECORDS.



Billboard Singles Radio Action

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

Based on station playlists through Thursday (11/2/78)

TOP ADD ONS - NATIONAL

- (D) CHIC—Le Freak (Atlantic)
- ALICE COOPER—How You Gonna See Me Now (WB)
- AL STEWART—Time Passages (Arista)

PRIME MOVERS - NATIONAL

- BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia)
- BARRY MANILOW—Ready To Take A Chance Again (Arista)
- FOREIGNER—Double Vision (Atlantic)

BREAKOUTS - NATIONAL

- BILLY JOEL—My Life (Columbia)
- QUEEN—Bicycle Race/Fat Bottomed Girls (Elektra)
- LINDA RONSTADT—Ooh Baby Baby (Asylum)

D—Discotheque Crossover

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

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

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

KOPA—Phoenix

- ELTON JOHN—Part Time Love (MCA)
- D VILLAGE PEOPLE—Y.M.C.A. (Casablanca)
- ★ AL STEWART—Time Passages (Arista) 21-14
- D★ DAN HARTMAN—Instant Replay (Blue Sky) 29-22

KTKT—Tucson

- ERIC CARMEN—Change Of Heart (Arista)
- GINO VANNELLI—I Just Wanna Stop (A&M) 20-15
- ★ ANDY GIBB—Our Love (RSO) 28-23

KQEO—Albuquerque

- BILLY JOEL—My Life (Columbia)
- PRISM—See Forever Eyes (Ariola)
- ★ CHICAGO—Alive Again (Columbia) 35-25

- D★ ALICIA BRIDGES—I Love The Night Life (Polydor) 22-13

KENO—Las Vegas

- PAUL DAVIS—Sweet Life (Bang)
- BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia)
- ★ ATLANTA RHYTHM SECTION—Champagne Jam (Polydor) 18-10
- ★ PABLO CRUISE—Don't Want To Live Without It (A&M) 16-8

Pacific Northwest Region

TOP ADD ONS:

- FOGELBERG & WEISBERG—Power Of Gold (Epic)
- ALICE COOPER—How You Gonna See Me Now (WB)
- ERIC CLAPTON—Promises (RSO)

PRIME MOVERS:

- BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia)
- ERIC CARMEN—Change Of Heart (Arista)
- TOTO—Hold The Line (Columbia)

BREAKOUTS:

- BILLY JOEL—My Life (Columbia)
- HOT CHOCOLATE—Every 1's A Winner (Infinity)
- LINDA RONSTADT—Ooh Baby Baby (Asylum)

KFRC—San Francisco

- BILLY JOEL—My Life (Columbia)
- BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 23-14
- TOTO—Hold The Line (Columbia) 22-18

KYA—San Francisco

- ERIC CLAPTON—Promises (RSO)
- BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia)
- GINO VANNELLI—I Just Wanna Stop (A&M) 21-14
- D★ DONNA SUMMER—MacArthur Park (Casablanca) 15-9

KLIV—San Jose

- WALTER EGAN—Hot Summer Nights (Columbia)
- QUEEN—Bicycle Race (Elektra)
- ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 27-19
- ★ CARS—My Best Friend's Girl (Elektra) X-24

KROY—Sacramento

- NONE
- JOHN TRAVOLTA—Greased Lightning (RSO) 15-11
- ★ CAPTAIN & TENNILLE—You Never Done It Like That (A&M) 16-12

KYNO—Fresno

- ERIC CLAPTON—Promises (RSO)
- UFO—Only You Can Rock Me (Chrysalis)
- D★ ALICIA BRIDGES—I Love The Night Life (Polydor) AD-24
- ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) X-25

KGW—Portland

- LIVINGSTON TAYLOR—I Will Be In Love With You (Epic)
- JUSTIN HAYWARD—Forever Autumn (Columbia)
- ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 21-11
- ★ DAVID GATES—Took The Last Train (Elektra) 17-8

KING—Seattle

- ALICE COOPER—How You Gonna See Me Now (WB)
- CAROLE KING—Morning Sun (Capitol)
- ★ CRYSTAL GAYLE—Talking In Your Sleep (UA) 10-4
- ★ BARRY MANILOW—Ready To Take A Chance Again (Arista) 13-9

KIRB—Spokane

- ALICE COOPER—How You Gonna See Me Now (WB)
- STEELY DAN—Here At The Western World (ABC)
- ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 26-11
- ★ AL STEWART—Time Passages (Arista) 16-10

KTAC—Tacoma

- ALICE COOPER—How You Gonna See Me Now (WB)
- LINDA RONSTADT—Ooh Baby Baby (Asylum)
- ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 30-19
- ★ CRYSTAL GAYLE—Talking In Your Sleep (UA) 27-22

KCPX—Salt Lake City

- FOGELBERG & WEISBERG—Power Of Gold (Epic)
- HOT CHOCOLATE—Every 1's A Winner (Infinity)
- ★ BILLY JOEL—My Life (Columbia) 26-14
- ★ ERIC CARMEN—Change Of Heart (Arista) 19-13

KRSP—Salt Lake City

- ERIC CARMEN—Change Of Heart (Arista)
- LINDA RONSTADT—Ooh Baby Baby (Asylum)
- ★ ELTON JOHN—Part Time Love (MCA) 27-19
- ★ FOGELBERG & WEISBERG—Power Of Gold (Epic) 14-8

KTLK—Denver

- BILLY JOEL—My Life (Columbia)
- ELTON JOHN—Part Time Love (MCA)
- ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 32-20
- ★ AMBROSIA—How Much I Feel (WB) 16-11

KIMN—Denver

- ANDY GIBB—Our Love (RSO)
- FOGELBERG & WEISBERG—Power Of Gold (Epic)
- D★ DONNA SUMMER—MacArthur Park (Casablanca) 14-8
- ★ AMBROSIA—How Much I Feel (WB) 10-6

North Central Region

TOP ADD ONS:

- (D) CHIC—Le Freak (Atlantic)
- PAUL DAVIS—Sweet Life (Bang)
- AL STEWART—Time Passages (Arista)

PRIME MOVERS:

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

BREAKOUTS:

- BILLY JOEL—My Life (Columbia)
- LINDA RONSTADT—Ooh Baby Baby (Asylum)
- QUEEN—Bicycle Race/Fat Bottomed Girls (Elektra)

CKLW—Detroit

- FIREFALL—Strange Way (Atlantic)
- PAUL DAVIS—Sweet Life (Bang)
- ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 17-4
- ★ AMBROSIA—How Much I Feel (WB) 13-6

WDRQ—Detroit

- D★ ALICIA BRIDGES—I Love The Night Life (Polydor)
- ROSE ROYCE—Love Don't Live Here Anymore (WB)
- ★ CHICAGO—Alive Again (Columbia) 17-8
- ★ CARS—Just What I Needed (Elektra) 13-5

WTAC—Flint

- COOPER BROTHERS—The Dream Never Dies (Capricorn)
- ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia)
- D★ DONNA SUMMER—MacArthur Park (Casablanca) 15-5
- ★ AMBROSIA—How Much I Feel (WB) 8-1

Z-96 (WZZR-FM)—Grand Rapids

- CHIC—Le Freak (Atlantic)
- PAUL STANLEY—Ho d Me, Touch Me (Casablanca)
- ★ BARRY MANILOW—Ready To Take A Chance Again (Arista) 12-6
- ★ GINO VANNELLI—I Just Wanna Stop (A&M) 16-10

WAKY—Louisville

- NO LIST

WBGN—Bowling Green

- BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia)
- BOSTON—A Man I'll Never Be (Epic)
- ★ BARRY MANILOW—Ready To Take A Chance Again (Arista) 21-14
- ★ ALICE COOPER—How You Gonna See Me Now (WB) 25-18

WGCL—Cleveland

- CHIC—Le Freak (Atlantic)
- ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia)
- ★ AL STEWART—Time Passages (Arista) 14-7
- ★ BARRY MANILOW—Ready To Take A Chance Again (Arista) 13-9

WZZP—Cleveland

- BILLY JOEL—My Life (Columbia)
- ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia)
- ★ GINO VANNELLI—I Just Wanna Stop (A&M) 20-10
- ★ FIREFALL—Strange Way (Atlantic) 28-19

WSAI—Cincinnati

- NO LIST

Q-102 (WKRC-FM)—Cincinnati

- QUEEN—Fat Bottomed Girls/Bicycle Race (Elektra)
- LINDA RONSTADT—Ooh Baby Baby (Asylum)
- ★ FIREFALL—Strange Way (Atlantic) 24-18
- ★ ANNE MURRAY—You Needed Me (Capitol) 12-8

WCOL—Columbus

- ANDY GIBB—Our Love (RSO)
- ★ AL STEWART—Time Passages (Arista)
- ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 24-7
- ★ GINO VANNELLI—I Just Wanna Stop (A&M) 23-13

WNCI—Columbus

- THE ROLLING STONES—Beast Of Burden (Rolling Stones)
- HALL & OATES—It's A Laugh (RCA)
- NONE

WCUE—Akron

- BILLY JOEL—My Life (Columbia)
- PAUL DAVIS—Sweet Life (Bang)
- ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 36-1
- ★ ANDY GIBB—Our Love (RSO) 31-26

13-Q (WKTQ)—Pittsburgh

- CHIC—Le Freak (Atlantic)
- ★ AL STEWART—Time Passages (Arista)
- ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 23-7
- D★ ALICIA BRIDGES—I Love The Night Life (Polydor) 20-12

WPEZ—Pittsburgh

- BILLY JOEL—My Life (Columbia)
- FOGELBERG & WEISBERG—Power Of Gold (Epic)
- ★ BARRY MANILOW—Ready To Take A Chance Again (Arista) 13-9
- ★ GINO VANNELLI—I Just Wanna Stop (A&M) 16-12

Southwest Region

TOP ADD ONS:

- ELTON JOHN—Part Time Love (MCA)
- ANDY GIBB—Our Love (RSO)
- PABLO CRUISE—Don't Want To Live Without It (A&M)

PRIME MOVERS:

- BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia)
- CRYSTAL GAYLE—Talking In Your Sleep (UA)
- FOREIGNER—Double Vision (Atlantic)

BREAKOUTS:

- LINDA RONSTADT—Ooh Baby Baby (Asylum)
- BILLY JOEL—My Life (Columbia)
- HOT CHOCOLATE—Every 1's A Winner (Infinity)

KILT—Houston

- RICK JAMES—Mary Jane (Gordy)
- LINDA RONSTADT—Ooh Baby Baby (Asylum)
- ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 40-20
- D★ BARRY WHITE—Your Sweetness Is My Weakness (20th Century) 30-16

KRBE—Houston

- BILLY JOEL—My Life (Columbia)
- ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia)
- ★ FOREIGNER—Double Vision (Atlantic) 30-20
- ★ JUSTIN HAYWARD—Forever Autumn (Columbia) 23-12

KLIF—Dallas

- ELTON JOHN—Part Time Love (MCA)
- BILLY JOEL—My Life (Columbia)
- ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 34-24
- ★ AL STEWART—Time Passages (Arista) 21-15

KNUS-FM—Dallas

- STEPHEN BISHOP—Everybody Needs Love (ABC)
- ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia)
- ★ CRYSTAL GAYLE—Talking In Your Sleep (UA) 22-17
- ★ BOSTON—Don't Look Back (Epic) 26-22

KJFZ-FM (Z-97)—Fl. Worth

- JOHN PAUL YOUNG—Love Is In The Air (Scotti Brothers)
- HEART—Straight On (Mushroom)
- ★ CRYSTAL GAYLE—Talking In Your Sleep (UA) 21-11
- ★ KENNY LOGGINS—Whenever I Call You "Friend" (Columbia) 7-2

KINT—El Paso

- ANDY GIBB—Our Love (RSO)
- PABLO CRUISE—Don't Want To Live Without It (A&M)
- D★ DONNA SUMMER—MacArthur Park (Casablanca) 6-1
- ★ HALL & OATES—It's A Laugh (RCA) 18-13

WKY—Oklahoma City

- HOT CHOCOLATE—Every 1's A Winner (Infinity)
- FIREFALL—Strange Way (Atlantic)
- ★ FDREIGNER—Double Vision (Atlantic) 18-8
- ★ DR. HOOK—Sharing The Night Together (Capitol)

KOMA—Oklahoma City

- ALICIA BRIDGES—I Love The Night Life (Polydor)
- PAUL DAVIS—Sweet Life (Bang)
- ★ PABLO CRUISE—Don't Want To Live Without It (A&M) 32-22
- ★ CHICAGO—Alive Again (Columbia) 24-19

KAKC—Tulsa

- POINTER SISTERS—Fire (Planet)
- D★ HOT CHOCOLATE—Every 1's A Winner (Infinity)
- ★ AL STEWART—Time Passages (Arista) 15-10
- D★ ALICIA BRIDGES—I Love The Night Life (Polydor) 10-6

KELI—Tulsa

- ELTON JOHN—Part Time Love (MCA)
- PETER TOSH—You Gotta Walk And Don't Look Back (Rolling Stones)
- ★ LIVINGSTON TAYLOR—I Will Be In Love With You (Epic) 23-18
- ★ FIREFALL—Strange Way (Atlantic) 25-20

WTIX—New Orleans

- LINDA RONSTADT—Ooh Baby Baby (Asylum)
- BOB SEGER—We've Got Tonight (Capitol)
- ★ ALICE COOPER—How You Gonna See Me Now (WB) 31-21
- D★ DONNA SUMMER—MacArthur Park (Casablanca) 4-1

WNOE—New Orleans

- QUEEN—Bicycle Race (Elektra)
- BILLY JOEL—My Life (Columbia)
- D★ VILLAGE PEOPLE—Y.M.C.A. (Casablanca) AD-22
- ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 21-15

KEEL—Shreveport

- PABLO CRUISE—Don't Want To Live Without It (A&M)
- ANDY GIBB—Our Love (RSO)
- ★ CHICAGO—Alive Again (Columbia) 21-17
- ★ CRYSTAL GAYLE—Talking In Your Sleep (UA) 22-19

Midwest Region

TOP ADD ONS:

- HEART—Straight On (Mushroom)
- CHICAGO—Alive Again (Columbia)
- FIREFALL—Strange Way (Atlantic)

PRIME MOVERS:

- BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia)
- PABLO CRUISE—Don't Want To Live Without It (A&M)
- AMBROSIA—How Much I Feel (WB)

BREAKOUTS:

- BILLY JOEL—My Life (Columbia)
- QUEEN—Bicycle Race/Fat Bottomed Girls (Elektra)
- ELTON JOHN—Part Time Love (MCA)

WLS—Chicago

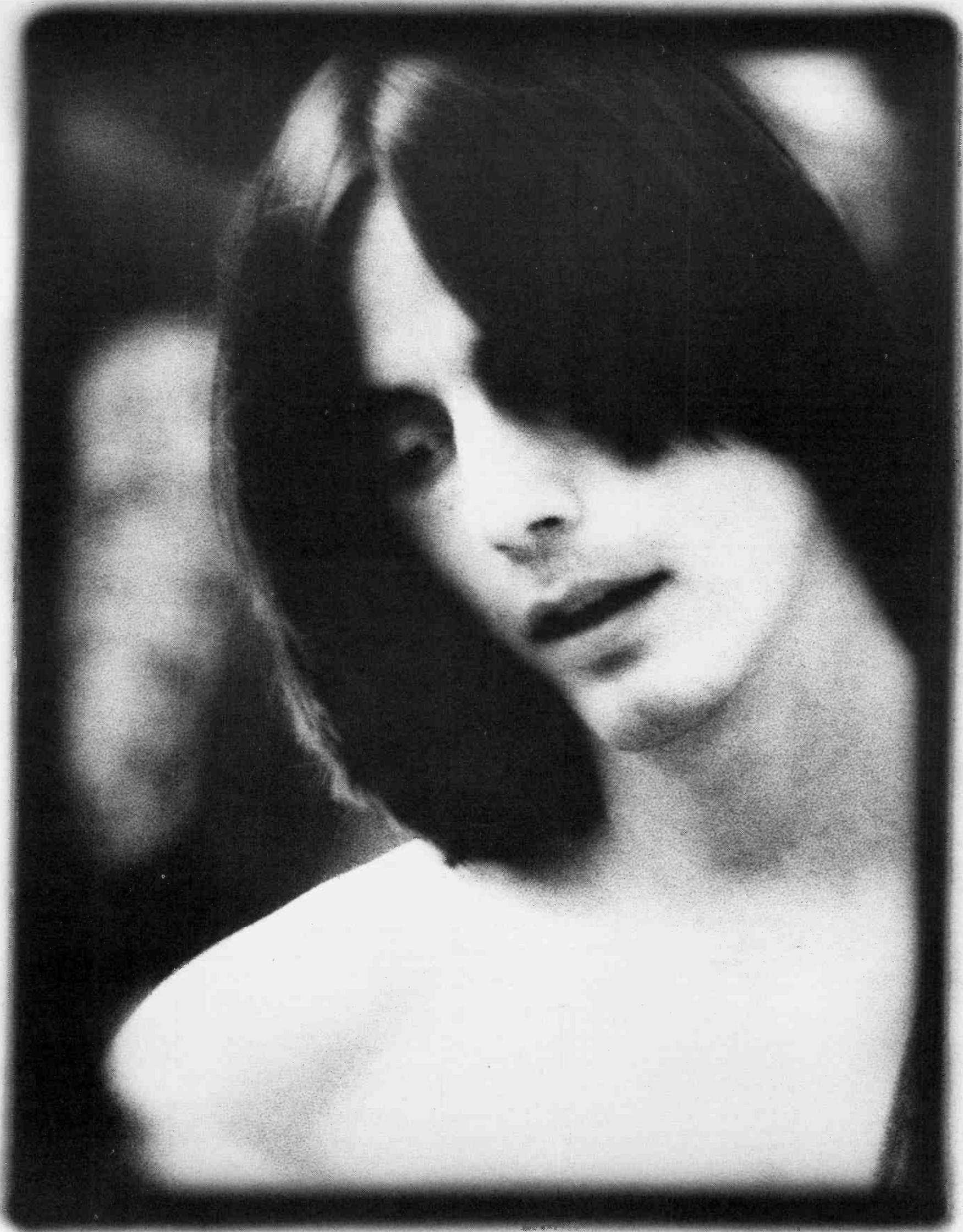
- NONE
- ★ FOREIGNER—Double Vision (Atlantic) 38-23
- ★ THE WHO—Who Are You (MCA) 18-13

WMET—Chicago

- QUEEN—Bicycle Race (Elektra)
- FOGELBERG & WEISBERG—Power Of Gold (Epic)
- ★ AMBROSIA—How Much I Feel (WB) 19-14
- ★ CHICAGO—Alive Again (Columbia) 12-8

(Continued on page 32)

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JACKSON BROWNE
YOU LOVE THE THUNDER (E-45543)

FROM HIS TRIPLE PLATINUM ALBUM "RUNNING ON EMPTY"

Asylum Records & Tapes 

Billboard Singles Radio Action

Playlist Top Add Ons •
Playlist Prime Movers ★

Based on station playlists through Thursday (11/2/78)

Continued from page 30

WROK—Rockford

- STYX—Blue Collar Man (A&M)
- PABLO CRUISE—Don't Want To Live Without It (A&M)
- ★ AMBROSIA—How Much I Feel (WB) 20-12
- ★ FOREIGNER—Double Vision (Atlantic) 15-10

WIRL—Peoria

- ANDY GIBB—Our Love (RSO)
- DR. HOOK—Sharing The Night Together (Capitol)
- ★ AMBROSIA—How Much I Feel (WB) 13-6

D★ DONNA SUMMER—MacArthur Park (Casablanca) 21-16

WNDE—Indianapolis

- HEART—Straight On (Mushroom)
-
- D★ ALICIA BRIDGES—I Love The Night Life (Polydor) 20-10
- ★ CHICAGO—Alive Again (Columbia) 26-19

WOKY—Milwaukee

- CHICAGO—Alive Again (Columbia)
- HEART—Straight On (Mushroom)
- ★ GINO VANNELLI—I Just Wanna Stop (A&M) 18-14
- ★ DR. HOOK—Sharing The Night Together (Capitol) 28-21

WZUJ-FM—Milwaukee

- BILLY JOEL—My Life (Columbia)
- QUEEN—Fat Bottomed Girls (Elektra)
- ★ BARRY MANILOW—Ready To Take A Chance Again (Arista) 20-7
- ★ GINO VANNELLI—I Just Wanna Stop (A&M) 18-11

KSJQ-FM—St. Louis

- BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia)
-
- D★ DONNA SUMMER—MacArthur Park (Casablanca) 10-4
- ★ FOREIGNER—Double Vision (Atlantic) 12-6

KXOK—St. Louis

- ALICE COOPER—How You Gonna See Me Now (WB)
- STEPHEN BISHOP—Everybody Needs Love (ABC)
- ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 34-17
- ★ AMBROSIA—How Much I Feel (WB) 12-5

KIOA—Des Moines

- PABLO CRUISE—Don't Want To Live Without It (A&M)
- BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia)
- ★ DR. HOOK—Sharing The Night Together (Capitol) 25-14
- ★ CRYSTAL GAYLE—Talking In Your Sleep (UA) 21-16

KDWB—Minneapolis

- BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia)
- FIREFALL—Strange Way (Atlantic)
- ★ AL STEWART—Time Passages (Arista) 15-9
- ★ BARRY MANILOW—Ready To Take A Chance Again (Arista) 7-2

KSTP—Minneapolis

- ELTON JOHN—Part Time Love (MCA)
-
- ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 25-18
- ★ ERIC CARMEN—Change Of Heart (Arista) 16-12

WHB—Kansas City

- D• DAN HARTMAN—Instant Replay (Blue Sky)
- BILLY JOEL—My Life (Columbia)
- ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 19-7
- ★ ALICE COOPER—How You Gonna See Me Now (WB) 33-21

KBEQ—Kansas City

- BILLY JOEL—My Life (Columbia)
- BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia)
- D★ DONNA SUMMER—MacArthur Park (Casablanca) 21-4
- D★ VILLAGE PEOPLE—Y.M.C.A. (Casablanca) 28-18

KKLS—Rapid City

- BILLY JOEL—My Life (Columbia)
- ANDY GIBB—Our Love (RSO)
- ★ BARRY MANILOW—Ready To Take A Chance Again (Arista) 19-14
- ★ GINO VANNELLI—I Just Wanna Stop (A&M) 15-11

KQWB—Fargo

- LINDISFARNE—Run For Home (Atco)
- BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia)
- ★ PABLO CRUISE—Don't Want To Live Without It (A&M) 26-18
- ★ DR. HOOK—Sharing The Night Together (Capitol) 29-23

Northeast Region

TOP ADD ONS:

VILLAGE PEOPLE—Y.M.C.A. (Casablanca)
CHIC—Le Freak (Atlantic)
FOGELBERG & WEISBERG—Power Of Gold (Epic)

PRIME MOVERS:

BARRY MANILOW—Ready To Take A Chance Again (Arista)
GINO VANNELLI—I Just Wanna Stop (A&M)
DAN HARTMAN—Instant Replay (Blue Sky)

BREAKOUTS:

QUEEN—Bicycle Race/Fat Bottomed Girls (Elektra)
TOTO—Hold The Line (Columbia)
BILLY JOEL—My Life (Columbia)

WABC—New York

- D• ALICIA BRIDGES—I Love The Night Life (Polydor)
- EXILE—Kiss You All Over (Warner/Curb)
- ★ BARRY MANILOW—Ready To Take A Chance Again (Arista) 24-12
- ★ CAPTAIN & TENNILLE—You Never Done It Like That (A&M) 14-8

99-X—New York

- CHAKA KHAN—I'm Every Woman (WB)
- FOGELBERG & WEISBERG—Power Of Gold (Epic)
- ★ BARRY MANILOW—Ready To Take A Chance Again (Arista) 14-7
- ★ ACE FRENLEY—New York Groove (Casablanca) 17-11

WPTR—Albany

- ELTON JOHN—Part Time Love (MCA)
- ALICE COOPER—How You Gonna See Me Now (WB)
- ★ GINO VANNELLI—I Just Wanna Stop (A&M) 14-5
- ★ BARRY MANILOW—Ready To Take A Chance Again (Arista) 17-8

WTRY—Albany

- FOGELBERG & WEISBERG—Power Of Gold (Epic)
- ELTON JOHN—Part Time Love (MCA)
- ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Epic) HB-22
- ★ GINO VANNELLI—I Just Wanna Stop (A&M) 16-11

WKWB—Buffalo

- TOTO—Hold The Line (Columbia)
- QUEEN—Fat Bottomed Girls (Elektra)
- ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 20-10
- ★ GINO VANNELLI—I Just Wanna Stop (A&M) 10-6

WYSL—Buffalo

- QUEEN—Bicycle Race (Elektra)
- ERIC CLAPTON—Promises (RSO)
- ★ ACE FRENLEY—New York Groove (Casablanca) 30-15
- ★ AL STEWART—Time Passages (Arista) 17-14

WBFB—Rochester

- ANDY GIBB—Our Love (RSO)
- BILLY JOEL—My Life (Columbia)
- ★ CHICAGO—Alive Again (Columbia) 20-12
- ★ DR. HOOK—Sharing The Night Together (Capitol) 10-11

WRKO—Boston

- FIREFALL—Strange Way (Atlantic)
- D• VILLAGE PEOPLE—Y.M.C.A. (Casablanca)
- D★ CHIC—Le Freak (Atlantic) AD-21
- D★ DAN HARTMAN—Instant Replay (Blue Sky) 26-20

WBZ-FM—Boston

- BELL & JAMES—Livin' It Up On Saturday Night (A&M)
- HOT CHOCOLATE—Every 1's A Winner (Infinity)
- NONE
-

F-105 (WVBF)—Boston

- D• VILLAGE PEOPLE—Y.M.C.A. (Casablanca)
- BILLY JOEL—My Life (Columbia)
- ★ CARS—My Best Friend's Girl (Elektra) 23-10
- ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 27-19

WDRG—Hartford

- D• CHIC—Le Freak (Atlantic)
- ANDY GIBB—Our Love (RSO)
- ★ HALL & OATES—It's A Laugh (RCA) 19-14
- ★ DR. HOOK—Sharing The Night Together (Capitol) 27-22

WPRO (AM)—Providence

- BILLY JOEL—My Life (Columbia)
- D• CHIC—Le Freak (Atlantic)
- ★ GINO VANNELLI—I Just Wanna Stop (A&M) 16-8
- ★ STEPHEN BISHOP—Everybody Needs Love (ABC) 17-10

WPRO-FM—Providence

- D• CHIC—Le Freak (Atlantic)
- TOTO—Hold The Line (Columbia)
- ★ STYX—Blue Collar Man (A&M) 28-21
- D★ DAN HARTMAN—Instant Replay (Blue Sky) 26-20

WICC—Bridgeport

- ALICE COOPER—How You Gonna See Me Now (WB)
- QUEEN—Fat Bottomed Girls/Bicycle Race (Elektra)
- ★ CAPTAIN & TENNILLE—You Never Done It Like That (A&M) 12-8
- ★ BILLY JOEL—My Life (Columbia) 23-19

Mid-Atlantic Region

TOP ADD ONS:

(D) CHIC—Le Freak (Atlantic)
ALICIA BRIDGES—I Love The Night Life (Polydor)
STEPHEN BISHOP—Everybody Needs Love (ABC)

PRIME MOVERS:

DR. HOOK—Sharing The Night Together (Capitol)
BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia)
ANDY GIBB—Our Love (RSO)

BREAKOUTS:

(D) VILLAGE PEOPLE—Y.M.C.A. (Casablanca)
ACE FRENLEY—New York Groove (Casablanca)
BILLY JOEL—My Life (Columbia)

WFIL—Philadelphia

- D• ALICIA BRIDGES—I Love The Night Life (Polydor)
- STEPHEN BISHOP—Everybody Needs Love (ABC)
- D★ DONNA SUMMER—MacArthur Park (Casablanca) 14-9
- ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 16-11

WZZD—Philadelphia

- BILLY JOEL—My Life (Columbia)
- ANDY GIBB—Our Love (RSO)
- ★ GINO VANNELLI—I Just Wanna Stop (A&M) 11-4
- ★ DR. HOOK—Sharing The Night Together (Capitol) 12-7

WIFI-FM—Philadelphia

- D• MUSIQUE—In The Bush (Prelude)
- ACE FRENLEY—New York Groove (Casablanca)
- ★ AMBROSIA—How Much I Feel (WB) 18-9
- ★ PLAYER—Prisoner Of Your Love (RSO) 16-11

WPGC—Washington

- D• CHIC—Le Freak (Atlantic)
- D• VILLAGE PEOPLE—Y.M.C.A. (Casablanca)
- ★ ANDY GIBB—Our Love (RSO) 25-16
- ★ DR. HOOK—Sharing The Night Together (Capitol) 13-8

WGH—Norfolk

- ALICE COOPER—How You Gonna See Me Now (WB)
- BILLY JOEL—My Life (Columbia)
- ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) X-10
- ★ JOE COCKER—Fun Time (Asylum) X-15

WCAO—Baltimore

- NONE
-
- ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 17-6
- ★ DR. HOOK—Sharing The Night Together (Capitol) 10-3

WYRE—Annapolis

- BILLY JOEL—My Life (Columbia)
- D• VILLAGE PEOPLE—Y.M.C.A. (Casablanca)
- ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 21-12
- D★ ALICIA BRIDGES—I Love The Night Life (Polydor) 14-8

WLEE—Richmond

- CHICAGO—Alive Again (Columbia)
- ELTON JOHN—Part Time Love (MCA)
- ★ CHAKA KHAN—I'm Every Woman (WB) 22-12
- D★ ALICIA BRIDGES—I Love The Night Life (Polydor) 16-10

WRVQ—Richmond

- CHIC—Le Freak (Atlantic)
- ALICE COOPER—How You Gonna See Me Now (WB)
- ★ COMMODORES—Flyin' High (Motown) 11-7
- ★ FOREIGNER—Double Vision (Atlantic) 5-2

Southeast Region

TOP ADD ONS:

ALICE COOPER—How You Gonna See Me Now (WB)
(D) CHIC—Le Freak (Atlantic)
AL STEWART—Time Passages (Arista)

PRIME MOVERS:

BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia)
CHICAGO—Alive Again (Columbia)
(D) VILLAGE PEOPLE—Y.M.C.A. (Casablanca)

BREAKOUTS:

BILLY JOEL—My Life (Columbia)
ELTON JOHN—Part Time Love (MCA)
QUEEN—Bicycle Race/Fat Bottomed Girls (Elektra)

WQXI—Atlanta

- BILLY JOEL—My Life (Columbia)
- BOB SEGER—We've Got Tonight (Capitol)
- ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 22-14
- ★ CHICAGO—Alive Again (Columbia) 24-19

Z-93 (WZGC-FM)—Atlanta

- JOE COCKER—Fun Time (Asylum)
- GLEN CAMPBELL—Can You Fool (Capitol)
- ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 24-20
- ★ HEART—Straight On (Mushroom) 21-12

WBQQ—Augusta

- QUEEN—Bicycle Race/Fat Bottomed Girls (Elektra)
- ALICE COOPER—How You Gonna See Me Now (WB)
- ★ FIREFALL—Strange Way (Atlantic) 27-19
- ★ CHICAGO—Alive Again (Columbia) 25-18

WFOM—Atlanta

- BILLY JOEL—My Life (Columbia)
- ALICE COOPER—How You Gonna See Me Now (WB)
- ★ AL STEWART—Time Passages (Arista) 16-9
- ★ VILLAGE PEOPLE—Y.M.C.A. (Casablanca) X-25

WWSA—Savannah

- D• CHIC—Le Freak (Atlantic)
- PABLO CRUISE—Don't Want To Live Without It (A&M)
- ★ DR. HOOK—Sharing The Night Together (Capitol) 13-6
- ★ BILLY JOEL—She's Always A Woman (Columbia) 12-8

WFLB—Fayetteville

- ALICE COOPER—How You Gonna See Me Now (WB)
- ELTON JOHN—Part Time Love (MCA)
- D★ CHIC—Le Freak (Atlantic) 18-10
- ★ GINO VANNELLI—I Just Wanna Stop (A&M) 23-18

WQAM—Miami

- D• CHIC—Le Freak (Atlantic)
- LEIF GARRETT—I Was Made For Dancing (Scotti Brothers)
- D★ SYLVESTER—Dance, Disco Heat (Fantasy) 11-5
- D★ VILLAGE PEOPLE—Y.M.C.A. (Casablanca) 14-10

WMJX (96X)—Miami

- BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia)
- LINDA RONSTADT—Ooh Baby Baby (Asylum)
- D★ VILLAGE PEOPLE—Y.M.C.A. (Casablanca) 24-20
- D★ SYLVESTER—Dance, Disco Heat (Fantasy) 17-6

Y-100 (WHYI-FM)—Miami

- GINO VANNELLI—I Just Wanna Stop (A&M)
- QUEEN—Bicycle Race (Elektra)
- ★ FOREIGNER—Double Vision (Atlantic) 15-8
- D★ SYLVESTER—Dance, Disco Heat (Fantasy) 16-11

WLOF—Orlando

- D• CHIC—Le Freak (Atlantic)
- FUNKADELIC—One Nation Under A Groove (WB)
- ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 35-20
- ★ CHICAGO—Alive Again (Columbia) 36-26

Q-105 (WRBQ-FM)—Tampa

- SYLVESTER—Dance, Disco Heat (Fantasy)
- BILLY JOEL—My Life (Columbia)
- ★ FOREIGNER—Double Vision (Atlantic) 16-7
- ★ BARRY MANILOW—Ready To Take A Chance Again (Arista) 18-9

BJ-105 (WBJW-FM)—Orlando

- TOTO—Hold The Line (Columbia)
- CAPTAIN & TENNILLE—You Never Done It Like That (A&M)
- NONE
-

WQPD—Lakeland

- NONE
-
- ★ STEPHEN BISHOP—Everybody Needs Love (ABC) 21-18
- ★ HEART—Straight On (Mushroom) 22-19

WMFJ—Daytona Beach

- D• DAN HARTMAN—Instant Replay (Blue Sky)
- AL STEWART—Time Passages (Arista)
- ★ AMBROSIA—How Much I Feel (WB) 23-7
- ★ ELTON JOHN—Part Time Love (MCA) 30-22

WAPE—Jacksonville

- ALICE COOPER—How You Gonna See Me Now (WB)
- D• CHIC—Le Freak (Atlantic)
- ★ AMBROSIA—How Much I Feel (WB) 13-8
- D★ VILLAGE PEOPLE—Y.M.C.A. (Casablanca) 29-24

WAYS—Charlotte

- BILLY JOEL—My Life (Columbia)
- D• VILLAGE PEOPLE—Y.M.C.A. (Casablanca)
- ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) 21-11
- D★ CHIC—Le Freak (Atlantic) 18-12

WKIX—Raleigh

- MARY MacGREGOR—Wedding Song (Ariola)
- COOPER BROTHERS—The Dream Never Dies (Capricorn)
- ★ DR. HOOK—Sharing The Night Together (Capitol) 17-11
- D★ KAREN YOUNG—Hot Shot (West End) 21-15

WTOB—Winston-Salem

- NO LIST
-
-
-

WTMA—Charleston

- RICK JAMES—Mary Jane (Gordy)
- BILLY JOEL—My Life (Columbia)
- D★ VILLAGE PEOPLE—Y.M.C.A. (Casablanca) 21-12
- ★ PABLO CRUISE—Don't Want To Live Without It (A&M) 30-21

WORD—Spartanburg

- ALICE COOPER—How You Gonna See Me Now (WB)
- ELTON JOHN—Part Time Love (MCA)
- ★ STONEBOLT—I Will Still Love You (Parachute) 21-12
- ★ PABLO CRUISE—Don't Want To Live Without It (A&M) 24-15

WLAC—Nashville

- ERIC CLAPTON—Promises (RSO)
- CHAKA KHAN—I'm Every Woman (WB)
- ★ FUNKADELIC—One Nation Under A Groove (WB) 20-11
- ★ FIREFALL—Strange Way (Atlantic) 29-22

92-Q—Nashville

- FUNKADELIC—One Nation Under A Groove (WB)
- ELTON JOHN—Part Time Love (MCA)
- ★ BARRY MANILOW—Ready To Take A Chance Again (Arista) 16-11
- ★ BARBRA STREISAND/NEIL DIAMOND—You Don't Bring Me Flowers (Columbia) HB-25

WHBQ—Memphis

- FIREFALL—Strange Way (Atlantic)
- AL STEWART—Time Passages (Arista)
- ★ LEO SAYER—Rainin' In My Heart (WB) 16-5
- ★ GINO VANNELLI—I Just Wanna Stop (A&M) 24-17

WFLI—Chattanooga

- KENNY ROGERS—The Gambler (UA)
- AL STEWART—Time Passages (Arista)
- ★ BILLY JOEL—She's Always A Woman (Columbia) 13-7
- D★ DONNA SUMMER—MacArthur Park (Casablanca) 15-12

WRJZ—Knoxville

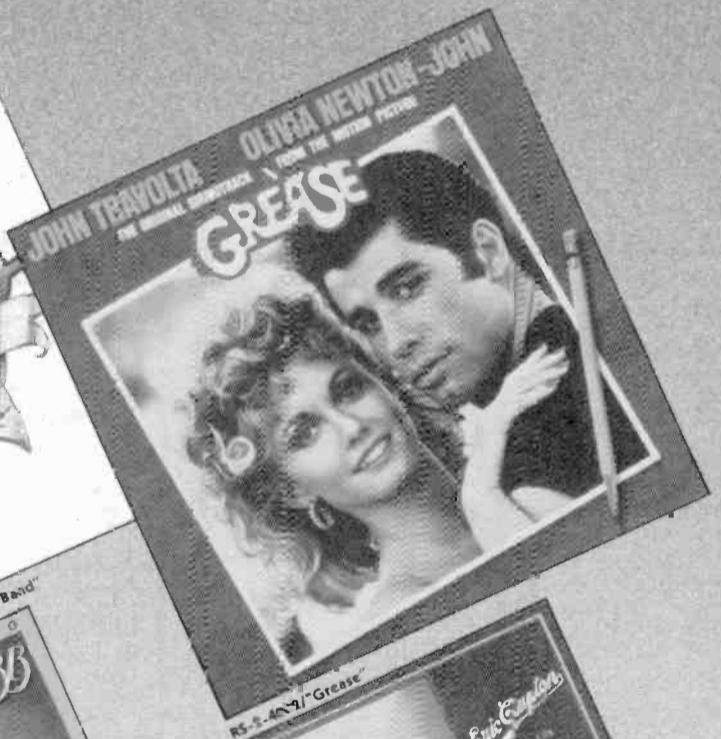
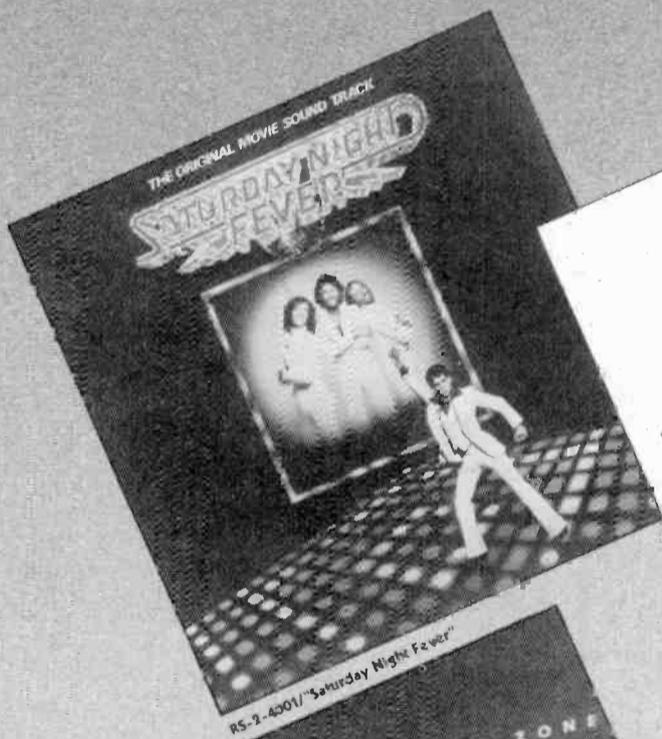
- ELTON JOHN—Part Time Love (MCA)
- ALICE COOPER—How You Gonna See Me Now (WB)
- ★ DR. HOOK—Sharing The Night Together (Capitol) 15-8
- ★ FOGELBERG & WEISBERG—Power Of Gold (Epic) 23-16

WGOW—Chattanooga

- JOE COCKER—Fun Time (Asylum)
- AL STEWART—Time Passages (Arista)
- D★ JOHN PAUL YOUNG—Love Is In The Air (Scotti Brothers) 12-2
- ★ BARRY MANILOW—Ready To Take A Chance Again (Arista) 13-8

GIVE A LISTEN

RSO RECORDS ANNOUNCES AN EXTENSIVE HOLIDAY PROGRAM



TV Advertising, Heavy Radio Promotion, In Store Displays, Posters, Mobiles, and Major Trade and Magazine Advertising Highlighting These Albums.

Billboard Album Radio Action

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

BASED ON STATION PLAYLISTS THROUGH WEDNESDAY 11-1-1978

Top Add Ons-National

- CINDY BULLENS—Desire Wire (United Artists)
- STEELY DAN—Greatest Hits (ABC)
- STARZ—Coliseum Rock (Capitol)
- TED NUGENT—Weekend Warrior (Epic)

Top Requests/Airplay-National

- ROLLING STONES—Some Girls (Rolling Stones)
- DAN FOGELBERG & TIM WEISBERG—Twin Sons Of Different Mothers (Full Moon/Epic)
- LINDA RONSTADT—Living In The U.S.A. (Asylum)
- VAN MORRISON—Wavelength (W.B.)

National Breakouts

- BILLY JOEL—52nd Street (Columbia)
- OUTLAWS—Playing To Win (Arista)
- AEROSMITH—Live Bootleg (Columbia)
- KANSAS—Two For The Show (Kirshner)

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

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

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

- KBPI-FM—Denver (John Bradley)**
- TOTO—(Columbia)
 - LINDA RONSTADT—Living In The U.S.A. (Asylum)
 - FIREFALL—Elan (Atlantic)
 - WHO—Who Are You (MCA)
 - CHICAGO—Hot Streets (Columbia)
- KISW-FM—Seattle (Steve Station)**
- ERIC CLAPTON—Backless (RSO)
 - STEELY DAN—Greatest Hits (ABC)
 - QUEEN—Jazz (Elektra)
 - JOAN ARMATRADING—To The Limit (A&M)
 - RUSH—Hemispheres (Mercury)
 - NICOLETTE LARSON—Nicolette (W.B.)
 - ROLLING STONES—Some Girls (Rolling Stones)
 - HEART—Dog & Butterfly (Portrait)
 - STYX—Pieces Of Eight (A&M)
 - AL STEWART—Time Passages (Arista)
- KFIS-FM—Fresno (Art Farhas)**
- GINO VANNELLI—Brother To Brother (A&M)
 - LINDA RONSTADT—Living In The U.S.A. (Asylum)
 - ELTON JOHN—A Single Man (MCA)
 - BILLY JOEL—52nd Street (Columbia)

- KMOD-FM—Tulsa (Bill Bruin)**
- STEELY DAN—Greatest Hits (ABC)
 - STEVE MARTIN—A Wild And Crazy Guy (W.B.)
 - DEVO—Are We Not Men, No, We Are Devo (W.B.)
 - STARBUCK—Searching For A Thrill (United Artists)
 - SOUTHSIDE JOHNNY AND THE ASBURY JUKES—Hearts Of Stone (Epic)
 - WHO—Who Are You (MCA)
 - DAN FOGELBERG & TIM WEISBERG—Twin Sons Of Different Mothers (Full Moon/Epic)
 - STYX—Pieces Of Eight (A&M)
 - YES—Tormato (Atlantic)
- KBBC-FM—Phoenix (J.D. Freeman)**
- 10cc—Bloody Tourists (Polydor)
 - PAGES—(Epic)
 - KIKI DEE—Stay With Me (Rocket)
 - MARK ALMOND—Other Peoples Rooms (Horizon)
 - SANTANA—Inner Secrets (Columbia)
 - STEPHEN BISHOP—Bish (ABC)
 - AL STEWART—Time Passages (Arista)
 - DARYL HALL & JOHN OATES—Along The Red Ledge (RCA)
 - FIREFALL—Elan (Atlantic)
- KIST-FM—Albuquerque (Bob Shulman)**
- JOAN ARMATRADING—To The Limit (A&M)
 - JIMMY BUFFETT—You Had To Be There (ABC)
 - POINTER SISTERS—Energy (Planet)
 - CALDERA—Time And Chance (Capitol)
 - BOBBY DAVID—(20th Century)
 - STILLWATER—I Reserve The Right (Capricorn)
 - LINDA RONSTADT—Living In The U.S.A. (Asylum)
 - 1994—(A&M)
 - STYX—Pieces Of Eight (A&M)
 - BOSTON—Don't Look Back (Epic)

- WLWQ-FM—Columbus (Steve Runner)**
- AEROSMITH—Live Bootleg (Columbia)
 - JIMMY BUFFETT—You Had To Be There (ABC)
 - ERIC CLAPTON—Backless (RSO)
 - KANSAS—Two For The Show (Kirshner)
 - STYX—Pieces Of Eight (A&M)
 - BOSTON—Don't Look Back (Epic)
 - FOREIGNER—Double Vision (Atlantic)
 - BILLY JOEL—52nd Street (Columbia)
- WDFE-FM—Pittsburgh (John McGahan)**
- QUEEN—Jazz (Elektra)
 - RUSH—Hemispheres (Mercury)
 - POINTER SISTERS—Energy (Planet)
 - AEROSMITH—Live Bootleg (Columbia)
 - NEIL YOUNG—Comes A Time (Reprise)
 - STEELY DAN—Greatest Hits (ABC)
 - KENNY LOGGINS—Nightwatch (Columbia)
- WZMF-FM—Milwaukee (M. Wolf/J. Santoro)**
- FOTOMAKER—Vis-A-Vis (Atlantic)
 - BANDIT—Partners In Crime (Ariola)
 - BLISS BAND—Dinner With Raoul (Columbia)
 - OUTLAWS—Playing To Win (Arista)
 - DR. HOOK—Pleasure And Pain (Capitol)
 - AEROSMITH—Live Bootleg (Columbia)
 - HEART—Dog & Butterfly (Portrait)
 - BILLY JOEL—52nd Street (Columbia)
 - JETHRO TULL—Bursting Out (Chrysalis)
 - STYX—Pieces Of Eight (A&M)
- KADJ-FM—St. Louis (Peter Paris)**
- NICOLETTE LARSON—Nicolette (W.B.)
 - STARZ—Coliseum Rock (Capitol)
 - PAT TRAVERS—Heat In The Street (Polydor)
 - RORY GALLAGHER—Photo Finish (Chrysalis)
 - BRYAN FERRY—The Bride Stripped Bare (Atlantic)
 - LINDISFARNE—Back And Fourth (Atco)
 - AL STEWART—Time Passages (Arista)
 - 10cc—Bloody Tourists (Polydor)
 - YES—Tormato (Atlantic)
 - BILLY JOEL—52nd Street (Columbia)
 - STYX—Pieces Of Eight (A&M)

- WSHE-FM—Ft. Lauderdale (Phil Hendrie)**
- CINDY BULLENS—Desire Wire (United Artists)
 - OUTLAWS—Playing To Win (Arista)
 - TED NUGENT—Weekend Warrior (Epic)
 - STILLWATER—I Reserve The Right (Capricorn)
 - WYLOW JENNINGS—I've Always Been Crazy (RCA)
 - RUSH—Hemispheres (Mercury)
 - BILLY JOEL—52nd Street (Columbia)
 - AL STEWART—Time Passages (Arista)
 - SANTANA—Inner Secrets (Columbia)
 - DAN FOGELBERG & TIM WEISBERG—Twin Sons Of Different Mothers (Full Moon/Epic)
- WORJ-FM—Orlando (Gary Brown MD)**
- OUTLAWS—Playing To Win (Arista)
 - CINDY BULLENS—Desire Wire (United Artists)
 - SHAWN PHILLIPS—Transcendence (RCA)
 - WISHBONE ASH—No Smoke Without Fire (MCA)
 - FOTOMAKER—Vis-A-Vis (Atlantic)
 - BANDIT—Partners In Crime (Ariola)
 - JIMMY BUFFETT—You Had To Be There (ABC)
 - BILLY JOEL—52nd Street (Columbia)
 - NEIL YOUNG—Comes A Time (Reprise)
 - FIREFALL—Elan (Atlantic)
- WKDF-FM—Nashville (Alan Sneed)**
- OUTLAWS—Playing To Win (Arista)
 - TOTO—(Columbia)
 - STILLWATER—I Reserve The Right (Capricorn)
 - IAN MATTHEWS—Stealin' Home (Mushroom)
 - NICOLETTE LARSON—Nicolette (W.B.)
 - AEROSMITH—Live Bootleg (Columbia)
 - BILLY JOEL—52nd Street (Columbia)
 - BOSTON—Don't Look Back (Epic)
 - DAN FOGELBERG & TIM WEISBERG—Twin Sons Of Different Mothers (Full Moon/Epic)
 - STYX—Pieces Of Eight (A&M)

- WLIR-FM—New York (D. McNamara/L. Kleinman)**
- MARK ALMOND—Other Peoples Rooms (Horizon)
 - TOTO—(Columbia)
 - FOTOMAKER—Vis-A-Vis (Atlantic)
 - TANYA TUCKER—TNT (MCA)
 - THE DODGERS—Love On The Rebound (Polydor)
 - RICHARD T. BEAR—Red, Hot & Blue (RCA)
 - BILLY JOEL—52nd Street (Columbia)
 - DAVE EDWARDS—Tracks On Wax 4 (Swansong)
 - OUTLAWS—Playing To Win (Arista)
 - STEPHEN STILLS—Thoroughfare Gap (Columbia)
- WOUR-FM—Syracuse/Utica (Jeff Chard)**
- JERRY KELLY—Somebody Else's Dream (Epic)
 - STILLWATER—I Reserve The Right (Capricorn)
 - CINDY BULLENS—Desire Wire (United Artists)
 - TED NUGENT—Weekend Warrior (Epic)
 - F.M.—Black Noise (Visa)
 - POINTER SISTERS—Energy (Planet)
 - GEORGE THORUGOOD AND THE DESTROYERS—Move It On Over (Rounder)
 - BRUCE SPRINGSTEEN—Darkness At The Edge Of Town (Columbia)
 - VAN MORRISON—Wavelength (W.B.)
 - BILLY JOEL—52nd Street (Columbia)
- WBUF-FM—Buffalo (Jeff Appleton)**
- ARLYN GALE—Back To The Midwest Night (ABC)
 - DANE DONAHUE—(Columbia)
 - NICOLETTE LARSON—Nicolette (W.B.)
 - BOBBY GRAND—Ancient Medicine (Arista)
 - BANDIT—Partners In Crime (Ariola)
 - JOAN ARMATRADING—To The Limit (A&M)
 - BILLY JOEL—52nd Street (Columbia)
 - DAN FOGELBERG & TIM WEISBERG—Twin Sons Of Different Mothers (Full Moon/Epic)
 - GINO VANNELLI—Brother To Brother (A&M)
 - AMBROSIA—Life Beyond L.A. (W.B.)

Western Region

- TOP ADD ONS:**
- STEELY DAN—Greatest Hits (ABC)
 - KANSAS—Two For The Show (Kirshner)
 - DR. HOOK—Pleasure And Pain (Capitol)
 - CINDY BULLENS—Desire Wire (United Artists)
- TOP REQUEST/AIRPLAY:**
- ROLLING STONES—Some Girls (Rolling Stones)
 - WHO—Who Are You (MCA)
 - FOREIGNER—Double Vision (Atlantic)
 - NICK GILDER—City Nights (Chrysalis)
- BREAKOUTS:**
- STEVE MARTIN—A Wild And Crazy Guy (W.B.)
 - OUTLAWS—Playing To Win (Arista)
 - GEORGE THORUGOOD AND THE DESTROYERS—Move It On Over (Rounder)
 - AEROSMITH—Live Bootleg (Columbia)

- KSAN-FM—San Francisco (Kato Ingram)**
- TERRY REID—Rogue Waves (Capitol)
 - BILLY JOEL—52nd Street (Columbia)
 - CINDY BULLENS—Desire Wire (United Artists)
 - AEROSMITH—Live Bootleg (Columbia)
 - OUTLAWS—Playing To Win (Arista)
 - GEORGE THORUGOOD AND THE DESTROYERS—Move It On Over (Rounder)
 - WHO—Who Are You (MCA)
 - BRYAN FERRY—The Bride Stripped Bare (Atlantic)
 - ROLLING STONES—Some Girls (Rolling Stones)
 - THE CARS—(Elektra)
- KROH-FM—Sacramento (Kris M'Rcheil)**
- DR. HOOK—Pleasure & Pain (Capitol)
 - HEART—Dog & Butterfly (Portrait)
 - AL STEWART—Time Passages (Arista)
 - FIREFALL—Elan (Atlantic)
 - NICK GILDER—City Nights (Chrysalis)
 - ANNE MURRAY—Let's Keep It That Way (Capitol)
 - EXILE—Mixed Emotions (Warner/Curb)
 - DOMINA SUMMER—Live And More (Casablanca)
- KMET-FM—Los Angeles (Sam Bellamy)**
- GEORGE THORUGOOD AND THE DESTROYERS—Move It On Over (Rounder)
 - KANSAS—Two For The Show (Kirshner)
 - AEROSMITH—Live Bootleg (Columbia)
 - OUTLAWS—Playing To Win (Arista)
 - STEELY DAN—Greatest Hits (ABC)
 - BLACK SABBATH—Never Say Die (W.B.)
 - WHO—Who Are You (MCA)
 - ROLLING STONES—Some Girls (Rolling Stones)
 - FOREIGNER—Double Vision (Atlantic)
 - TED NUGENT—Weekend Warrior (Epic)
- KGB-FM—San Diego (Valerie McIntosh)**
- AEROSMITH—Live Bootleg (Columbia)
 - BILLY JOEL—52nd Street (Columbia)
 - RUSH—Hemispheres (Mercury)
 - BLACK SABBATH—Never Say Die (W.B.)
 - STEELY DAN—Greatest Hits (ABC)
 - FOREIGNER—Double Vision (Atlantic)
 - ROLLING STONES—Some Girls (Rolling Stones)
 - THE CARS—(Elektra)
 - BOSTON—Don't Look Back (Epic)
- KOME-FM—San Jose (Dana Jang)**
- KANSAS—Two For The Show (Kirshner)
 - OUTLAWS—Playing To Win (Arista)
 - AEROSMITH—Live Bootleg (Columbia)
 - JIMMY BUFFETT—You Had To Be There (ABC)
 - GEORGE THORUGOOD AND THE DESTROYERS—Move It On Over (Rounder)
 - ELTON JOHN—A Single Man (MCA)
 - ROLLING STONES—Some Girls (Rolling Stones)
 - BOSTON—Don't Look Back (Epic)
 - VAN MORRISON—Wavelength (W.B.)
 - FOREIGNER—Double Vision (Atlantic)

- TOP ADD ONS:**
- STARZ—Coliseum Rock (Capitol)
 - CINDY BULLENS—Desire Wire (United Artists)
 - NETWORK—Nightwork (Epic)
 - BLISS BAND—Dinner With Raoul (Columbia)
- TOP REQUEST/AIRPLAY:**
- DARYL HALL & JOHN OATES—Along The Red Ledge (RCA)
 - 1994—(A&M)
 - CHICAGO—Hot Streets (Columbia)
 - NEIL YOUNG—Comes A Time (Reprise)
- BREAKOUTS:**
- POCO—Legend (ABC)
 - ELTON JOHN—A Single Man (MCA)
 - BILLY JOEL—52nd Street (Columbia)
 - FOTOMAKER—Vis-A-Vis (Atlantic)

- TOP ADD ONS:**
- AEROSMITH—Live Bootleg (Columbia)
 - STARZ—Coliseum Rock (Capitol)
 - PAT TRAVERS—Heat In The Street (Polydor)
 - RORY GALLAGHER—Photo Finish (Chrysalis)
 - BRYAN FERRY—The Bride Stripped Bare (Atlantic)
 - LINDISFARNE—Back And Fourth (Atco)
 - AL STEWART—Time Passages (Arista)
 - 10cc—Bloody Tourists (Polydor)
 - YES—Tormato (Atlantic)
 - BILLY JOEL—52nd Street (Columbia)
 - STYX—Pieces Of Eight (A&M)
- TOP REQUEST/AIRPLAY:**
- BILLY JOEL—52nd Street (Columbia)
 - STYX—Pieces Of Eight (A&M)
 - ROLLING STONES—Some Girls (Rolling Stones)
 - TED NUGENT—Weekend Warrior (Epic)
- BREAKOUTS:**
- SOUTHSIDE JOHNNY AND THE ASBURY JUKES—Hearts Of Stone (Epic)
 - KANSAS—Two For The Show (Kirshner)
 - THE CARS—(Elektra)
 - RUSH—Hemispheres (Mercury)

- TOP ADD ONS:**
- STILLWATER—I Reserve The Right (Capricorn)
 - TED NUGENT—Weekend Warrior (Epic)
 - FRESH—Omniverse (Prodigal)
 - NICOLETTE LARSON—Nicolette (W.B.)
- TOP REQUEST/AIRPLAY:**
- SANTANA—Inner Secrets (Columbia)
 - DAN FOGELBERG & TIM WEISBERG—Twin Sons Of Different Mothers (Full Moon/Epic)
 - STYX—Pieces Of Eight (A&M)
 - WEATHER REPORT—Mr. Gone (Columbia)
- BREAKOUTS:**
- BILLY JOEL—52nd Street (Columbia)
 - CINDY BULLENS—Desire Wire (United Artists)
 - OUTLAWS—Playing To Win (Arista)
 - JIMMY BUFFETT—You Had To Be There (ABC)

- TOP ADD ONS:**
- FOTOMAKER—Vis-A-Vis (Atlantic)
 - STEELY DAN—Greatest Hits (ABC)
 - CINDY BULLENS—Desire Wire (United Artists)
 - ARLYN GALE—Back To The Midwest Night (ABC)
- TOP REQUEST/AIRPLAY:**
- DAN FOGELBERG & TIM WEISBERG—Twin Sons Of Different Mothers (Full Moon/Epic)
 - LINDA RONSTADT—Living In The U.S.A. (Asylum)
 - VAN MORRISON—Wavelength (W.B.)
- BREAKOUTS:**
- BILLY JOEL—52nd Street (Columbia)
 - OUTLAWS—Playing To Win (Arista)
 - AEROSMITH—Live Bootleg (Columbia)
 - ARLYN GALE—Back To The Midwest Night (ABC)
 - JOAN ARMATRADING—To The Limit (A&M)
 - SANTANA—Inner Secrets (Columbia)
 - DEVO—Are We Not Men, No, We Are Devo (W.B.)
 - YES—Tormato (Atlantic)

Southwest Region

Midwest Region

Southeast Region

Northeast Region

- TOP ADD ONS:**
- STARZ—Coliseum Rock (Capitol)
 - CINDY BULLENS—Desire Wire (United Artists)
 - NETWORK—Nightwork (Epic)
 - BLISS BAND—Dinner With Raoul (Columbia)
- TOP REQUEST/AIRPLAY:**
- DARYL HALL & JOHN OATES—Along The Red Ledge (RCA)
 - 1994—(A&M)
 - CHICAGO—Hot Streets (Columbia)
 - NEIL YOUNG—Comes A Time (Reprise)
- BREAKOUTS:**
- POCO—Legend (ABC)
 - ELTON JOHN—A Single Man (MCA)
 - BILLY JOEL—52nd Street (Columbia)
 - FOTOMAKER—Vis-A-Vis (Atlantic)

- TOP ADD ONS:**
- AEROSMITH—Live Bootleg (Columbia)
 - STARZ—Coliseum Rock (Capitol)
 - PAT TRAVERS—Heat In The Street (Polydor)
 - RORY GALLAGHER—Photo Finish (Chrysalis)
 - BRYAN FERRY—The Bride Stripped Bare (Atlantic)
 - LINDISFARNE—Back And Fourth (Atco)
 - AL STEWART—Time Passages (Arista)
 - 10cc—Bloody Tourists (Polydor)
 - YES—Tormato (Atlantic)
 - BILLY JOEL—52nd Street (Columbia)
 - STYX—Pieces Of Eight (A&M)
- TOP REQUEST/AIRPLAY:**
- BILLY JOEL—52nd Street (Columbia)
 - STYX—Pieces Of Eight (A&M)
 - ROLLING STONES—Some Girls (Rolling Stones)
 - TED NUGENT—Weekend Warrior (Epic)
- BREAKOUTS:**
- SOUTHSIDE JOHNNY AND THE ASBURY JUKES—Hearts Of Stone (Epic)
 - KANSAS—Two For The Show (Kirshner)
 - THE CARS—(Elektra)
 - RUSH—Hemispheres (Mercury)

- TOP ADD ONS:**
- STILLWATER—I Reserve The Right (Capricorn)
 - TED NUGENT—Weekend Warrior (Epic)
 - FRESH—Omniverse (Prodigal)
 - NICOLETTE LARSON—Nicolette (W.B.)
- TOP REQUEST/AIRPLAY:**
- SANTANA—Inner Secrets (Columbia)
 - DAN FOGELBERG & TIM WEISBERG—Twin Sons Of Different Mothers (Full Moon/Epic)
 - STYX—Pieces Of Eight (A&M)
 - WEATHER REPORT—Mr. Gone (Columbia)
- BREAKOUTS:**
- BILLY JOEL—52nd Street (Columbia)
 - CINDY BULLENS—Desire Wire (United Artists)
 - OUTLAWS—Playing To Win (Arista)
 - JIMMY BUFFETT—You Had To Be There (ABC)

- TOP ADD ONS:**
- FOTOMAKER—Vis-A-Vis (Atlantic)
 - STEELY DAN—Greatest Hits (ABC)
 - CINDY BULLENS—Desire Wire (United Artists)
 - ARLYN GALE—Back To The Midwest Night (ABC)
- TOP REQUEST/AIRPLAY:**
- DAN FOGELBERG & TIM WEISBERG—Twin Sons Of Different Mothers (Full Moon/Epic)
 - LINDA RONSTADT—Living In The U.S.A. (Asylum)
 - VAN MORRISON—Wavelength (W.B.)
- BREAKOUTS:**
- BILLY JOEL—52nd Street (Columbia)
 - OUTLAWS—Playing To Win (Arista)
 - AEROSMITH—Live Bootleg (Columbia)
 - ARLYN GALE—Back To The Midwest Night (ABC)
 - JOAN ARMATRADING—To The Limit (A&M)
 - SANTANA—Inner Secrets (Columbia)
 - DEVO—Are We Not Men, No, We Are Devo (W.B.)
 - YES—Tormato (Atlantic)

- KZEW-FM—Dallas (Doris Miller)**
- FOTOMAKER—Vis-A-Vis (Atlantic)
 - STARZ—Coliseum Rock (Capitol)
 - CINDY BULLENS—Desire Wire (United Artists)
 - POCO—Legend (ABC)
 - BLISS BAND—Dinner With Raoul (Columbia)
 - NETWORK—Nightwork (Epic)
 - DARYL HALL & JOHN OATES—Along The Red Ledge (RCA)
 - 1994—(A&M)
 - CHICAGO—Hot Streets (Columbia)
 - ELTON JOHN—A Single Man (MCA)
- KLLO-FM—Houston (Paul Rian)**
- POCO—Legend (ABC)
 - OUTLAWS—Playing To Win (Arista)
 - SHAWN PHILLIPS—Transcendence (RCA)
 - ARLYN GALE—Back To The Midwest Night (ABC)
 - GEORGE THORUGOOD AND THE DESTROYERS—Move It On Over (Rounder)
 - PAT TRAVERS—Heat In The Street (Polydor)
 - NEIL YOUNG—Comes A Time (Reprise)
 - FIREFALL—Elan (Atlantic)
 - ELTON JOHN—A Single Man (MCA)
 - BILLY JOEL—52nd Street (Columbia)
- KRLY-FM—Houston (B. Todd/M. Jones)**
- TED NUGENT—Weekend Warrior (Epic)
 - OUTLAWS—Playing To Win (Arista)
 - NICOLETTE LARSON—Nicolette (W.B.)
 - RUSH—Hemispheres (Mercury)
 - TOTO—(Columbia)
 - JOE COCKER—Luxury You Can Afford (Asylum)
 - LINDA RONSTADT—Living In The U.S.A. (Asylum)
 - HEART—Dog & Butterfly (Portrait)
 - BILLY JOEL—52nd Street (Columbia)
 - AL STEWART—Time Passages (Arista)

- WABX-FM—Detroit (Joe Krause)**
- RUSH—Hemispheres (Mercury)
 - KANSAS—Two For The Show (Kirshner)
 - STEELY DAN—Greatest Hits (ABC)
 - TRIUMPH—Rock And Roll Machine (RCA)
 - CINDY BULLENS—Desire Wire (United Artists)
 - SOUTHSIDE JOHNNY AND THE ASBURY JUKES—Hearts Of Stone (Epic)
 - THE CARS—(Elektra)
 - ROLLING STONES—Some Girls (Rolling Stones)
 - BILLY JOEL—52nd Street (Columbia)
 - TED NUGENT—Weekend Warrior (Epic)
- WIKL-FM—Elgin/Chicago (T. Marker/W. Leising)**
- BANDIT—Partners In Crime (Ariola)
 - GEORGE THORUGOOD AND THE DESTROYERS—Move It On Over (Rounder)
 - DUCKS DELUXE—Don't Mind Rockin' Tonight (RCA)
 - WISHBONE ASH—No Smoke Without Fire (MCA)
 - JOAN ARMATRADING—To The Limit (A&M)
 - SOUTHSIDE JOHNNY AND THE ASBURY JUKES—Hearts Of Stone (Epic)
 - DAN FOGELBERG & TIM WEISBERG—Twin Sons Of Different Mothers (Full Moon/Epic)
 - DAVID SANCIOS & TONE—True Stories (Arista)
- WIMS-FM—Cleveland (John Gorman)**
- TANYA TUCKER—TNT (MCA)
 - DEVO—Are We Not Men, No, We Are Devo (W.B.)
 - STARZ—Coliseum Rock (Capitol)
 - OUTLAWS—Playing To Win (Arista)
 - THE REGGIE KNIGHTON BAND—(ARC/Columbia)
 - KINSMAN DAZZ—(20th Century)
 - LINDA RONSTADT—Living In The U.S.A. (Asylum)
 - BILLY JOEL—52nd Street (Columbia)
 - THE CARS—(Elektra)
 - NEIL YOUNG—Comes A Time (Reprise)

- WRAS-FM—Atlanta (Tom West)**
- FRESH—Omniverse (Prodigal)
 - SHAWN PHILLIPS—Transcendence (RCA)
 - MARK ALMOND—Other Peoples Rooms (Horizon)
 - TOM WAITS—Blue Valentine (Asylum)
 - CRACK THE SKY—Live Sky (Liesong)
 - CHEAP TRICK—From Tokyo To You (Epic)
 - WEATHER REPORT—Mr. Gone (Columbia)
 - DEVO—Are We Not Men, No, We Are Devo (W.B.)
 - DAVID SANCIOS & TONE—True Stories (Arista)
 - JOAN ARMATRADING—To The Limit (A&M)
- WHFS-FM—Washington D.C. (David Einstein)**
- CINDY BULLENS—Desire Wire (United Artists)
 - BOBBY DAVID—(20th Century)
 - JIMMY BUFFETT—You Had To Be There (ABC)
 - POINTER SISTERS—Energy (Planet)
 - TANYA TUCKER—TNT (MCA)
 - CAPTAIN BEEHEART—Shiny Beast (Bat Chain Puller) (W.B.)
 - SANTANA—Inner Secrets (Columbia)
 - TOM WAITS—Blue Valentine (Asylum)
 - DAVE EDWARDS—Tracks On Wax 4 (Swansong)
 - GEORGE THORUGOOD AND THE DESTROYERS—Move It On Over (Rounder)

- WNEW-FM—New York (Tom Morera)**
- TYLA GANG—Moonproof (Beserkley)
 - AEROSMITH—Live Bootleg (Columbia)
 - OUTLAWS—Playing To Win (Arista)
 - CINDY BULLENS—Desire Wire (United Artists)
 - McGARRIGLE SISTERS—Pronto Monto (W.B.)
 - LORD OF THE FLIES—Soundtrack (Fantasy)
 - BILLY JOEL—52nd Street (Columbia)
 - VAN MORRISON—Wavelength (W.B.)
 - SOUTHSIDE JOHNNY AND THE ASBURY JUKES—Hearts Of Stone (Epic)
 - BRUCE SPRINGSTEEN—Darkness At The Edge Of Town (Columbia)
- WRNW-FM—New York (Donna Lemiszki)**
- FOTOMAKER—Vis-A-Vis (Atlantic)
 - STEELY DAN—Greatest Hits (ABC)
 - TERRY GARTHWAITE—Hand In Glove (Fantasy)
 - NEIL LARSEN—Jungle Fever (Horizon)
 - LINDISFARNE—Back And Fourth (Atco)
 - THIRD WORLD—Journey To Addis (Island)
 - LINDA RONSTADT—Living In The U.S.A. (Asylum)
 - HEART—Dog & Butterfly (Portrait)
 - BILLY JOEL—52nd Street (Columbia)
 - GINO VANNELLI—Brother To Brother (A&M)

- WMMR-FM—Philadelphia (O. Hungenro/J. Potlack)**
- OUTLAWS—Playing To Win (Arista)
 - KANSAS—Two For The Show (Kirshner)
 - NEIL YOUNG—Comes A Time (Reprise)
 - DAN FOGELBERG & TIM WEISBERG—Twin Sons Of Different Mothers (Full Moon/Epic)
 - BOSTON—Don't Look Back (Epic)
 - BILLY JOEL—52nd Street (Columbia)
- WBUR-FM—Providence (Steve Stockman)**
- OUTLAWS—Playing To Win (Arista)
 - FOTOMAKER—Vis-A-Vis (Atlantic)
 - JIMMY BUFFETT—You Had To Be There (ABC)
 - F.M.—Black Noise (Visa)
 - AEROSMITH—Live Bootleg (Columbia)
 - ARLYN GALE—Back To The Midwest Night (ABC)
 - JOAN ARMATRADING—To The Limit (A&M)
 - SANTANA—Inner Secrets (Columbia)
 - DEVO—Are We Not Men, No, We Are Devo (W.B.)
 - YES—Tormato (Atlantic)
- WHCN-FM—Hartford (Michael Piccozzi)**
- RUSH—Hemispheres (Mercury)
 - AEROSMITH—Live Bootleg (Columbia)
 - SOUTHSIDE JOHNNY AND THE ASBURY JUKES—Hearts Of Stone (Epic)
 - KANSAS—Two For The Show (Kirshner)
 - STEELY DAN—Greatest Hits (ABC)
 - BILLY JOEL—52nd Street (Columbia)
 - JETHRO TULL—Bursting Out (Chrysalis)
 - AL STEWART—Time Passages (Arista)
 - DAN FOGELBERG & TIM WEISBERG—Twin Sons Of Different Mothers (Full Moon/Epic)

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(213) 553-4330

Radio-TV Programming

Cincy WSAI-AM Bows Out Of Rock & Leaves Format To FM

CINCINNATI—After spending nearly two decades as rock'n'roll monarch in the Queen City, WSAI-AM bowed out this August to penetrating FM contemporary stations, leaving Cincinnati as the only top 20 market devoid of a rock format on the AM band.

The pioneer rocker, which had boasted in the mid-1960s of "proving that contemporary music has arrived once and for all," is now steering toward a blend of modern country and mellow pop.

"It's hard to find a 5,000-watt AM rock station in the top three in a major market," observed Jonathan Fricke, WSAI's new program director. "Rock radio has gone to FM and people generally don't switch bands." He points to the lagging 6.0 share figure which left them far behind the leading FM rock stations.

Fricke is bringing to Cincinnati the "country fresh" sound that he has been known for in Long Beach (KFOX-AM), Denver (KLAK-AM) and in Memphis where he nabbed Billboard's 1973 country program director of the year award for a similar country conversion of contemporary formatted WMC-AM.

This hybrid format has widened the boundaries of the modern country programming approach, with the



Two views: WKRQ program director Jim Fox, left, tells how his station will have audience growth by continuing to program rock while new WSAI program director Jonathan Fricke explains why his station has switched to country.

music content including pop-oriented talent such as Linda Ronstadt, Gordon Lightfoot, Jim Croce, Paul Davis and England Dan and John Ford Coley.

"It all comes down to how you present something," Fricke says. "For instance, we're playing stuff off the new Leo Sayer album. People say that's not country; but it is, if you present it correctly. It is the way in which country is marketed that makes a song country."

Conversely, "a lot of smart rock programmers are looking at the country charts for music. Take for example Bonnie Tyler or Eddie Rabbit—I think he's very contemporary, but many music directors will just write him off as country," he says. "When you create a demand for something, people will go for it. If they like the music, they could care less what you call it."

With a signal that gets out into many rural counties in Ohio, Indiana and Kentucky, WSAI will have a better chance of reaching the country audience which isn't so concerned with the stereo sound quality. This was something "the station just couldn't provide for the fussy rock audience," says Claire Walsh, promotions director.

The change has been considered since December 1976 when the station was bought by the Boston-based Affiliated Broadcasting Inc. "The question wasn't whether we were going to go country," Fricke says. "It was when we were going to country." Affiliated put off making the switch because it was waiting for an appropriate time to install the format.

It turned out that it was a slight change in the format of MOR WKRC-AM that prompted the switch in August.

During the summer WKRC had hired Randy Michaels, a respected country program director. Michaels, who was responsible for making country formatted WDAF-AM the number one station in Kansas City, immediately began inserting country cuts onto the WKRC playlist.

This sudden shift in the station's music content alarmed WSAI's management which sensed that WKRC might go country. "We just didn't want to be second," Fricke explains. And so on August 21, WSAI went with the long-awaited country format.

Competition will primarily come from WUBE-AM-FM, a more traditional country station (with a low 6.6 share) and several smaller, more localized stations.

Going beyond that, the format change may turn a lot of things

around in Cincinnati. WKRC's FM affiliate, WKRQ (Q-102) which plays contemporary music, is looking to capture an even greater share of the rock audience than its current 10.8—the second highest share figure for a rock station in any top 20 market (Atlanta's WZGC-FM is first with a 12.3).

Q-102 should benefit merely from the hole left in the market by the change. "We don't want to implement any sweeping changes," says Jim Fox, program director. "Why should you change just because your competitor does... especially when you've been doing a damn good job?"

Due to its good track record and the hole left by WSAI, Q-102 is now within striking position of dethroning clear channel WLW-AM, the long-time number one station in Cincinnati (currently with a 16.8 share). "If we do that, it will be the first time an FM rocker has beaten out the grandfather in a Top 20 market."

Q-102's leading competition will now come from progressive WEBN-FM, currently with an 8.3 share. "We have to regard WEBN as a direct competitor," Fox says. "We can't hope to steal WLW listeners without drastically changing our programming. When you figure AOR is your competitor, you try and steal something from them."

Although Fox intends to slip in more album cuts, he remains very hesitant about trying anything which might jeopardize Q-102's success. "When you're carrying a lot of cups and saucers, if you try and grab an extra one off to the side real quick, you're sure to drop some," he adds.

One area the station will expand will be its promotional campaign. It will be featuring a unique, get-rich-quick game in which a listener will have 102 seconds to grab all the cash he can in a bank vault containing \$1 million. **BOB MARBURG**

Burns Will Be Star Of NBC-TV 'Abner'

NEW YORK—Stephen Burns stars in the title role of "Li'l Abner In Dogpatch Today," an updated musical-comedy presentation of the Al Capp comic strip, to be presented on NBC-TV Thursday (9).

Burns, who has been singing all his life, was inspired by old Fred Astaire and Gene Kelly movies. Before landing the lead in "Li'l Abner" he was in the starring role of a Las Vegas presentation of "Grease."

30-MINUTE COMMERCIAL

TV Stanza Pushes 'Beatlemania' Show

By DOUG HALL

NEW YORK—Can a television show be produced only for the purpose of promoting a stage show? Yes, you might say, but would any major tv station run such a show? You think not? You're wrong.

Charles Braverman has produced "The Making Of Beatlemania" as a "30-minute commercial," a spokesman close to the project calls it, for the Broadway show.

And now that road companies have been developed, the tv show is being placed in various markets.

So far the show has been aired on KABC-TV Los Angeles to promote the opening of Beatlemania in L.A. and WLS-TV Chicago to promote the opening in the Windy City. To give the original show a boost for the new fall season, the show ran Wednesday (1) on WNFV-TV New York.

Further tv placements are planned, as the show with two road

companies will be opening in Boston, Cincinnati and San Francisco.

Placements of the program are handled by public relations executive Bill Hofstetter, who explains that this form of promotion was developed because "it would reach the audience for the show." While many shows rely on critics' reviews, "Beatlemania" has all but ignored the critics.

The tv show is narrated by former DJ Murray the K. It includes interviews with producers Steven Leber and David Krebs and production designer Jules Fisher and even some impromptu testimonials from ticket holders in front of the theatre.

The show was filmed in Los Angeles and is a behind-the-scenes look at four men who play the Beatles roles. The show explains that those selected were a balance between Beatle-like appearance and musical talent.



Free Form: A new vinyl process allows full-color artwork to be applied masse to buses and appear hand-painted, as used by L.A.'s KBIG-FM.

Buses Prove Promo Boon To L.A. Outlets

By RAY HERBECK JR.

LOS ANGELES—Use of bus advertising only to hypo Arbitron sweep ratings is fading here in favor of year-long contracts as alternative promotional methods increase in cost and decrease in returns.

"We've experienced a 75% increase in radio station usage over last year," says Jack E. Thomas, vice president of Transit Ads, Inc. His firm holds exclusive contracts for interior and exterior bus ads in Los Angeles and adjacent Orange County as well as San Diego, Las Vegas and San Francisco.

"Every station which used us last year experienced a ratings increase," he claims. "Two which had used us before, and then dropped, saw a dip in their listeners. They've since come back."

Ratings leader in Los Angeles among music outlets is KBIG-FM, Bonneville's beautiful music standard bearer here. Thomas points out that KBIG-FM not only runs 200 buses continually, but recently took the medium into the realm of artwork with first radio usage of what he terms "free form" bus advertising.

But the heaviest user in terms of numbers is KRTH-FM, RKO's former oldies station still trying to publicly shed that image in favor of a more contemporary stance. KRTH-FM is running 750 buses,

the most of the area outlets using buses.

Others include contemporary oldies KRLA-AM, country KJAM, disco KUTE-FM, bluegrass KDAY-AM, contemporary KWWB-AM-FM, contemporary KAM-FM, AOR KWST-FM adult contemporary KPOL-AM.

Thomas says most run an average of 200 buses, with AOR KWST-FM and adult contemporary KPOL-AM vying for second place in number with 400 each. (KWST-FM recently hired program consultant Tom Yates to launch an attack against top L.A. rocker KMET-FM, while KPOL-AM is still trying to emerge from a former MOR image.)

"There would be more radio stations using the buses," adds Thomas, "if we had any more available." All 2,550 L.A. buses and the 257 in Orange County are taken, though not, of course, strictly by radio stations.

Thomas points out that in the L.A. business corridor, roughly paralleling Wilshire and Sunset Blvds., 4.5 million persons are in transit daily. And L.A. buses in one 30-day period drive a distance equal to 10 trips to the moon and back. "That's a lot of driving exposure," he comments, adding that the cost of just one stationary billboard on Wilshire can be as high as \$8,500.

(Continued on page 42)

'Lost' Jock On Chi Air

ARLINGTON HEIGHTS, Ill.—Jim Chennel, the DJ who suddenly disappeared just before he was to debut on KENO-AM Las Vegas, has surfaced here as the afternoon drive man on WWMM-FM in this suburban Chicago community.

Contrary to some concern that Chennel may have met with foul play, the 33-year-old Midwesterner just couldn't stand life in the Nevada desert.

"I couldn't get into the area. There are no trees, no grass," Chennel explains. He says he left without notice or explanation because he was afraid the people at KENO, for which he had high praise, "might talk him out of leaving."

He also says he is happy at WWMM with its MOR format because he is tired of working at a teen-oriented station. He had left WMET-FM where he was known as "Captain Whammo," to take the Las Vegas job.

He said he was sorry to leave KENO the way he did, "but just didn't have the nerve to tell them."

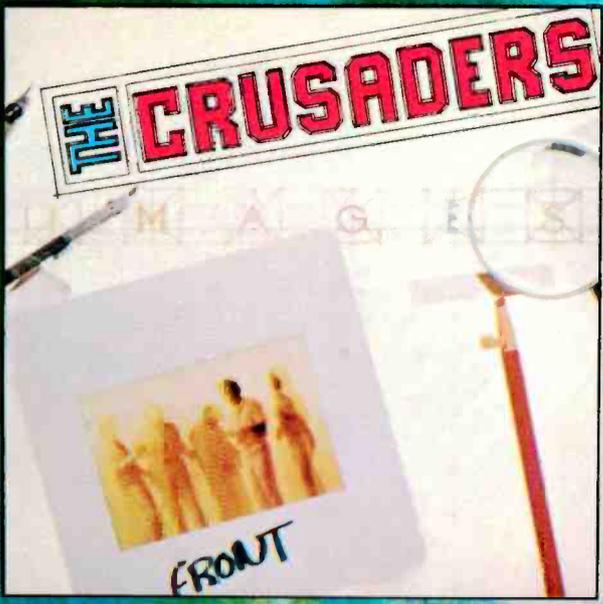
Who is

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Ask Burl Ives...

or call

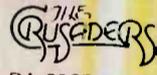
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BA-6030

Power Boost Helps Fort Collins KTCL-FM Compete With Denver

By DICK KELLEHER

FORT COLLINS, Colo.—A boost in power from 25 kw to 100 kw is permitting KTCL-FM to be an alternative to the numerous Denver FM stations.

Tom Wheeler, whose station just marked its first year at the higher power, says there is a need for his station to reach into the Denver market.

Denver stations are "more hit-oriented and we're more of a 'fine' rock station. We're more of an alternative. What they (the Denver stations) are doing comes basically out of Top 40."

"Our philosophy is just to do good AOR radio, but with an expanded playlist. We try not to play any garbage. We just play a lot more music—a lot of what people want to hear.

"We figure there's a lot of artists (who aren't getting heard). There's a lot of albums that have been hits here which haven't been heard of at other stations," he says.

"Most stations' playlists you can choose from one of four songs: you have to play from a list. Ours is totally open, except the only thing we have in the way of format is that we have some marked cuts and we just say you can't play two unmarked cuts in a row."

For an example, he cites the Last Mile Ramblers, a relatively unknown progressive country group

from New Mexico which has one record, "While They Last," on the Blue Canyon Label. He states that he will allow his disk jockeys to play one cut off this type of an album if it is sandwiched between something well-known, such as a Marshall Tucker cut.

It is for this reason of allowing unknowns on the air, that ABC's Denver-based promotional director Mike Brannen calls KTCL one of his "best" stations.

Some of the things the station is doing is playing blocks of music. Certain Denver stations devote weekends to playing three or four songs in a row by a certain artist, but KTCL will play 15 or 20 minutes of a certain type of music.

For one slot it could be playing bluegrass, the next folk, followed by jazz, country or rock. This is not just a weekend habit. It goes on continually, even adding slots where the station plays 15 to 20 minutes of Top 40 records.

Other features include a Sunday night call-in talk show from 10 to 11 followed by the "King Biscuit Hour." On Mondays, Tuesdays and Thursdays at 10 p.m. the station does "album tracking." "Lately on Mondays we've been doing an older album, like Bruce Springsteen's 'The Wild, The Innocent and The E Street Shuffle.'" There's also a jazz program from 10 p.m. to midnight on Wednesdays.

Wheeler says he and the other disk jockeys get a feel for who the station's listeners are "from the street." He describes his station's audience as between "20 to 30. People who tend to buy a lot of records, have nicer stereos, who are more into music than just turning on the radio.

"They're not drive time—people who have a radio in the car and that's the only time they ever listen. They're people who tend to listen more. According to the last Arbitron, our average listener listened 148 minutes a day. That's a lot. Other stations have only an average of 50 minutes per day," he claims.

"Generally I think our listeners are more tolerant of what we're doing. They hang through things even though it may not be their favorite. I think they appreciate a lot of different kinds of music.

"I think we've had a pretty good effect (on the music in Colorado) because we've expanded the musical scope."

Explaining what Colorado's musical tastes are, he says: "There's a pretty strong progressive country trend. We program for Colorado. We play very little disco."

When asked what the "Colorado Sound" is, he replies: "I'd say Firefall, Navarro. Look at the people who live in Colorado: like Stephen Stills and Mannassas—I don't think Stills anymore."



On Location: WXRT engineer Ken Rasek brings back the live sounds for the station's "Unconcert" series.

WXRT-FM Bows 6th Year Of Chi Remotes

By ALAN PENCHANSKY

CHICAGO—WXRT-FM is beginning its sixth year of taping local rock, jazz, blues and folk performances for its "Unconcert" program series.

Almost weekly since 1973, a remote recording engineer has journeyed to local venues to bring back material for the "live-on-tape" broadcasts.

"It's the best known of our special features," observes program director John Platt, who with engineer Ken Rasek selects the acts to be recorded. The program airs Sunday nights at 10 p.m.

Rasek is armed with a 24-track mixer and 4-channel Sony tape deck. He works closely with tour managers and record companies to produce the series.

Since the program feature began in October 1973, almost 250 local concerts have been aired. Platt estimates that 200 different performers have been presented due to the sta-

tion's emphasis on diversity.

Listeners have heard a diversity of talent, encompassing a range from Boz Scaggs to the Chieftans, from Shawn Phillips to the Son Seals Blues Band.

A special two-hour retrospective of the program's history was broadcast Oct. 29. The station also devotes an entire day of programming to the "Unconcerts" once each year.

"We haven't pursued syndication because our hands are full operating a radio station," explains Platt. "If record companies want to make it available to other stations in other markets, that's okay."

Most of the concerts are taped in Chicago, primarily at the Park West nightclub. The station also has journeyed as far as Madison, Wis., and Rockford, Ill., for the series.

Sponsorship of a local soft drink bottler provided the series with its name. In 1976, TDK recording tape joined as co-sponsors.

Savage To Shore Up WNOX-AM Knoxville Top 40 Outlet Gearing For Revitalization

By KIP KIRBY

NASHVILLE—In a move designed to shore up lagging listenership and boost sagging ratings, WNOX-AM in Knoxville has brought in Bob Savage as program director and is planning an all-out campaign to revitalize its image.

The station, owned by the Scripps-Howard newspaper organization since 1936, is the oldest in operation in Tennessee and at 10,000 watts clear channel, has the strongest signal in the eastern part of the state. But in recent years it has been plagued by dwindling audiences, strong competition and a fragmented share of the market, resulting in its current fourth-place position for the last Arbitron rating period.

"Basically what we're dealing with," says Savage, "is the standard situation of a radio station being number one for a long time, king of the mountain, until along comes somebody a little younger, a little smarter and moving a little faster who knocks you right off the top of the heap."

The somebody in question was WRJZ-AM, a 5,000 watt rival that forged heavy inroads into WNOX's Top 40 audience and now holds the number one ARB slot in the Knoxville area.

Savage intends to continue with WNOX's contemporary Top 40 programming format, concentrating at the same time on a "very aggressive promotional campaign."

He plans to delve heavily into research of all kinds, including "state-of-the-art type research, callouts, sales and marketing research, passive and on the street interviews, and virtually every other possible form of research that we can think of."

"We want to know, first of all, what people want to hear on the ra-

dio over WNOX," continues Savage, "and second of all, we want to find out what lifestyles the people of Knoxville enjoy so that we can relate on that level in our programming."

He adds that the extensive lifestyle and music research will be an "ongoing, 12-month-a-year project, not just something we'll do for two or three months and then stop."

Savage, who was brought to WNOX along with new general station manager Chris Gallu the first of October, has already spent some of his time filling in shifts on the air, a move he terms "therapeutic," noting that "this gives me the opportunity to get into the control room myself and find out what problems there are so that we can act accordingly." As a result of this on-air experience at WNOX, Savage has ordered \$35,000 worth of new equipment for the station.

There are no anticipated major personnel changes in the works, although there will be some general revamping of the air staff and possible adjustments in shifts to make the radio station more exciting.

"Our goals for WNOX are to become the number one station in this market for persons 12 and over by the April-May '79 ARB rating book," states Savage. "We want to marry ourselves to Knoxville."

Since coming to WNOX as program director, Savage has placed increased emphasis on marketing and promotional efforts that include contests and giveaways. During the recent fall tour appearance of Boston at Knoxville's Civic Coliseum, WNOX ran a promotion offering \$99 in cash for the largest sign reading "99 WNOX." About 1,200 people showed up with signs outside

the concert area to participate in the contest.

"Some of the signs measured 600-700 square feet," says Savage laughing, "and our staff was running around all over the front lawn with a computer trying to figure out the measurements of these immense signs. The winner was a young lady with a sign she'd made out of sheets that covered 2,907 square feet."

Prior to coming to WNOX this fall, Savage was program director at 13Q Radio in Pittsburgh, where he operated in a similar troubleshooting capacity, improving that station's image and turning its lagging ratings around so that at the time he left, it was the top contemporary station in the 18-35 category. He also had notable success in restructuring WBBF-AM/WMJQ-FM in Rochester, N.Y.

He points out that there are inherent differences in musical preferences in the South from the northeast part of the U.S., marked by "decidedly country influences down here, along with more r&b and disco music."

Savage plans no major programming changes initially, preferring instead to concentrate his energies toward bringing WNOX back into the mainstream market of Knoxville. The station will continue with its Top 40 playlist, with new additions being judged solely on their individual merits. Regarding the current trend toward crossover country material, Savage says that "if a song appeals to our target audience and we have requests for it, then we will certainly play it." He also notes that WNOX will spin some album cuts in warranted cases, "partly for image reasons, and partly because you get better quality off an album cut."

Buses Prove Promo Boon To L.A. Outlets

• Continued from page 40

"That's the beauty of buses for radio," he says. "You can't buy a bad bus. Instead of being stationary, they go where the people are."

KRTH-FM's promotion director Rachel Parker apparently agrees. She has lumped most of her fall promo budget into buses, her first use of the medium.

"When we designed our fall thrust last summer," she explains, "television was our first consideration. But it's become prohibitively expensive here, because the election campaign (ending Tuesday) left so few spots available."

Consequently, Parker placed bright yellow placards on the backs and sides of buses reading, "Playing Your Favorites ... K-Earth 101." Her message started rolling Sept. 15 and will continue through Wednesday (15).

"Whether they'll make a difference in terms of ratings," she adds, "remains to be seen."

In the enviable position of not having to worry that much about ratings is Fred Seiden, operations manager of top-rated beautiful KBIG-FM. Seiden's outlet has based its current campaign around an animated tv commercial which shows an idyllic ocean sunset, portrayed in dazzling golds, blues and whites. An a cappella vocal jingle in

the best of beautiful traditions provides background.

In the first use by an L.A. station of Thomas' "free form" style, KBIG-FM applied the final frame of its commercial to a transparent vinyl material, which was applied directly to the full-length and back of 20 buses. It gives the impression of hand-painted artwork in full color. And it wears better under the daily bus washings than does heavy posterboard, according to Thomas.

"It reinforces the image presented on tv," says Seiden, pointing out he also has the setting sun displayed on five area billboards, which were hand-painted.

"We think this unique approach to bus advertising opens an exciting new avenue for radio," he adds, noting that KBIG-FM was among the first outlets here to use bus ads back in 1974.

"By using the actual frame from the tv spot," he says, "it gave the phrase, 'KBIG-FM 104' an otherwise unobtainable, three-dimensional look on the buses."

Thomas adds that the use of "free form" vinyl art on the buses "is not inexpensive." But if the concept proves out, as Seiden and Thomas agree, L.A. outlets may well be engaged soon in bus art warfare as hot as their present format and ratings competition.

The Dramatics: Stripped to the basic gold.



AA-1072

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still going strong.*

Featuring their new single:

Why Do You Want To Do Me Wrong?

AB-12429

Management Forest Hamilton Produced for Great Lakes Productions, Inc.

Produced by Ron Banks and Larry J. Reynolds





STATION VISIT—Epic recording artist Joe Stampley, right, watches WPIK-AM Alexandria, Va., DJ Shy Guy Hamilton in action.

RUNS PLAYLIST AD

KHJ-AM Declares War On L.A. AOR

LOS ANGELES—RKO's KHJ-AM here has listed 50 song titles and artists in a full-page L.A. Times ad, requesting reader/listeners to check whether they've heard each cut or like it.

Program director John Sebastian says the campaign, which offers a drawing prize of a \$1,000 stereo system as incentive to respond, is part of the station's ongoing effort to win back its top-rock-in-L.A. crown, currently worn by AOR KMET-FM.

"But KMET's been doing a lot of things most AOR stations don't get away with," says Sebastian, "and we don't want to let them."

The ad points out an alleged increase in commercial, news and public service interruptions on local FM stations, carefully asserting that KHJ now has "four or less commercial interruptions per hour."

Additionally, it takes a knock at local AM competitor KTNQ recently sold by Storer and due for a shift to Spanish programming. But, in the meantime, it has jumped enthusiastically into personality-oriented rock radio, hiring former KHJ DJs Machine Gun Kelly and Charlie Tuna.

The ad says KHJ DJs "... concentrate on playing your favorite songs instead of entertaining themselves as on some other stations."

"It's all part of an image thing," explains Sebastian. "We want to point out, by publishing this song list, that we're more progressive than people realize."

At first glance, the impressive list does call to mind songs frequently identified almost exclusively with AOR stations. Titles listed include "Funeral For A Friend/Love Lies Bleeding" by Elton John, "Surrender" by Cheap Trick, "Kashmir" and "Over The Hills And Far Away" by Led Zeppelin and "Piece Of My Heart" by Janis Joplin.

But further Billboard analysis reveals that of the 50 titles, all but three were released as singles and did well on the charts. Half placed at top 10 pop singles; 41 made the top 20 and 43 the top 30.

In other words, the list comprises a more rocking image for KHJ without radically departing from a "play the hits" approach to programming.

Sebastian says he will use feedback from the ad to again revamp

the station's playlist, pointing out that all the songs listed can now be heard in full-length versions on KHJ.

"We're stressing that when compared to L.A. FM stations," he continues, "we in fact have fewer interruptions, stop less often in playing the music. It means we play more music consistently, in an hour-by-hour comparison."

Sebastian has claimed that the station is after an older demographic than its previous teens image with its well-known short memory for music. He's seeking more in the 18-34 age group. Yet, of the 50 tunes in the ad, 58% carry release dates from 1976 to now. Only six pre-date 1970; three by the Beatles and one each by the Rolling Stones, Beach Boys and Janis Joplin.

WBT-AM Format Targets 'Mature' Rock Listeners

By ROBERT FORD JR.

NEW YORK—While there are still some people who believe that rock'n'roll is the music of callow youth, the management of WBT-AM in Charlotte, N.C., is not among them.

The people who run WBT think you can have a responsible and intelligent radio station that presents rock music and attracts a mature demographic.

And they must be right because in the most recent Arbitron book for Charlotte (spring '78) WBT attracted a market leading 21.2% share of total persons 12+ and a 29.6% share of total persons 25 to 44.

"Rock music is the MOR music of today," claims WBT program director Andy Bickel. "There is a whole new generation of MOR music; performers like Barry Manilow are today what Perry Como was 20 years ago."

WBT programs between 30 and 40 current records a week as well as a regular rotation of 500 recent oldies from the '60s and '70s. Bickel does avoid certain types of rock records.

"We try to avoid records by groups like Boston and Styx because our research has found that they appeal to a younger demographic than we are interested in," but the pro-

gram director is quick to add, "We are also reluctant to play records that appeal to an audience that is older than our 25 to 44 target."

But WBT offers its listeners a lot more than just rock'n'roll. Its air personalities are articulate, inventive and highly visible around the Charlotte area.

The station also presents a heavy load of news, sports, weather and traffic information as well as regular special events and public affairs broadcasts.

At night WBT presents an all-night show aimed at truckers, (Charlotte is the nation's second leading trucking center) with country music, early oldies, comedy albums, trucking news and interstate weather reports.

WBT promotes itself through a variety of community-oriented projects. The station also sponsors an annual Fourth of July fireworks display, a blood drive and Christmas fund drive. Morning man Bob Lacey is involved with landmark preservation in the Charlotte area while mid-day personality H.A. Thompson is a popular motivational speaker in North Carolina and afternoon drive man Dick Durante works with handicapped and underprivileged children.

NEW YORK—WHDH-AM Boston program manager Al Brady will join NBC the end of this month to become national program director for the network's four FM stations.

Brady has been at WHDH for three years and before that worked at NBC's New York AM flagship WNBC for two years in an afternoon DJ position as Plain Al Brady. Before that Brady worked for Pacific & Southern's WWDJ-AM Hackensack, N.J., when it was still rocking, and KIMN-AM Denver.

In his new position Brady will report to new NBC executive vice president for FM Walt Sabo. Brady will remain in Boston even though NBC does not have stations in Boston. He will however be traveling to the four NBC FMs: WYNY (Y-97) New York, WKQX, Chicago, WKYS Washington and KYUU San Francisco.

Brady says he has no idea at this point what changes he might make in the stations. Since he will not leave WHDH until the end of this month he says his main concern right now is to see that WHDH performs well in the October/November Arbitron survey.

But he is likely to make some major changes. The only FM of the group to have its own management and p.d. is WYNY (Y-97). This station has a brand new manager, Dan Griffin, and a recently appointed, but holdover p.d., David Waters, who predates Sabo and Griffin.

Y-97 is just moving into an adult contemporary format after an unsuccessful fling at the mellow sound. The other three FMs are run by the management of their sister AM stations. WKQX Chicago is in an AOR format, WKYS Washington runs disco and KYUU San Francisco is MOR.

None are particularly successful. Y-97 in the last four Arbitron books has not had a share of audience among listeners 12 years old and older of 1.4. KYUU has never gotten better than a 1.7.

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Vox Jox

By DOUG HALL

WKYS and WKQX have done better. In the last four Arbitrons WKYS scored a 3.7, 4.4, 3.5 and 2.4 while WKQX came in with a 3.9, 2.6, 3.6 and 2.2.

WKYS just added Brother John Letz for the 7 p.m. to midnight shift. He comes to the station from KSLQ-FM St. Louis.

Meanwhile WNBC-AM p.d. Bob Pittman has hired Michael Sarzynski for the 6 to 10 p.m. air shift. He previously was at WFI-FM Philadelphia, WKTO-AM Pittsburgh (13-Q) and WGNG-AM Providence. WNBC participated in a St. John's Univ.'s 24-hour dance marathon for muscular dystrophy

and reports that it got six record labels to donate product.

★ ★ ★

KNX-FM Los Angeles presented an hour-long special on Billy Joel Sunday night (29). Titled "Just The Way He Is," the program was hosted by KNX personality Christopher Ames and featured interviews and recordings by Joel.

★ ★ ★

Dave Ford, production director at WMBM-AM Miami Beach, has taken over the morning drive DJ duties at the station. ... KILQ-FM Colorado Springs has shuffled its

(Continued on page 46)

Case Studies



By KENT BURKHART

Location: Large metropolitan Midwest market.

Date: Three years ago.

Problem: Free-form progressive station was not growing in numbers. The station had remained programming stagnant.

Recommendations:

Change jock's presentation from whispers to normal conversation. Change news content to reflect today's lifestyle instead of San Francisco 1968. Make public affairs programs more interesting to the mass listening group.

Results: Station has been number one in 18-34 adults, strong in 18-49 and teens for three years.

Burkhart is a well-respected programming consultant.

KNX-FM Moves To 'Up' a Mellow Sound

By RAY HERBECK JR.

LOS ANGELES—As the mellow sound of soft rock fades into the programming sunset of New York, CBS' KNX-FM still garners top 10 ratings here and shows no sign of diminishing returns on its laidback approach.

Programming head Steve Marshall, who also consults the entire CBS radio chain, recently completed annual updating of the computer-assisted station, which combines taped music programming with live news and public affairs segments.

"With this format, you have to keep on top of shifting musical tastes," says Marshall, "by constantly infusing new material into the format. Otherwise, it gets dull and boring in a hurry."

Citing new adds which should "inject more energy, more vitality" into the basically mellow sound, Marshall believes the failure to do similar transfusions was at least partly responsible for the recent demise of similarly programmed WKTU-FM (now disco) and WYNY-FM (now adult contemporary) in New York.

"Given the explosion occurring with disco," he adds, "you have to make your spectrum more uptempo. We've done that, while remaining at the more mellow end of that wider spectrum of music."

Although the shift is easily discernible to a consistent KNX-FM listener, it is not presented in such a way as to constitute a dramatic change in overall sound. A new listener just finding the station on the dial would still label it "mellow," though perhaps more uptempo than the name might imply.

For instance, soft rock standards from artists such as James Taylor,

Carly Simon, Joni Mitchell, Linda Ronstadt and the Eagles have been bolstered with more uptempo cuts from those same artists, including "Hotel California" and "Poor Pitiful Me."

Additionally, older classics with a "more electric" sound have been added, such as "Lucy In The Sky With Diamonds" by the Beatles and more rocking current material, including "Champagne Jam" by the Atlanta Rhythm Section.

"We approach this format from an AOR viewpoint," Marshall continues, "instead of the MOR style other operations have used. That's where they get into trouble, and that's what I think happened in New York."

"After all, New York is more energetic in its lifestyle than Los Angeles, and we've had to go more uptempo to keep on the upswing here. Unless you infuse energy into your mellow rock format, you can easily begin sounding like the early '70s or late '60s, instead of the more upbeat late '70s."

Music In Air Special Slated For 300 Outlets

NEW YORK—Billboard's "Year-book '78," a five-hour show which last year was purchased by more than 1,000 stations, has already been sold to more than 300 stations in the second month of the offer.

Music In The Air, producers of the year-end music and news wrap-up, reports sales in more than 30 of the top markets, including 13 of the top 20. The show is offered in three formats: rock, MOR and country.

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Angel Ends 'Spotchy' Production

Regaining Customers After Total Technical Overhaul

By ALAN PENCHANSKY

CHICAGO—Angel Records has realized a complete overhaul of its production chain and claims it's begun to regain customers put off by spotchy production.

A new pressing plant is being used for \$7.98 new releases. Copy tapes emanating from EMI in England also are being produced differently to insure higher fidelity.

"We're winning back the connoisseur who was afraid to try an Angel recording not long ago," explains one Angel sales manager. He says store buyers are passing on the word to their customers about the technical upgrading.

The label, which reached a low point in its technical prestige in recent seasons, will withhold direct announcement of the production revamp until a larger share of the catalog reflects the change.

Patti Laursen, Angel producer in charge of quality control, says the company spent 1½ years tracking down problems in the master tapes and pressing. Emphasis on production quality has risen sharply in the past decade—one reason why audiophile records have found acceptance—and the growing audiophile awareness placed particular stress on Angel.

The label is now pressing all of its new full-price titles at Wakefield Manufacturing, one of several U.S. facilities to have earned a reputation for devotion to import-like standards.

(Nonesuch Records also has recently begun pressing at Wakefield in an effort to maintain a higher standard of quality.)

According to Laursen, the entire Angel production chain was scrutinized at the insistence of Raoul Mantano, head of classical marketing in this country.

"Raoul had me go to London and talk to our people at Abbey Road about how our copy tapes were made. There were a number of things done including changes in configuration."

Laursen hears "broader overall frequency range" in Angel pressings as a result of the changes. One of the biggest complaints leveled against the company was that its pressings from EMI masters lacked the fidelity heard in the import versions.

"We were seeing in reviews the assumption that EMI had to be better," Laursen says. "Sometimes there was no evidence that the reviewer had even heard the EMI pressing."

Today, Laursen challenges comparison with the import. She says the problem was that electronics at EMI in London and here at Angel were not entirely compatible.

"Machines are supposed to be universal, but sometimes you find out they are not," she observes.

"Laursen's visit to Pathe-Marconi, Angel's French affiliate, turned up no problems with duplicate tapes sent to the U.S.

Angel will wait to officially tout its new quality control standards. Montano says he wants to be assured a uniform quality standard is maintained, and many catalog titles still are being stamped out at North American Industries, the former Capitol plant in Scranton, Pa.

As metal parts on catalog product

are exhausted, production will be shifted to Wakefield, explains Laursen. North American will continue to press the budget Seraphim line, she says, noting that steps are being taken to introduce improvements at that end of the operation.

Ransom Wilson's "Impressions For Flute" was the first Angel release to come off the revamped production line.

"I feel very strongly that the American industry can meet a high standard," Laursen insists. "To say that a European pressing automatically is better is not a fair axiom."

BOOK REVIEWS

Glenn Gould And Chopin: What's Behind the Music?

By DAVE DEXTER JR.

LOS ANGELES—Out of a plethora of new books being published in time for holiday purchasing, two in the classical music world stand out prominently.

"Glenn Gould: Music & Mind" by Geoffrey Payzant (Van Nostrand Reinhold, 192 pages, \$14.95) delves into the talents and eccentricities of the 46-year-old Canadian pianist and writer who disappeared from the concert stage in 1964 but who continues to be active as a producer and as an uncommonly gifted writer—a recluse who remains productive. Gould also continues to record for CBS.

Few will condone Gould's attitude towards recording.



STREET SERENADE—New Yorkers hear Pepe Romero tuning his guitar on the steps of the Metropolitan Museum of Art, prefacing a recent concert at the Grace Rainey Rogers auditorium. The guitarist, a member of the Romero Quartet, records for Philips.

"I see nothing wrong in making a performance out of 200 tape splices," he is quoted, "as long as the desired result is there. I resent the feeling that it is fraudulent to put together an ideal performance mechanically. If the ideal performance can be achieved by the greatest amount of illusion and fakery, more power to those who do it."

There are numerous intriguing probes into Gould's attitudes and skills by Payzant, a member of the faculty at the Univ. of Toronto. Virtually all are of interest. It's an immensely readable book.

"Chopin," by George R. Marek and Maria Gordon-Smith (Harper & Row, 289 pages, \$12.95) is a well written, objective and thorough narration of the life of the 19th century Polish composer and pianist which admirers of Chopin's music will find fascinating.

Chopin was not the sickly, weak, effeminate little man most of us believe him to have been. His one major hang-up was a fear of performing before large audiences. He enjoyed composing and had no qualms about playing before small groups of friends. His nine years with George Sand were artistically productive and he had no difficulty coping with her former lovers, her social circle and her daughter and son. Most of the text is based on letters.

From a number of letters, Marek and Gordon-Smith disclose intimate details of another Chopin romance, with Delfina Potocka, wife of a nobleman, which are spicily and surprisingly explicit in eroticism. Chopin repeatedly said that spending himself on a woman sucked him dry of inspiration—"it leaves unborn many a nocturne and mazurka." And for some oddly personal reason, he referred to the genitals of the beautiful Potocka as "your sweetest little D-flat major" in letters.

Chopin made Paris his home when he was 21 but remained a Polish patriot. He died of tuberculosis, at 39, in the City Of Light Oct. 17, 1849, shortly after Louis Napoleon had become president of the Republic of France.

"Chopin" is a warmly informative book, one that will interest readers who know little of his music. For those who savor his compositional achievements, it may be even more rewarding.

NOVEMBER 11, 1978, BILLBOARD

CHRISTMAS LPs Ameling & Prey Disks Tagged Season's Most Outstanding

CHICAGO—Two of Europe's best known recital singers—Elly Ameling and Hermann Prey—have brightened Christmas 1978 with special Yuletide recordings. New efforts by these singers top the list of classical product slanted to the holiday season, a survey reveals.

Prey, whose recording activity appears to have diminished in recent years, is paired with the Vienna Choir Boys in a new RCA release. The baritone sings magnificently and his voice retains all of the beautiful highlights and colorations that listeners have savored for many seasons.

Elly Ameling's popularity has mounted with the growth of her representation in the Philips catalog. The soprano's Christmas offering, a musical journey through five European nations, pinpoints the holiday season in each land. The record, on the Peters International label, captures her at her peak of form.

Classical repertoire with a Christmas slant also includes several large works of major composers, such as Handel's "Messiah" and Tchaikovsky's "Nutcracker." For the first time in many seasons, there will not be a new recording of one of these major classical Christmas scores, the label survey shows.

"Christmas With The Vienna Choir Boys And Hermann Prey" (RCA ARL12939) enfolds Prey's mellifluous baritone in angelic children's voices to create moments of treasurable beauty and unmistakable old world charm. The album contains a garland of 16 hymns and

carols, capturing everything but the fragrance of an Austrian holiday season.

One highlight is the bucolic, lilted arrangement of "Silent Night," sung by the boys choir with orchestra. In this folk-like, wonderfully naive approach to the hymn, composer Franz Gruber surely would recognize his original inspiration.

"Christmas Songs From Europe" (Peters PLE092) offers folk song, hymns and compositions of Brahms, Haydn and Debussy, performed by one of the foremost Lieder interpreters, Elly Ameling. Her accompanists include pianist Dalton Baldwin and lutenist Toyohiko Satoh, with a brief Haydn Christmas Cantata bringing a small orchestra into play.

Ameling's vocal purity is matched by a poetic keenness that takes the listener to the heart of the lyric. Her interpretive gift here proves adapted as easily to the childlike simplicity of Spanish folk verses as to the sophistication of one of Brahms' mature art songs.

Of interest to classical connoisseurs will be Debussy's "Christmas For the Children Without Homes." This haunting World War One composition comments on war's cruelty with exquisite sadness and tenderness, and is infrequently heard. Ameling's interpretation will send chills up your spine.

Also included among new Christmas titles:

"A Christmas Festival," Boston Pops, Fiedler, DG 2584024. A nine-minute medley of traditional hymns

leads off a side of devotional material including arrangements of famous Bach and Handel pieces. "Rudolph The Red-Nosed Reindeer" and "Santa Claus Is Coming To Town" set the tone for side two of this reissue. Not one of Fiedler's most inspired outings, unfortunately.

"Carols For Choirs," Bach Choir, Philip Jones Brass Ensemble, David Willcocks, Peters International PLE091. Traditional carols dressed up in modern garb stand alongside hymns of joy newly written by British composers. These beautiful arrangements for choir, brass and percussion are published by Oxford Univ. Press, which also made the recording. Some of Britain's most illustrious church music interpreters participate and the results are inspiring and virtuosic.

"The Holly And The Ivy," The Gentle Power of Song, The Gabrieli Brass, Privilege 2535311. Traditional carols are performed by men's choir and brass ensemble interspersed with dramatic readings by Martin Starkie. The readings lend a narrative quality to capture children's imaginations. A reissue from the full-price DG line.

"Sing We Noel: Christmas Music From England And Early America," Boston Camerata, Joel Cohen, Nonesuch H71454. Traditional music for voices and instruments spanning the 12th to 20th centuries. The 22 titles include readings, carols, motets and hymns, with complete texts and translations provided. ALAN PENCHANSKY

Radio-TV Programming

Vox Jox

• Continued from page 44

on-air lineup: Rick Hawk is now on from 7 to 11 a.m., Dave Cotton is on from 11 a.m. to 3 p.m., Doug Clifton is on from 3 to 7 p.m., Art Phillips is on from 7 to 11 p.m., Christi is on from 11 p.m. to 3 a.m. and Gary Manning is on from 3 to 7 a.m.

★ ★ ★

WKTK-FM Baltimore p.d. Lou Krieger has switched the station from AOR to "a contemporary disco rock format." The station features a floating playlist of 50 to 70 titles. 40% disco. . . . Butch Brannum has moved from WKNB-AM Knoxville to WKDA-AM/WKDF-FM Nashville as operations manager.

P.d. Gary Granger has left WSHE-FM Fort Lauderdale, Fla., and is looking for a new position. He can be reached at (305) 427-5815 in Deerfield Beach, Fla. He has been succeeded by Tom Judge. . . . WNBC-AM New York tied in a promotion with the Yankees winning the pennant by having listeners call in to have their names included in a congratulatory telegram to the team. WNBC afternoon DJ Frank Reed has a World Series bet with KCMO-AM DJ Morgan. If Reed wins Morgan will pay off with Kansas City steaks and if Morgan wins Reed will pay off with Reggie (Jackson) candy bars.

★ ★ ★

KMET-FM Los Angeles is marking the 10th anniversary of its progressive format with a proclamation from L.A. Mayor Thomas Bradley making October "Roctober." . . . KDKB-FM/KDJQ-AM Mesa, Ariz., has added Larry Nielson as production manager. He comes from KAFY-AM Bakersfield, Calif. The stations have just been sold to Sandusky Newspapers.

Bubbling Under The HOT 100

- 101—LET'S START THE DANCE, Hamilton Bohannon, Mercury 74015
- 102—I DON'T KNOW IF IT'S RIGHT, Evelyn "Champagne" King, RCA 11386
- 103—DOWN SOUTH JUKIN', Lynyrd Skynyrd, MCA 40957
- 104—CHILDREN OF SANCHEZ, Chuck Mangione, A&M 2088
- 105—#1 DJ., Goody Goody, Atlantic 3504
- 106—OVER & OVER, Joe Walsh, Asylum 45536
- 107—REMEMBER, Greg Kihn, Janus 5794
- 108—SINGLE AGAIN, Odysseus, RCA 11399
- 109—THINK IT OVER, Cissy Houston, Private Stock 45204
- 110—SMILE, Emotions, Columbia 3-10791

Bubbling Under The Top LPs

- 201—DEEP PURPLE, When We Rock We Rock, And When We Roll We Roll, Deep Purple PRK 3223 (Warner Bros.)
- 202—BOBBY CALDWELL, Clouds 8804 (TK)
- 203—CRACK THE SKY, Safety In Numbers, Lifesong JZ-35041 (Epic)
- 204—TOM WAITS, Blue Valentine, Asylum 6E-162
- 205—DEBORAH WASHINGTON, Any Way You Want It, Ariola SW 50040
- 206—MELBA MOORE, Melba, Epic JE-35507
- 207—KOOL & THE GANG, Everybody's Dancing, Delite DSR-9509 (Mercury)
- 208—EL COCO, Dancing In Paradise, AVI 6044
- 209—NICHOLETTE, Warner Bros. BSK 3243
- 210—GOODY GOODY, Atlantic SD 19197

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TALENT IN ACTION

BASIE & FITZGERALD TEE OFF

Cincy Palace Opens New Door

By VICTOR I. HARRISON

CINCINNATI—Top name entertainment is here on a consistent basis with the opening of the Palace Theatre.

In celebration of its grand opening week, the Palace held a pre-opening night benefit Oct. 23 for the Cincinnati Symphony Orchestra starring Ella Fitzgerald with the Count Basie band and the Cincinnati Pops Orchestra conducted by Erich Kunzel.

Pre-show events included giant Klieg lights and a star-studded parade in Rolls-Royces and Bentleys. In addition, Fitzgerald and Basie put their hand and footprints in concrete slabs to be placed in front of

the Palace. The Palace intends to make this ritual a tradition with each new show.

Tickets for this benefit ranged from \$25 to \$150. More than \$109,000 was raised for the Cincinnati Symphony Orchestra, with 2,200 attending according to the Palace.

The next evening, Oct. 24, celebrated the formal opening of the Palace with Bob Newhart and Shields & Yarnell. The evening was a sellout with 2,594 patrons for a reported gross of \$20,591.

The Palace is located in the core of downtown Cincinnati and will take the place of the famed Northern

Kentucky Beverly Hills Night Club which burned down in the spring of 1977.

Formerly the International 70, an RKO Stanley Warner Theatre, the lease for the Palace was purchased July 8, 1978 reportedly for \$385,000 by 10 local independent financiers headed by David C. Herriman, former president of the Covington, Ky., Trust Bank. A total of \$500,000 was raised for the lease purchase and start-up costs. The rest of the backing came from the purchase of Ohio Economic Development Revenue Bonds by 13 private financial institutions in the area.

Construction began July 15 with lighting and rigging contracted to Tiffen and sound to Manticore Enterprises, a local company.

The Palace can seat 2,600 theatre-style and will be open year-round with ticket prices ranging from \$6 to \$15 general admission depending upon the act.

The Palace management is making it a policy to book only top name entertainment on a weekly basis, Tuesday through Sunday, averaging eight or nine shows.

Talent is being booked exclusively by Phyllis Parsons of Bette Kaye Productions in Lafayette, Calif. Bookings so far, in addition to Bob Newhart Oct. 24-29, include Maynard Ferguson, Nov. 1; Engelbert Humperdinck Nov. 7-12; Natalie Cole Nov. 14-19; the Passions of Dracula with Jose Greco Nov. 24-26; George Benson Dec. 1-2 and Andy Williams Dec. 5-10.

Personnel involved in the management of the Palace are David C. Herriman, president-producer; Tom Oldendick, vice president of operations; Meredith Armstrong, vice-president of marketing; and Jay Depenbrock, production stage manager.

Halsey Handling Pop Acts

TULSA—Jim Halsey Contemporary Ltd., a new arm of the Jim Halsey Co. booking agency, has been set up to represent the firm's non-country acts, with singer Rick Nelson as its first client.

The new company is headquartered here with the Jim Halsey Co. Veteran rock agent Leo Lichter will manage the new company's Los Angeles office.

Nelson, who eased his repertoire into progressive country in the '70s with his "Garden Party" and "She Belongs to Me," appeared at the Tulsa International Music Festival Friday and Saturday (3-4) at Tulsa's Assembly Center.

The new Halsey company is nego-

tiating with former Tulsan Ler Russell for exclusive representation.

The firm is expected to help other Halsey clients achieve crossover status.

Others slated for the Halsey Tulsa International Music Festival were Country Music Assn. award winners Roy Clark, Oak Ridge Boys, Don Williams and the Oak Ridge Boys Band, who collected instrumentalist, group, male vocalist and instrumental group of the year honors, respectively, at this year's CMA awards, as well as Freddy Fender, Donna Fargo, Tammy Wynette, Ray Price, Mel Tillis, Roy Head, George Lindsey, Jody Miller, Barbara Fairchild, Joe Stampley, the Statesiders and Buck Trent. **ELLIS WIDNEI**

N.J. Agency Books Again

HOLMDEL TOWNSHIP, N.J.—Claiming that it saved \$75,000 by booking its own talent, the New Jersey Highway Authority, which operates the Garden State Art Center, will continue its in-house booking for the 1979 season.

The hard-top, open-sided summer concert facility, which seats 5,000 with some 3,000 lawn chairs on the outside, features top names ranging from Frank Sinatra to Barry Manilow, with a sprinkling of symphonic and opera.

This is the first year the agency has booked its own acts. Since opening 11 years ago, the state organiza-

tion had paid a \$100,000 a year talent service fee to Nederlander Arts Associates in New York.

The '79 season will run from July 14-Sept. 8. Evening performances will continue to run Monday through Saturday and will begin at 8:30 p.m.

A series of free programs and fundraising events is being scheduled. This year, in addition to the public concerts, the Arts Center offered 13 ethnic heritage festivals and numerous free programs for school children, senior citizens and disabled veterans.



Billboard photo by Sam Emerson

PRESIDENT JAMS—Jerry Greenberg, head of Atlantic Records proves he also is an excellent drummer as he joins Foreigner onstage at L.A.'s Forum.

Buddy Lee Viewing Big Growth, Profits

By KIP KIRBY

NASHVILLE—With three active branch offices, a new division to represent soul, disco and r&b artists and a concentrated divergence into packaging and producing entertainment for fairs and festivals across the country, Buddy Lee Attractions, Inc. is enjoying a record year of growth and profits.

The booking and management agency is headquartered in Nashville, with offices in New York, Chicago and Kansas City, Mo. The New York division has expanded to include booking for such acts as Millie Jackson, the Fatback Band, the Joe Frazier Group and Ben E. King, marking a new direction for the agency.

Digging more heavily into the fair market, the company is designing a new "total package" for state and county fairs, theme parks and festivals that will entail complete production and technical coordination of all entertainment portions of these events.

"Fair reps can now come to us

with their budget figures," says Tony Conway, booking agent for Lee, "and tell us which major headliners and what sort of talent presentation they want for their expositions.

"Then we'll take care of all the booking through whatever agencies may be involved, arrange itineraries and transportation for the acts on location, handle all sound and lighting equipment and any additional instrumentation necessary, and coordinate all technical aspects of the shows for the duration of the fair."

Adds Pat Penney of the booking staff: "What we're doing essentially is taking all the time-consuming details surrounding the production and entertainment out of the fair and parks managers' hands so that they'll be free to concentrate on other areas."

In connection with its concerted thrust into this market, the agency has obtained exclusive fair representation for Willie Nelson, Carl Per-

kins, Harry Chapin, Arlo Guthrie, Nipsy Russell and Patti Page, among others, and has recently added the Hamid-Morton three-ring circus to its roster for appearances throughout the fair circuit.

The agency is spearheading an all-out publicity campaign on its acts to be aimed directly at talent buyers through heavy advertising in trade and industry publications.

Other new additions for the firm include Hank Williams' Original Drifting Cowboys, Wild Cherry, J.D. Sumner and the Stamps, John Conlee, Boots Randolph, Carl Perkins, and the 4 Girls 4, a self-contained show consisting of Rosemary Clooney, Rose Marie, Helen O'Connell and Margaret Whiting.

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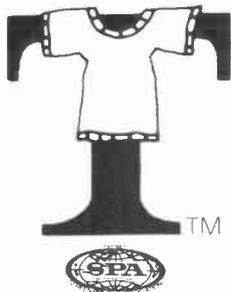
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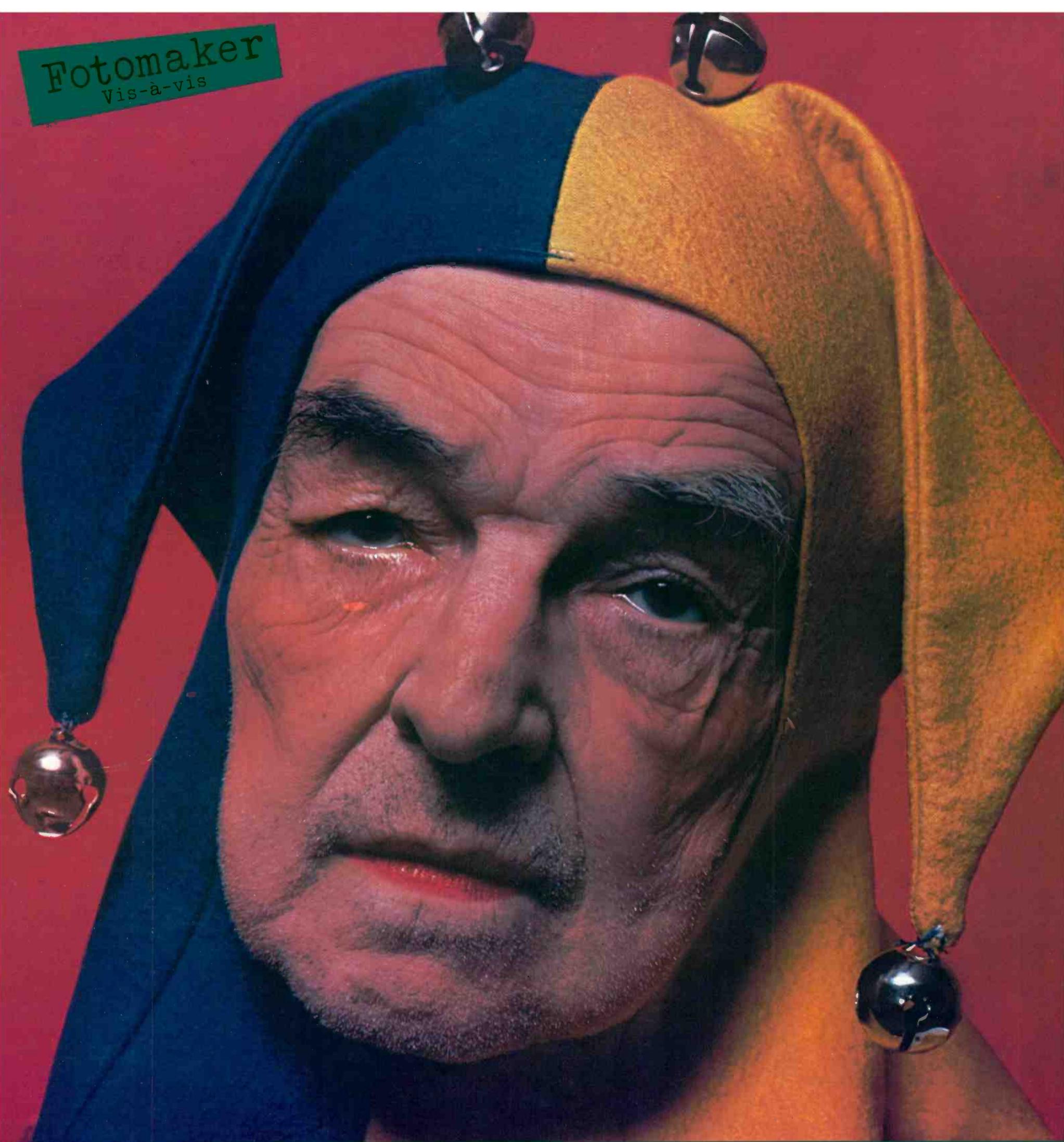
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'Opry' In West Tex.

NASHVILLE—Don Caldwell Studios in conjunction with KLLL-AM/FM in Lubbock, Tex., will be hosting its sixth in a quarterly series of benefit programs dubbed the "West Texas Saturday Night Opry," Saturday (11) at the 1,429 seat Lubbock Civic Center Theatre.

Designed to showcase West Texas talent while benefiting local charities, the "West Texas Saturday Night Opry" has rapidly become one of the most popular shows in the area. Since its inception in July 1977, the series has experienced sellout crowds for each of its programs and donated \$10,500 to various local charities.

"This is a professional show rather than a West Texas talent show," notes Suzanne Paulk of the Don Caldwell Studios. "We have studio musicians who act as a backup band for all the performers, who are either associated with locally-based labels or are local club performers.

"Through this series, they are able to gain exposure and we are able to promote talent which we feel has ter-

rific potential for this part of the country, and, in the meantime, help by donating our profits to needy areas."

Among those slated for the Saturday evening program, which will be emceed by Steve Sever, program director for KLLL, are the Maines Brothers, David House, Cecil Caldwell, Don Caldwell, Tommy Anderson, Johnny Ray Watson, Joanne Parks, the Young Disciples, Travis Thornton, Margaret Jordan, Zeldia Ellison, Jack & Debi Tewalt, Alan Campbell & Bonnie Wilkerson, Jack Tyson, Don White and Jana Oliver.

SALLY HINKLE

Cavanaugh's Trio Plays Palm Springs

PALM SPRINGS — The Page Cavanaugh Trio opened at the Ingle-side Inn here Nov. 1, appearing six nights a week.

Pianist, in the music industry 30 years, has recorded 13 LPs for several labels.



Hot Child: Chrysalis artist Nick Gilder performs at a recent outdoor concert in Indianapolis.

Gilder Scoring Double Triumph

By JIM McCULLAUGH

LOS ANGELES—Nick Gilder's "Hot Child In The City" is a double achievement.

Not only did the 26-year-old English-born singer with a high-pitched tenor voice hit the No. 1 position on Billboard's Hot 100 chart but the single earned his label, Chrysalis, its first gold single ever.

And Gilder's followup single "Here Comes The Night" from his "City Lights" album, his second for the label which became independent two years ago, has already charted.

"The song fit together very well," says Gilder speaking about "Hot Child." "The music paints the same picture as the lyrical content," he continues. "I think people related to the idea of the city, the whole young girl syndrome and the sexual connotation."

The song, penned by Gilder and his songwriting/guitarist partner James McCulloch, was the result of a three-day studio session with producer Mike Chapman, who has also produced such artists as Suzi Quatro, Sweet, Exile, Mud, Smokie, Blondie and Mike Derringer.

"Hot Child" was one of those real fast songs to write," adds Gilder, who has been writing with McCulloch five years, "because the whole idea was there. I think a lot of the best songs are the ones written in 20 minutes or so."

Most of Gilder's songs are about women, the artist agrees empha-

sizing, "I usually use sex as a common denominator. People instantly relate to it. I write my stories around it and then make my other points."

Chrysalis president Terry Ellis picked "Hot Child" although producer Chapman was leaning towards one of the other songs from that initial session as the single prospect.

Chapman's engineer-turned-producer Peter Coleman produced the balance of "City Lights" and is set to produce the next LP, according to Gilder.

"We should be ready to go into the studio again," says Gilder, "in January or February, possibly in England."

Interestingly, Gilder had a hand in a No. 1 record in Canada in 1976. Living in Vancouver, B.C., Gilder joined a band called Sweeney Todd which broke through with "Roxy Roller" on London.

"But that's when my problems started," says Gilder. "I was a long time trying to shake it but I did."

According to the label, Chrysalis had acquired the American rights to the Sweeney Todd masters when it signed him. Subsequently, London issued an American version of the song with a different singer but using the same backing track.

Chrysalis had the record halted by court order but the London record already had airplay in a number of U.S. markets. Chrysalis then re-

leased the original version in the U.S. while Sweeney Todd issued a new version of the song.

The resulting politics killed the song, according to the label.

The "Hot Child" single has brought Gilder considerable recognition in the U.S. now and the artist has been touring almost non-stop in support of it.

Upcoming are dates with Foreigner and Styx, indicates Gilder, with a possible New Year's Eve date in Los Angeles with Cheap Trick.

Gilder admits he's a "late bloomer" to rock'n'roll, only getting involved while living in Vancouver where he was a student at a technical college.

"But some guy," recalls Gilder, "asked me to join a group because it was looking for a singer. That was my first real introduction to rock."

Gilder employs a "loose" manner onstage—moving around constantly in a Rod Stewart-like fashion.

"That comes about," he says, "as the result of my being relaxed when I perform. I just go out there and do whatever I feel like at that split second. I can't contrive it, I just do it. I feel comfortable and loose onstage and I think the audiences pick up on that quickly."

Gilder notes that his signing with Chrysalis initially came about as a result of a "tape made in the living room" in Vancouver, which was sent to the label's a&r director Roger Watson.

"He came to Vancouver and watched us perform and then suggested we come to Los Angeles, which we did."

Goodman Serving

CHICAGO—Benny Goodman has been named as the first performer to serve on the board of the American Music Conference. The organization is dedicated to the encouragement of amateur music participation in the school, the home and the community. The jazz great was among the performers, lyricists and composers selected as first recipient of its National Music Award, given to those who have "shaped our nation's music."

Old Boston Theatre Lighting Up

BOSTON—Jazz innovator Sun Ra teams with a 25-piece orchestra and a new light show to celebrate the reopening of the historic Modern Theatre here Dec. 14-25, signifying the city's commitment to revitalizing the so-called downtown Combat Zone.

The Modern Theatre, hailed for its architecture and acoustics when it opened as a theatre in 1914, was most recently a porno house called the Mayflower. A two-year program, part of the city's downtown clean-up campaign, was launched to rescue the 650-seat showcase under the direction of David Archer.

Celestial Productions is staging

the inaugural production, which will feature an extended, 12-day run by Sun Ra and the Solar Arkestra. Music will range from Sun Ra's original compositions to his renderings of the works of Duke Ellington and Fletcher Henderson.

Another highlight of the presentation, according to the producers, is the premiere of a unique light machine, incorporating a computerized, six-sided instrument that hangs above the stage.

Several years in the making, the light machine was created by Bill Sebastian, who credits Sun Ra's music as the inspiration for the device.

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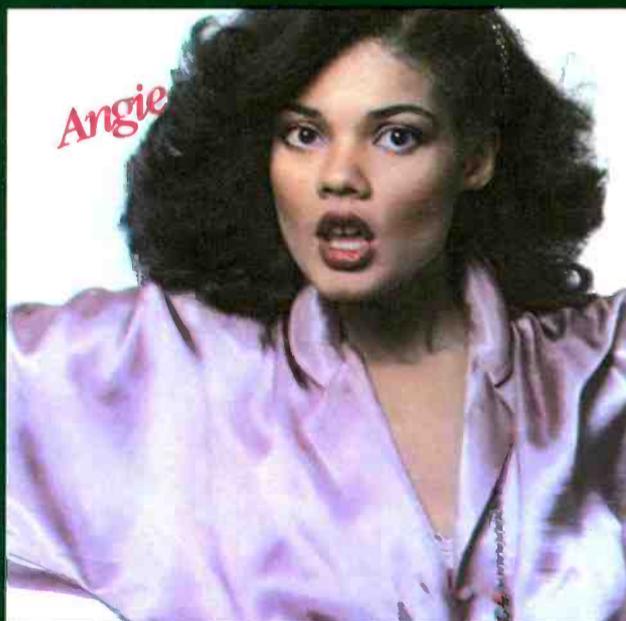
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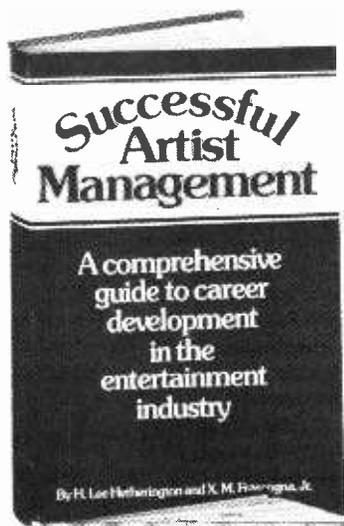


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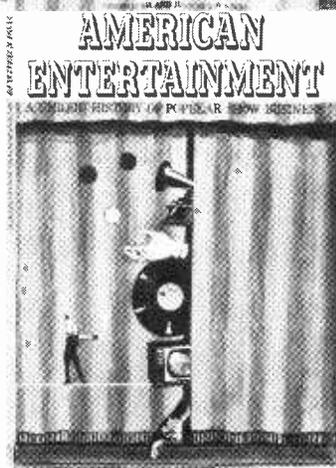
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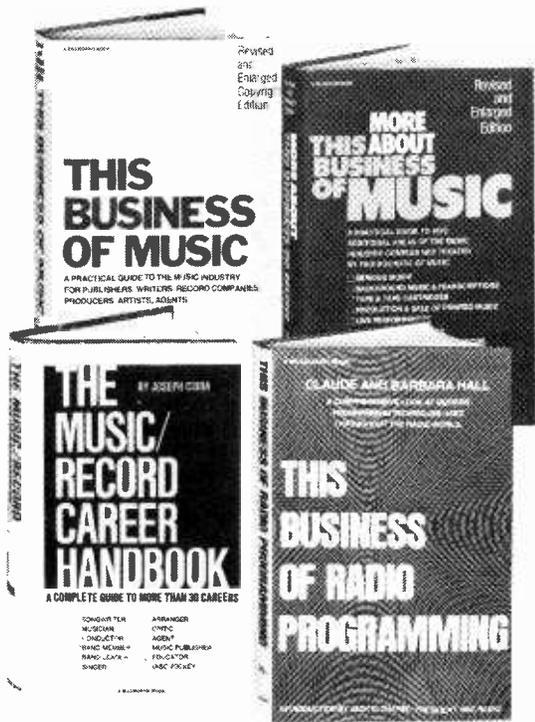
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Talent



Billboard photo by Susan Weinik
COUNTRY STYLE—Carl Perkins gives his all at New York's Lone Star Cafe as local country station WHN broadcasts the performance.

Helm Seeks Own Destiny

NEW YORK—Two years after the break-up of the Band, for many years one of America's top performing and recording acts, Levon Helm, drummer and vocalist for the group is quietly and successfully pursuing a career of his own.

Recently released has been "Levon Helm," his second post-Band LP on ABC Records, which he is promoting through a series of ap-

Helm's bookings are handled by ATI, while Ray Paret of Just Sunshine handles the personal management chores. "I'm not very good at business, so I don't worry about it. My friends help me out," admits Helm. However, he says, as far as long-term career management goes, he manages himself.

His current band is the same as when he organized the RCO All Stars after the break-up of the Band. The exception is that two of the biggest "stars" of the All-Stars, Paul Butterfield and Dr. John, have left to follow their own interests.

The music Helm's new band plays is rock'n'roll, Helm says, conceptually not much different from what he played with the Band for 16 years. The lineup of musicians, too, are players whom Helm has known and worked with through the years.

While the reservoir of unreleased Band material is "about used up," Helm does not close the door on future collaborations, individually or as a group, with his fellow Band members, or with such friends as Bob Dylan.

In the meantime, he admits that now, as a solo act, he feels pressure to equal some of the accomplishments that he took part in as a member of a band that had major historical significance to contemporary music fans around the world.

The Band's work with Dylan, its own "Music From Big Pink" LP, and its farewell, "Last Waltz" concert and film are considered historical milestones in the development of rock.

ROMAN KOZAK



Billboard photo by Chuck Pulin
HELM SPEAKS: Levon Helm responds to a question during a recent interview in New York.

pearances ranging from small country roadhouses and clubs to the giant Superdome in New Orleans. There for the second year in a row he will appear at the venue as part of the city's Mardi Gras celebration early next year.



BLUES BROTHERS—Old friends John Mayall, left, and Joe Cocker reminisce at Chicago's Park West, where Cocker played two nights after a Mayall stint. Cocker is on tour to promote his Elektra/Asylum debut album, "Luxury You Can Afford."

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Talent Talk

While fans, performers, and folks in the music business were all celebrating Halloween, **Natalie Cole**, coming off a performance at the New York Met three nights earlier, took the time to play a benefit concert for inmates of the Mid-Orange Correctional Institute, a minimum security



Billboard photo by Chuck Pulin
RONNIE & JERRY—Ronnie Spector joins Jerry Lee Lewis for a duet during a Rock'N'Roll Revival show at Madison Square Garden recently.

Ian Hunter expected to sign with Chrysalis Records soon. The former leader of **Mott the Hoople** is in New York finishing up work on his next LP. **Mick Ronson** is helping. . . . **Barry Manilow** fractured his ankle one hour before his scheduled debut at the Olympia Theatre in Paris. But, with ankle firmly taped, he went on with the show.

Paul Anka back from a nine-concert tour of Japan that is being reported as SRO all the way. Top ticket prices for his concerts were from \$35 to \$40 with \$300 ducats sold out for a special dinner performance. . . . **Alice Cooper** was the guest on the Halloween edition of the "Muppet Show," seen by about 250 million persons around the globe. . . . **Gerry Mulligan** bringing a 13-man band to Storeytown starting Wednesday (8).

Science fiction writer **Michael Moorcock** is expected to tour with the **Hawklords** when the band comes to the U.S. in February. The Hawklord musicians, formerly known as Hawkwind have been characters in two of Moorcock's fantasy novels.

Actor **Beremy Brett** did not rest easy on Halloween because of U.S. Customs. Brett, who stars in "Dracula" at Los Angeles' Ahmanson Theatre, had planned to sprinkle a handful of earth in the coffin in which he relaxes onstage. A vampire traditionally takes his ease resting on soil from his homeland and Brett was having soil flown in from the 14th century gravesite of Vlad the Impaler in Romania on which the tale of Dracula is based. However, U.S. Customs removed the dirt from the box it was mailed in and put a note in its place. The note read that the soil was classified with fruit, vegetables, meats and plants as possibly "upsetting local ecological balance."

Elvin Bishop's new LP, "Hog Heaven," ships this month. Guests on the album include Maria Muldaur and guitarist **Amos Garrett**.

prison 50 miles from New York. The brother of one of her backup singers is an inmate at the facility.

Signings

Eric Clapton re-signs to RSO Records and his personal manager **Robert Stigwood**. . . . **Jimmy Castor** to a management contract with Bil-Mar Productions. Agreement is effective with the release of his debut TK/Drive LP, "Let It Out," this month. . . . **Cynthia Black** to Orinda Records. First recording will be released in January. . . . The **Valentine Brothers** is the first act to be signed to Source Records distributed by MCA. . . . Jazz guitarist **Ron Escheto** to Muse Records.

Venture recording group **Creme D' Cocoa** to Warren Lanier Enterprises public relations agency for representation. . . . The **Blue Notes** to Fantasy Records with the release of the disco single, "All I Need." . . . British folk-rockers **Lindisfarne** to Atco with an LP, "Back And Forth," and a single, "Run For Home," already shipped. . . . Singer/songwriter **Tony Joe White** ("Polk Salad Annie," "Rainy Night In Georgia") to Arista with a single produced by **Pete Carr** due shortly. . . . Singer/songwriter **Michael Pedicin Jr.** to Philadelphia-based Zane Management Inc. . . . Composer **Mitch Johnson** to MCA Music, exclusively. . . . Disco/r&b group **Lemon** to Prelude Records with an album due soon produced by **Kenny Lehman**.

Archie Jordan to a renewed affiliation with ASCAP. . . . Singer/songwriter **Becky Hobbs** to a recording contract with Phonogram/Mercury

Records. . . . **Dennis Wilson** to MCA Records, Nashville. . . . **Bill Medley** to United Artists. . . . **Bob Morrison** to a renewed affiliation with ASCAP. . . . Mercury recording artists **Jacky Ward** and **Reba McEntire** to Dick Blake International for bookings. . . . **Rick Nelson** to exclusive representation with the Tulsa-based Jim Halsey Co. . . . **Johnny Duncan** to Columbia Records, Nashville. Singer/songwriter **David Lasley** to a staff songwriting agreement with Almo Music. He is celebrating the release of his composition "Love Me Again" as the single track of Rita Coolidge's latest LP (co-written with Allee Willis).

'Westchester 9' Trial Continues

NEW YORK—The criminal trial resulting from the activities of principals in the bankrupt Westchester Premier Theatre is now in its third week in federal court here.

Nine defendants, including Eliot H. Weisman, former president of the corporation, and Gregory J. DePalma and Richard Fusco, said to be undisclosed principals, are charged with a variety of offenses in a 24-count indictment which includes racketeering, stock fraud, bankruptcy fraud and obstruction of justice (Billboard, June 17, 1978).

One defendant, Thomas Marson, will have a separate trial because of illness.

The government is represented by Assistant U.S. Attorneys Nick Akerman and Scott Campbell. At least 10 defense attorneys are in the case, expected to last about eight weeks.

Contract Leonetti

LOS ANGELES—Tommy Leonetti has been signed by producer Michael Fisher to compose, arrange and conduct the musical score for "Fantasy Island Jr.," pilot television spinoff of "Fantasy Island" by Spelling-Goldberg.

NEIL YOUNG

Forum, Inglewood, Calif.

The first "Jawa" character from "Star Wars" timidly appeared onstage at exactly 8:30 p.m. It was joined quickly by a hooded bevy of flashlight-eyed friends who helped erect a giant, 30-foot high microphone in stage center.

They finished the job in a rock 'n' roll tableaux parody of the famed Iwo Jima Marines' flag raising, as the final screeching notes of Jimi Hendrix's Woodstock national anthem moaned and died over the pained sound system.

Indeed, Oct. 24 would be no normal Neil Young concert. The "Star Wars" stage motif itself lent fresh conjectural interpretation to Young's elusive lyrics. And practical use of the staged presentation additionally eliminated snafus in sound or equipment by making them part of the show.

To highlight his loose theme of the artist today being overwhelmed by the size of the business and its paraphernalia, Young emerged in a fetal position, curled with guitar and harmonica, from within one of five 40-foot tall road cases onstage. The Jawa troupe had lifted the case top to reveal an equally large amplifier upon which Young reclined.

He eased comfortably into "Sugar Mountain," keyed to the loss of innocence amid thunderous response from the surprised and elated SRO crowd. It was the first of 16 flawless performances by Young in the next two hours, in which the Crazy Horse trio backed him on the rockers.

"I Am A Child," "Comes A Time," "Already One," "After The Gold Rush," and "Rust Never Sleeps" followed in fast succession, all performed acoustically using six-string, 12-string or piano, with harmonica. Young was freed to wander widely around the stage through use of a transistorized microphone built into his harp holder. "Jawas identified as "Road-Eyes," assisted him in instrument changes.

As the enthusiastic crowd roared with satisfaction, the "Jawas" lifted the remaining road case covers to reveal four more giant amps, faithful 40-foot high reproductions of early Fender models. A 20-foot long tube booster onstage suddenly lit up, the drummer, bass player and guitarist of Crazy Horse joined Young and, before the applause died from the acoustic set, the quartet ripped into "When You Dance."

Young's electric playing stunned listeners with its intensity and ferocious attack throughout the night, drawing a half-dozen ovations mid-song by concert end. Perhaps they would have understood better had they known what Young knew before going onstage: His ranch home in Malibu was burning in the recent conflagration there even as he played.

Other outstanding electric numbers in the two rocking sets included "Cinnamon Girl" and undoubtedly the most chilling performance of the evening, "Cortez The Killer," which brought the crowd to the brink of enthusiastic exhaustion.

The separating second acoustic set, its transition again smoothly achieved through use of the "Jawas" stage gimmick, included "Damage Done" and "It's Gonna Take A Lot Of Love," on which Crazy Horse chimed in.

Though Young and company tried to get away with only one encore, "Rust Never Sleeps" performed electrically for its second go-around, the crowd would not be denied. The troupe returned for "Tonight's The Night." **RAY HERBECK JR.**

BILLY JOEL

Forum, Los Angeles

Joel forever shattered his earlier "Piano Man" image with a rocking 2 1/4-hour set Oct. 30 which at times rivaled Bruce Springsteen's recent appearance here in onstage energy and dynamics.

Like Springsteen, Joel is backed by a super sax player (Richie Cannata), whose thunderous solos charged many of the 24 numbers, particularly "Until The Night," a rocker from the new album. Cannata later switched to organ for an excellent keyboard duel with Joel, who alternated between pianos during the set.

The energy level was enhanced by Joel racing up and down ramps and around the stage, most dramatically on "Big Shot" from the new LP. It was also aided by the intense, impassioned way he dug into his keyboard.

Joel, 29, performed songs from all five of his Columbia albums, backed by a five-man band. He was also assisted on "Stiletto," a dark, forboding song on the new album, by five men doing fingersnaps. The men, dressed to look like tough street punks, were "imported from New-

Talent In Action

ark, N.J." Joel joked, in a remark typical of the loose humor that pervaded the show.

A bluesy "New York State Of Mind" was another highlight, with Joel doing his justly renowned Joe Cocker impression, complete with dark shades and a cigarette. The number featured the only instance of set decoration in the show with a backdrop of a Manhattan skyline.

Of course even with his new diversity, Joel still performed "Piano Man," his gut-wrenching 1974 torch song, as his set ran the gamut from hard songs to soft. Other ballad highlights included "She's Always A Woman," with a melodious flute solo, and "Just The Way You Are," probably the best and most-covered song of the year.

Joel also demonstrated a streetwise "Rocky" rapport with the crowd, raising his dukes and beckoning the security guards to let the patrons crowd the stage, as if to say, "These are my people." This common man image was evident in his closing remark to the audience, after four encores: "Goodnight, Los Angeles, and don't take any shit from anybody."

Joel, now in the middle of a 12-week, 44-city tour, performed without an intermission or opening act. The house for his one-night only performance was full, except in the topmost seats. **PAUL GREIN**

JOHNNY MATHIS OAKRIDGE BOYS

Royal Albert Hall, London

Mathis did absolutely nothing to dent his reputation as currently the U.K.'s favorite balladeer with an immaculate performance here for a packed house, Oct. 17. Mathis is a regular European visitor these days and has a massive following.

But a potential bill-topping, new-to-Britain act was on show here. The Oakridge Boys, four singers with backup musicians, are essentially from the country-gospel field and have won many awards recently for vocal expertise, and they were accepted enthusiastically and warmly into the pop-crossover territory.

It is a slick but relaxed, powerful but sensitive performance. The quartet is clearly at home with uptempo swingers, with a tremendous gospel closer, "Have A Little Talk With Jesus," but there is equally strong appeal in the ballads, notably Don Williams' "You're My Best Friend." Comedy was added here and there during its 24-minute, eight-song set, but not overdone, and the chat was minimal though gratitude-tinged both for those country awards and for the obvious warmth of this audience of some 4,500.

More frequent visits to the U.K. and continental Europe could easily push this highly-professional team into the pop-country big-time.

As for the impeccable Mathis, working with a 26-piece orchestra for leaving space for solo items with harp and guitar, he turned over the demanded old hits, mixing in new songs with equally inevitable high class lyrics, and including one duet with Deniece Williams via an off-stage tape.

Mathis and musical director Frank Zottoli presented a superb 70-minute, 21-song display of artistry, charm and taste. One can only marvel at the man's consistency. **PETER JONES**

LITTLE FEAT ERIC KAZ-CRAIG FULLER BAND

Vanderbilt Memorial Gymnasium, Nashville

Kaz, best known for his songwriting efforts on behalf of other artists ("Love Has No Pride," "I'm Blowing Away"), and Fuller, who was the founder and original guitarist of Pure Prairie League, showed good musical rapport onstage together as they constructed a driving and fast-paced set Oct. 25.

Backed by members of former Cincinnati band Wheels, Kaz-Fuller cranked out a churning eight-song set of original material, half of which was culled from their recent album collaboration on Columbia.

The group's sound, earmarked by tight four-part harmonies and a solid rhythm section, is country-flavored rock'n'roll reminiscent of Fuller's prior association. This is not surprising since steel player John Call is another one-time Prairie Leaguer.

Members of the group include Michael Bany on bass and high vocals, Michael Wheeler on lead guitar and vocals and Mickey Folger on drums, with Call on pedal steel, Fuller on lead vocals, acoustic and electric guitar, and Kaz handling keyboard duties.

Highlights of the 39-minute segment were "Annabella," "Feel That Way Again," "Fool For You" and a powerful number titled "Let The Fire Burn All Night," which ably demonstrated the vocal and solo talents of the band.

Fuller obliged the crowd with a rousing rendition of his "Amie" and the group had no difficulty keeping the energy high or the audience attentive.

Little Feat guitarists Paul Barrere and Lowell George joined Kaz-Fuller onstage for some instrumental theatrics that had Barrere trading riffs with Wheeler, and Call's wailing steel matching George's slide licks note for note.

It was a promising debut for this group, and with the combined writing talents of Kaz and Fuller to supply fresh material, the band should do well.

Despite the poor acoustics of the gymnasium and a sore throat condition which kept George out of the limelight (and occasionally off the stage), Little Feat nevertheless displayed the impressive musicianship and distinctive sound for which it has become known.

Led by the scorching guitar work of Barrere and the precise and brilliant keyboard masterings of Bill Payne, the band gave a strong performance that ran 98 minutes and covered 12 songs from previous albums, as well as an encore consisting of "Willing," with Call sitting in on pedal steel and guest Sam Bush on fiddle, "Don't Bogart That Joint," and "Feats Don't Fail Me Now."

Little Feat, which has been reviewed in this section recently, is deserving of its emerging star status and proved it can deliver a thoroughly professional concert even under less than ideal circumstances. **KIP KIRBY**

BILLY COBHAM MIKHAL URBANIAK

Beacon Theatre, New York

Cobham is still one of the giants of fusion jazz drumming as he demonstrated in his performance here Oct. 28. The man is a skilled engineer of effective dynamics.

The highlight of the evening featured Cobham soloing with the propensity of his often full-bodied Gatling gun attack. His careful building of tension-and-release also had special impact as he sent electrifying jolts of synthesized sound onto the rhythmic battleground.

Unfortunately, the 85-minute set with its 10 compositions had little else to offer in terms of genuine interest, as filler material was waited out. Certainly Tom Coster injected some tasteful keyboard work, and between the contrasting styles of two guitarists there were occasional moments of fiery excitement. But otherwise the evening was more like a run of the funk fusion mix with sporadic vocal accompaniment.

"Stratus," a classic cut from Cobham's first solo album, was one of the bigger individual let-downs of the evening. The piece never took off. Worse, the song dissipated into a chant celebrating the turning-on of the house lights. This turned off a fair segment of the audience which took the hint and left before the song's conclusion.

Mikhail Urbaniak's opening 50-minute set revealed an underlying conflict between fusion and soul elements that never quite resolved itself.

It is likely the six-piece troupe, augmented by a male vocal trio, was unsettled by the disturbances created by a number of patrons who were victims of a ticket duplication mix-up.

However, sound quality was still muddied, and the sailing lines of Urbaniak's violin, as well as the warm, full-bodied tone of his lyricon, were undermined. Also sharing the stage was his wife, vocalist Urszula Dudziak. Yet it was her one solo exploration of electronically colored scattering and atmospheric vocal painting that proved to be the highpoint of the eight-song set. **BOB RIEDINGER JR.**

GIL SCOTT-HERON STUFF

TERRY CALLIER

Avery Fisher Hall, New York

A full house was on hand to see this latest edition of Scott-Heron's Midnight Band which features a reed man, bassist drummer and two comely female vocalists to go along with the singer-songwriter and his long-time companions, keyboardist Brian Jackson and percussionist "Doctor" Barnett Williams. Unfortunately, this current group lacks the fire and flash of (Continued on page 62)

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LOGGINS HUGGED—Kenny Loggins is greeted by Syracuse Univ. student Carol Chidsey and CBS college rep Martin Grant after she won a CBS sponsored "who do you call a friend" contest in conjunction with Loggins' appearance at the school.

Sampler LPs For College Stations Issued By Arista

By DICK NUSSER

NEW YORK — Arista has launched the first in a proposed series of sampler LPs aimed at college radio stations.

The first album, which features six of Arista's jazz-oriented artists, was produced by Harry Weinger, former music director of Ithaca College's WICB-FM who also spent time as a marketing intern at the label.

The format includes cuts from the artist's current albums and interviews conducted mostly by college DJs, including Weinger. Project was directed by label's associate director of special projects, Marilyn Lipsius.

13 Label Reps At Radio Parley

BOSTON—The second National Student Broadcasters Convention here Oct. 27-29 drew 500 delegates and 13 record companies—an indication that this convention is fast becoming a major college radio event.

Record companies present included A&M, Arista, Atlantic, Columbia, MCA, Polydor, London, RSO, Infinity, United Artists, Elektra/Asylum, Rounder, Tomato and Paul Brown Productions.

In addition, there were 14 software exhibitors and six equipment manufacturers.

Atlantic hosted a disco dance contest on Friday evening with first prize being free disco service for one year. A Saturday evening showcase featured A&M artists Peter C. Johnson and Dirty Angels, along with Boston group the Estes Boys.

Featured speakers were Roger Allen, news director of Boston's WRKO-AM and Mike Edward, general manager, KORN-FM, Mitchell, S.D.

Among the major issues were the FCC and its new rule changes regarding 10-watt non-commercial stations and a copyright session, hosted by Sheldon Steinbach, staff council, American Council Of Education. Steinbach gave a rundown on the formation of the ASCAP, BMI and SESAC royalty rates and how the final rates were agreed on.

WUMB-FM, at the Univ. of Massachusetts, Dorchester, which hosted the convention for the second year, plans to host the convention again next year.

The album can be used as an hour-long special, complete with a public service warning listeners of the dangers of the drug "angel dust" narrated by Arista's Gil Scott-Heron. However, all cuts are banded for individual play.

The music of the group Synergy is used to open and close the sampler LP. Interviews are conducted with Brand X, a classically influenced group; Nova, Happy The Man, Baby Grand, David Sancious and Tone, and the Brecker Bros.

DJs featured are Tony Rudel of New York's WQXR-FM; Mark Alyn of KCSN-FM, Northridge, Calif.; Mark Garbin of WGTB-FM, Washington, D.C.; Kevin Lippert of WPRB-FM, Princeton, N.J.; Ed Cindi of WBCR-FM, Brooklyn, N.Y., and Weinger.

"College radio is an important avenue for progressive music of this sort," Lipsius points out, "and the sampler enables us to focus attention on a special group of artists taken from our entire release."

The sampler is being distributed to 800 college stations and selected commercial stations.

"College stations are sometimes overwhelmed with product," Lipsius adds. "So we've picked six cuts we think have broad appeal. Some of the artists are well-known on the campus circuit; others are not."

Playbill By Coloradans

LOS ANGELES—The Univ. of Colorado program council has instituted what is believed to be the first college concert playbill called the Entertainer.

The concept for the four-page booklet came from the desire to produce a program to complement the program council's current series of concerts.

The Entertainer has a three-fold purpose. First, it provides the public with an additional form of contact with the performer via information on the artist's background.

Secondly, it provides the university community with a visual means to see what the program council is accomplishing and thirdly, because it is a self-supporting project, it has the potential to generate additional income for the program council.

Talent In Action

• Continued from page 60

past units and the eight-song, 75-minute set moved along somberly for most of the evening.

But lukewarm audience response was turned into frantic adulation when the band closed the show with a sparkling rendition of "In The Bottle" which featured the drumming and theatrics of the gooo doctor Williams. The crowd was left on its feet screaming for an encore which was not forthcoming.

The crowd was also left wanting more of Stuff, which delivered a much too short five-song, 30-minute set. The set featured some of the six-man band's best material such as "Sometimes Bubba Gets Down" and "How Long Will This Last?"

The Oct. 30 show was opened by singer-songwriter guitarist Terry Callier, who performed unannounced to a crowd that was still in the process of finding its seats. Luckily, Callier, backed only by a percussionist, was gifted enough to garner strong response to his four-song, 20-minute set. Most of the response came for his last number, "Be A Believer."

ROBERT FORO JR.

LOLEATTA HOLLOWAY

Brandi's, Brooklyn, N.Y.

Holloway is a powerful gospel-influenced r&b singer who is now attracting an audience through disco music. But as the overflow crowd at this newly re-opened disco found out there is more to Loleatta than most of her heavily produced records show.

For this Oct. 28 show, she was backed by a young eight-piece local band called Area Code, a competent group that was flawed only by its lack of experience. The 80-minute, 11 song set featured all of her best known disco numbers such as "Hit And Run" and "Runaway," but it was on ballads such as "Only You" that the vocalist truly showed her skills.

Holloway spices her act with a little Southern style signifying that works often but drags at times. The singer's biggest asset, aside from her overpowering voice, is her intense, riveting stage manner.

Highlight of the set was the rousing "I May Not Be There When You Want Me But I'm Right On Time," an old fashioned r&b rocker that closed the show.

ROBERT FORD JR.

CALDERA AURACLE

Fox-Venice, Venice, Calif.

What promised to be an exciting evening of progressive fusion turned out to be just that. A capacity crowd jammed the seaside theatre Oct. 28 to take in two talented up and coming groups that incorporate two diverse directions to their musical structures.

Auracle, a six-piece unit, opened the show with a fiery 45-minute set with seven compositions consisting of material off its most recent LP "Glider" and new numbers from an upcoming LP on Chrysalis.

An enthusiastic audience generated distinct approval for Auracle's wide range of sources and also its smart arranging styles. The musicians comprising Auracle include the two frontmen, Richard Braun on assorted trumpets and Steve Kujala on various woodwinds. The rhythm section consists of John Serry Jr., keyboards; Bill Staebell, bass; Ron Wagner, drums, and Steve Rehbein, mallets, percussion and sound effects.

Driving numbers included, "Sartori," "Tom Thumb," plus new material, "Little City Slickers," a slow, funky horn piece along with "City Of Penetrating Light" and "Mouse March," a number featuring piccolo flute, piccolo trumpet and later three snare drums creating an effect of an army of mice marching along.

Caldera brought about more of a South American approach. The bulk of the band is Latin with the exception of Florida-born reedman Steve Tavaglione.

Eduardo Del Barrio on keyboards and Jorge Strunz on guitars form the nucleus along with fellow countryman Mike Azevedo on percussion, the original members since their first release on Capitol back in 1976.

The nine-tune, 60-minute set achieved a smoother flow, more rhythm-oriented. Having inked most of the arrangements, Del Barrio and Strunz's music is composed around their own instruments. With Tavaglione's woodwinds, Azevedo along with two others form a three-man rhythm section.

BRUCE BOGUCKI

Top Boxoffice

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| Rank | ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES | Total Ticket Sales | Ticket Price Scale | Gross Receipts |
|---------------------------------|---|--------------------------|--------------------------|-------------------|
| Arenas (6,000 To 20,000) | | | | |
| 1 | NEIL YOUNG & CRAZY HORSE—Avalon Attractions, Forum, L.A., Calif., Oct. 23 & 24 (2) | 33,387 | \$7.75-\$9.75 | \$291,241* |
| 2 | FOREIGNER/WALTER EGAN—Wolf & Rissmiller Concerts, Forum, L.A., Calif., Oct. 25 | 17,789 | \$7.75-\$9.75 | \$160,199* |
| 3 | BOSTON/SAMMY HAGAR—Sunshine Promotions, Mkt. Sq. Arena, Indianapolis, Ind., Oct. 23 | 18,269 | \$7.50-\$8.50 | \$135,856* |
| 4 | LIZA MINNELLI—P.C.M.I./DiCesare-Engler Productions, Stanley Theat., Pittsburgh, Pa., Oct. 26 & 27 (3) | 8,844 | \$8-\$15 | \$110,949 |
| 5 | BENEFIT CONCERT—FOREIGNER/WALTER EGAN—Wolf & Rissmiller Concerts, Sports Arena San Diego, Calif., Oct. 26 | 11,500 | \$8.50-\$50 | \$105,890* |
| 6 | BOB SEGER & THE SILVER BULLET BAND/LE ROUX—Full House Productions, Umni. Atlanta, Ga., Oct. 26 | 12,228 | \$8-\$9 | \$104,342* |
| 7 | NATALIE COLE/ASHFORD & SIMPSON/MICHAEL HENDERSON—Feyline Presents/R'n'B Productions, Checker Dome, St. Louis, Mo., Oct. 27 | 11,538 | \$6.50-\$8.50 | \$96,193 |
| 8 | NATALIE COLE/ASHFORD & SIMPSON/MICHAEL HENDERSON—Lewis Grey Productions, Kansas Univ. Lawrence, Kan., Oct. 28 | 10,991 | \$7.50-\$8.50 | \$89,411 |
| 9 | STATLER BROTHERS/BARBARA MANDRELL—Varnell Enterprises, Col. Greensboro, N.C., Oct. 28 | 12,691 | \$5.50-\$7.50 | \$88,683 |
| 10 | THE COMMODORES/JAMES WALSH GYPSY BAND—Commodores Entertainment, Met Center, Minneapolis, Minn., Oct. 29 | 9,500 | \$7.50-\$8.50 | \$83,000 |
| 11 | BOSTON/SAMMY HAGAR—Sound Seventy Productions/MTSU Special Events Committee, Murphy Center, MTSU, Murfreesboro, Tenn., Oct. 28 | 10,571 | \$7-\$8 | \$74,112 |
| 12 | QUEEN—Mid-South Concerts, Col., Memphis, Tenn., Oct. 29 | 9,245 | \$7-\$8 | \$73,401* |
| 13 | BILLY JOEL—Bill Graham Presents, Col., Oakland, Calif., Oct. 28 | 10,487 | \$6-\$7.50 | \$72,912* |
| 14 | FRANK ZAPPA—Frank J. Russo, Inc., North Shore Col., Danvers-Boston, Mass., Oct. 25 | 7,104 | \$9-\$10 | \$67,838 |
| 15 | CHICAGO—Ruffino & Vaughn, Civic Center, Providence, R.I., Oct. 29 | 7,480 | \$7-\$9 | \$64,602 |
| 16 | STATLER BROTHERS/BARBARA MANDRELL—Varnell Enterprises, Civic Center, Asheville, N.C., Oct. 27 | 7,520 | \$5.50-\$7.50 | \$50,005* |
| 17 | BOSTON/SAMMY HAGAR—Sunshine Promotions/ENTAM, Hulman Civic Center, Terre Haute, Ind., Oct. 24 | 7,217 | \$7-\$8 | \$49,030 |
| 18 | FRANK ZAPPA—Cross Country Concert Corp., Civic Center, Springfield, Mass., Oct. 24 | 5,730 | \$6.50-\$8.50 | \$47,542 |
| 19 | STYX/THE CARS—Brotherhood Attractions, Selland Arena, Fresno, Calif., Oct. 26 | 6,110 | \$7.50-\$8.50 | \$46,854 |
| 20 | WILLIE NELSON/ASLEEP AT THE WHEEL/RAY WYLIE HUBBARD/DON BOWMAN—Feyline Presents, Met. Center, Minneapolis, Minn., Oct. 27 | 5,691 | \$6.50-\$7.50 | \$42,417 |

Auditoriums (Under 6,000)

| | | | | |
|----|---|-------|---------------|-----------|
| 1 | TEDDY PENDERGRASS/POCKETS—International Tour Consultants/IAM Productions, Arie Crown Theat., Chicago, Ill., Oct. 29 (2) | 8,468 | \$8.50-\$9.50 | \$77,640 |
| 2 | NATALIE COLE—Ron Delsener, Met. Opera House, N.Y.C., N.Y., Oct. 29 | 3,400 | \$12.50-\$20 | \$64,000* |
| 3 | BOB SEGER & THE SILVER BULLET BAND/LE ROUX—Sound Seventy Productions, Municipal Aud., Nashville, Tenn., Oct. 24 | 7,782 | \$7-\$8 | \$57,566* |
| 4 | TODD RUNDGREN—Brass Ring Productions, Music Hall, Royal Oak, Mich., Oct. 27 (2) | 3,216 | \$7.50-\$8.50 | \$27,119* |
| 5 | TODD RUNDGREN—Brass Ring Productions, Music Theat., Royal Oak, Mich., Oct. 26 (2) | 2,954 | \$7.50-\$8.50 | \$24,989 |
| 6 | PABLO CRUISE/BILL CHAMPLIN—Avalon Attractions, Civic Aud., Pasadena, Calif., Oct. 27 | 2,964 | \$7.50-\$8.50 | \$23,778 |
| 7 | DAN FOGELBERG—Feyline Presents, Aud. Theat., Denver, Col., Oct. 27 | 2,169 | \$10 | \$21,690* |
| 8 | PETER GABRIEL/JULES & THE POLAR BEARS—Monarch Entertainment, Capitol Theat., Passaic, N.H., Oct. 28 | 2,815 | \$6.50-\$7.50 | \$20,543 |
| 9 | CRYSTAL GAYLE—Bill Graham Presents, Center For Performing Arts, San Jose, Calif., Oct. 28 | 2,194 | \$6.50-\$7.50 | \$15,858 |
| 10 | JEAN LUC PONTY/MARK-ALMOND—DiCesare-Engler, Stanley Theat., Pittsburgh, Pa., Oct. 25 | 2,082 | \$7.75 | \$15,438 |
| 11 | AL STEWART/KRYSIA KRISTIANNE—Brass Ring Productions, Ford Aud., Detroit, Mich., Oct. 24 | 1,699 | \$8-\$9 | \$15,247 |
| 12 | MAYNARD FERGUSON—Brass Ring Productions, Music Theat., Royal Oak, Mich., Oct. 28 (2) | 1,657 | \$7.50-\$8.50 | \$14,039 |
| 13 | WEATHER REPORT—Monarch Entertainment, Capitol Theat., Passaic, N.J., Oct. 27 | 1,882 | \$6.50-\$7.50 | \$14,025 |
| 14 | BURTON CUMMINGS/HOME—Brass Ring Productions, Music Theat., Royal Oak, Mich., Oct. 29 | 1,626 | \$7.50-\$8.50 | \$13,712 |
| 15 | JIMMY CLIFF/GEISHA—Avalon Attractions, Zellerbach Aud., U.C., Berkeley, Calif., Oct. 29 | 1,644 | \$7.50-\$8 | \$12,441 |
| 16 | AL STEWART—Landmark Productions/Star Date Productions, Performing Arts Center, Milwaukee, Wis., Oct. 23 | 966 | \$7-\$8 | \$8,132 |
| 17 | GOLDEN EARRING—Sunshine Promotions, Agora Club, Columbus, Ohio, Oct. 24 | 760 | \$5-\$6 | \$4,215 |

Rock Singles Best Sellers

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As Of 10/30/78

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

- | | |
|---|--|
| 1 HOT CHILD IN THE CITY —Nick Gilder—Chrysalis 2226 | 21 ON THE SHELF —Donny & Marie Osmond—Polydor 14510 |
| 2 KISS YOU ALL OVER —Exile—Warner/Curb 8589 (Warner Bros.) | 22 DON'T WANT TO LIVE WITHOUT IT —Pablo Cruise—A&M 2076 |
| 3 YOU NEEDED ME —Anne Murray—Capitol 4574 | 23 YOU DON'T BRING ME FLOWERS —Barbra Streisand & Neil Diamond, Columbia 310840 |
| 4 BOOGIE OOGIE OOGIE —A Taste Of Honey—Capitol 4565 | 24 EVERYBODY NEEDS LOVE —Stephen Bishop—ABC 12406 |
| 5 WHENEVER I CALL YOU "FRIEND" —Kenny Loggins—Columbia 310794 | 25 GET OFF —Foxy—Dash 5046 (TK) |
| 6 MAC ARTHUR PARK —Donna Summer—Casablanca 939 | 26 RAININ' IN MY HEART —Leo Sayer—Warner Bros. 8682 |
| 7 DOUBLE VISION —Foreigner—Atlantic 3514 | 27 CUZ IT'S YOU GIRL —James Walsh Gypsy Band—RCA 11403 |
| 8 READY TO TAKE A CHANCE AGAIN —Barry Manilow—Arista 0357 | 28 STRANGE WAY —Firefall—Atlantic 3518 |
| 9 GREASED LIGHTNIN' —John Travolta—RSO 909 | 29 OUR LOVE, DON'T THROW IT ALL AWAY —Andy Gibb—RSO 911 |
| 10 HOW MUCH I FEEL —Ambrosia—Warner Bros. 8640 | 30 LOVE IS IN THE AIR —John Paul Young—Scotti Brothers 402 (Atlantic) |
| 11 YOU NEVER DONE IT LIKE THAT —Captain & Tennille—A&M 2063 | 31 FLYING HIGH —Commodores—Motown 1452 |
| 12 SHARING THE NIGHT TOGETHER —Dr. Hook—Capitol 4621 | 32 HOW YOU GONNA SEE ME NOW —Alice Cooper, Warner Bros. 8695 |
| 13 TALKING IN YOUR SLEEP —Crystal Gayle—United Artists 1214 | 33 I LOVE THE NIGHT LIFE —Alicia Bridges—Polydor 14483 |
| 14 BEAST OF BURDEN —Rolling Stones—Rolling Stones 19309 (Atlantic) | 34 LIKE A SUNDAY IN SALEM —Gene Cotton, Ariola 7723 |
| 15 I JUST WANNA STOP —Gino Vannelli—A&M 2072 | 35 REMINISCING —Little River Band—Harvest 4605 (Capitol) |
| 16 RIGHT DOWN THE LINE —Gerry Rafferty—United Artists 1233 | 36 MACHO MAN —Village People—Casablanca 922 |
| 17 TIME PASSAGES —Al Stewart—Arista 0362 | 37 ONE NATION UNDER A GROOVE —Funkadelic—Warner Bros. 8618 |
| 18 CHANGE OF HEART —Eric Carmen—Arista 0354 | 38 SHE'S ALWAYS A WOMAN —Billy Joel—Columbia 310788 |
| 19 BLUE COLLAR MAN —Styx—A&M 2087 | 39 PROMISES —Eric Clapton, RSO 910 |
| 20 ALIVE AGAIN —Chicago—Columbia 310845 | 40 SWEET LIFE —Paul Davis, Bang 738 |

Rock LP Best Sellers

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As Of 10/30/78

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

- | | |
|---|--|
| 1 GREASE —Soundtrack—RSO RS-2-4002 | 21 ACE FREHLEY —Casablanca NBLP 7121 |
| 2 DOUBLE VISION —Foreigner, Atlantic SD 19999 | 22 EVEN NOW —Barry Manilow—Arista AB 4164 |
| 3 LIVING IN THE U.S.A. —Linda Ronstadt—Asylum 6E-155 | 23 DOG AND BUTTERFLY —Heart—Portrait FR 35555 (CBS) |
| 4 DON'T LOOK BACK —Boston—Epic FE 35050 | 24 RUNNING ON EMPTY —Jackson Browne—Asylum 6E 113 |
| 5 SATURDAY NIGHT FEVER —Soundtrack—RSO RS-2-4001 | 25 MACHO MAN —Village People—Casablanca NBLP 7096 |
| 6 THE STRANGER —Billy Joel—Columbia JC 34987 | 26 GREATEST HITS —Marshall Tucker Band—Capricorn CPN 0214 |
| 7 52ND STREET —Billy Joel, Columbia FC 35609 | 27 PAUL STANLEY —Casablanca NBLP 7123 |
| 8 BAT OUT OF HELL —Meat Loaf, Epic/Cleveland International PE 34974 | 28 PETER CRISS —Casablanca NBLP 7122 |
| 9 SOME GIRLS —Rolling Stones—Rolling Stones COC 39108 (Atlantic) | 29 NATURAL HIGH —Commodores—Motown M790 |
| 10 PIECES OF EIGHT —Styx—A&M SP 4724 | 30 LET'S KEEP IT THAT WAY —Anne Murray, Capitol SW 11743 |
| 11 LIVE AND MORE —Donna Summer—Casablanca NBLP 7119 | 31 UNDER WRAPS —Shaun Cassidy—Warner/Curb BSK 3222 |
| 12 HOT STREETS —Chicago—Columbia PC 35512 | 32 NIGHTWATCH —Kenny Loggins—Columbia JC 35387 |
| 13 WORLDS AWAY —Pablo Cruise, A&M SP 4697 | 33 TWIN SONS OF DIFFERENT MOTHERS —Dan Fogelberg & Tim Weisberg—Full Moon/Epic JE 35339 (CBS) |
| 14 SGT. PEPPER'S LONELY HEARTS CLUB BAND —Soundtrack—RSO-2-4100 | 34 STARDUST —Willie Nelson—Columbia JC 35305 |
| 15 GENE SIMMONS —Casablanca NBLP 7120 | 35 RUMOURS —Fleetwood Mac—Warner Bros. BSK 3010 |
| 16 STRANGER IN TOWN —Bob Seger & The Silver Bullet Band—Capitol SW 11698 | 36 SKYNYRD'S FIRST AND ... LAST —Lynyrd Skynyrd—MCA 3047 |
| 17 WHO ARE YOU —The Who—MCA MCA 3050 | 37 VAN HALEN —Warner Bros. BSK 3075 |
| 18 SHADOW DANCING —Andy Gibb, RSO RS-1-3034 | 38 STRANGERS IN THE WIND —Bay City Rollers—Arista AB 4194 |
| 19 CITY TO CITY —Gerry Rafferty—United Artists UALA 840 | 39 TIME PASSAGES —Al Stewart, Arista AB 4190 |
| 20 A WILD AND CRAZY GUY —Steve Martin, Warner Bros. HS 3238 | 40 SOME ENCHANTED EVENING —Blue Oyster Cult, Columbia FC 35600 |

High School Sets 10-Concert Series

LOS ANGELES—"Jazz At Eagle Rock," a series of 10 alternate Sunday evening concerts at Eagle Rock High School is underway. Series began Oct. 8 with Pete Jolly. Pete Christlieb, Bobby Bryant, Fred Atwood, Ashley Alexander, Mundell Lowe, John Guerin and John Ri-

naldi all slated to jam. Rinaldi, a teacher at the school, runs the shows and also plays trumpet with the ensembles.

Series, which has been running several years, uses top name local area players, mainly in the mainstream area of music.

Jazz

KAFFEL HEADS DRIVE

Lewerke Scholarship Founded

National Assn. Of Jazz Educators Will Administer

By ELIOT TIEGEL

LOS ANGELES—An educational scholarship has been established in the name of Jack Lewerke, the late record distributor, record industry executive which will be administered by the National Assn. of Jazz Educators.

The annual presentation of scholarships to students attending schools whose faculty members belong to the national organization of jazz educators, is designed to perpetuate the name of Lewerke, a long-time jazz aficionado.

Ralph Kaffel, president of Fantasy / Prestige / Milestone Records; Herb Wong, jazz educator in the Bay Area, and Jackie Lewerke, Lewerke's widow, are the driving forces behind the scholarship.

Kaffel, a former partner in several record distributorships here with Lewerke, is the chief fund-raiser and organizer of the scholarship program. Wong, national chairman for jazz radio and records at the educators group, will be chairman of a new committee within the association to oversee the project.

According to Kaffel the first donors include Motown, A&M, Fantasy, Record Merchandising, California Record Distributors, Warner Communications, GNP Records, Metronome Records (of Sweden) and Tower Records. The donations range up to \$1,000.

Kaffel explains that he only contacted companies which had had dealings with Lewerke on a business/friendship basis. "I didn't initially go to labels that had no deal-

ings with Jack," explains Kaffel. "Labels get buried with solicitations and often these letters wind up in the trash basket."

"The spirit of this scholarship program is being funded by people who have some feeling for Jack."

The idea for the scholarship belongs to Jackie Lewerke who notes that she wanted to establish a fund that related to music and helped give back something to the music business.

Lewerke, an executive and partner in Record Merchandising, died of a heart attack last Nov. 13. His entire career in music was associated with jazz and blues. "I wanted to create something which would relate to the music Jack loved so much," says his wife, adding: "and not a

plastic award but something to help a young student."

The Jazz Educators will establish the annual presentation of funds to the most deserving and needy students studying jazz. Kaffel continues. The organization is not sure how many scholarships will be awarded. There could be 10 \$1,000 scholarships or five \$2,000 stipends. The program should be in place by the end of the year.

Kaffel hopes other companies will become interested in donating to the annual collection. The fund seeks \$1,000 donations as an average offering. Checks made out to the National Assn. of Jazz Educators/Jack Lewerke Fund can be mailed to Kaffel care of Fantasy Records, 10th & Parker, Berkeley, Calif. 94710.

Billboard SPECIAL SURVEY For Week Ending 11/11/78

Billboard Best Selling Jazz LPs

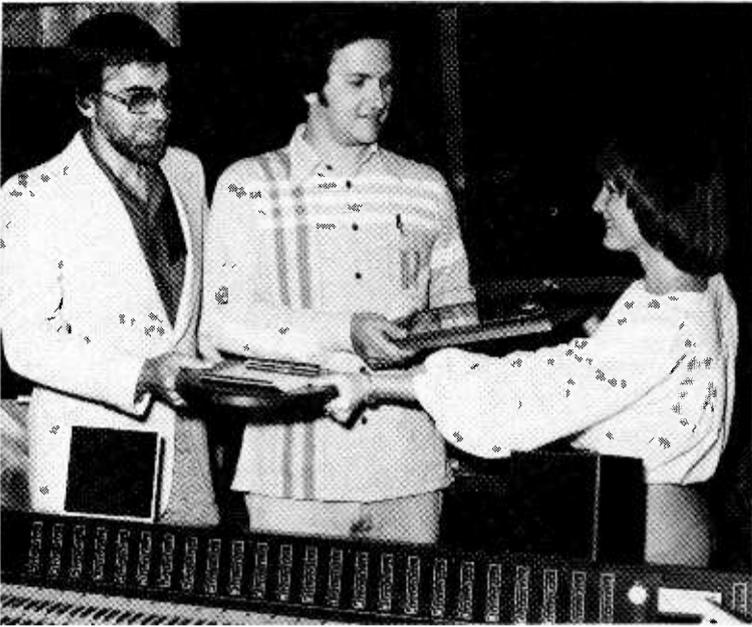
| This Week | Last Week | Weeks on Chart | TITLE Artist, Label & Number (Dist. Label) | This Week | Last Week | Weeks on Chart | TITLE Artist, Label & Number (Dist. Label) |
|-----------|-----------|----------------|--|-----------|-----------|----------------|---|
| 1 | 1 | 6 | REED SEED Grover Washington Jr. Motown M7 910 | 26 | 40 | 2 | MANHATTAN SYMPHONIE Dexter Gordon, Quartet Columbia JC-35608 |
| 2 | 4 | 4 | ALL FLY HOME Al Jarreau Warner Bros. BSK 3229 | 27 | 32 | 3 | SOFT SPACE Jeff Lorber Fusion Inner City IC-1056 |
| 3 | 3 | 4 | MR. GONE Weather Report, Columbia JC-35358 | 28 | 21 | 5 | MAHAL Eddie Henderson, Capitol FW-11846 |
| 4 | 2 | 7 | CHILDREN OF SANCHEZ Chuck Mangione, A&M SP-6700 | 29 | 35 | 3 | HOW LONG HAS THIS BEEN GOING ON Sarah Vaughan, Pablo 2310-821 |
| 5 | 5 | 4 | FLAME Ronnie Laws, United Artists UALA 881 | 30 | 30 | 23 | MAGIC IN YOUR EYES Earl Klugh, United Artists UA LA 877 |
| 6 | 6 | 11 | SECRETS Gil Scott-Heron & Brian Jackson Arista AB-4189 | 31 | 28 | 13 | FRIENDS Chuck Corea, Polydor PD 1 6160 (Phonodisc) |
| 7 | 7 | 17 | IMAGES Crusaders, Blue Thumb BA 6030 (ABC) | 32 | 24 | 6 | SIMPLICITY OF EXPRESSION Bobby Short, Columbia JC 35457 |
| 8 | 8 | 15 | PAT METHENY Pate Metheny, ECM 1-1114 (Warner Bros.) | 33 | 33 | 2 | LOVE SATELLITE Ronnie Foster, Columbia JC-35373 |
| 9 | 9 | 11 | COSMIC MESSENGER Jean-Luc Ponty, Atlantic SD 19189 | 34 | 34 | 2 | HIGHWAY ONE Bobby Hutcherson Columbia JC-35550 |
| 10 | 10 | 5 | LEGACY Ramsey Lewis, Columbia JC-35483 | 35 | 27 | 4 | SUNBELT Herbie Mann Atlantic SD-19204 |
| 11 | 13 | 7 | BEFORE THE RAIN Lee Oskar, Elektra 6E-150 | 36 | 29 | 6 | DON'T STOP THE CARNIVAL Sonny Rollins, Milestone M-55005 (Fantasy) |
| 12 | 11 | 12 | YOU SEND ME Roy Ayers, Polydor PD 16159 (Phonodisc) | 37 | 31 | 4 | MAIN EVENT Herb Alpert & Hugh Masekela A&M SP-4727 |
| 13 | 12 | 6 | CARNIVAL Maynard Ferguson Columbia JC-35480 | 38 | 38 | 40 | RAINBOW SEEKER Joe Sample, ABC AA 1050 |
| 14 | 14 | 4 | HEAVY METAL BE-BOP Brecker Bros., Arista AB-4185 | 39 | 36 | 4 | OUT OF THE WOODS Oregon, Elektra GE 154 |
| 15 | 15 | 21 | SOUNDS Quincy Jones, A&M SP 4685 | 40 | 37 | 40 | WEEKEND IN LA George Benson Warner Bros. 2Wb-3139 |
| 16 | 16 | 8 | WHAT ABOUT YOU Stanley Turrentine, Fantasy F-9563 | 41 | 41 | 15 | MY SONG Keith Jarrett, ECM-1-1115 (Warner Bros.) |
| 17 | 17 | 56 | FEELS SO GOOD Chuck Mangione, A&M SP 4658 | 42 | 39 | 3 | BATIK Ralph Towner, ECM-1-1121 (Warner Bros.) |
| 18 | 18 | 6 | A SONG FOR YOU Ron Carter, Milestone M-9086 (Fantasy) | 43 | 42 | 4 | HELL OF AN ACT TO FOLLOW Willie Bobo, Columbia JC-35374 |
| 19 | 20 | 6 | THE GREETING McCoy Tyner, Milestone M-9085 (Fantasy) | 44 | 44 | 2 | BEST OF KEITH JARRETT Keith Jarrett ABC IA-9348 |
| 20 | 19 | 8 | GONNA GET THROUGH Cleo Laine, RCA AFL1-2926 | 45 | NEW ENTRY | NEW ENTRY | ALL THINGS BEAUTIFUL Jimmy Ponder, L.R.C. LRC-9322 (T.K.) |
| 21 | 26 | 15 | IN THE NIGHT TIME Michael Henderson, Buddah BDS 5712 (Arista) | 46 | 43 | 3 | TIMES SQUARE Gary Burton, ECM-1-1111 (Warner Bros.) |
| 22 | 22 | 19 | SUNLIGHT Herbie Hancock Columbia JC 34907 | 47 | NEW ENTRY | NEW ENTRY | MASQUES-BRAND X Passport, PB-9829 (Arista) |
| 23 | 23 | 12 | LARRY CARLTON Larry Carlton, Warner Bros. BSK 3221 | 48 | 48 | 2 | APOGEE Pete Christlieb & Warne Marsh Quintet Warner Bros. BSK 3236 |
| 24 | NEW ENTRY | NEW ENTRY | STEPPING STONES-LIVE AT THE VILLAGE VANGUARD Woody Shaw, Columbia JC-35560 | 49 | NEW ENTRY | NEW ENTRY | FANTASY Aquarian Dream, Elektra 6E-152 |
| 25 | 25 | 16 | TROPICO Gato Barbieri, A&M SP 4710 | 50 | 47 | 5 | THE MAN Les McCann, A&M SP 4718 |

NOVEMBER 11, 1978, BILLBOARD

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Non-Country Nashville Hits Nix Old Problems



Nashville Pop: The changing faces of Nashville pop are typified by, left, Bob Millsap of Ironside Music and writer Randy Goodrum, who penned the No. 1 Billboard Hot 100 song "You Needed Me," receiving ASCAP pop awards from Judy Gregory; above, Columbia's Bobby Bare conferring with his new manager Bill Graham; and, right, MCA's new Nashville vice president and general manager Jimmy Bowen being bussed by producer Jerry Goldstein, artist Tanya Tucker and Steve Gold, Tucker's manager.



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JAMES GARNER

October 16, 1978

Mr. Willie Nelson
Denver, Colorado

Dear Willie:

They say that television is one compromise after another. On "The Rockford Files", we've been trying for almost five years not to do that. Sometimes it means cashing tickets with friends. It takes a special friend to stand up the way you did.

Thanks for writing and recording HEARTACHES OF A FOOL and letting us use your version of A GOOD HEARTED WOMAN.

You're a good man, Willie, and if you ever need a ticket cashed, you know where to reach me.

Your friend,

James Garner
James Garner

• Continued from page 1

works, and—in the minds of New York and L.A. record executives—a stereotyping of all Nashville music as country.

Inability to conclude major pop deals in Nashville is also blamed as a deterrent to the Nashville pop scene, though recent pop-oriented steps by such labels as RCA, MCA, CBS and UA are hailed as positive developments.

A previous problem—lack of state-of-the-art studios—seems to have dissipated with the improvements to such studios as Creative Workshop, Quadrafonic, the Soundshop, Studio By The Pond and Woodland. They have churned out recent hits by Kansas, Michael Johnson, Gene Cotton, Dave Loggins, Joe Tex, Dr. Hook, Neil Young and England Dan and John Ford Coley.

The benefits of recording pop in Nashville—stressed by producers and writers who have migrated from L.A. or New York—are listed as a better creative climate, lower costs and availability of a mother lode of songwriters with potential hits.

It's ironic that a city which has produced hit records by such pop and rock acts as Elvis Presley, Simon and Garfunkel, Perry Como, Millie Jackson and Grank Funk would have to form an association to tout its pop accomplishments, but Nashville's strong country stigma overwhelms its burgeoning pop movement.

The departure of such talents as arranger Glen Spreen (to Los Angeles) and contemplated departure of Norbert Putman (to Miami) indicates all is not well in the Nashville pop community.

In efforts to boost the Nashville pop image, Will Mitchell and Phil Sigel are chartering a new Progressive Music Assn.—a nonprofit organization designed to promote Nashville's pop music.

They hope to design the organization along the lines of the highly successful CMA that has boosted the stature of country music to new international heights.

"We've seen what a tremendous job the CMA has done in selling country music and the town," comments Sigel. "They've done it so well that they've attached a stigma on non-country product being recorded or coming out of Nashville."

Describing a "tremendous void and a musical injustice to pop, rock, jazz and r&b music," Sigel and Mitchell are structuring the new

(Continued on page 68)



*Proudly Salutes Their Award Winning
Writers For 1978*

ASCAP

BOB MORRISON
(Writer Of The Year)

JOHNNY MacRAE
(Multiple Winner)

MEL McDANIEL
(Multiple Winner)

DON DEVANEY



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Resaca Music Publishing Co.

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(ASCAP)

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Silver Soul Music

BMI

LARRY GATLIN
(Multiple Winner)

LEE CLAYTON

BENNY WHITEHEAD

ARTHUR ALEXANDER

**AND A VERY SPECIAL THANKS TO ALL OUR OTHER AWARD WINNERS
WHO HAVE HELPED MAKE THIS TEAM POSSIBLE—**

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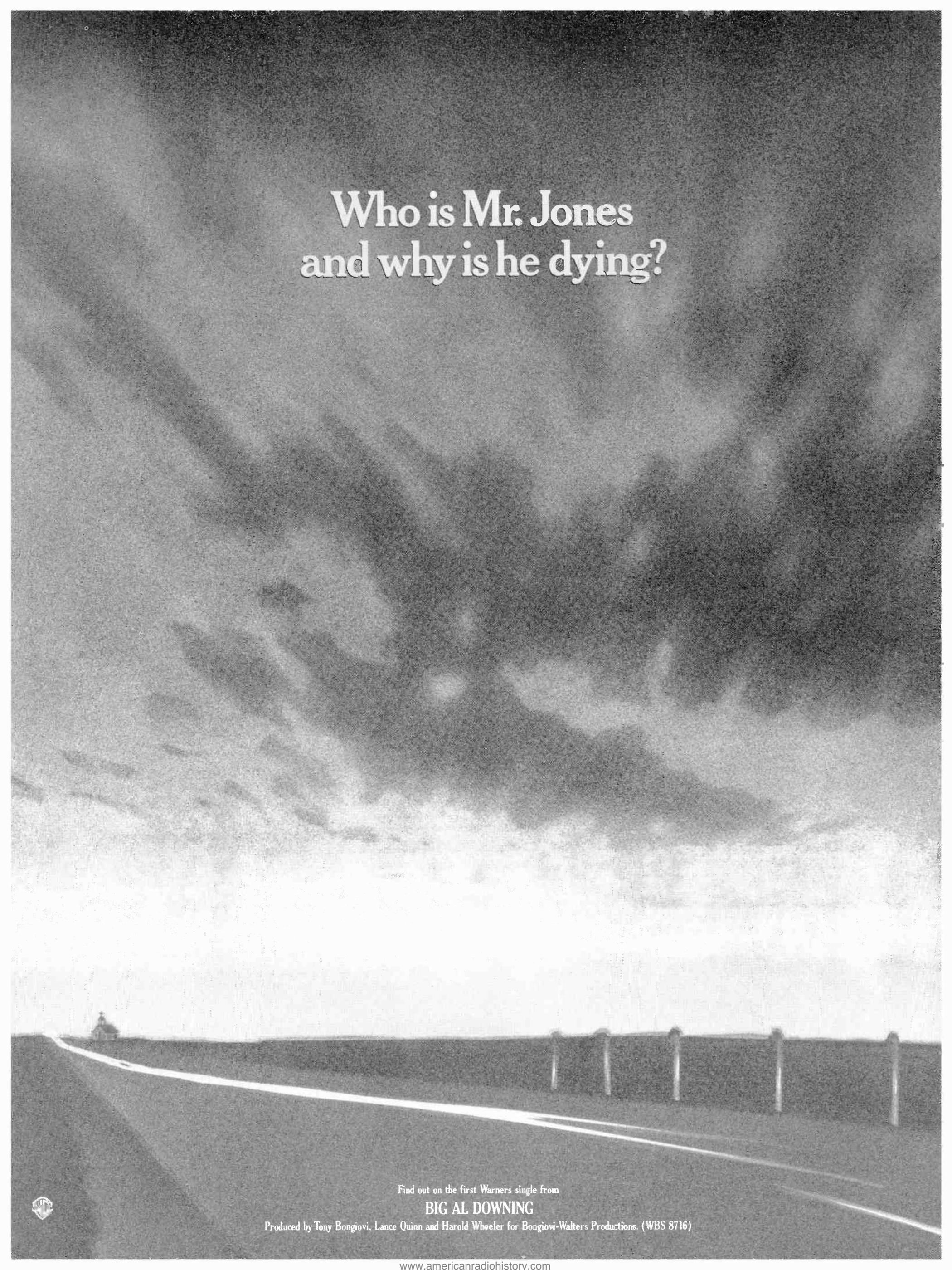
FOR DJ SAMPLES: SEND STATION LETTERHEAD

Billboard

Hot Country Singles

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| This Week | | | Last Week | | | Weeks on Chart | | | TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee)) | | | This Week | | | Last Week | | | Weeks on Chart | | | TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee)) | | | This Week | | | Last Week | | | Weeks on Chart | | | TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee)) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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| 1 | 1 | 10 | 35 | 9 | 14 | 68 | 71 | 4 | SLEEPING SINGLE IN A DOUBLE BED—Barbara Mandrell (K. Fleming, D. Morgan), ABC 12403 (Pi-Gem BMI) | 36 | 10 | 12 | 69 | NEW ENTRY | → | DOUBLE S—Bill Anderson (B. Anderson, B. Killen), MCA 40964 (Stallion/Tree, BMI) | 70 | 80 | 3 | SWEET DESIRE/OLD FASHIONED LOVE—The Kendalls (J. Kendall/M. Martin, M. Johnson), Ovation 1112 (Terrace, ASCAP/Dawnbreaker BMI) | 71 | NEW ENTRY | → | LAST EXIT FOR LOVE—Wood Newton (E. Stevens, D. Tyler), Elektra 45528 (Deb Dave/Briarpatch, BMI) | 72 | 78 | 4 | LITTLE THINGS MEAN A LOT—Margo Smith (C. Stutz, E. Lindeman), Warner Bros. 8653 (Leo Feist, ASCAP) | 73 | NEW ENTRY | → | GIMME BACK MY BLUES—Jerry Reed (B. E. Wheeler), RCA 11407 (Sleepy Hollow, ASCAP) | 74 | 87 | 2 | AIN'T NO CALIFORNIA—Mel Tillis (S. Whipple), MCA 40946 (Tree, BMI) | 75 | 75 | 4 | I JUST WANT TO LOVE YOU—Eddie Rabbitt (E. Rabbitt, E. Stevens, D. Malloy), Elektra 45531 (Briarpatch/DebDave, BMI) | 76 | 86 | 2 | ANYONE WHO ISN'T ME TONIGHT—Kenny Rogers & Dottie West (C. Kelley, J. Didier), United Artists 1234 (Bobby Goldsboro, ASCAP) | 77 | 77 | 5 | LET'S TAKE THE LONG WAY AROUND THE WORLD—Ronnie Milsap (A. Jordan, N. Martin), RCA 11369 (Chess, ASCAP/Pi-Gem, BMI) | 78 | 79 | 5 | DAYLIGHT—T.G. Shepard (R. Jones, M. Kossler), Warner/Curb 8678 (Blue Lake, BMI/Terrace, ASCAP) | 79 | 89 | 2 | CRYIN' AGAIN—Oak Ridge Boys (R. Van Hoy, D. Cook), ABC 12397 (Tree/Cross Keys, BMI) | 80 | 82 | 4 | TWO LONELY PEOPLE—Moe Bandy (T. Benjamin, E. Penney), Columbia 3 10820 (Milene, ASCAP) | 81 | 81 | 3 | WHAT HAVE YOU GOT TO LOSE—Tom T. Hall (T. Hall), RCA 11376 (Hall/Note, BMI) | 82 | 84 | 3 | ON MY KNEES—Charlie Rich with Janie Fricke (C. Rich), Epic 8-50616 (Hi Lo, BMI) | 83 | 85 | 4 | THAT'S WHAT YOU DO TO ME—Charly McClain (B. Morrison, J. MacRae), Epic 8-50598 (Music City, ASCAP) | 84 | NEW ENTRY | → | FADIN' IN, FADIN' OUT—Tommy Overstreet (B. Braddock, S. Throckmorton), ABC 12408 (Tree, BMI) | 85 | 94 | 3 | HUBBA HUBBA—Billy "Crash" Craddock (L. Marline, Jr.), Capitol 4624 (Ray Stevens, BMI) | 86 | 90 | 2 | THE GAMBLER—Kenny Rogers (D. Schlitz), United Artists 1250 (Writers Night, ASCAP) | 87 | 88 | 2 | BREAK MY MIND—Vern Gosdin (J. Loudermilk), Elektra 45532 (Acuff-Rose, BMI) | 88 | NEW ENTRY | → | YOU'VE STILL GOT A PLACE IN MY HEART—Con Hunley (L. Payne), Warner Bros. 8671 (Fred Rose, BMI) | 89 | NEW ENTRY | → | BURGERS AND FRIES—Charley Pride (B. Peters), RCA 11391 (Pi-Gem, BMI) | 90 | 39 | 12 | THINGS I'D DO FOR YOU—Mundo Earwood (M. Earwood), GMC 104 (Music West Of The Pecos, BMI) | 91 | 95 | 2 | CAN YOU FOOL—Glen Campbell (M. Smotherman), Capitol 4638 (Royal Oak/Windstar, ASCAP) | 92 | NEW ENTRY | → | SLEEP TIGHT, GOODNIGHT MAN—Bobby Bare (J. Silbar, S. Lorber), Columbia 3 10831 (Bobby Goldsboro, ASCAP) | 93 | NEW ENTRY | → | FRIEND, LOVER, WIFE—Johnny Paycheck (B. Sherrill, J. Paycheck), Epic 8-50621 (Algee, BMI) | 94 | 69 | 5 | DON'T YOU THINK THIS OUTLAW BIT'S DONE GOT OUT OF HAND/GIRL I CAN TELL—Waylon Jennings (W. Jennings), RCA 11390 (Waylon Jennings, BMI) | 95 | 97 | 4 | ALL OF ME—Willie Nelson (S. Simons, G. Marks), Columbia 3-10834 (Bourne/Marlong, BMI) | 96 | NEW ENTRY | → | THE BULL AND THE BEAVER—Merle Haggard & Leona Williams (M. Haggard, L. Williams), MCA 40962 (Shade Tree, BMI) | 97 | 70 | 6 | JULIET AND ROMEO—Ronnie Sessions (T. Kregel), MCA 40952 (Combine, BMI) | 98 | 91 | 5 | STORMY WEATHER—Stella Parton (L. Sayer, T. Snow), Elektra 45533 (Longmanor/Chrysalis/Briarpatch/Snow, BMI) | 99 | NEW ENTRY | → | TULSA TIME—Don Williams (D. Flowers), ABC 12425 (Bibo, ASCAP) | 100 | 96 | 4 | WHAT CHA DOIN' AFTER MIDNIGHT—Helen Cornelius (B. Mevis, M. Garvin), RCA 11375 (ABC/Dunhill, BMI) | | | | WHAT TIME DO YOU HAVE TO BE BACK TO HEAVEN—Razzy Bailey (S. Pippin, J. Slate), RCA 11338 (House Of Gold, BMI) | | | | DEVOTED TO YOU—Carly Simon and James Taylor (B. Bryant), Elektra 45506 (House Of Bryant, BMI) | | | | HEARTBREAKER—Dolly Parton (D. Wolfert, C. Sager), RCA 11296 (Songs Of Manhattan Island/Unichappell/Begonia, BMI) | | | | DOLLY—R.W. Blackwood (B. Cason, A. Roberts), Scorpion 561 (Buzz Cason/Let There Be Music, ASCAP) | | | | RAINING IN MY HEART—Leo Sayer (B. Bryant, F. Bryant), Warner Bros. 8682 (House Of Bryant, BMI) | | | | AS LONG AS I CAN WAKE UP IN YOUR ARMS—Kenny O'Dell (K. O'Dell, L. Henley), Capricorn 0309 (Hungry Mountain/House Of Gold, BMI) | | | | OH, SUCH A STRANGER/I LOVE YOU BECAUSE—Don Gibson (D. Gibson/L. Payne), ABC/Hickory 54036 (Acuff-Rose, BMI/Fred Rose, BMI) | | | | PLAYIN' HARD TO GET—Janie Fricke (J. Thompson), Columbia 310849 (Bobby Goldsboro, ASCAP) | | | | WILL YOU REMEMBER MINE—Willie Nelson (W. Nelson), Lone Star 703 (Tree, BMI) | | | | JUST HANGIN' ON—Mel Street (W. Holyfield), Mercury 55043 (Maplehill/Vogue, BMI) | | | | LET'S BE LONELY TOGETHER—Dale McBride (S. Summer), Con Bro 140 (Con Bro, BMI) | | | | THE SOFTEST TOUCH IN TOWN—Bobby G. Rice (H. Sanders, K. Westbury, R.C. Bannon), Republic 31 (WUB, ASCAP/Tamerlane & Haken, BMI) | | | | LOVE SURVIVED—Roy Head (J. Foster, B. Rice), ABC 12418 (Jack & Bill, ASCAP) | | | | I THOUGHT YOU WERE EASY—Rayburn Anthony (B. McDill), Mercury 55042 (Hall/Clement, BMI) | | | | SMOOTH SAILIN'—Connie Smith (S. Throckmorton, C. Pulman), Monument 266 (Tree, BMI) | | | | AIN'T LIFE HELL—Hank Cochran & Willie Nelson (H. Cochran), Capitol 4635 (Tree, BMI) | | | | MY DADDY WAS A TRAVELIN' MAN—Brenda Kay Perry (R. Pennington), MRC 1021 (Almarie, BMI) | | | | IF I HAD TO DO IT ALL OVER AGAIN—Stoney Edwards (D. Wolfe), JMI 147 (La Debra, BMI) | | | | ONE MORE TIME—Sandra Kaye (C. Isenberger), Door Knob 8075 (Door Knob, BMI) | | | | TILL THEN—Pal Rakes (S. Marcus, G. Wood, E. Seiler), Warner Bros. 8656 (MCA/Warock, ASCAP) | | | | THE WAY IT WAS IN '51—Merle Haggard And The Strangers (M. Haggard), Capitol 4636 (Shade Tree, BMI) | | | | PROMISES—Eric Clapton (R. Feldman, R. Linn), RSO 910 (Narwhal, BMI) | | | | HEALIN'—Ava Barber (B. McDill), Mercury 1087 (Hall/Clement, BMI) | | | | LOVE AIN'T GONNA WAIT FOR US—Billie Joe Spears (L. Butler, B. Peters), United Artists 1251 (Blackwood/Ben Peters, BMI) | | | | DARLING—Poacher (O. Blandemer), Republic 028 (September, ASCAP) | | | | EVERY NIGHT SENSATION—Durwood Haddock (Not Available), Eagle International (Not Available) | | | | THE OTHER SIDE OF JEANNIE—Chuck Pollard (C. Pollard), MCA 40965 (Paukie Pollard, BMI) | | | | SOMEBODY'S GONNA DO IT TONIGHT—R.C. Bannon (B. Peters), Columbia 310847 (Ben Peters, BMI) | | | | DANGER HEARTBREAK AHEAD—Zella Lehr (D. Allen, D. Cook), RCA 11359 (Duchess/Cross Keys/Posey, BMI) | | | | MAYBE YOU SHOULD'VE BEEN LISTENING—Jessi Colter (B. Raybin), Capitol 4641 (Screen Gems/EMI, BMI) | | | | SEXY EYES—Gayle Harding (N. Jenkins), Robchris 1008 (Robchris, BMI) | | | | HE AIN'T HEAVY, HE'S MY BROTHER—June Neyman (B. Scott), Starship 101 (50 States), (Li-Etta, BMI) | | | | MINSTREL MAN—Rebecca Lynn (N. Levenson), Scorpion 559 (Fiddleback, BMI) | | | | LET'S HAVE A HEART TO HEART TALK—Leon Rausch (Not Available), Derrick (Not Available) | | | | LEAVE WHILE I'M SLEEPING—Micki Fuhrman (M. Fuhrman, R. Bowling), Louisiana Hayride 785 (ATV, BMI/Haystack, ASCAP) | | | | THE MAN THAT TURNED MY MAMA ON—Ed Bruce (E. Bruce), Epic 8-50613 (Tree, 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) | | | | THE LAST LIE I TOLD HER—Ronnie Robbins (P. Milton), Artic 878 (Para/ex, BMI) | | | | MEMORY BOUND—B.J. Wright (B. Wright, M. Jared), Soundwaves 4577 (Hit Kit/Long Hollow, BMI) |



Who is Mr. Jones and why is he dying?

Find out on the first Warners single from

BIG AL DOWNING

Produced by Tony Bongiovi, Lance Quinn and Harold Wheeler for Bongiovi-Walters Productions. (WBS 8716)





RCA BOOTS—Charley Pride receives an RCA Golden Boot Award for sales and chart achievement during the recent RCA awards brunch at the Opryland Hotel. Presenting the award are, left, Joe Galante, RCA Records Division vice president, and John McNamara, RCA manager, regional promotion.

Pop Recorded In Nashville

• Continued from page 64

group to aid the pop business. "Nashville in the future can be the largest recording center in the world, if the town lets it happen," states Sigel.

Special services projected are to provide recording schedules, a cross-reference service to members, a catalog of members performance tapes and song sheets for presentation purposes, publishing of an informational weekly newsletter and releases to the media.

Membership will be open to writers, artists, musicians, publishers, record companies and industry-related publications. A board of directors will be formed, with Sigel acting as director for the first year. Monies will come through charter membership fees and benefit concerts.

Within 30 days, the organization plans an open forum panel at Nashville's Exit/In.

Mitchell is a musician who recently formed Red Sky Productions in Nashville. Sigel worked for Mercury Record Distributors in sales and field promotion in Florida

and was also operations manager for Knox Record Rack in Knoxville and later managed a Nashville listening club.

Though most of those involved with Nashville's pop music scene back the idea of an effective association, some are reluctant to jump on the bandwagon until becoming further acquainted with Mitchell and Sigel who are not household words in Nashville.

"MCA would be interested in participating in the Progressive Music Assn.," notes Jimmy Bowen, the label's new Nashville vice president/general manager. "The only stipulation I have is that it's set up properly and is run as part of our community. If it brought half of the pop action here that CMA has done for country, it'd be great."

Bowen emphasizes that MCA/Nashville is opening its doors to all types of music, pointing to a new rock group just signed in Nashville, Mighty High. B.J. Thomas is due in shortly to record an MCA LP with Chips Moman producing, and Dean Martin is slated for a Nashville

(Continued on page 70)

Nashville Scene

By SALLY HINKLE

Vern Gosdin, whose current Elektra/Asylum single, "Break My Mind," is riding in the top 20 of Billboard's Hot Country Singles chart, is set for a nine-city tour with Johnny Paycheck and Jerry Reed beginning Jan. 19. The tour opens in Dayton and will proceed with dates in Columbus and Toledo; Ottawa, Canada; Buffalo and Poughkeepsie, N.Y.; Charleston, W.Va.; Cincinnati, and Flint, Mich.

Riders In The Sky appeared at New York's Lone Star Cafe Oct. 31. . . . Open end interviews are now available on Linda Hargrove and Ferlin Huskey. Interested persons may contact Paul Randall at 615/327-3211. . . . Eddie Rabbitt picked up two BMI awards at BMI's annual awards presentation in Nashville recently for "I Can't Help Myself" and "We Can't Go On Living Like This." Rabbitt co-wrote both tunes with collaborator Even Stevens. Rabbitt's current Elektra single, "I Just Want To Love You," has entered the top 10 of Billboard's Hot Country Singles chart, while his LP, "Variations," holds a top 20 position. Currently, Rabbitt is on a national concert tour with Kenny Rogers and Dottie West.



ON AIR—Joe Stampley visits with WMZQ-FM music director Jerry Paxson in Washington, D.C., for an on-the-air interview concerning Stampley's latest Epic LP, "Red Wine & Blue Memories."

English country music commentator and talk show host Eddie Sky has been set as narrator for a new television documentary slated to feature the lives of country music entertainers. The new project, to be aired in the U.S. and England, is an undertaking of Worldwide Television of Nashville. . . . Chris DeLoux recently performed at the Montana Rodeo Assn. finals in Butte, Mont. LeDoux, known well to Montana rodeo fans, is the first performer to entertain at the rodeo.

Dickey Lee taped a guest spot on "Hee Haw," Oct. 21 which is tentatively set for airing in January. The RCA recording artist performed his current single, "It's Not Easy," as well as his 1962 pop hit, "Patches." Lee was also recently lauded by BMI and ASCAP with a BMI award for "I'll Be Leaving Alone," recorded by Charley Pride, and an ASCAP award for his recording of "Love Is A Word." . . . Tennessee Pulleybone appeared along with Bobby Bare when he recently taped an "Austin City Limits" segment. Ronnie Montrose joined the band on electric guitar and Andy McMahon joined in on keyboards during the taping. Pulleybone is currently engaged in a series of Colorado dates.

Gene Simmons of Kiss paid a visit to Nashville's Billboard office Oct. 28 while enroute on a tri-city promotional tour in support of his latest Casablanca LP. . . . RCA artist Zella Lehr maintained a demanding schedule while in Nashville during CMA week. Lehr, who lives in Reno and plays regularly in Reno and Tahoe, flew into Nashville following a 4 a.m. show especially to tape "Pop Goes The Country" Oct. 12 with fellow RCA artist Ronnie Milsap. She also taped an appearance on "Hee Haw" Oct. 23 and guested on Ralph Emery's syndicated radio show in addition to a spot on "Inside Music City" with Hairl Hensley. On Oct. 27, Lehr made her debut on the "Gran Ole Opry."

Mercury artist Jacky Ward has just completed work on a series of radio commercials which he produced for the A-1 Kingsize Sandwich Co. of Ft. Lauderdale, Fla. The campaign features Ward performing nine different comedy/drama voice characterizations, including those of John Wayne, Gabby Hayes, Walter Brennan and Tex Ritter. The spots were taped at WGMA-AM in Hollywood, Fla.



LUNCH BUNCH—CBS executives enjoying a luncheon hosted by Epic artist Johnny Paycheck in Nashville for CBS personnel and industry guests are, left to right, Roy Wunsch, director of marketing, CBS/Nashville; Don Dempsey, senior vice president of Epic & Associated Labels; Bruce Lundvall, president, CBS Records Division; Epic artist George Jones; and Al Gallico, president, Al Gallico Music.

Opryland Unit To Holland For Dates

NASHVILLE — Opryland USA took country music to Holland this month via its Today's Country Roads show group that has been performing in the park's Music Hall this season.

The nine-member country show and band was booked by the Royal Dutch Airlines for three shows at the Aarbeurs Convention Center in Utrecht, just outside Amsterdam, and performed for KLM Airlines' "Visit USA" convention for Dutch travel agents.

In addition to the KLM performances, Today's Country Roads gave a public performance in the Concert Hall at the Amsterdam Sonesta Hotel.

Who is

MONKEY JOEG

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Billboard Hot Country LPs

Billboard SPECIAL SURVEY
For Week Ending 11/11/78

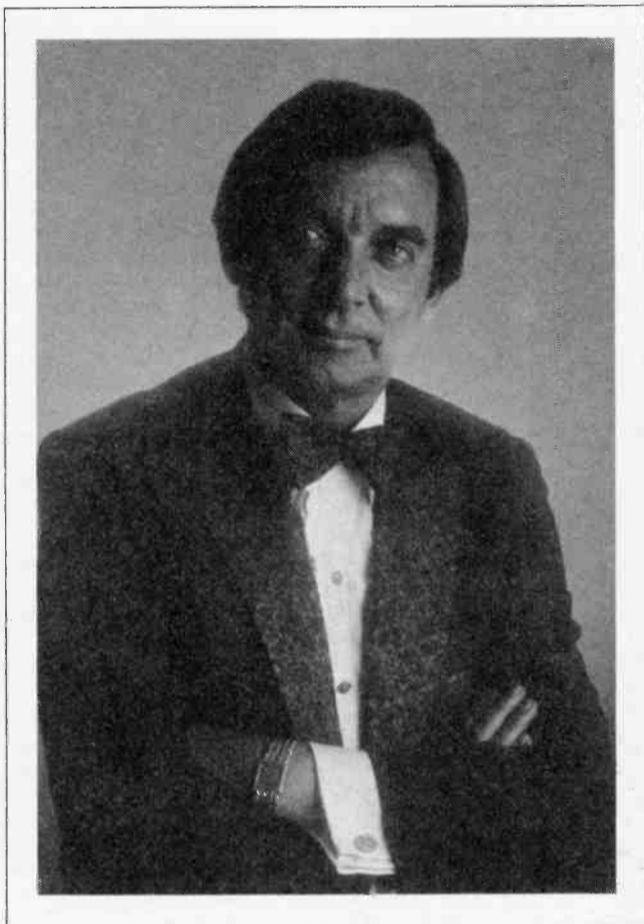
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| This Week | Last Week | Weeks on Chart | TITLE—Artist, Label & Number (Distributing Label) |
|-----------|-----------|----------------|---|
| 1 | 2 | 4 | I'VE ALWAYS BEEN CRAZY—Waylon Jennings, RCA AFL1-2979 |
| 2 | 1 | 14 | HEARTBREAKER—Dolly Parton, RCA AFL 1 2797 |
| 3 | 5 | 5 | LIVING IN THE U.S.A.—Linda Ronstadt, Asylum 6E-155 |
| 4 | 4 | 8 | EXPRESSIONS—Don Williams, ABC AY 1069 |
| 5 | 7 | 27 | STARDUST—Willie Nelson, Columbia JC 35305 |
| 6 | 6 | 20 | WHEN I DREAM—Crystal Gayle, United Artists UALA 858 H |
| 7 | 3 | 39 | LET'S KEEP IT THAT WAY—Anne Murray, Capitol ST 11743 |
| 8 | 8 | 5 | ELVIS—A CANADIAN TRIBUTE—Elvis Presley, RCA KKL1-7065 |
| 9 | 10 | 8 | TEAR TIME—Dave And Sugar, RCA APL 1 2861 |
| 10 | 13 | 22 | ONLY ONE LOVE IN MY LIFE—Ronnie Milsap, RCA AFL1-2780 |
| 11 | 9 | 16 | LOVE OR SOMETHING LIKE IT—Kenny Rogers, United Artists UA LA 903 H |
| 12 | 11 | 41 | WAYLON & WILLIE—Waylon Jennings & Willie Nelson, RCA AFL 12686 |
| 13 | 14 | 29 | ENTERTAINERS . . . ON AND OFF THE RECORD—The Statler Brothers, Mercury SRM15007 (Phonogram) |
| 14 | 12 | 22 | ROOM SERVICE—The Oak Ridge Boys, ABC 1065 |
| 15 | 15 | 31 | EVERYTIME TWO FOOLS COLLIDE—Kenny Rogers & Dottie West, United Artists UALA864H |
| 16 | 16 | 42 | TEN YEARS OF GOLD—Kenny Rogers, United Artists UA-LA 835 H |
| 17 | 17 | 16 | I'M ALWAYS ON A MOUNTAIN WHEN I FALL—Merle Haggard, MCA 2375 |
| 18 | 19 | 4 | MOODS—Barbara Mandrell, ABC AY-1088 |
| 19 | 20 | 43 | THE BEST OF THE STATLER BROTHERS, Mercury SRM 1-1037 (Phonogram) |
| 20 | 23 | 4 | DARK EYED LADY—Donna Fargo, Warner Bros. BSK 3191 |
| 21 | 18 | 31 | VARIATIONS—Eddie Rabbitt, Elektra 6E 127 |
| 22 | 22 | 3 | GREATEST HITS—Marshall Tucker Band, Capricorn CPN0214 |
| 23 | 27 | 19 | I BELIEVE IN YOU—Mel Tillis, MCA 2364 |
| 24 | 24 | 6 | TURNING UP AND TURNING ON—Billy "Crash" Craddock, Capitol SW-11853 |
| 25 | 25 | 11 | WANTED! THE OUTLAWS—Waylon Jennings, RCA AFL1-1312 |
| 26 | 28 | 22 | OH! BROTHER—Larry Gatlin, Monument MG 7626 |
| 27 | 32 | 55 | HERE YOU COME AGAIN—Dolly Parton, RCA APL12544 |
| 28 | 30 | 14 | ELVIS SINGS FOR CHILDREN AND GROWNUPS TOO—Elvis Presley, RCA CPL 1-2901 |
| 29 | 21 | 15 | WOMANHOOD—Tammy Wynette, Epic KE 35442 |
| 30 | 31 | 29 | REDHEADED STRANGER—Willie Nelson, Columbia KC 33482 |
| 31 | 34 | 5 | BEST OF DOLLY PARTON—RCA APL1 1117 |
| 32 | 35 | 61 | HEAVEN'S JUST A SIN AWAY—The Kendalls, Ovation OV 1719 |
| 33 | 38 | 97 | GREATEST HITS—Linda Ronstadt, Asylum 7E-1092 |
| 34 | 39 | 5 | THE WAY IT WAS IN '51—Merle Haggard, Capitol ST-11839 |
| 35 | 44 | 30 | OLD FASHIONED LOVE—The Kendalls, Ovation DV1733 |
| 36 | NEW ENTRY | | JOHNNY PAYCHECK'S GREATEST HITS VOLUME II, Epic KE 35623 |
| 37 | 42 | 8 | 20 GOLDEN GREATS—Buddy Holly, MCA 3040 |
| 38 | 26 | 11 | RED WINE AND BLUE MEMORIES—Joe Stampley, Epic KE 35443 |
| 39 | NEW ENTRY | | TAMMY WYNETTE'S GREATEST HITS VOLUME IV, Epic KE 35630 |
| 40 | 47 | 69 | WE MUST BELIEVE IN MAGIC—Crystal Gayle, United Artists UA LA 771 G |
| 41 | 43 | 57 | COUNTRY BOY—Don Williams, ABC/Dot DO 2098 |
| 42 | NEW ENTRY | | BURGERS AND FRIES/WHEN I STOP LEAVING (I'LL BE GONE)—Charley Pride, RCA APL1 2983 |
| 43 | NEW ENTRY | | VOLUNTEER JAM VOL III AND IV—The Charlie Daniels Band, Epic E235368 |
| 44 | 29 | 57 | Y'ALL COME BACK SALOON—Oak Ridge Boys, ABC/Dot DO2093 |
| 45 | 49 | 9 | DON'T BREAK THE HEART THAT LOVES YOU—Margo Smith, Warner Bros BSK 3173 |
| 46 | 50 | 6 | FACE OF A FIGHTER—Willie Nelson, Lone Star LS 4602 |
| 47 | 40 | 41 | QUARTER MOON IN A TEN CENT TOWN—Emmylou Harris, Warner Bros BSK 3141 |
| 48 | 33 | 4 | LOVE IS WHAT LIFE'S ALL ABOUT—Moe Bandy, Columbia KC-35534 |
| 49 | 41 | 8 | REFLECTIONS—Gene Watson, Capitol ST 11805 |
| 50 | 48 | 2 | FALL IN LOVE WITH ME—Randy Barlow, Republic RLP6023 |

Dolly Dolls For Scorpion Promo

NASHVILLE — Dolly Parton "look-alike dolls" are being mailed to country radio stations across the U.S. to publicize singer R.W. Blackwood's latest single, "Dolly," on Scorpion Records.

The promotion is being jointly sponsored by Universal Management of Nashville and Buzz Cason and Austin Roberts, writers of "Dolly," who are represented by Southern Writers Group publishing company.



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as we welcome him to the Monument Family of Fine Artists.

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Easy Listening

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These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.

| This Week | Last Week | Weeks on Chart | TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee) |
|-----------|------------------|----------------|--|
| 1 | 3 | 5 | TIME PASSAGES Al Stewart, Arista 0362 (DJM/Frabisious, ASCAP) |
| 2 | 1 | 12 | RIGHT DOWN THE LINE Gerry Rafferty, United Artists 1233 (The Hudson Bay, BMI) |
| 3 | 13 | 4 | OUR LOVE, DON'T THROW IT AWAY Andy Gibb, RSO 911 (Stigwood/Unichappell, BMI) |
| 4 | 19 | 3 | YOU DON'T BRING ME FLOWERS Barbra & Neil, Columbia 310840 (Stonebridge/Threesome, ASCAP) |
| 5 | 6 | 11 | READY TO TAKE A CHANCE AGAIN Barry Manilow, Arista 0357, (Ensign, BMI) |
| 6 | 11 | 7 | CHANGE OF HEART Eric Carmen, Arista 0354 (Caramex, BMI) |
| 7 | 9 | 9 | SWEET LIFE Paul Davis, Bang 738 (Web IV, BMI/Tanta/Chappell, ASCAP) |
| 8 | 10 | 7 | EVERYBODY NEEDS LOVE Stephen Bishop, ABC 12406 (Stephen Bishop, BMI) |
| 9 | 15 | 6 | RAININ' IN MY HEART Leo Sayer, Warner Bros. 8682 (House Of Byrant, BMI) |
| 10 | 2 | 14 | SHE'S ALWAYS A WOMAN Billy Joel, Columbia 3-10788 (Impulsive/April, ASCAP) |
| 11 | 4 | 16 | LOVE IS IN THE AIR John Paul Young, Scotti Brothers 402 (Atlantic) (Edward B. Marks, BMI) |
| 12 | 5 | 27 | YOU NEEDED ME Anne Murray, Capitol 4574 (Chappell/Ironside, ASCAP) |
| 13 | 14 | 8 | I JUST WANNA STOP Gino Vannelli, A&M 2072 (Ross Vannelli, ASCAP) |
| 14 | 7 | 15 | TOOK THE LAST TRAIN David Gates, Elektra 45550 (Kipahulu, ASCAP) |
| 15 | 8 | 13 | DEVOTED TO YOU Carly Simon & James Taylor, Elektra 45506 (House Of Bryant, BMI) |
| 16 | 16 | 8 | HOW MUCH I FEEL Ambrosia, Warner Bros. 8640 (Rubicon, BMI) |
| 17 | 22 | 5 | THIS IS LOVE Paul Anka, RCA 11395 (Camerica, ASCAP) |
| 18 | 18 | 13 | WHENEVER I CALL YOU "FRIEND" Kenny Loggins, Columbia 3-10794 (Milk Money, ASCAP/Rumanian Pickelworks, BMI) |
| 19 | 21 | 7 | SHARING THE NIGHT TOGETHER Dr. Hook, Capitol 4621 (Music Mill, ASCAP/Alan Cartee, BMI) |
| 20 | 17 | 15 | REMINISCING Little River Band, Harvest 4605 (Capitol) (Screen Gems-EMI, BMI) |
| 21 | 12 | 13 | ALMOST LIKE BEING IN LOVE Michael Johnson, EMI-America 8004 (United Artists, ASCAP) |
| 22 | 27 | 4 | LOVE ME AGAIN Rita Coolidge, A&M 2090 (Almo, ASCAP/Irving, BMI) |
| 23 | 30 | 5 | FOREVER AUTUMN Justin Hayward, Columbia 3-10799 (Bright, ASCAP) |
| 24 | 24 | 8 | MAC ARTHUR PARK Donna Summer, Casablanca 939 (Canopy, ASCAP) |
| 25 | 33 | 3 | CAN YOU FOOL Glen Campbell, Capitol 4638 (Royal Oak/Windstar, ASCAP) |
| 26 | 20 | 17 | FOOL (If You Think It's Over) Chris Rea, United Artists 1198 (Magnet/Sole Selling Agent/Interworld, ASCAP) |
| 27 | NEW ENTRY | | MY LIFE Billy Joel, Columbia 3-10853 (Impulsive/April, ASCAP) |
| 28 | 34 | 4 | ON THE SHELF Donny & Marie Osmond, Polydor 14510 (ATV, BMI) |
| 29 | 29 | 5 | LOVE TO BURN O.C. Smith, Shadybrook 1045 (Screen Gems/EMI, BMI/Bobby Goldsboro, ASCAP) |
| 30 | 25 | 21 | TALKING IN YOUR SLEEP Crystal Gayle, United Artists 1214 (Roger Cook/Chriswood, BMI) |
| 31 | 35 | 4 | PROMISES Eric Clapton, RSO 910 (Narwhal, BMI) |
| 32 | 36 | 4 | STRANGE WAY Firefall, Atlantic 3518 (Steven Stills, BMI) |
| 33 | 26 | 12 | HEARTBREAKER Dolly Parton, RCA 11296 (Songs Of Manhattan, Unichappell, Begonia Melodies, BMI) |
| 34 | 28 | 12 | ALL I SEE IS YOUR FACE Dan Hill, 20th Century 2378 (Welbeck, ASCAP) |
| 35 | 47 | 3 | THE GAMBLER Kenny Rodgers, United Artists 1250 (Writers Night, ASCAP) |
| 36 | 37 | 4 | LIKE A SUNDAY IN SALEM Gene Cotton, Ariola 7723 (United Artists, ASCAP) |
| 37 | 23 | 9 | LONDON TOWN Wings, Capitol 08908 (MPL Communications/ATV, BMI) |
| 38 | NEW ENTRY | | WESTWARD WIND England Dan & John Ford Coley, Big Tree 16130 (Atlantic) (Cold Zinc/Dawnbreaker, BMI) |
| 39 | 32 | 13 | I WILL STILL LOVE YOU Stonebelt, Parachute 512 (Casablanca) (Warner Bros., ASCAP) |
| 40 | 40 | 6 | LET'S TAKE THE LONG WAY AROUND THE WORLD Ronnie Milsap, RCA 11369 (Chess, ASCAP/Pi-Gem, BMI) |
| 41 | 46 | 2 | HOW YOU GONNA SEE ME NOW Alice Cooper, Warner Bros. 8695 (EZRA/Mountain, BMI/Jodrell, ASCAP) |
| 42 | 49 | 2 | I WILL BE IN LOVE WITH YOU Livingston Taylor, Epic 850604 (Morgan Creek/Songs Of Bandies-Koppelman, ASCAP) |
| 43 | 43 | 8 | SUBSTITUTE Clout, Epic 8-50591 (Touch Of Gold, BMI) |
| 44 | 45 | 3 | CHILDREN OF SANCHEZ Chuck Mangione, A&M 2088 (Gates, BMI) |
| 45 | 31 | 20 | THREE TIMES A LADY Commodores, Motown 7902 (Jobete/Commodores, ASCAP) |
| 46 | 50 | 2 | DRIFTWOOD Moody Blues, London 708 (Bright Music, ASCAP) |
| 47 | 48 | 2 | RUN FOR HOME Lindisfarne, Atco 7093 (Atlantic) (Crazy/Chappell, ASCAP) |
| 48 | NEW ENTRY | | THIS MOMENT IN TIME Engelbert Humperdinck, Epic 8-50632 (Silver Blue, ASCAP) |
| 49 | NEW ENTRY | | THE DREAM NEVER DIES Cooper Brothers, Capricorn 0308 (Welbeck/Oboe Maestro/Tamlami, BMI) |
| 50 | NEW ENTRY | | SAVE ME, SAVE ME Frankie Valli, Warner/Curb 3233 (Stigwood/Unichappell/Administrator, BMI) |

NOVEMBER 11, 1978, BILLBOARD

Country

Changing Things Around: Pop Recorded In Nashville

• Continued from page 68
recording session, possibly with Bowen producing, in early 1979 says Bowen.

The advantages of Nashville pop? "It's cheaper to record here than in L.A. This will become a big center for pop music within the next five years."

Bowen cites the principal problem facing the Nashville pop music community: "The rest of the music world, especially L.A., automatically thinks of country when they see Nashville on the label because country is so ingrained here."

Bob Beckham, president of Combine Music—a firm that has enjoyed both country and pop success, agrees with Bowen:

"From a management/executive level in either L.A. or New York they're scared to death that they'll find out it was done here and automatically brand it as country—which shows how inadequate the heads of record labels and, sometimes, management can be."

Positive points include "a more relaxed atmosphere that lends itself to creativity" and "more head sessions," according to Beckham.

"We've got our enemies within our own ranks, too," adds Beckham. "There's a lot of people in this town who don't want to see this pop thing happen, and the reason they don't understand it is because they're scared. As long as they keep it pure country they understand that, and it's not a threat to them."

Noting "wherever an act goes, that's where the money goes," Beckham voices the need for more acute Nashville management. "Dolly Parton had to go out of town for management." Combine's Kris Kristoferson also sought a New York manager. "It's unfortunate, but what are you going to do? Penalize an act because the management isn't here?"

Buddy Killen, president of Tree International Publishing, points to the influx of musicians as a reason for Nashville's pop surge. "Everything is not country here anymore," comments Killen who produces acts ranging from country singers to Joe Tex. "Even though the same guys will turn around and cut the country record you ever heard, they can cut pop records, too."

Killen claims a "psychological difference" allows music executives in other areas to read country implications into non-country records coming from Nashville. "It always seems to surprise people when you tell them you cut an r&b hit in Nashville. There are a number of young pop producers who have been developing here—like Steve Gibson, Kyle Lehning and Brent Maher. A lot of producers are opening their minds to new influences."

He believes the association concept could be beneficial. "If you advertise it, you'll cause more pop people to come to town, and the more that come here, the more hits you'll have."

Lehning came to Nashville from Illinois, and his first production effort was a million-seller with England Dan and John Ford Coley, recorded at Lee Hazen's Studio By The Pond.

"I was fortunate because the record company I deal with (Big Tree) didn't have any concerns about where the record was made," relates Lehning, who emphasizes Nashville's product goes against

competition from New York, L.A., England and other recording centers.

Lehning predicts more of a "metropolitan feel" as the record industry evolves. "There are a lot of country records being made in L.A. now, and a lot coming out of Miami and Muscle Shoals."

Norbert Putnam, who has produced Eric Anderson, Joan Baez, Dan Fogelberg, Buffy Sainte-Marie and other acts at Quadrafonic Studios, believes the association idea could be a good one—but it might be too late for Putnam personally. He's contemplating moving to Miami where he has been cutting such acts as Jimmy Buffett. Putnam has been one of the long-term pop music leaders in Nashville.

Putnam was one of the pop music leaders attending a meeting at BMI two years ago that explored setting up a pop music association. "Most people in the pop business agreed they had been negligent in publicizing their achievements," recalls Frances Preston, vice president of BMI.

Noting she is "all for the cause," Preston adds, "They've got to get people involved who will put money in, and they've got to get some heavies involved who are used to working in associations."

Record executives are more eager to look at all types of product out of Nashville now because of crossover and pop successes, states Preston. From the BMI standpoint, she notes, "We're unique in that we're a songwriter town and there's such a wealth of material to be found here."

BMI officials point out to 22 Nashville or Southern region songs gaining pop awards at the 1978 BMI awards dinner in New York.

Bob Montgomery, producer, publisher and writer (he penned the pop, country and r&b hit "Misty Blue") also feels public relations and management are areas that need to be strengthened. "We're very lax about public relations, and have overlooked its importance," says Montgomery. "And, when you go to New York or L.A., the first thing the executives want to know is who is their manager and their producer."

Observes Montgomery: "Producers who produce pop records out of Nashville have a tendency to hide the fact because of the stigma."

He points to such versatile musicians as Reggie Young, Joe Osborne, Ron Oates, Shane Keister, Bobby Woods, David Briggs, Steve Gibson and Larry Londin, the latter a drummer who came from the Motown complex in Detroit.

"There's a freshness about the town and its creative aspects that excites me like I felt in New York 15 years ago," comments Ron Haffkine, who moved to Nashville from San Francisco three years ago.

Pop's success is bringing a problem, says Haffkine, producer of Dr. Hook. "Because there are a limited number of musicians as opposed to New York or L.A., it's sometimes tough getting the particular musicians you want without a certain amount of lead time. This wasn't true two years ago, but it's true today because it's growing so fast and there's so much work being done here."

Though Haffkine feels a pop organization could help, he joins with several others in the industry by remarking, "The thing that helps most is successful product—there's noth-

ing that draws attention like that."

He believes the trend will continue "if the musicians hold their ground and don't burn out real quick like what's happened in other parts of the country."

Another veteran of the Nashville pop wars, Buzz Cason, notes the spread of pop success. "It's been more consistent than it ever has been—we've consistently kept about three records on the pop charts during the past year."

Gene Cotton, Michael Johnson ("Bluer Than Blue") and Bill Labounty are acts who have enjoyed pop chart success through Cason's Creative Workshop Studio.

Jack Grady, personal manager of Randy Goodrum, an Arista artist who wrote "Bluer Than Blue" and Anne Murray's No. 1 hit "You Needed Me," believes the key to Nashville's pop problem has been the lack of a marketplace. "We had to go to New York and see Clive Davis to sell him on Randy. Until there's a marketplace here in Nashville, the total potential of pop music here will not be realized."

Grady is also affiliated with Bob Millsap, who has evolved from a songwriter to studio owner and producer, charting with 93% of his country songs and hitting both pop and easy listening charts with his Ironside and Sailmaker catalogs.

The Nashville pop scene has existed since Nashville became a recording center, notes Lynn Shults, director of Nashville operations for UA Records. "Near You" became a pop hit out of Nashville in the '40s.

"The public doesn't have any phobia about where a record is cut, so people are not as afraid now to let it be known their song was recorded in Nashville," states Shults.

However, Bobby David, a new artist on 20th Century-Fox Records, confides that he didn't tell where his tapes were cut when he was pitching the product in L.A. "A lot of people there can't believe we cut it in Nashville."

UA artist Kenny Rogers, who has cut both pop and country—and a combination of both—points to a major difference in recording styles between the two musical capitals: "If you come into Nashville, you allow the musicians to produce; if you go to L.A., you produce the musicians."

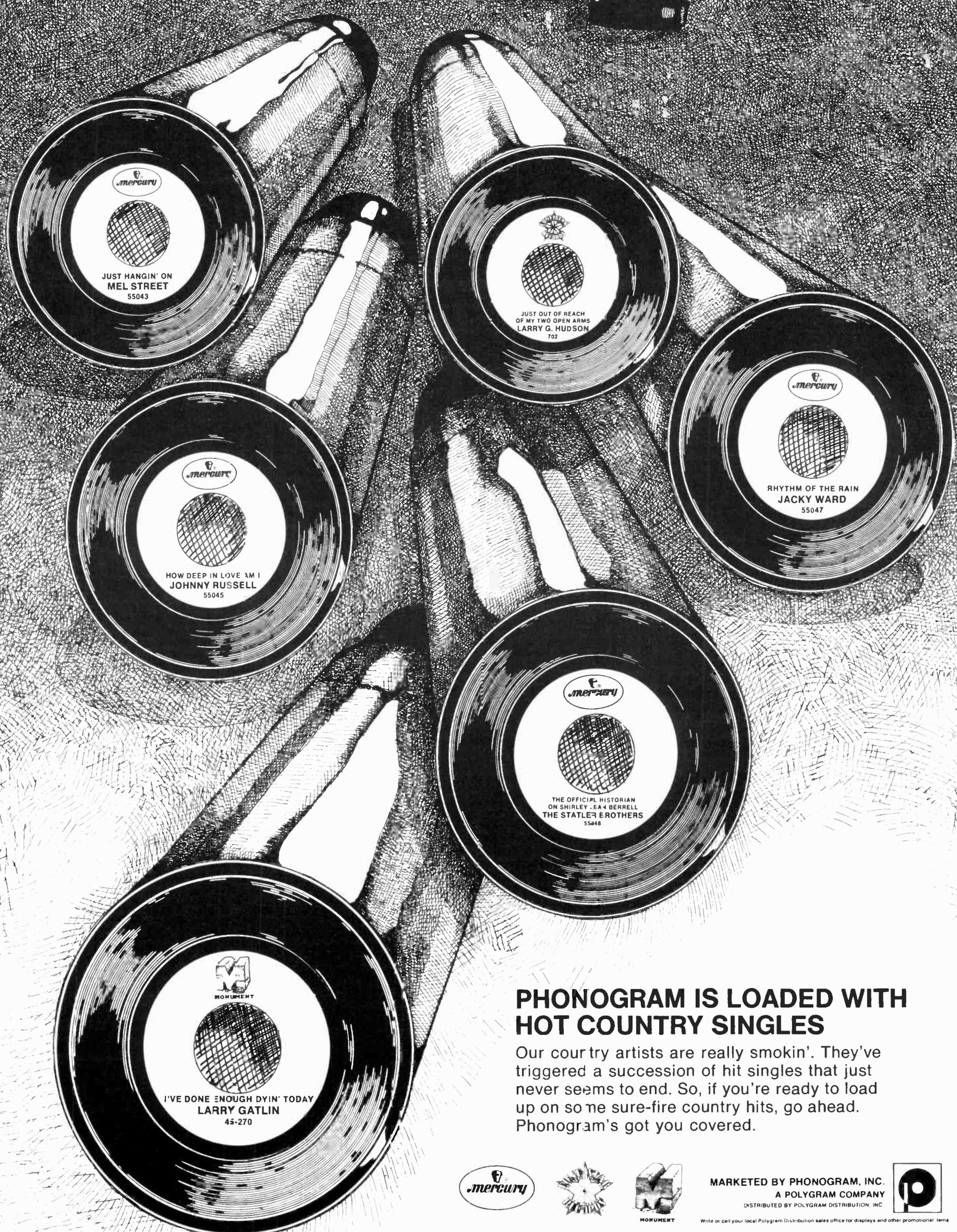
"When you come to Nashville, you're looking for a certain studio sound. Even if you bring your own musicians, you'll get a sound in Nashville you won't get anywhere else. What the artists like about Nashville is the expression of the musicians," Rogers concludes.

Ed Shea, Southern director of ASCAP, sees the pop trend continuing, noting the recent visit to a Nashville studio by Julie Andrews, and the past successes by such acts as Gene Cotton and Ray Stevens.

"Nashville is the Mayo Clinic of the ailing artists," adds Shea, indicating the feel of the musicians, engineers and producers will help bolster the pop scene.

At SESAC, Jim Black recently added a pop title to his gospel activities. "The potential here is untapped," says Black.

Black also sees another problem area: "The local record companies aren't geared to the type of budget that has to be set up to handle a national pop hit. Locally, if you try to talk that kind of budget, they shudder."



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Soul Sauce

Road Grind Tough For Motown Act

By JEAN WILLIAMS

LOS ANGELES—Is Motown's super group the Commodores in trouble? Reportedly the group has been on the road for so long, the wear and tear is beginning to show. And where once they received raves for performances, many are now commenting that their shows are only fair.

Little wonder, says a source close to the situation. "When you reach the stature of the Commodores, you just don't go out on the road for about 90 dates at a time. You don't see other major groups grinding like this."

"The Commodores also blew it when LTD was put on its bill. Although LTD doesn't have the drawing power nor is it nearly as popular as the Commodores, it's a super fantastic act that sings basically the same type of music as the Commodores."

"The Commodores should never have allowed LTD to be on its bill. LTD was to warm up the audience but the end result was that when LTD left the stage, the audience had been satisfied," says the observer.

According to Benny Ashburn, manager of the Commodores: "Yes, we have had problems, particularly in getting the black audiences to come out. In the past, my group appealed totally to black audiences but since 'Three Times A Lady,' the audiences have changed to sometimes 80% white."

"At the time when 'Three Times A Lady' came out, we were getting black airplay on other records too. But this song is so powerful, it overshadowed the other tunes and we only received airplay on 'Three Times A Lady.'"

"By the other stations (non-r&b) picking up on it in heavy rotation, we grabbed a large white audience and lost some of our black audience."

Ashburn further states that the Commodores have gone through emotional trips because of the length of the tour.

As for LTD overshadowing the Commodores on its own show, Ashburn says: "LTD is a boogieing group and gets the audience up out of its seats. The Commodores get the same reaction but their show has changed. Where once the group was also strictly high energy, it now inserts five slow numbers in its show. This may lead some people to feel that the energy is not there."

Last year the Commodores played 92 dates, with this year going for 90 playdates.

"We will not do this next year," says Ashburn. "We will do foreign tours but no U.S. tour and we're also involved in a movie, soundtrack and a television special for 1979."

"We have done something that no other major group has ever done with this tour. No group has stayed on the road as long as the Commodores."

While he admits that the tour (June 29-Nov. 23) may have taken its toll on the group, he feels that much has been accomplished in terms of expanding its audiences.

He also points out that in the past month, the Commodores have received rave reviews, noting that the group itself feels better about the tour.

Promoters for the tour recently

(Continued on page 73)

Billboard Hot Soul Singles

Billboard SPECIAL SURVEY For Week Ending 11/11/78

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| This Week | Last Week | Weeks on Chart | TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee)) | This Week | Last Week | Weeks on Chart | TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee)) | This Week | Last Week | Weeks on Chart | TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee)) |
|-----------|-----------|----------------|---|-----------|-----------|----------------|---|-----------|-----------|----------------|---|
| 1 | 5 | 6 | I'M EVERY WOMAN —Chaka Kahn (Ashford & Simpson), Warner Bros. 8683 (Nick-O-Val, ASCAP) | 34 | 33 | 14 | STANDUP —Atlantic Starr (W.I. Lewis), A&M 2065 (Almo/Newban/Audio, ASCAP) | 69 | 79 | 3 | CHANGE —Zulema (Z. Cousseaux), Lejont 34001 (London) (Double Joint/Zu-Grace, BMI) |
| 2 | 2 | 12 | IT SEEMS TO HANG ON —Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 8651 (Nick-O-Val, ASCAP) | 35 | 32 | 11 | DANCING IN PARADISE —El Coco (W. Lewis, L. Rinder, M. Ross), AVI 203 (Equinox, BMI) | 70 | 86 | 2 | GANGSTER OF LOVE —Johnny "Guitar" Watson (J. Watson), DJM 1101 (Mercury) (Hermosa, BMI) |
| 3 | 4 | 9 | YOUR SWEETNESS IS MY WEAKNESS —Barry White (B. White), 20th Century 2380 (Sa-Vette/January, BMI) | 36 | 34 | 20 | TAKE ME I'M YOURS —Michael Henderson (M. Henderson), Buddah 597 (Arista) (Electrocard, ASCAP) | 71 | 84 | 2 | FREE FROM MY FREEDOM —Bonnie Pointer (A. Bond, T. Thomas, B. Pointer), Motown 911 (Jobete, ASCAP/Stone Diamond, BMI) |
| 4 | 1 | 13 | ONE NATION UNDER A GROOVE —Funkadelic (G. Clinton, G. Shider, W. Morrison), Warner Bros. 8618 (Malibu, BMI) | 37 | 36 | 12 | SPECIAL OCCASION —Dorothy Moore (S. Dees), Malaco 1052 (TK) (Unichappell, BMI) | 72 | 82 | 3 | GET DOWN —Gene Chandler (J. Thompson), 20th Century 2386 (Gaetana/Cachand/Cissy, BMI) |
| 5 | 3 | 11 | BLAME IT ON THE BOOGIE —Jacksons (M. Jackson, D. Jackson, E. Krohn), Epic 850595 (CBS) (Global, ASCAP) | 38 | 38 | 10 | SWEET MUSIC MAN —Millie Jackson (K. Rogers), Spring 185 (Polydor) (Jolly Rogers, ASCAP) | 73 | 83 | 2 | WE BOTH DESERVE EACH OTHER'S —LTD (J. Osborne, J. Davis), A&M 2095 (Almo/McRouscod, ASCAP/Irving/McDorsbou, BMI) |
| 6 | 6 | 16 | THERE'LL NEVER BE —Switch (B. Debarge), Gordy 7159 (Motown) (Jobete, ASCAP) | 39 | 53 | 4 | LONG STROKE —ADC Band (M. Judkins, A. Matthew, J. Maddox, A. Matthew, Jr., C. Hopkins, M. Patterson), Cotillion 44243 (Atlantic) (Woodsongs/Bus, BMI) | 74 | 74 | 6 | I SECOND THAT EMOTION —Thelma Jones (W. Robinson, A. Cleveland), Columbia 310814 (Jobete/Stone Agate, BMI) |
| 7 | 7 | 17 | DANCE —Sylvester (Robinson & Orsborn), Fantasy 827 (Jobete, ASCAP) | 40 | 43 | 9 | I WANNA MAKE LOVE TO YOU —Randy Brown (H. Banks, C. Hampton), Parachute 517 (Casablanca) (Irving, BMI) | 75 | 61 | 7 | I WISH YOU WELL —Maze (F. Beverly), Capitol 4629 (Pecle, BMI) |
| 8 | 10 | 7 | MARY JANE —Rick James (R. James), Gordy 7162 (Motown) (Stone Diamond, BMI) | 41 | 51 | 4 | IT'S RIGHT —Evelyn "Champagne" King (T. Life, J.H. Fitch), RCA 11386 (Six Continents/Mills And Mills, BMI) | 76 | 85 | 2 | Y.M.C.A. —Village People (J. Morali, H. Belolo, V. Willis), Casablanca 945 (Green Light, ASCAP) |
| 9 | 8 | 15 | I'M IN LOVE —Rose Royce (N. Whitfield), Whitfield 8629 (Warner Bros.) (May Twelfth/Warner Tamerlane, BMI) | 42 | 42 | 6 | BARE BACK —Temptations (B. Holland, H. Beatty, E. Holland), Atlantic 3517 (Good Life, BMI) | 77 | 48 | 11 | LOVE ATTACK —Shotgun (A. Casey, T. Steels, W. Talbert), ABC 12395 (ABC/Dunhill/Goblet/Funk Rock, BMI) |
| 10 | 15 | 8 | MAC ARTHUR PARK —Donna Summer (J. Webb), Casablanca 939 (Canopy, ASCAP) | 43 | 52 | 5 | COOLING OUT —Jerry Butler (K. Gamble, L. Huff, J. Butler), Philadelphia International 3656 (Mighty Three, BMI/Fountain, ASCAP) | 78 | 81 | 4 | WELCOME TO HARLEM —Gary Toms Empire (M. Zaeger, A. Fields), Mercury 74023 (Sumac, BMI) |
| 11 | 12 | 11 | TONIGHT'S THE NIGHT —Betty Wright (B. Wright, W. Clarke, Alston 3740 (T.K.) (Sherlyn, BMI) | 44 | 45 | 7 | HOT SHOT —Karen Young (K. Borusiewicz, A. Kahn), West End 1211 (Scully, ASCAP) | 79 | 89 | 2 | CAN'T NOBODY LOVE ME LIKE YOU DO —General Johnson (G. Johnson), Arista 0359 (Modest, BMI) |
| 12 | 19 | 7 | DISCO TO GO —Brides Of Funkenstein (G. Clinton, W. Collins), Atlantic 3498 (Rubber Band, BMI) | 45 | 45 | 7 | RIDE O ROCKET —Brothers Johnson (N. Ashford, V. Simpson), A&M 2086 (Nick-O-Val, ASCAP) | 80 | 71 | 22 | VICTIM —Candi Staton (D. Crawford), Warner Bros. 8582 (Daann, ASCAP) |
| 13 | 13 | 11 | LOST AND TURNED OUT —Whispers (M. Anthony), Solar 11353 (RCA) (Spectrum VII, ASCAP) | 46 | 56 | 5 | WHOLE LOT OF SHAKIN' —Emotions (M. White, A. McKay), Columbia 3-10828 (Saggire, BMI/Steelchest, ASCAP) | 81 | 91 | 3 | SHAKE YOUR GROOVE THING —Peaches And Herb (D. Fekaris, F. Perren), Polydor 14514 (Perren-Vibes, ASCAP) |
| 14 | 18 | 9 | FUNK AND ROLL —Quazar (G. Gons, J. Brailey), Arista 349 (Jumpshoot, BMI) | 47 | 44 | 10 | SAY A PRAYER FOR TWO —Crown Heights Affair (P. Thomas, B. Reid, H. Young, W. Anderson), DeLite 908 (Phonogram) (Delightful/Cabrini, BMI) | 82 | NEW ENTRY | → | HOW DO YOU DO —Al Hudson & The Soul Partners (Soul Partners), ABC 12424 (Perk's, BMI) |
| 15 | 11 | 13 | ONLY YOU —Loleatta Holloway & Bunny Sigler (B. Sigler), Gold Mind 74012 (Lucky Three/Henery Suemay/Six Strings, BMI) | 48 | 49 | 8 | LOVE TO BURN —O.C. Smith (P. Harrison, C. Kelly), Shadybrook 1045 (Screen Gems/EMI, BMI/Bobby Goldsboro, ASCAP) | 83 | 88 | 3 | WORKING OVERTIME —Denise LaSalle (D. LaSalle), ABC 12419 (Warner Tamerlane/Ordena, BMI) |
| 16 | 20 | 8 | DON'T HOLD BACK —Chanson (D. Williams, J. Jamerson, Jr.), Ariola 7717 (Kichelle/Jamersonian/Cos-K, ASCAP) | 49 | 59 | 5 | WHAT YOU WON'T DO FOR LOVE —Bobby Caldwell (Caldwell, Kettner), Clouds 11 (TK) (Sherlyn/Lindseyanne, BMI) | 84 | NEW ENTRY | → | JUST FREAK —Slave (D. Webster, S. Washington, M. Adams, H. Hicks), Cotillion 44242 (Atlantic), (Spur Tree/Cotillion, BMI) |
| 17 | 21 | 10 | GOT TO BE REAL —Cheryl Lynn (C. Lynn, D. Paich, D. Foster), Columbia 3-10808 (Butterfly/Gong, BMI/Hudmar/Cotaba, ASCAP) | 50 | 75 | 3 | LOVE DON'T LIVE HERE ANYMORE —Rose Royce (M. Gregory), Whitfield 8712 (Warner Bros.) (May Twelfth/Warner Tamerlane, BMI) | 85 | NEW ENTRY | → | TIME SLIPS AWAY —Ohio Players (W. Beck, J. Williams, J. Jones, M. Pierce, R. Middlebrooks, C. Satchell, L. Bonner), Mercury 74031 (Play One, BMI) |
| 18 | 40 | 4 | LE FREAK —Chic (N. Rogers, B. Edwards), Atlantic 3519 (Chic, BMI) | 51 | 50 | 13 | I LOVE THE NIGHT LIFE —Alicia Bridges (A. Bridges, S. Hutcheon), Polydor 14483 (Lowery, BMI) | 86 | NEW ENTRY | → | SHOE SOUL —Smokey Robinson (S. Robinson, B. Sutton, M. Sutton), Tama 54296 (Motown), (Jobete/Betram, ASCAP) |
| 19 | 17 | 9 | EASE ON DOWN THE ROAD —Diana Ross & Michael Jackson (C. Smalls), MCA 40947 (Fox Fanfare, BMI) | 52 | 57 | 6 | IN THE BUSH —Musique (P. Adams, S. Cooper), Prelude 71110 (Pat/Leeds/Phylmar, ASCAP) | 87 | NEW ENTRY | → | INSTANT REPLAY —Dan Hartman (D. Hartman), Blue Sky 2772 (Epic), (Silver Steed, BMI) |
| 20 | 16 | 11 | DON'T STOP, GET OFF —Sylvers (L. Sylvester, J. Sylvester, J. Sylvester, F. Sylvester), Casablanca 938 (Rosa, ASCAP) | 53 | 63 | 4 | TAKE THAT TO THE BANK —Shalamar (L. Sylvers, K. Spencer), Solar 11379 (RCA) (Rosa, ASCAP) | 88 | 90 | 2 | MR. D.J. YOU KNOW HOW TO MAKE ME DANCE —The Glass Family (Callon, Arning), JDC 428 (Callon-Love, BMI) |
| 21 | 22 | 8 | UNLOCK YOUR MIND —Staples (G. Jackson, L. Chambers), Warner Bros. 8669 (Muscle Shoals, BMI) | 54 | 46 | 16 | GOT TO GET YOU INTO MY LIFE —Earth, Wind & Fire (J. Lennon, P. McCartney), Columbia 2310786 (McClean, BMI) | 89 | 95 | 2 | OVERDOSE OF LOVE —Lowrell (L. Simon, J. Simon), AVI 235 (Simon-Redmond/Alben, BMI) |
| 22 | 9 | 15 | LET'S START THE DANCE —Hamilton Bohannon (H. Bohannon), Mercury 74105 (Phonodisc) (Bohannon Phase II, ASCAP) | 55 | 73 | 3 | IN THE NIGHT TIME —Michael Henderson (M. Henderson, S. Rivers), Buddah 600 (Arista) (Electrocard, ASCAP/Intense, BMI) | 90 | 87 | 3 | SING A HAPPY SONG —War (S. Allen, H. Brown, M. Dickerson, L. Jordan), United Artists 1247 (Far Out, ASCAP) |
| 23 | 23 | 7 | FLYING HIGH —Commodores (T. McClary, L. Richie), Motown 1452 (Jobete/Commodores, ASCAP) | 56 | 66 | 4 | SO EASY —Con Funk Shun (M. Cooper), Mercury 74024 (Val-Le-Joe, BMI) | 91 | NEW ENTRY | → | NOW THAT WE FOUND LOVE —Third World (K. Gamble, L. Huff), Island 8663 (Warner Bros.), (Mighty Three, BMI) |
| 24 | 14 | 21 | GET OFF —Foxy (C. Driggs, I. Ledesma), Dash 5046 (TK) (Sherlyn/Lindsay Anne, BMI) | 57 | 54 | 8 | DON'T WANNA' COME BACK —Mother's Finest (J. Seay, J. Kennedy), Epic 8-50596 (Satsong, ASCAP) | 92 | 92 | 2 | DANCE TO THE DRUMMERS BEAT —Herman Kelly & Life (H. Kelly), Alston 3742 (TK) (Thomas Fund, BMI) |
| 25 | 24 | 11 | PARTY —Leon Haywood (L. Haywood), MCA 40941 (Jim Edd, BMI) | 58 | 68 | 4 | GET ON UP, GET ON DOWN —Roy Ayers (R. Ayers, B. Fisher, S. Richardson), Polydor 14509 (Roy Ayers Ubiquity/Rich Fish/Adena, ASCAP) | 93 | 93 | 2 | I JUST CAN'T LEAVE YOUR LOVE —B.B. King (J. Sample, W. Jennings), ABC 12412 (Irving/Four Knights, BMI) |
| 26 | 25 | 16 | SOFT AND WET —Prince (Prince & Moon), Warner Bros. 8619 (Prince, BMI) | 59 | 55 | 6 | COME FLY WITH ME —Bobby Bland (L. Puriloy, P. Smith, A. Varnado), ABC 12405 (Capitol Dome, ASCAP) | 94 | 94 | 2 | GROOVIN' —Wilson Pickett (F. Cavaliere, E. Brigat), Big Tree 16129 (Atlantic) (Downtown, ASCAP) |
| 27 | 35 | 6 | ONLY YOU —Teddy Pendergrass (K. Gamble, L. Huff), Philadelphia International 460 (Mighty Three, BMI) | 60 | 70 | 4 | ANGEL DUST —Gil Scott-Heron (G. Scott-Heron), Arista 0366 (Brouhahn, ASCAP) | 95 | NEW ENTRY | → | WITCHDOCTOR —Paul Horne (L. Schifrin), Mushroom 7037 (Scherro, BMI) |
| 28 | 26 | 11 | YOU SHOULD DO IT —Peter Brown (T. Brown, R. Rans), Drive 6272 (TK) (Sherlyn/Decibel, BMI) | 61 | 58 | 5 | HELP YOURSELF —Brass Construction (R. Muller), United Artists 1242 (Big Boro, ASCAP) | 96 | NEW ENTRY | → | LOVE IS —Vernon Burch (V. Burch, H. Redmon, Jr.), Chocolate City 015 (Casablanca), (Sand B/Ricks, BMI) |
| 29 | 28 | 14 | YOU WERE MEANT FOR ME —Donny Hathaway (W. Peterkin), Atco 7092 (Atlantic) (Kuumba, ASCAP) | 62 | 72 | 4 | YOU STEPPED INTO MY LIFE —Melba Moore (B. Gibb, R. Gibb, M. Gibb), Epic 8-50600 (Stigwood/Unichappell, BMI) | 97 | NEW ENTRY | → | THINKIN' ABOUT IT TOO —Al Jarreau (A. Jarreau, T. Cannings), Warner Bros. 8677 (Al Jarreau/Desperate, BMI) |
| 30 | 30 | 10 | YOU FOOLED ME —Grey & Hanks (L. Hanks, Z. Grey), RCA 11346 (Irving/Medad, BMI) | 63 | 67 | 5 | DO WHAT YOU FEEL —Creme De Coco (T. Barge), Venture 102 (Barcam, BMI) | 98 | NEW ENTRY | → | ALMOST LIKE BEING IN LOVE —Michael Johnson (A.J. Lerner, F. Loewe), EMI America 8004 (United Artists, ASCAP) |
| 31 | 31 | 9 | I JUST WANNA STOP —Gino Vannelli (G. Vannelli, J. Vannelli, R. Vannelli), A&M 2072 (Ross Vannelli, ASCAP) | 64 | 60 | 5 | LET ME —Jimmy "Bo" Horne (H.W. Casey, R. Finch), Sunshine Sound 1005 (TK) (Sherlyn/Harrick, BMI) | 99 | 77 | 9 | MELLOW LOVIN' —Judy Cheeks (T. Monn, J. Cheeks, R. Williams), Salsoul 2063 (RCA) (AMRA) |
| 32 | 29 | 12 | TAKE IT ON TOP —Pockets (K. Barnes, V. White, R. White, L. Satterfield), Columbia 3-10755 (Pockets/Verdangel, BMI) | 65 | 65 | 4 | IS IT LOVE —Larry Graham & Graham Central Station (L. Graham Jr.), Warner Bros. 8665 (Nineteen Eighty, BMI) | 100 | 99 | 12 | DON'T LET IT GO TO YOUR HEAD —Jean Carn (K. Gamble, L. Huff), Philadelphia International 3654 (Mighty Three, BMI) |
| 33 | 27 | 17 | WHAT YOU WAITIN' FOR —Stargard (N. Whitfield), MCA 40932 (Warner-Tamerlane/May 12th, BMI) | 66 | 76 | 3 | MIDNIGHT GIRL —Lenny Williams (T. McFadden, J. Footman, F. Wilson), ABC 12423 (Spec-O-Lite/Traco/Jobete, BMI) | | | | |
| | | | | 67 | 64 | 7 | LOVE, I NEVER HAD IT SO GOOD —Quincy Jones (Q. Jones, T. Bahler, P. Austin, R. Tee), A&M 2082 (Yellow Brick/Bloody, ASCAP) | | | | |
| | | | | 68 | 78 | 3 | DON'T WEAR YOURSELF OUT —McCrary's (L. McCrary, C. McCrary), Portrait 6-70022 (CBS) (Island, BMI) | | | | |

25 Soul Dealers Band Together

By MAURIE ORODENKER

PHILADELPHIA—The Music Library concept of retailing soul records created by the Richman Brothers, distributors and one of the leading one-stops in the East, has been applauded by Capitol Records.

Basically, Music Library is a distributor-inspired organization of some 25 local area independent record merchants in the soul market banded together with enough buying power to merchandise and advertise their product with the same impact that the big chains and mass merchandisers can afford.

Walter Lee, Capitol's vice president and national sales manager, was on hand for a recent dinner party for the Music Library dealers.

"This concept created by the Richman Brothers allows a group of small dealers to compete with the big chains," said John Samartino, Capitol's district manager, also on hand.

"We see it as an important force to create, sell and promote records and to develop new products. This adds

up to selling more records and more profits for the small dealers who, individually, could never hope to compete with the chains without the advertising, merchandising display and promotion power they are now getting collectively."

Since being organized early in the summer, the stores affiliated with Music Library enjoy the benefits of one to two pages of advertising placed every other week in the Philadelphia Daily News.

In addition, at least three radio spots are carried every day of the week by WDAS-AM-FM, both outlets programming particularly for the black community, and WCAU-FM, which is especially heavy into disco and jazz.

The co-op money for the campaign is funneled through the Richman Brothers by the record companies. For most of the Library members, the amount of co-op advertising money they could earn individually would never enable any

of them to get any kind of exposure in a daily newspaper or on any of the leading radio stations.

Jerry Richman, who along with his brothers Allen and Richard operates the full-service one-stop based across the river on the New Jersey side, says that except for a few affiliates operating two stores, all the Library members are single store dealers almost exclusively in soul music and spread over the Greater Philadelphia, Southern New Jersey and Delaware market.

Some of the members admit that the co-op advertising has increased their store sales as much as 30% while others say that the association has given their small shops a chain-store identification.

Attending the dinner meeting were Richman Brothers execs Valerie Kargher, advertising and promotion manager; Sam Cass, tape buyer, and LP buyers Gary Wolf and Ted Neumann.

Soul Sauce

Continued from page 72

changed from Taurus Productions, headed by Quentin Perry to Bill Graham Presents/Renny Roker Productions.

Monica Burruss, formerly of Lady Flash, has moved out on her own. Lady Flash is Barry Manilow's backup trio that released its own LP more than a year ago on RSO.

Since leaving the group Monica has joined ABC-TV's game show "Name That Tune" as the featured female vocalist. The show airs on Wednesday nights.

According to Burruss, each member of Lady Flash is a soloist and songwriter in her own right. "I feel that once this current tour with Barry (Manilow) is over, the group will no longer function as such."

Monica, whose music ranges from r&b to pop to Latin and jazz, is presently working nightclubs and is scheduled for tv guest stints, including the "Dinah Shore Show."

Chocolate City recording group Cameo has just purchased a coffin. Group member Gregory Johnson who dons a vampire-type cape and rhinestone top hat for the tune "Funk Funk" has added it to his routine.

Onstage, the coffin will be surrounded by dry ice from which Johnson will rise. The effect is eerie. Audiences will first see this new addition at the group's performance in Roanoke, Va.

Another recent purchase by Cameo is its touring bus, formerly owned by Muhammad Ali. The bus, which cost in excess of \$100,000, came with two tape playback systems for the driver and passengers, 10 speakers, a full kitchen, bar and other features. It also sleeps 12.

Michael Henderson has signed Rena Scott to a production deal for Buddah Records with a scheduled release date early next year. The pair is in Philadelphia's Sigma Sound studio. Scott sings on Henderson's tune "Take Me I'm Yours."

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

Billboard Soul LPs

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| This Week | Last Week | Weeks on Chart | *STAR Performer—LP's registering greatest proportionate upward progress this week | This Week | Last Week | Weeks on Chart | TITLE Artist, Label & Number (Dist. Label) |
|-----------|-----------|----------------|---|-----------|-----------|----------------|--|
| ★ | 1 | 6 | ONE NATION UNDER A GROOVE Funkadelic, Warner Bros. BSK 3209 | 31 | 23 | 13 | ATLANTIC STARR Atlantic Starr, A&M SP 4711 |
| | 2 | 10 | IS IT STILL GOOD FOR YA Ashford & Simpson, Warner Bros. BSK 3219 | 32 | 34 | 4 | ROSS Diana Ross, Motown M7-907 |
| ★ | 3 | 4 | THE MAN Barry White, 20th Century T-571 | 33 | 26 | 5 | TAKE IT ON UP Pockets, Columbia JC-35384 |
| ★ | 5 | 25 | COME GET IT Rick James & the Stone City Band, Gordy G7-981 | 34 | 29 | 6 | BEFORE THE RAIN Lee Oskar, Elektra 6E-150 |
| | 5 | 4 | STRIKES AGAIN Rose Royce, Whitfield WHK 3227 (Warner Bros.) | 35 | 33 | 4 | THE WIZ Various Artists, MCA MCA 2-1400 |
| | 6 | 6 | LIVE AND MORE Donna Summer, Casablanca NBLP 7119 | 36 | 37 | 22 | LOVE SHINE Con Funk Shun, Mercury SRM-1-3725 (Phonodisc) |
| | 7 | 7 | BETTY WRIGHT LIVE Betty Wright, Alston ALST 4408 (T.K.) | 37 | 40 | 3 | CHILDREN OF SANCHEZ Chuck Mangione, A&M SP-6700 |
| ★ | 10 | 11 | SWITCH Switch, Gordy G-7980 (Motown) | ★ | 50 | 2 | ALL FLY HOME Al Jarreau, Warner Bros. BSK 3229 |
| | 9 | 8 | BLAM Brothers Johnson, A&M SP 4714 | ★ | 39 | 7 | MOTHER FACTOR Mother's Finest, Epic IE 35546 (CBS) |
| | 10 | 9 | LIFE IS A SONG WORTH SINGING Teddy Pendergrass, P.I.R. JZ 35095 (CBS) | ★ | 49 | 2 | GOOD THANG Faze-O, SHE SH 741 (Atlantic) |
| | 11 | 11 | TOGETHERNESS L.T.D., A&M SP 4705 | ★ | 41 | NEW ENTRY | CHANSON Chanson, Ariola SW 50039 |
| | 12 | 12 | STEP II Sylvester, Fantasy F9556 | ★ | 42 | NEW ENTRY | CHERYL LYNN Cheryl Lynn, Columbia JC 35486 |
| | 13 | 13 | IN THE NIGHT TIME Michael Henderson, Buddah BDS 5712 (Arista) | ★ | 43 | 58 | UNLOCK YOUR MIND Staples, Warner Bros. BSK 3192 |
| | 14 | 14 | GET OFF Foxy, Dash 30005 (TK) | ★ | 44 | NEW ENTRY | FLAME Ronnie Laws, United Artists UA LA 881 |
| ★ | 21 | 4 | REED SEED Grover Washington Jr., Motown M7-910 | ★ | 45 | 38 | ROBERTA FLACK Roberta Flack, Atlantic SD 19186 |
| | 16 | 15 | A TASTE OF HONEY A Taste of Honey, Capitol ST 11754 | ★ | 46 | NEW ENTRY | INNER SECRETS Santana, Columbia FC 35600 |
| | 17 | 16 | SECRETS Gil Scott Heron & Brian Jackson, Arista AB 4189 | ★ | 47 | 47 | QUEEN OF THE NIGHT Loleatta Holloway, Salsoul GA 9501 (RCA) |
| ★ | 18 | NEW ENTRY | CHAKA Chaka Kahn, Warner Bros. K3245 | ★ | 48 | 48 | MELBA Melba Moore, Epic IE 35507 |
| | 19 | 18 | SUMMERTIME GROOVE Hamilton Bohannon, Mercury SRM-1-3728 (Phonodisc) | ★ | 49 | NEW ENTRY | BROTHER TO BROTHER Gino Vannelli, A&M 4722 |
| ★ | 20 | 32 | UGLY EGO Cameo, Chocolate City CCLP-2006 (Casablanca) | ★ | 50 | NEW ENTRY | FOR THE SAKE OF LOVE Isaac Hayes, Polydor PD 16164 |
| ★ | 21 | 27 | GIANT Johnny Guitar Watson, DJM DJM 19 | ★ | 51 | NEW ENTRY | THE GOLDEN TOUCH Cerrone, Cotillion SD 5208 (Atlantic) |
| | 22 | 17 | NATURAL HIGH Commodores, Motown M 790 | ★ | 52 | 20 | HOUSE OF LOVE Candi Staton, Warner Bros. BSK 3207 |
| ★ | 23 | 31 | HEADLIGHTS Whispers, Solar BXL1-2774 (RCA) | ★ | 53 | 44 | ALICIA BRIDGES Alicia Bridges, Polydor PD-1-6158 |
| ★ | 24 | 30 | CRUISIN' Village People, Casablanca NBLP 7118 | ★ | 54 | 36 | IMAGES Crusaders, Blue Thumb BA 6030 (ABC) |
| ★ | 25 | 3 | FUNK OR WALK Brides of Funkenstein, Atlantic SD-19201 | ★ | 55 | 41 | GET IT OUT'CHA SYSTEM Millie Jackson, Spring SP 16719 (Polydor) |
| | 26 | 25 | SUNBEAM Emotions, Columbia IC 53385 | ★ | 56 | 56 | BARE BACK Temptations, Atlantic SD 19188 |
| | 27 | 22 | SMOOTH TALK Evelyn "Champagne" King, RCA APL1-2466 | ★ | 57 | 45 | SOUNDS Quincy Jones, A&M SP 4685 |
| | 28 | 19 | YOU SEND ME Roy Ayers, Polydor PD1-6159 (Phonodisc) | ★ | 58 | 46 | SO FULL OF LOVE O'Jays, P.I.R. JZ35355 |
| | 29 | 24 | SPARK OF LOVE Lenny Williams, ABC AA1073 | ★ | 59 | 42 | JASS-AY-LAY-DEE Ohio Players, Mercury SRM1-3730 (Phonogram) |
| | 30 | 28 | FOR YOU Prince, Warner Bros. BSK 3150 | ★ | 60 | 43 | FIRED UP 'N' KICKIN Fatback Band, Spring 1-6718 (Polydor) |

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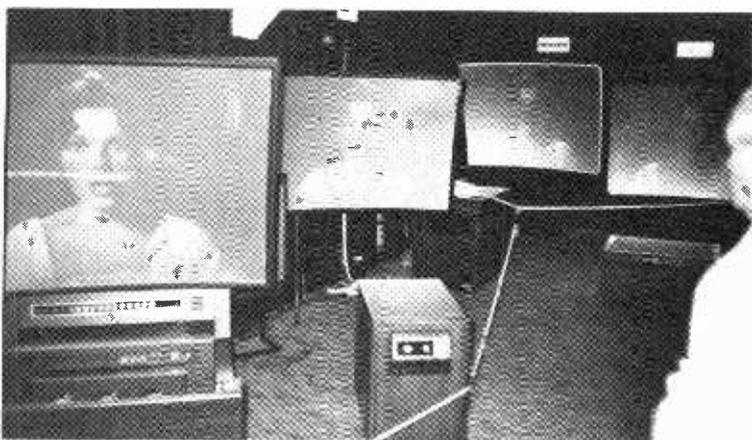
Billboard photos by Stephen Traiman
SAM GOODY uses Paul Barry Trio to demonstrate recording quality of B.I.C. two-speed (1 7/8 & 3 3/4 i.p.s.) cassette deck. Consumers record while the chain's Gary Thorne, with headphones, monitors sound levels. Demo was a highlight of Oct. 5-8 show that drew 34,000.



B&W Speakers marketed from Canada by Anglo American receive a live reproduction test as George Hooley on clarinet duets with a master tape on a Mozart piece.



TOSHIBA microcomponents—amplifier, preamp, digital tuner and speakers—are given a U.S. preview by Stan Friedman at the same time as the Japan Audio Fair.



HARVEY SOUND uses an innovative display of four projection television units—Panasonic, Advent 710, Mitsubishi, Advent 760 from left—with continuous showings of rock tapes in "Video Room," above. Audiophile recordings take the spotlight in the chain's "Record Room" as Steve "Dr. Stylus" Bloom shows off extensive catalog that includes virtually all labels available.



Autosound Set For APAA OEM Vs. Aftermarket Battle In Highway Hi Fi \$ Bid

By JIM McCULLAUGH

LOS ANGELES—Major auto-sound manufacturers will once again be well represented at the upcoming Automotive Parts and Accessories & Assn. Show beginning Tuesday (14) and ending Thursday in Chicago.

This year's expo, traditionally geared to automobile parts and equipment suppliers will be held at McCormick Place.

Some 30 car stereo manufacturers—including Audiovox, Automatic Radio, Boman, Robert Bosch, Craig, Fujitsu Ten, J.I.L., Kraco, Kustom Kreations, Melco Sales, Midland, Motorola, Panasonic, Sparkomatic and Tenna—will be part of a total exhibitor roster of approximately 650 occupying nearly 169,000 square feet.

While the APAA is not typically the show where car stereo manufacturers introduce new product, some will have new product on hand in an effort to appeal to both the aftermarket and OEM market recognizing the enormous spiraling

growth of car stereo in general.

Product on view is expected to reflect recent trends in autosound including much more high-end, high featured product as typified at the recent CES in Chicago.

Recognizing the impact car stereo is making as a legitimate audio item the APAA will be sponsoring a special seminar Wednesday morning (15) called "Highway Hi Fi/Selling Sound."

Scheduled to begin at 8 a.m. at the John Evers Theatre in McCormick Place, the panelists include Murray Merson of Clarion, Ed Anchel of Sparkomatic, Ron Salute of Empire/Crown Auto Industries, Larry Kraines of Kraco, and Keith Barrett of Grand Auto, Inc. Moderating will be George Bozanik of Kragen Industries.

Reflecting a trend for car stereo manufacturers to go aggressively after the OEM market is Craig, at the APAA show for the first time, which has just formed an OEM division for the installer.

The increased number of car dealers ordering autos from Detroit without car stereo of any kind, opting to deal with independent installers for a better product and a higher markup, led the major auto makers this year to offer more factory-installed "standard equipment" tape decks and options than ever before (Billboard, July 8, 1978), with penetration last year up 1.5% to 14.3% overall.

However, the aftermarket manufacturer/importers claim Detroit OEM builders such as GM, Ford and Chrysler have not kept up the technology pace, with the result that factory-equipment autosound is not as good, and offers a smaller margin to the dealer.

The largely artificial AM/FM differential, candidly acknowledged by GM boss A.M. "Pete" Estes at a CBS Radio confab earlier this year, also is cited by the aftermarket group. GM's strategy is to sell "something that costs 50 cents for

(Continued on page 77)

Sony Micro Offers 3-Hour 'Music Tape'

• Continued from page 1

product noted at last year's International Tape Assn. seminar at Hilton Head Island, S.C., are certainly closer (Billboard, April 23, 1977).

While acknowledging the music potential of the new tape, Sony here is emphasizing its use by newsgatherers, students and businessmen, with a few areas being sampled with shipments of three-cassette MC-90 packs at 3500 yen (about \$20 U.S. at the 175 yen equivalent).

Unlike the cassette-format metal tapes which require a new family of decks with "high-energy" erase heads, Sony says its new micro-cassettes can be recorded, played and erased on any of the Olympus-type recorders built under license by Sony, Panasonic and Lanier, among others.

With the thickness of the metal tape base film reduced, Sony has

(Continued on page 76)

'NON-SELL' DISPLAYS Pa. Campus Hi Fi Expo Score Again In 4th Run

INDIANA, Pa.—"Educational hi fi shows on campus are here to stay," says Frank Viggiano Jr., coordinator of the fourth annual Hi Fi/Stereo Expo at the Indiana Univ. of Pennsylvania here Oct. 17-18.

Claiming best-ever attendance for the free, strictly "non-sell" educational event of 8,500, the consumer electronics assistant professor who began the "mini-CES" three years ago sees the idea expanding to more colleges.

With five area retailers, and 17 company representatives on hand, more than 60 brands in audio and video were displayed, with live recording sessions; cartridge, disk/tape care, tape recording and speaker clinics, and video games and home video recording sessions highlighted.

Designed originally to provide his students with information on intelligent consumer electronics buying, the event has grown to where the attendance mix is 70% students and

faculty, and 30% townfolk, Viggiano notes.

No sales promotion is permitted, with the accent heavily on "how to use" and "how to buy" audio and video equipment. It is sponsored by the Consumer Services Advisory Council and Student Co-op.

Highlights included live vs. recorded music presentations by Opus One, retailer with outlets here and in Pittsburgh, and Advent video theatre concerts featuring Neil Diamond, Dave Brubeck, Stevie Wonder and others using the new "space control" hi fi system interface with the large-screen video projection system.

Sansui, represented by John Henry, repeated its live recording studio setup, offering 15 individuals and local groups including Pacific and Shadow Facts the chance to mix their own demo tapes (courtesy of BASF) on Sansui components.

Rudy Bozak, founder of the com-

(Continued on page 76)

KEY L.A. CHAIN FOLDS

Creditors Eye Shelley's Assets

By JOHN SIPPEL

LOS ANGELES—Creditors of the recently closed four Shelley's Audio stores here are awaiting word from chain principals Mike Hymes and Leonard Shelley as to whether they will be getting back their product inventories or will have to wait through a lengthy financial arrangement program for their money.

Creditors of the one-time powerful retailing chain are understood to have met with Hymes and Shelley in mid-October. The financial arrangement proffered by them was turned down. The meeting was held at the local Credit Managers Assn. headquarters here.

The 30-plus manufacturers involved, many of whom have extensive inventory at stake at imported yen prices constantly eroding vs. the dollar, are particularly concerned

over getting whatever products possible for other dealers' use in the coming holiday season.

The file in a suit filed in Superior Court here Sept. 29 by Yamaha International Audio Products contains declarations by Luther Hudson, credit manager, and Ray Mehlbaum, western regional manager.

The Mehlbaum filing indicates Shelley's had liabilities of \$2,873,153.84 against assets of \$1,562,101.92 as of July 31, 1978 and a net capital of \$1,311,051.92.

Mehlbaum said that he visited the Glendale base of Shelley's Sept. 22. He asked Hymes and Shelley for a list of the creditors which they provided.

A list provided the court shows the following indebtedness: Audiovox, \$18,401; Advanced Speaker,

\$13,110; Audio Dynamics Corp., \$23,538; BGW Systems, \$5,382; BSR, \$22,874; Brentwood, \$15,475; BIC/Avnet, \$16,920; Burhof, \$9,126; Concept, \$5,823; Calmet, \$5,805; Century Sales (Pioneer), \$10,874; Lenco, \$18,220; The Los Angeles Times, \$100,000; Nikko Audio, \$21,380; Nichiner Sherwood, \$112,686; Philips, \$25,400; Sanyo, \$178,623; SAS, \$13,909; Sherwood, \$18,613; 3M, \$21,769; Superscope, \$723,900; Teac, \$162,844; Sherwood, \$132,000; Hitachi, \$13,242; Yamaha, \$84,000; Analog & Digital Systems, \$87,000; JBL, \$80,000; Altec, \$67,500; Aiwa, \$62,000; Jensen, \$50,000; SAE, \$50,000.

The following vendors have only two numerals behind their names on

(Continued on page 78)



Our recording tape is considered by most audiophiles to be the world's finest tape.

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Our cassette is held together by steel screws to assure precise alignment and even distribution of pressure on all sides of the cassette.

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Our reputation for making the world's best tape is due in part to making the world's best cassettes. In fact, we put more thought

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We do all this, because at Maxell

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maxell



Maxell Corporation of America, 60 Oxford Drive, Moonachie, N.J. 07074.

Sony Micro: 3-Hr. Music Tape?

• Continued from page 74

been able to increase the length of record/play time by 50% over the conventional MC-60. And company modes remains virtually unchanged when the tape speed is switched from 1 1/2 i.p.s. to 15/16 i.p.s., doubling the recording time.

In New York, spokesmen for both Sony and Olympus, which has been marketing its step-up PearlCorder S2 with separate AM and FM tuners expressed keen interest in the new metal tape.

At Sony Industries, Dr. Terry

Aoki, general manager of magnetic a/v products, exudes: "We're eager to have it here and already are negotiating with Sony Tokyo to have it as early in 1979 as possible."

He's already tested a production sample and reports "the sensitivity is excellent, extending the frequency response to about 12,000 Hz. Present recorders can handle it. With a good capstan-drive system, there's no reason the wow and flutter can't be as low as a premium compact cassette, with an eventual music medium quite practical."

Assistance on this story provided by Stephen Traiman in New York.

Frequency range of the new formulation at 15/16 i.p.s. half-speed is reportedly from 500 Hz + 2 dB to 4,000 Hz + 9 dB. And at 1 1/2 i.p.s. it is reportedly from 500 Hz + 2 dB to 2,000 Hz + 5 dB to standardize with current recorders. For music reproduction, the equalization would have to be optimized to provide a wider range at both the high and low end, Aoki notes, a step to be taken once market demand is there.

At Olympus, Jesse Wilkes, marketing vice president, says, "We're tickled pink, as the new metal-particle tape will increase the frequency response even more than now. We go as high as 9,000 Hz with the AD cassette, and 7,000 with our standard MC-60.

Both he and the firm's Michael Becker note steadily increasing demand for the AD tape that carries a \$1 premium over the \$2.95 list standard hour cassette. While Becker doesn't feel the naked ear can hear the difference between the regular and AD tapes, he acknowledges that a metal-particle formulation should provide significantly better output.

The Olympus PearlCorder S2 now lists for \$279.95 with the separate add-on AM tuner at \$36 and FM tuner at \$45, and voice actuator at \$29.95. Wilkes hints at new and more sophisticated models in the works.

Olympus had a low-key but effective demonstration at the Summer CES this June of a prototype home-



Veteran Visits: Audio pioneer Rudy Bozak, center, explains speaker design to an Indiana Univ. of Pennsylvania student at the fourth annual campus Hi-Fi Stereo Expo, as coordinator Frank Viggiano Jr. looks on at right.

Pa. Campus Expo Scores

• Continued from page 74

pany bearing his name and one of the newest inductees to the Audio Hall of Fame, gave twice-daily seminars on speaker design, while Audio-Technica's Neal Hale had the same schedule for record care talks.

Grundig's Pat Contillo and Tom McGrew handled continuous car stereo demos, and Maxell's Jack Pender conducted tape recording clinics, while Quasar rep Brent Sti-

ver offered home video recording tips on the company's four-hour VHS machine, and Bally's Larry Schafer showed off the company's computerized video games.

Other companies with personal reps on hand include Ortofon, Reid Wineland; Nikko Audio, Jim Martucci; Fisher, Jack Silverstein and John Nasiaslka; Harman-Kardon, Bolivar and Rabco, Max and Joel Wolfson; JVC, Ben Goldberg; Akai, George Bender; Bang & Olufsen, Dale Barnett.

In addition to Opus One, other participating retailers were locally-based Audio Systems, Record Shop and Stereo Shack, and Better Sound from nearby Johnstown.

Viggiano also brought in his personal collection of vintage gramophones as an added feature, with a primitive speaker system controlled by the opening and closing of doors on the phono cabinet.

Helping draw traffic were giveaways of a pair of Advent 3 speakers, raffled by Opus One; T-shirts from Better Sound, Sansui and Maxell, which also gave blank tape and copper bracelets; frisbies and tape from Stereo Sound, and albums, T-shirts and speakers from Record Shop.

Local promotion was aided by show highlights on WTAJ-TV, the CBS affiliate in nearby Altoona, and newspaper coverage by the Pittsburgh Press, local Indiana Evening Gazette and campus Indiana Penn, and the Johnstown Tribune.

type cassette deck using its Micro-cassette transport hooked up to a good hi fi system. Using a sample of 3M's Master I premium normal-bias tape, the sound was exceptional (Billboard, July 1, 1978).

The first prospects for a micro-musicassette surfaced at the 1977 ITA just after 3M had introduced its Metafine metal-particle tape with both audio and video applications.

What obviously has the music industry as much intrigued is the potential for micro-size music tape offering significantly better output. The possibility of a duplicating version of the metal-particle tape that could provide as much as 6 dB more output in a prerecorded cassette is not that far-fetched.

And visions of the teenage and young-adult music-buying market with millions of microcassette recorder/players in shirt or jeans pockets offer much food for thought.

11 More Ampex Golden Reels Out

REDWOOD CITY, Calif.—Ampex recently presented 11 more Golden Reel awards to top acts and technical personnel with recordings mastered on Ampex tape getting RIAA gold certification or better.

This brings the total cash awards to artist charities to approximately \$70,000 since the program began in January 1977, with studios, producer and engineers involved also cited.

The acts, albums and charities include Billy Joel, "The Stranger," American Cancer Society; Meat Loaf, "Bat Out Of Hell," N.Y. Shakespearean Festival; Kansas, "Point Of Know Return," Jacques Cousteau Society; Tom Petty & the Heartbreakers, "You're Gonna Get It," Free Arts Clinic For Battered Children; Jefferson Starship, "Earth," Haight-Ashbury Free Medical Clinic.

Also, Andy Gibb, "Flowing Rivers," Muscular Dystrophy Assn.; Graham Central Station, "Ain't No Bout A Doubt It," Jehovah's Witnesses; Blondie, "Denis," Juvenile

Diabetes Assn.; Heart, "Magazine," Greenpeace; Eigo Kawashima, "Sake To Namida To Otoko To Onna," Elizabeth Saunders Home, and Atlanta Rhythm Section, "Champagne Jam," American Cancer Society.

Atlanta Rhythm Section was presented its award during Georgia Music Week, Oct. 9-15, with a special citation also made to state officials honoring Georgia's professional recording industry and the event's organizers.

Orban Changes

SAN FRANCISCO—With marketing manager Frank Santucci exiting Orban Associates, president/general manager John Delantoni is assuming duties of advertising, trade show management and p.r. until a replacement is named early in 1979. Respective sales managers Fred Harkness for Optimod-AM and FM, and Michael Bernard, pro audio products, will be aided by an expanded support group.

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APAA: OEM Vs. Aftermarket Battle In Autosound \$ Bid

• Continued from page 74

\$5," Estes said (Billboard, Oct. 7, 1978).

"For example," Tim Hendrick of Craig points out, "the consumer buys a new car and gets a GM radio with AM/FM, a tape deck and two speakers for around \$400-\$500. If he buys the car without a unit and has his dealer go through an installer, he can get a better AM/FM radio with tape player, four speakers and a power booster for maybe \$400. The car dealer, working with an installer, can gain another area of profitability going that way."

Craig has just formed a new division called COE which stands for Custom Original Equipment and will introduce seven new models at the APAA Show.

While Craig has an extensive aftermarket line, Hendrick indicates, "We will be only dealing with the installers there."

The division was formed, according to Craig, to reach the new car customer in his car dealer's showroom.

The COE units will include digital features for 1979 models of all the major domestic manufacturers including GM, Ford, Chrysler and AMC with a complete import line ready for January.

In addition to the COE products, Craig is also introducing a component installation package program for the car dealer called "labor savers" which the company claims will save up to 50% of the time it normally takes to install aftermarket autosound systems in many cars.

Three of the new COE models are car radios with tape players with such features as locking fast forward, and rewind, dial-in-door, power off, manual and full automatic eject, Powerplay input and five station preset features.

The four other models will be radio only models.

Craig will also be introducing a new sound system analyzer at the show, according to Hendrick which is a portable, hand held unit that can pinpoint problem areas in installations and autosound equipment in minutes without removing the system from the car.

Hendrick also indicates Craig is "looking very carefully" at AM stereo developments but neither Craig nor any other car stereo manufacturers are expected to have any mockups of AM car stereo units at APAA.

"We will probably see a few prototypes at the next CES in January," says Hendrick, "from a few manufacturers. It's still a way away but it will be a boost to the entire car stereo market."

Sparkomatic is introducing a new line of car stereos at the APAA for the aftermarket—20 models in all ranging from promotional underdash 8-track and cassette models to sophisticated high power 8-track and cassette AM/FM stereo radio combination units, several with digital readouts.

Other features include electronic controls for loudness, muting, high filter and AM/FM, with LED indicators, auto reverse cassette and

'Magnetophon' Mark

NEW YORK—"Magnetophon," in commercial use since 1935 and in most of Europe synonymous with tape recorder, has finally been registered on behalf of AEG-Telefunken master tape recorders in the U.S., assigned No. 1,102,502 on Sept. 19, according to Gotham Audio, exclusive U.S.-Canadian rep.

automatic key off eject.

Fujitsu Ten, although a newcomer to the U.S. consumer car stereo aftermarket, has been an OEM supplier to new car manufacturers and will be on hand with new product.

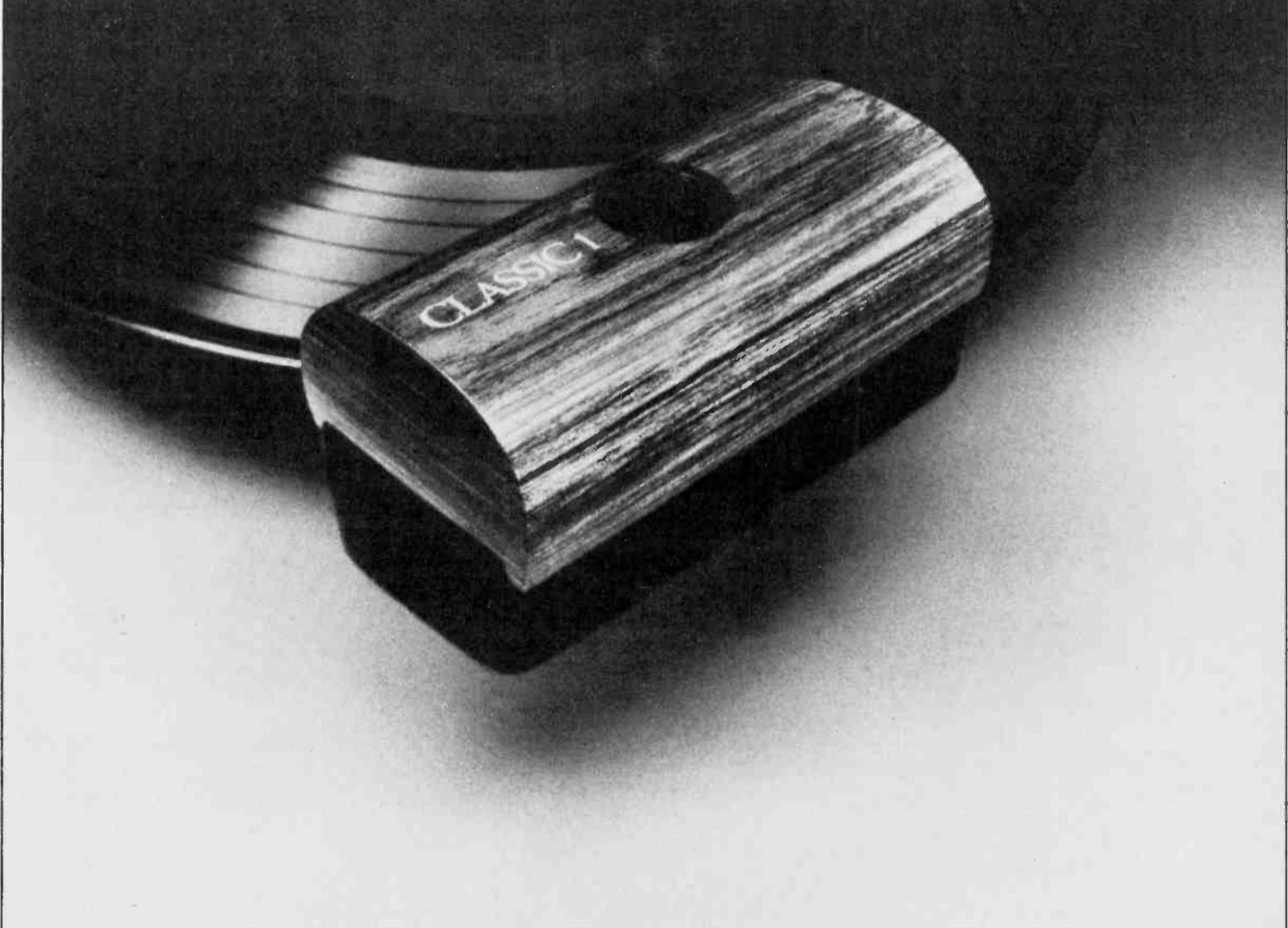
One new product is the GL-7851 push button AM/FM radio with 8-track tape player to fit in-dash in virtually all domestic cars.

The recently formed Custom Auto Sound Assn. (CASA) that includes a

number of the major aftermarket firms is expected to meet informally during APAA to discuss further moves against the growing Detroit OEM autosound push. Members already have had informal discussions

with the Justice Department in Washington over the possibility of potential antitrust and restraint of trade violations by the major auto makers, in their alleged coercion of dealers to take factory equipment.

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L.A. Shelley's Web Folds

• Continued from page 74

the handwritten sheets provided the courts, but it appears that the indebtedness indicated would be in thousands: Craig, \$41; Emerson, \$38; Elpa Marketing, \$36; J.I.L., \$35; H.H. Scott, \$33; Ampex, \$30; Sanky, \$24.

The Mehlbaum declaration contains a "Shelley's Audio management plan dated Sept. 6, 1978 wherein the company proposed to raise gross margins from existing 20% to 27% through systematic controls on inventory and established floors for selling prices; collect cooperative advertising past and present and reduce budgets monthly by 30% to \$70,000; reduce overhead 10%; so that by producing an estimated \$8.3 million in sales the company would make \$200,000 profit in the coming year."

The management program envisioned hiring a new controller so that the greater cost of outside CPA aid could be reduced; eliminate the general manager position and consolidate home office executive positions with store managers delegated more responsibilities after a training program for them. It also proposed to eliminate cashiers in some stores and make them part-time in others, with invoices to be written by sales personnel.

Shelley's position was to be phased out, thus saving his \$48,000 annual salary.

It was estimated the company could break even at \$600,000 monthly volume.

Yamaha was suing in Superior Court here seeking either the return of its component inventory or \$73,589.10 in full payment for its Sept. 22 indebtedness. The court was told that after several attempts to either have the goods returned or the indebtedness paid, Yamaha was forced to file suit.

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IHF Seminar Cautioned On Credit Crunch

NEW YORK—If credit becomes more restrictive next year—as all indications point to that happening—hi fi dealers may find themselves making inventory decisions on a financial rather than a marketing basis.

This key opinion was shared with attendees at the third semi-annual Institute of High Fidelity top management seminar here by Tom Floerchinger, vice president/finance at St. Louis-based CMC Corp., and Barry Shereck, who holds a similar title at U.S. Pioneer Electronics.

Unfortunately, their message reached only a handful of retailers in the disappointing turnout Oct. 24-25 at the Doral Inn. Bob Gur-Arie, IHF executive vice president, acknowledges that last fall's New York event had done better when it was tied more closely to the New York Hi Fi Stereo Music Show.

Floerchinger's message was loud and clear—if the credit crunch he anticipates develops next year, dealers' flexibility will be reduced to where it will be difficult to change suppliers and fill their needs through alternate sources.

"Retailers will not be able to negotiate new credit lines and extended terms with manufacturers once the downturn is started," he noted, and they'll have to make their buys where credit lines already exist. "This will limit flexibility in the purchase of inventory and also limit flexibility in accepting manufacturers' deals."

Generally agreeing with Floerchinger on the potential credit crunch, Pioneer's Shereck told the dealers present that "to reduce interest expense and risk, it may be necessary to reduce inventory and increase the chance of an out-of-stock condition. For retailers, this will mean planning—and purchasing—further ahead, or the merchandise you want may not be available when you need it."

He believes the increased cost of money next year will motivate dealers to use manufacturers' money, rather than bank money, since the former is "free." At that point, manufacturers like Pioneer may look at rapidly mounting receivables, financed by expensive bank money.

While Shereck believes this would be a costly process, he emphasized that manufacturers will have to help their dealers survive "or there won't be a dealer structure."

CMC's Floerchinger suggests that retailers establish their credit lines now—both with banks and manufacturers, while things "are relatively good with cash available through the Christmas season."

"This is the time to use that cash in your own best interests to generate a better relationship at your bank through compensating balances and debt cleaning, and also to negotiate higher credit lines, and extended terms with suppliers through early payment."

He believes that now is the time to choose suppliers who offer product vitality, financial strength and credit availability. It's also the time for dealers to set up controls, and even postpone cash expenditures now to provide flexibility when the economic situation worsens.

"During this period we are going to see a hierarchy of manufacturers

Valentino Into Duping

NEW YORK—Thomas J. Valentino Co., music and sound effects library service, has expanded operations to include an audiocassette duplication facility, directed by Tom Valentino Jr.

and retailers who will carry a lot of power with respective dealers and suppliers," Floerchinger emphasized.

He believes larger manufacturers will be able to dictate terms to the retailer, and larger retailers with the ability to move product will be able to negotiate more favorable credit lines and terms from the smaller manufacturers to whom they are disproportionately important.

Two surveys highlighted at the seminar offer the same message to the hi fi manufacturer and dealer. Both a Sports Illustrated study of the student market, and a Ziff Davis/Stereo Review analysis of the quality component market indicate much room for expansion in both areas. Copies are available from the respective publications.

A session on the sales training challenge, chaired by Jon Kelly of

Audio-Technica, offered the diverse viewpoints of manufacturers' reps Neal Hale and Gerald Taylor, and retailers Barbara Davis, Pacific Stereo; Bill Colbert, Audio Exchange, and Leo Michnoss, Friendly Frost.

The growing problems of retailer and manufacturer compliance with warranties at the federal, state and local levels were covered in a presentation that included John O'Brien of the Federal Trade Commission (federal), David Shulman of Schulman, Silverman & Kreiter (state) and Bob Borger of Borgers Audio (local).

As the windup, Bernie Mitchell, head of U.S. Pioneer Electronics, conducted a lively session on the still-prevalent "bait and switch" problem that particularly affects the unknowledgeable, first-time hi fi buyer who is real hope of true industry expansion.

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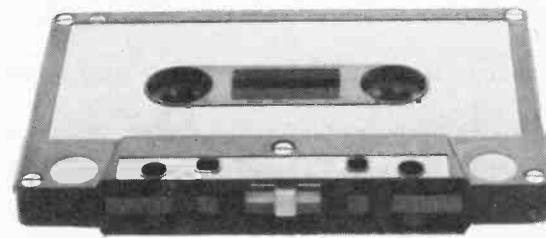
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Custom Tape Outfit Ties 7-Up Consumer Promotion

LOS ANGELES—Regional 7-Up bottlers nationwide are featuring a consumer promotion, wherein for \$3.50 and two beverage capliners or portion of a plastic six-pack carrier, one can obtain a 12-instrumental customized cassette or 8-track made by Sound Choice.

Sound Choice is the division of Franklin Industries here, which normally makes customized tapes for consumers for \$7.98 from a selection of 1,800 different top hits and standards (Billboard, Aug. 12, 1978).

In the 7-Up promotion, the consumer is provided with preprinted coupons available in retail stores, where the beverage is stocked, whereon one can check off his favorite 12 instrumentals from a selection of 60 hits and standards.

'79 U.K. Hi Fi Expo Adds Day

LONDON—The 1979 High Fidelity Spring Exhibition here will be staged April 24-29 at the Cunard International Hotel, Hammersmith, West London, adding a day based on this year's success.

The first three days will be for trade and press only, it was decided during the recent High Fidelity '78 Fall Exhibition by organizers Don Quillin and Barry Horne, of Emberworth Ltd.

Quillin says, "We have now added an extra day to the spring event. Already more than 30 companies have asked for stand space and look for a final company involvement in excess of 100. Signs are already there of an even higher turnout from Europe."

10 Mil Sony Tapes

TOKYO—Sony recently shipped its 10-millionth videocassette for use with Beta-format VTRs since production began in May 1975. Monthly production is now 750,000 in Japan and 250,000 in Dothan, Ala., Sony says.

The consumer promotion tie-in is the second for the Redwood City, Calif.-based computerized tape duplicator. In late 1977, Sound Choice, operated by the Daniel Sheehan family, did a similar promotion with Minute orange juice which was restricted to the state of California.

Bob Cook, who represents Franklin here, says the firm has concluded a negotiation with Warner Bros., Elektra/Asylum and Atlantic, which brings another 100 hits and standards into the Sound Choice library of 1,800 selections.

Previously, Sound Choice had completed deals for top hits with ABC, VeeJay, All Platinum and Chancellor.

The Sheehan duplicating process makes it possible through the use of a computer to immediately select from a storage bank of prerecorded performances and duplicate at high speed any selection of up to 12 compositions on a normal cassette or 8-track.

JVC In Staff Shifts

NEW YORK—Recent staff shifts in U.S. JVC Corp.'s restructured high fidelity products and home entertainment products divisions will give both more flexibility, according to Sparky Wren and Harry Elias, vice presidents for the respective divisions.

In hi fi, Jeff Heath is promoted to national sales administrator from assistant regional sales manager and Harold Schiffman is named Eastern regional sales manager. In home entertainment, which includes VidStar home videotape recorders, Brian Dietz moves to national administrator, from Eastern Regional sales administrator, pro video; Bob Katz joins from BSR (USA) Ltd. as Eastern regional sales manager, and Howard Rosenstein comes aboard from JVC rep firms Arkes Sales Co. in the new post of Midwest Regional sales manager in Chicago.

CAMEO's 1st Promo Effort Covers Basics

LOS ANGELES—A 160-page booklet about professional audio basics will be the first promotion effort of CAMEO, the Creative Audio and Music Electronics Organization.

The book, geared as an education vehicle, is expected to be ready in approximately six months and will be distributed at trade shows and seminars to rep companies by mail-order and through dealer outlets.

The booklet, presented by program co-chairman Larry Jaffe of Uni-Sync and Larry Blakely at a recent CAMEO meeting, will cover sound, microphones, mixing consoles, signal processing, power amplifiers, speakers, recording systems, sound reinforcement, musical instrument interface and a glossary of terminology.

According to Ken Sacks, president of CAMEO and national sales manager of TASCAM, "We look on it as CAMEO's first effort in an ongoing education program for reps, dealers and end users of professional sound musical instrument and audio equipment."

At the same time, CAMEO has also just launched a nationwide membership drive. Twenty-eight companies have thus far joined the association. Members' primary function is the manufacture or distribution of finished electronics products under their own brand names, used by musicians and production people vocationally to produce creative and original sound.

Future promotions include more extensive book coverage of recording, sound reinforcement and electronic musical instruments.

Also on the drawing boards, according to Sacks, are CAMEO sound seminars held in conjunction with dealers, existing trade shows, schools or live situations.

The membership committee, consisting of Ron Wilkerson of MXR, Tom Beckman of Roland Corp U.S., and Roger Balmer of Yamaha International, have also prepped a full page ad scheduled to appear in six trade magazines highlighting the organization as a "sound business decision" inviting more members.

Another Cameo board meeting is scheduled to coincide with the AES Show beginning in New York Saturday (3).

Portland Studio Goes 24-Track

PORTLAND—Recording Associates, an established 16-track facility here for the past five years, has upgraded to 24-track.

The studio claims it is now the first 24-track recording studio in the Portland area.

The studio's control room was enlarged and completely redesigned, according to the facility's Bob Stoutenburg.

Equipment now included is an Ampex 24-16-track recorder, Ampex ATR 100 2-track, MCI console, Eventide harmonizer, LSI noise gates, LSI limiters and three monitoring systems.

In addition to the recording studios, Recording Associates also offers demo and radio production, a complete record service and custom tape duplication. Also featured periodically is a 30-hour recording seminar.



FINAL MIX—Producer Gene Cotton and songstress Mary Macgregor in the control room at Nashville's Creative Workshop listen to the Ariola artist's new single "The Wedding Song." The tune is slated for November release.

Studio Track

By JIM McCULLAUGH

LOS ANGELES—Rod Stewart is completing overdubs and final mixes at Cherokee for his upcoming Warner Bros. LP, Tom Dowd producing with George Tutko assisting. Other Cherokee activity sees Neil Diamond recording with producer Bob Gaudio and Frank O'Amico assistant engineer; Dee Robb producing Bill Quateman for RCA, Joe Robb engineering assisted by Richard Leech; John Haeny producing and engineering, Gary Wright, John Weaver assisting; and Steve Cropper producing Stuff, Bruce Robb engineering with Larry Rubin assisting.

Ron Nevison producing and engineering a UFO live album for Chrysalis at Record Plant, Mike Clink assisting. Jeff Lesser also producing a live Head East album for A&M there, Lee DeCarlo engineering with assistance from Cary Pritikin, while Eddie Leonetti is mixing a new Angel album for Casablanca, Ed Thacker behind the board and Rick DeLena assisting.

Producer John Ryan mastering Nova at Capitol Studios with Wally Traugott for Arista. Ryan also mixing Badfinger for Elektra/Asylum and tracking Doucette for Mushroom at Sound City Studios, Bill Drescher at the board.

One Step Up saw the Eagles working on its next Elektra/Asylum LP, Bill Szymczyk producing. Cat Stevens also mixing his new LP there with Bob Stringer engineering, while Kenny Nolan was working on his new Polydor album with John Arria behind the board.

Jackie Mills producing Jean Robaire at Larabee, Randy Tominaga engineering with help from John Bergman. Sam Brown also producing Luther Rabb of War there, Taavi Mote behind the console with assistance from Linda Corbin.

Don Costa producing Sandy Contella for Capitol at Group IV, Lee Miller engineering with Ira Leslie assisting. Chuck Mangione also mixing a project there, Mike Guzauski engineering. Rick James and Art Stewart producing a new Rick James LP for Motown at Magic Wand, Bob "Inky" Incorvaia the engineer.

Coming out parties: Britannia Studios Inc., a new 24-track facility in Hollywood, had a preview of its facilities for the record trade Thursday (2). And Maranatha Music held a listening party for its new Maranatha Recording Studios, a new 24-track facility in Santa Ana, on Friday, (27). H.B. Barnum producing French rock group Gauloises at his own Barnum Recording Studios.

Linda Waterfall working on a second LP at Bear Creek, Woodinville, Wash., co-producing with Joe Hadlock and Chip Hayward. Hadlock also engineering with Tim Killeen.

Kiss member Gene Simmons recently in Blue Rock Studios, New York, overseeing production on his solo LP for Casablanca, Sean Delaney producing with Mike Stone behind the board.

Earl Klugh recording for United Artists at Electric Lady Studios, New York, Dave Palmer engineering, assisted by Joel Cohn. Roy Ayers also there producing Ubiquity for Elektra/Asylum, Jerry Solomon engineering assisted by Jim Galante. And Narada Michael Walden in for Atlantic engineered by Michael Frondelli, assisted by Jim Galante.

Sandy Contella overdubbing at Bee Jay Recording Studios, Orlando, Fla., for a Capitol project, Paul Anka producing. David Spinozza cutting basic tracks for A&M at House Of

Music, West Orange, N.J., Spinozza co-producing with Jeffrey Kawalek, with Kawalek and Cliff Hodsdon at the board.

The rhythm section of Fantasy's Oregon laying down tracks at the Hit Factory, New York. Reelsound Recording Co., Manchaca, Tex., has its remote bus in Houston to record Al Stewart for Arista, Chet Himes and Malcolm Harper handling engineering. The bus also trekked to Dallas recording Genesis for a "King Biscuit Flowers Hour" radio syndication show, Chet Himes and Malcolm at the board with John Powell and Mason Harlow assisting.

At San Francisco's Different Fur Recording, Bay Area punk band the Avengers recording with Steve Jones of the Sex Pistols producing, Stacy Baird at the board. Synthesizer artist Patrick Gleeson also finishing up an LP there, Steve Mantoani producing and engineering.

Michael Murphy into Woodland Sound, Nashville, with producer John Boylan and Danny Hilley engineering. Also there, Charlie Daniels cutting tracks with John Boylan producing.

Thundertrain at Longview in Brookfield, Mass., cutting with Greg Morton producing and Jesse Henderson at the controls.

At Filmways/Heider, San Francisco: Mary Watkins completing an LP for Olivia Records, June Millington producing, Susie Foot engineering with help from Marnie Moore; and Captain Beefheart & the Magic Band completing mixes with Glen Kolotkin engineering and Jeffrey W. Norman assisting. Pete Johnson is producing the project for Warner Bros.

20th Century-Fox's Ron Vance producing White Chocolate's debut LP for the label, Martin Ashley and Larry Lauzon engineering, at Heavenly Recording Studios, Sacramento, Calif. Michael Henderson mixing a new Arista LP at New York's Electric Lady, Dave Wittman and Joel Cohn engineering. Jon Fausty also engineering a new Willie Colon Fania LP there. Rancho Rivera opens as a new 8/16-track studio in San Francisco. Michael Ward and Tom Sharples are the owners.

Rick Hall producing Dobie Gray at Nashville's Sound Shop.

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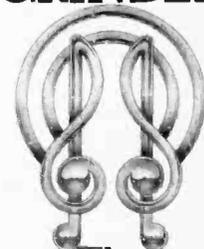
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Discos

N.Y. Clubs Lavishly Host Halloween Hoopla

Illusion And Magic Help Eerie Mood

NEW YORK—Halloween more than any other night of the year brings out all manner of strange and colorful people from the woodwork. And this year local discotheques were ready for them.

At Studio 54, a "night of illusion" was promised by Steve Rubell for a program dubbed "Magic Madness."

The illusion came before the magic as visitors braved the strong vapors at the disco's entrance to walk through a creaky-floored tunnel illuminated by a green laser beam, enveloping the pedestrians.

But emerging from that eerie path, partygoers witnessed three women in seemingly death-defying performances: one had been sawed in half, another was floating in mid-air and a third had a box over her

head through which were thrust 15 daggers. Magician Glen David repeated these illusions throughout the night.

While celebrities such as Truman Capote and Liza Minnelli were on hand, the real show at the club was made by the guests, garbed in all manner of colorful and outrageous attire.

Among the more interesting characters were a man appearing as the Pope, who perched himself upon a pedestal to bless the crowded dance floor; three of the Flying Monkeys from "The Wiz," two "Jawas" from "Star Wars" complete with illuminated eyes; and a man carrying an eight-foot long python around his neck.

Although admission was pegged at \$20, co-owner Jack Dushey would not reveal if there was a reduced rate for reptiles.

Perhaps the most extraordinary clothing was worn by four men and a woman who were creatively attired in New York City Police Dept. uni-

forms complete with badges and guns.

The queue outside the disco at 4 a.m. was still heavy with people trying to get in, when the line was joined by a man on a white horse, definitely not the Lone Ranger.

Meanwhile, a block away at Rose-land, LeClique presented the first of its new concerts program featuring Grace Jones. Billed as "Witches Brew," the event also presented the first LeClique party open to the general public.

At the Copacabana, the Crown Heights Affair performed in the cabaret while downstairs at the disco the second annual costume contest brought out a good number of entries.

Owner John Juliano's offer of a first prize of trip for two to the Copacabana Beach in Rio de Janeiro went to someone done up as a lobster.

The seven judges, according to

manager Glee Ballard, had a difficult time making that choice from other entries such as the two persons who came as a sandwich and one who arrived in a steamer trunk on wheels.

Four runners-up each went away with 50 drink tickets to keep them primed for the next contest.

Every other Tuesday night at Xenon is roller disco night which was held as usual. But the night before, the disco's Halloween festivities were planned with the ghosts and goblins in mind.

Two transparent screens were set up on the balcony, enabling dancers below and spectators above to view the horror films projected: the original 1925 silent epic, "The Phantom of The Opera," starring Lon Chaney and "Dracula Has Risen From The Grave" with veteran villain Christopher Lee.

Halloween came early for Les Mouches which celebrated it on Oct.

Celebrities And Public Participate

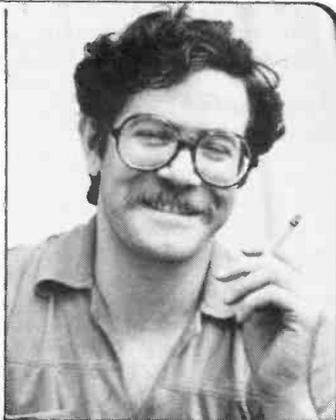
27 with an evening devoted to "The Wiz."

The entrance to the disco simulated the view of the Emerald City with 500 paper poppies laid out in the field.

Invitations asked the guests to "follow the yellow brick road," conveniently laid out at the disco's entrance.

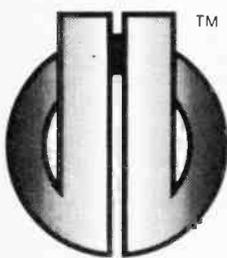
Halloween is celebrated at all levels of disco society, though. Regine held an early (by disco time) dinner at her posh Park Ave. nitery and followed it with music and dancing. While costumes may be de rigueur elsewhere, Regine merely asked that guests wear orange and black, colors not usually associated with France.

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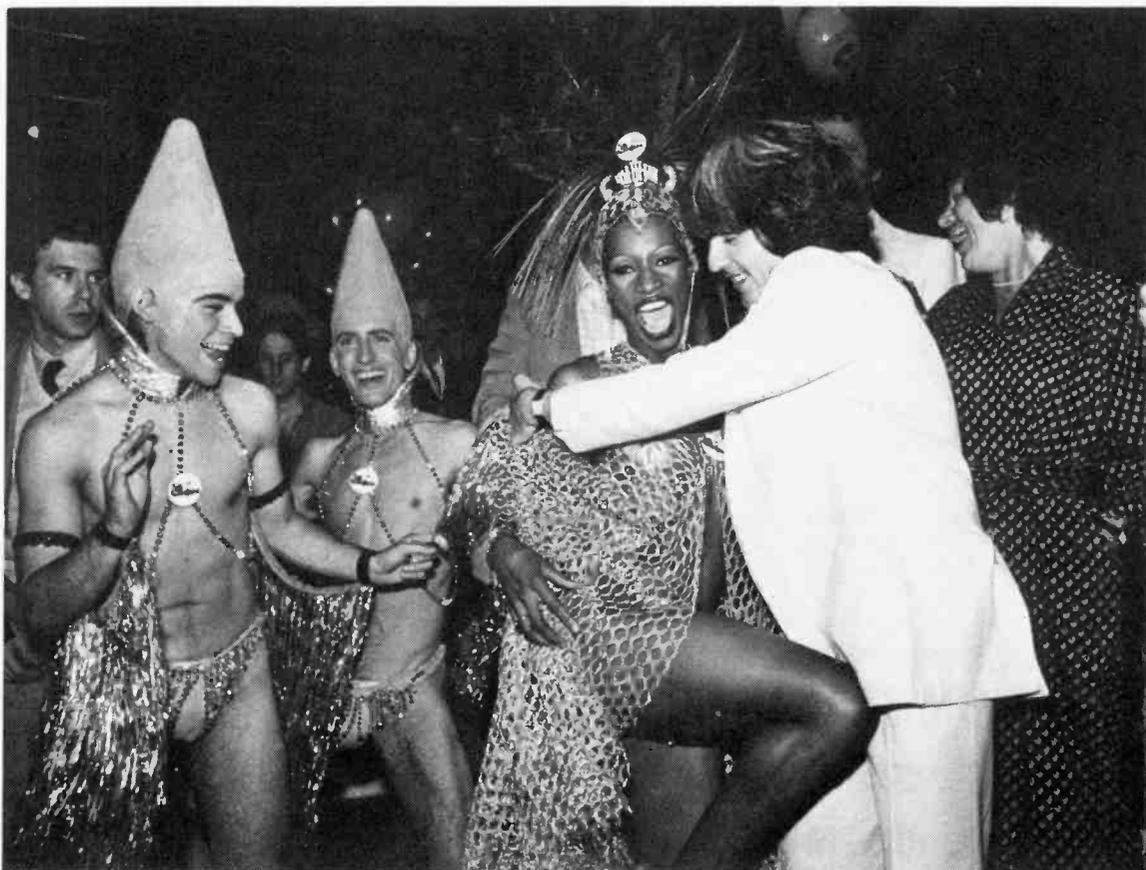
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Firm Name (If any) _____

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CERRONE CLICKS—Members of the LeClique Fantasy Players cavort with Cerrone at an Atlantic Records party held in his honor at New York's Xenon.

Billboard photo by Lisa Tanner

'Explosion' Will Hit Miami Center

MIAMI—Disco Explosion, a combination disco concert and exposition, will take place at Miami Merchandise Mart Expo Center Friday and Saturday (10-11).

Bo Crane, who is promoting the event with Project Masters, says the event will feature 30 to 40 exhibitors, including boutiques, hair stylists, record retail stores and dance studios.

Disco acts will include Karen Young and Sylvester, the Afro-Cuban Band and Cissie Houston. WHYI-FM disk jockey Kid Avery will emcee the festivities Saturday.

Crane says that Disco Explosion's 50,000 square feet provide the world's largest disco dance floor, holding up to 6,000 patrons.

Between shows, area disk jockeys Jon Ferry, Bobby Bohewiler, Carlos Nodal and Barbara Jane Graham will keep the music going.



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New \$1 Mil Club Open In Chicago

Dolton Nimbus Is One Of Nation's Most Elaborate

By ALAN PENCHANSKY

CHICAGO—Discogers are focusing their sights on the far south suburb of Dolton, Ill., where the area's newest dance showplace is prepared to go into action.

Nimbus, a new club with a reported \$1 million price tag, opens there officially Thursday (9). However, interest in the facility has run so high that curiosity seekers were treated to a special preview Halloween night. Most systems were operational.

One of the Midwest's largest dance floors, a show stage with revolving glass pyramids and a highly elaborate lighting system designed to simulate climatic effects all have gone into the new club.

Enough lumber for seven homes also was used in the design, co-owner Dennis Aspan discloses.

The club is located adjacent to a Ramada Inn hotel in Dolton, a suburb bordering Chicago. Aspan, who operated a bar in the hotel for several years, took over the room this summer and began transforming it into Nimbus.

"I didn't want a galactic theme; everybody wants a futuristic city type thing," explains the owner. His designers went far out, but not too far out, settling on a motif that places guests on cloud nine.

The Nimbus cloud theme is carried out in a giant carpet mural on three walls surrounding one of the bars. Special neon thunderbolts and clouds decorate the room, and the

lighting system can simulate rain and lightning.

Four-hundred lamps, 180 circuits and five miles of wiring went into the main lighting display, positioned above the club's 1,200-square foot dance floor, one of the largest in the country. Lighting was designed by Rufus Smith of Chicago's Controlled Lyte Systems.

Windmill Custom Sound of Chicago was contracted, and provided audio systems by Technics, Dynaco, JBL and Atari. The deejay is Diane Desetto, who has spun at the Time Machine in Niles, Ill.

Guests will enter Nimbus through a futuristic tunnel, and be able to move on six different levels once inside. Aspan says the tiers were constructed without destroying sight lines to the large stage.

2 MODELS

Lighted Dance Floor Rolls Up

NEW YORK—A lighted dance floor that can be rolled up may seem like the impossible dream, but Crown Industries of Newark, N.J., is now manufacturing two models.

Crown has been making portable, roll-up floors for 10 years now, but the disco boom led the company to develop a lighted one that is also portable.

Invented by Crown's Bill Loder, the roll-up lighted models utilize 1/4-inch diameter tubes of miniature multi-colored bulbs powered by two 24-volt transformers, which the company claims keeps the lamps cool so it is comfortable for dancer's feet. Surface is high-impact flexible plastic.

The lighted floors come in two models. The Star Dust wood grain floor has a translucent walnut surface through which amber lights shine, while the Star Dust frosted floor has red, green, blue and amber lights.

The flooring comes in standard widths of 10, 12, 15, and 20 feet, with special widths available.

Although Crown is working on the development of its own electronic chaser light system, the roll-up floors being manufactured can be connected to the Diversitronics electronic controller for a chase effect if the buyer so desires. The floors can also be connected to the sound system.

Crown says the lighted models are being used at the Silver Gull disco in Queens and at Reflections disco on Staten Island, both in New York.

Club's 'Privacy' Fits N.C. Law

NEW YORK—Southern nights in Charlotte, N.C., will rock to a disco beat with the opening of a major new club Wednesday (8) called the 3637 Discotheque.

Yates Honey, principal of Honey Properties Inc., a hotel and restaurant development firm that is building the new disco, says that because of stringent local liquor laws, the facility will be organized as a private club with a \$25 yearly membership and a \$3 cover on weekends.

Honey says disk jockey for the \$250,000 club will be Chris Collins, formerly from the Back Street Disco in Atlanta. The club will have the capacity to hold about 350 persons and will also offer a full menu of crepes, quiches and salads.

Club's 8-Week Contest

PHILADELPHIA—While all area discos are staging some sort of promotion on various nights of the week with prizes generally of minimal value, the Marrakech Disco in the suburban Valley Forge Hilton is running a contest over an eight-

week period.

Beginning Wednesday (8), Marrakech kicks off a series of weekly events that will give the winning couple a vacation for two in the actual land of Marrakech in Morocco as the grand prize.

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National Disco Action Top 40

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ATLANTA

- This Week**
- 1 I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
 - 2 MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - 3 INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
 - 4 VICTIM—Candi Staton—Warner Bros. (LP/12-inch)
 - 5 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12-inch)
 - 6 AIN'T THAT ENOUGH FOR YOU—John Davis & The Monster Orchestra—SAM (LP/12-inch)
 - 7 DANCIN' IN MY FEET—Laura Taylor—TK (12-inch)
 - 8 KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12-inch)
 - 9 CRUISIN'—all cuts—Village People—Casablanca (LP)
 - 10 LE FREAK—Chic—Atlantic (12-inch)
 - 11 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch)
 - 12 SUPERSTAR/GO FOR THE MONEY—Bob McGilpin—Butterfly (12-inch) (Remix)
 - 13 #1 DEE JAY/SUPER JOCK/BIO-RHYTHMS—Goody Goody—Atlantic (LP/12-inch)
 - 14 I'M A MAN—Macho—Prelude (LP/12-inch)
 - 15 SUBSTITUTE/I WILL SURVIVE—Gloria Gaynor—Polydor (12-inch)

BALT./WASHINGTON

- This Week**
- 1 MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - 2 I'M A MAN—Macho—Prelude (LP/12-inch)
 - 3 AIN'T THAT ENOUGH FOR YOU—John Davis & The Monster Orchestra—SAM (LP/12-inch)
 - 4 INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
 - 5 LE FREAK—Chic—Atlantic (12-inch)
 - 6 KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12-inch)
 - 7 I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
 - 8 MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY—James Wells—AVI (LP)
 - 9 OUR MS. BROOKS—all cuts—Patti Brooks—Casablanca (LP)
 - 10 DANCIN' IN MY FEET—Laura Taylor—TK (12-inch)
 - 11 STAR CRUISER—all cuts—Gregg Diamond—Marlin (TK) (LP)
 - 12 SUPERSTAR/GO FOR THE MONEY—Bob McGilpin—Butterfly (12-inch) (Remix)
 - 13 VICTIM—Candi Staton—Warner Bros. (LP/12-inch)
 - 14 BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
 - 15 WORKIN' & SLAVIN'—Midnight Rhythm—Atlantic (12-inch)

BOSTON

- This Week**
- 1 INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
 - 2 LE FREAK—Chic—Atlantic (12-inch)
 - 3 MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - 4 VICTIM—Candi Staton—Warner Bros. (LP/12-inch)
 - 5 YOUR SWEETNESS IS MY WEAKNESS—Barry White—20th Century (LP/12-inch)
 - 6 I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
 - 7 KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12-inch)
 - 8 AIN'T THAT ENOUGH FOR YOU—John Davis & The Monster Orchestra—SAM (LP/12-inch)
 - 9 ONE NATION UNDER A GROOVE—Funkadelic—Warner Bros. (LP/12-inch)
 - 10 A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12-inch) (Import)
 - 11 DANCIN' IN MY FEET—Laura Taylor—TK (12-inch)
 - 12 JE SUIS MUSIC/LOOK FOR LOVE—Cerrone—Cotillion (LP)
 - 13 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch)
 - 14 SUPERSTAR/GO FOR THE MONEY—Bob McGilpin—Butterfly (12-inch) (Remix)
 - 15 I'M A MAN—Macho—Prelude (LP/12-inch)

CHICAGO

- This Week**
- 1 MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - 2 I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
 - 3 INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
 - 4 LE FREAK—Chic—Atlantic (12-inch)
 - 5 KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12-inch)
 - 6 AIN'T THAT ENOUGH FOR YOU—John Davis & The Monster Orchestra—SAM (LP/12-inch)
 - 7 DANCIN' IN MY FEET—Laura Taylor—TK (LP)
 - 8 SUPERSTAR/GO FOR THE MONEY—Bob McGilpin—Butterfly (12-inch)
 - 9 BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
 - 10 BURNIN'—Carol Douglas—Midsong (LP)
 - 11 CRUISIN'—all cuts—Village People—Casablanca (LP)
 - 12 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (12-inch)
 - 13 A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12-inch) (Import)
 - 14 YOU STEPPED INTO MY LIFE—Melba Moore—Epic (LP/12-inch)
 - 15 WORKIN' & SLAVIN' (I NEED LOVE)—Midnight Rhythm—Atlantic (12-inch)

DALLAS/HOUSTON

- This Week**
- 1 INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
 - 2 I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
 - 3 AIN'T THAT ENOUGH FOR YOU—John Davis & The Monster Orchestra—SAM (LP/12-inch)
 - 4 LE FREAK—Chic—Atlantic (12-inch)
 - 5 MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - 6 YOUR SWEETNESS IS MY WEAKNESS—Barry White—20th Century (LP/12-inch)
 - 7 KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12-inch)
 - 8 BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
 - 9 JUNGLE DJ—Kikros—Polydor (LP)
 - 10 CRUISIN'—all cuts—Village People—Casablanca (LP)
 - 11 DANCIN' IN MY FEET—Laura Taylor—TK (12-inch)
 - 12 I'M A MAN—Macho—Prelude (LP/12-inch)
 - 13 YOU STEPPED INTO MY LIFE—Melba Moore—Epic (LP/12-inch)
 - 14 LOVE DISCO STYLE/PLUG ME TO DEATH—Erotic Drum Band—Prism (LP)
 - 15 VICTIM—Candi Staton—Warner Bros. (LP/12-inch)

DETROIT

- This Week**
- 1 MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - 2 I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
 - 3 INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
 - 4 QUEEN OF THE NIGHT—all cuts—Loleatta Holloway—Gold Mind (LP)
 - 5 WORKIN' & SLAVIN'—Midnight Rhythm—Atlantic (12-inch)
 - 6 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch)
 - 7 MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY—James Wells—AVI (LP)
 - 8 OUR MS. BROOKS—all cuts—Patti Brooks—Casablanca (LP)
 - 9 DON'T HOLD BACK/I CAN TELL—Chanson—Ariola (LP/12-inch)
 - 10 HOT BUTTERFLY—all cuts—Bionic Boogie—Polydor (LP)
 - 11 LE FREAK—Chic—Atlantic (12-inch)
 - 12 DANCIN' IN MY FEET—Laura Taylor—TK (12-inch)
 - 13 VICTIM—Candi Staton—Warner Bros. (LP/12-inch)
 - 14 BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
 - 15 NEED TO KNOW YOU BETTER—Finished Touch—Motown (LP/12-inch)

LOS ANGELES

- This Week**
- 1 MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - 2 I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
 - 3 INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
 - 4 AIN'T THAT ENOUGH FOR YOU—John Davis & The Monster Orchestra—SAM (LP/12-inch)
 - 5 WORKIN' & SLAVIN'—Midnight Rhythm—Atlantic (12-inch)
 - 6 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch)
 - 7 LE FREAK—Chic—Atlantic (12-inch)
 - 8 MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY—James Wells—AVI (LP)
 - 9 SHOOT ME WITH YOUR LOVE—Tasha Thomas—Orbit (12-inch)
 - 10 QUEEN OF THE NIGHT—Loleatta Holloway—Gold Mind (LP/12-inch)
 - 11 KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12-inch)
 - 12 YOU STEPPED INTO MY LIFE—Melba Moore—Epic (LP/12-inch)
 - 13 OUR MS. BROOKS—all cuts—Patti Brooks—Casablanca (LP)
 - 14 CRUISIN'—all cuts—Village People—Casablanca (LP)
 - 15 HOT BUTTERFLY—all cuts—Bionic Boogie—Polydor (LP)

MIAMI

- This Week**
- 1 I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
 - 2 MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - 3 INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
 - 4 KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12-inch)
 - 5 I'M A MAN—Macho—Prelude (LP/12-inch)
 - 6 LE FREAK—Chic—Atlantic (12-inch)
 - 7 AIN'T THAT ENOUGH FOR YOU—John Davis & The Monster Orchestra—SAM (LP/12-inch)
 - 8 YOU STEPPED INTO MY LIFE—Melba Moore—Epic (LP/12-inch)
 - 9 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch)
 - 10 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (LP/12-inch)
 - 11 JE SUIS MUSIC/LOOK FOR LOVE—Cerrone—Cotillion (LP)
 - 12 BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
 - 13 WORKIN' & SLAVIN'—Midnight Rhythm—Atlantic (12-inch)
 - 14 DANCIN' IN MY FEET—Laura Taylor—TK (12-inch)
 - 15 STAR CRUISER—all cuts—Gregg Diamond—Marlin (TK) (LP)

NEW ORLEANS

- This Week**
- 1 MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - 2 CRUISIN'—all cuts—Village People—Casablanca (LP)
 - 3 I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
 - 4 LE FREAK—Chic—Atlantic (12-inch)
 - 5 A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12-inch) Import
 - 6 I'M A MAN—Macho—Prelude (LP/12-inch)
 - 7 AIN'T THAT ENOUGH FOR YOU—John Davis & The Monster Orchestra—SAM (LP/12-inch)
 - 8 JUNGLE DJ—Kikros—Polydor (LP)
 - 9 SUPERSTAR/GO FOR THE MONEY—Bob McGilpin—Butterfly (12-inch) (Remix)
 - 10 LOVE DISCO STYLE/PLUG ME TO DEATH—Erotic Drum Band—Prism (LP)
 - 11 STANDING IN THE SHADOWS OF LOVE—Fever—Fantasy (12-inch)
 - 12 THE WIZARD OF OZ—Meco—Casablanca (LP/12-inch)
 - 13 KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12-inch)
 - 14 WORKIN' & SLAVIN'—Midnight Rhythm—Atlantic (12-inch)
 - 15 MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY—James Wells—AVI (LP)

NEW YORK

- This Week**
- 1 MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - 2 I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
 - 3 MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY—James Wells—AVI (LP)
 - 4 WORKIN' & SLAVIN'—Midnight Rhythm—Atlantic (12-inch)
 - 5 INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
 - 6 YOU STEPPED INTO MY LIFE—Melba Moore—Epic (LP/12-inch)
 - 7 AIN'T THAT ENOUGH FOR YOU—John Davis & The Monster Orchestra—SAM (LP/12-inch)
 - 8 BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
 - 9 SHOOT ME WITH YOUR LOVE—Tasha Thomas—Orbit (12-inch)
 - 10 KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12-inch)
 - 11 STAR CRUISER—all cuts—Gregg Diamond—Marlin (TK) (LP)
 - 12 QUEEN OF THE NIGHT—all cuts—Loleatta Holloway—Gold Mind (LP)
 - 13 A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12-inch) Import
 - 14 YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (LP/12-inch)
 - 15 I'M EVERY WOMAN—Chaka Khan—Warner Bros. (LP/12-inch)

PHILADELPHIA

- This Week**
- 1 YOU STEPPED INTO MY LIFE—Melba Moore—Epic (LP/12-inch)
 - 2 #1 DEE JAY/SUPER JOCK/BIO-RHYTHMS—Goody Goody—Atlantic (LP/12-inch)
 - 3 MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - 4 LE FREAK—Chic—Atlantic (12-inch)
 - 5 SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch)
 - 6 AIN'T THAT ENOUGH FOR YOU—John Davis & The Monster Orchestra—SAM (LP/12-inch)
 - 7 I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
 - 8 FREE ME FROM MY FREEDOM—Bonnie Pointer—Motown (45)
 - 9 WORKIN' & SLAVIN'—Midnight Rhythm—Atlantic (12-inch)
 - 10 DOIN' THE BEST THAT I CAN—Bettye LaVette—West End (12-inch) Remix
 - 11 LOVE DISCO STYLE/PLUG ME TO DEATH—Erotic Drum Band—Prism (LP)
 - 12 MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY—James Wells—AVI (LP)
 - 13 NEVER LET GO—Eastbound Expressway—AVI (12-inch) (LP)
 - 14 STAR CRUISER—all cuts—Gregg Diamond—Marlin (TK) (LP)
 - 15 KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12-inch)

PHOENIX

- This Week**
- 1 MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - 2 STANDING IN THE SHADOWS OF LOVE/FIRE/THE LETTER—Deborah Washington—Ariola (LP/12-inch)
 - 3 LE FREAK—Chic—Atlantic (12-inch)
 - 4 CRUISIN'—all cuts—Village People—Casablanca (LP)
 - 5 QUEEN OF THE NIGHT—all cuts—Loleatta Holloway—Gold Mind (LP/12-inch)
 - 6 MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY—James Wells—AVI (LP)
 - 7 MR. DJ, YOU KNOW HOW TO MAKE ME DANCE—The Glass Family—JDC Records (LP)
 - 8 I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
 - 9 OUR MS. BROOKS—all cuts—Patti Brooks—Casablanca (LP)
 - 10 NEW YORK IS MY KIND OF TOWN/THE GREATEST SHOW ON EARTH—Metropolis—Salsoul (LP/12-inch)
 - 11 GIVING UP, GIVING IN—Three Degrees—Ariola (LP/12-inch)
 - 12 SUPERSTAR/GO FOR THE MONEY—Bob McGilpin—Butterfly (12-inch) (Remix)
 - 13 YOUR SWEETNESS IS MY WEAKNESS—Barry White—20th Century (LP/12-inch)
 - 14 STAR CRUISER—all cuts—Gregg Diamond—Marlin (TK) (LP)
 - 15 BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)

PITTSBURGH

- This Week**
- 1 MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - 2 I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
 - 3 LE FREAK—Chic—Atlantic (12-inch)
 - 4 CRUISIN'—all cuts—Village People—Casablanca (LP)
 - 5 DANCIN' IN MY FEET—Laura Taylor—TK (12-inch)
 - 6 LOVE DISCO STYLE/PLUG ME TO DEATH—Erotic Drum Band—Prism (LP)
 - 7 AIN'T THAT ENOUGH FOR YOU—John Davis & The Monster Orchestra—SAM (LP/12-inch)
 - 8 A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12-inch) Import
 - 9 I'M A MAN—Macho—Prelude (LP/12-inch)
 - 10 INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
 - 11 JE SUIS MUSIC/LOOK FOR LOVE—Cerrone—Cotillion (LP)
 - 12 MR. DJ, YOU KNOW HOW TO MAKE ME DANCE—The Glass Family—JDC Records (LP)
 - 13 KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12-inch)
 - 14 BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
 - 15 SUPERSTAR/GO FOR THE MONEY—Bob McGilpin—Butterfly (12-inch) (Remix)

SAN FRANCISCO

- This Week**
- 1 AIN'T THAT ENOUGH FOR YOU—John Davis & The Monster Orchestra—SAM (LP/12-inch)
 - 2 MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY—James Wells—AVI (LP)
 - 3 I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
 - 4 STANDING IN THE SHADOWS OF LOVE—Fever—Fantasy (12-inch)
 - 5 YOU STEPPED INTO MY LIFE—Melba Moore—Epic (LP/12-inch)
 - 6 DANCIN' IN MY FEET—Laura Taylor—TK (12-inch)
 - 7 MR. DJ, YOU KNOW HOW TO MAKE ME DANCE—The Glass Family—JDC Records (LP)
 - 8 JE SUIS MUSIC/LOOK FOR LOVE—Cerrone—Cotillion (LP)
 - 9 MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - 10 JUNGLE DJ—Kikros—Polydor (LP)
 - 11 SINNER MAN—Sara Dash—Kirschner (LP/12-inch)
 - 12 STAR CRUISER—all cuts—Gregg Diamond—Marlin (TK) (LP)
 - 13 WORKIN' & SLAVIN'—Midnight Rhythm—Atlantic (12-inch)
 - 14 LE FREAK—Chic—Atlantic (12-inch)
 - 15 GIVING UP, GIVING IN—Three Degrees—Ariola (LP/12-inch)

SEATTLE/WASHINGTON

- This Week**
- 1 MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP)
 - 2 LOVE DISCO STYLE/PLUG ME TO DEATH—Erotic Drum Band—Prism (LP)
 - 3 CRUISIN'—all cuts—Village People—Casablanca (LP)
 - 4 LE FREAK—Chic—Atlantic (12-inch)
 - 5 CHANGE—Zulema—Le Joint—London (LP/12-inch)
 - 6 DON'T HOLD BACK/I CAN TELL—Chanson—Ariola (LP/12-inch)
 - 7 GIVING UP, GIVING IN—Three Degrees—Ariola (LP/12-inch)
 - 8 INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch)
 - 9 BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP)
 - 10 STANDING IN THE SHADOWS OF LOVE/FIRE/THE LETTER—Deborah Washington—Ariola (LP/12-inch)
 - 11 DANCIN' IN MY FEET—Laura Taylor—TK (LP)
 - 12 ELOISE—Alec Costandinos—Casablanca (LP)
 - 13 I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch)
 - 14 OUR MS. BROOKS—all cuts—Patti Brooks—Casablanca (LP)
 - 15 I'M A MAN—Macho—Prelude (LP/12-inch)

MONTREAL

- This Week**
- 1 I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (12-inch)
 - 2 LOVE DISCO STYLE—Erotic Drum Band—Drive (LP)
 - 3 I'M A MAN—Macho—Quality (LP)
 - 4 BURNIN'—Carol Douglas—MCA (LP)
 - 5 MAC ARTHUR PARK SUITE—Donna Summer—Polydor (LP)
 - 6 INSTANT REPLAY—Dan Hartman—CBS (12-inch)
 - 7 MY CLAIM TO FAME—James Wells—Quality (LP)
 - 8 IN THE BUSH—Musique—Quality (12-inch)
 - 9 ANY WAY YOU WANT IT—Deborah Washington—Quality (LP)
 - 10 LOVE NOW HURT LATER—Ann Joy—Drive (12-inch)
 - 11 SWEET REVENGE—Amanda Lear—CBS (LP)
 - 12 YOU MAKE ME FEEL—Sylvester—GRT (12-inch)
 - 13 THE VISITORS—Gino Soccio—Quality (12-inch)
 - 14 MR. DJ YOU KNOW HOW TO MAKE ME DANCE—Glass Family—London (LP)
 - 15 THINK IT OVER/SOMEBODY SHOULD HAVE TOLD ME—Cissy Houston—Quality (LP)

| This Week | Last Week | TITLE(S), ARTIST, LABEL |
|-----------|-----------|--|
| 1 | 1 | MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (LP) |
| 2 | 2 | I LOVE THE NIGHTLIFE (DISCO ROUND)—Alicia Bridges—Polydor (LP/12-inch) |
| ★ | 6 | LE FREAK—Chic—Atlantic (12-inch) |
| ★ | 5 | AIN'T THAT ENOUGH FOR YOU—John Davis & The Monster Orchestra—SAM (LP/12-inch) |
| 5 | 3 | INSTANT REPLAY—Dan Hartman—Blue Sky (12-inch) |
| 6 | 4 | KEEP ON JUMPIN'—all cuts—Musique—Prelude (LP/12-inch) |
| ★ | 10 | MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY—James Wells—AVI (LP) |
| ★ | 14 | CRUISIN'—all cuts—Village People—Casablanca (LP) |
| ★ | 11 | DANCIN' IN MY FEET—Laura Taylor—TK (12-inch) |
| ★ | 16 | YOU STEPPED INTO MY LIFE—Melba Moore—Epic (LP/12-inch) |
| 11 | 13 | QUEEN OF THE NIGHT—all cuts—Loleatta Holloway—Gold Mind (LP/12-inch) |
| 12 | 7 | I'M A MAN—Macho—Prelude (LP) |
| ★ | 17 | STANDING IN THE SHADOWS OF LOVE/FIRE/THE LETTER—Deborah Washington—Ariola (LP/12-inch) |
| 14 | 8 | BEAUTIFUL BEND—all cuts—Boris Midney—Marlin (TK) (LP) |
| 15 | 9 | STAR CRUISER—all cuts—Gregg Diamond—Marlin (TK) (LP) |
| 16 | 12 | MR. DJ, YOU KNOW HOW TO MAKE ME DANCE—The Glass Family—JDC Records (LP) |
| 17 | 18 | LOVE DISCO STYLE/PLUG ME TO DEATH—Erotic Drum Band—Prism (LP) |
| ★ | 28 | WORKIN' & SLAVIN' (I NEED LOVE)—Midnight Rhythm—Atlantic (12-inch) |
| ★ | 21 | DON'T HOLD BACK/I CAN TELL—Chanson—Ariola (LP/12-inch) |
| ★ | 23 | YOUR SWEETNESS IS MY WEAKNESS—Barry White—20th Century (LP/12-inch) |
| 21 | 22 | STANDING IN THE SHADOWS OF LOVE—Fever—Fantasy (12-inch) |
| 22 | 24 | OUR MS. BROOKS—all cuts—Patti Brooks—Casablanca (LP) |
| ★ | 34 | A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)—The Raes—A&M (12-inch) (Import) |
| 24 | 15 | VICTIM—Candi Staton—Warner Bros. (LP/12-inch) |
| 25 | 26 | NEW YORK IS MY KIND OF TOWN/THE GREATEST SHOW ON EARTH—Metropolis—Salsoul (LP/12-inch) |
| 26 | 19 | #1 DEE JAY/SUPER JOCK/BIO-RHYTHMS—Goody Goody—Atlantic (LP/12-inch) |
| ★ | 32 | SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (LP/12-inch) |
| 28 | 20 | SUPERSTAR/GO FOR THE MONEY—Bob McGilpin—Butterfly (12-inch) (Remix) |
| 29 | 30 | JUNGLE DJ—Kikros—Polydor (LP) |
| ★ | 37 | JE SUIS MUSIC/LOOK FOR LOVE—Cerrone—Cotillion (LP) |
| 31 | 33 | ELOISE—Alec Costandinos—Casablanca (LP) |
| 32 | 25 | YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT)—Sylvester—Fantasy (LP/12-inch) |
| ★ | 39 | GIVING UP, GIVING IN—Three Degrees—Ariola (LP/12-inch) |
| ★ | 38 | SHOOT ME WITH YOUR LOVE—Tasha Thomas—Orbit (12-inch) |
| ★ | — | SINNER MAN—Sara Dash—Kirschner (LP/12-inch) |
| ★ | — | DOIN' THE BEST THAT I CAN—Bettye LaVette—West End (12-inch) (Remix) |
| ★ | — | HOT BUTTERFLY—all cuts—Bionic Boogie—Polydor (LP) |
| ★ | — | ONE NATION UNDER A GROOVE—Funkadelics—(LP/12-inch) |
| ★ | — | SUBSTITUTE/I WILL SURVIVE—Gloria Gaynor—Polydor (12-inch) |
| 40 | 27 | NEVER LET GO—Eastbound Expressway—AVI (12-inch) |

★ STAR PERFORMERS: Stars are awarded on the National Disco Action Top 40 chart based on the following upward movement: 1-5 Strong increase in audience response/6-15 Upward movement of 3 positions/16-25 Upward movement of 4 positions/26-40 Upward movement of 6 positions. Previous weeks starred positions are maintained without a star if a product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, product will be awarded a star without the required upward movement noted above.

NOVEMBER 11, 1978, BILLBOARD

Opposition Aplenty To Disco DJs Trade Assn.

Record Pools Named As Roadblockers

By ALAN PENCHANSKY

CHICAGO—Attempts to organize disco deejays into a national trade association are being met with opposition by record pools, executives of the International Assn. of Programmers and Technicians maintain.

Rocky Jones, founder and president of the new disco deejays group, charges that pool operators are fearful of losing influence over deejays if the new association becomes a reality.

According to Jones, pools are stonewalling against the association's membership drive and refusing to distribute information to spinners.

The group representing spinners has been attempting to get off the ground since summer. Its recent accomplishments have included a giant membership party at the Phoenix disco here, attended by artists Peter Brown and the Glass Family. A contract drawn up specially for mobile deejays to use has also been introduced.

However, the association's progress continues to be slow, with only 75 paying members to date and few of its programs operational.

Last week, Jones charged that the local Dogs of War disco pool attempted to prevent its members from attending last month's rally for the association. Approximately 600 Dogs of War in advance of the gathering never reached spinners, Jones accuses. Eddie Thomas who heads the Dogs operation says the invitations were "misplaced" and has personally apologized for the foul-up. Thomas did not attend the meeting, another factor that chagrins Jones.

Euro Group To Play 50 Dates

COPENHAGEN—A production company here is launching a new disco group designed to capture the German disco sound with a series of live club appearances and a promotional tie-in with a cosmetics firm.

The Starbox company has booked the group Love Fever into 50 discos throughout Denmark, promoting its LP, produced by songwriter Horst Lubitz in Hamburg, with German musicians.

Johnny Reimar, head of Starbox, planned the session to exploit the current vogue for German disco disks. The promotion is linked with the cosmetics firm of Pierre Robert, whose products are being given away with free records.

Prior to its Danish release, the album was sold to France, Switzerland, Belgium, the U.K., Germany, the Netherlands, Spain and France.

Love Fever is comprised of sisters Lupa Tina Moe and Lei Aloha Moe, with Ole Damm the lead singer.

DANCE YOUR ILLS AWAY

PHILADELPHIA—Disco dancing has gone therapeutic here with the announcement by counselor Steve Goldberg of a four-week workshop in "interpersonal development."

Goldberg, a college professor, will be teaching people to "get in touch with their own style of expression, to move at their own pace, to reduce inhibitions and to feel good about themselves" in a clinic to be held at the suburban Gateways shopping center in Lansdale.

Disco dancing is the therapeutic key, and the full course will cost \$15.

information on the union because they don't want to be bothered," says Jim Thompson, Dogs of War, operations manager.

Thompson claims record pools and labels view Jones' operation as persons attended, including radio and retail executives, and about 300 spinners from Illinois, Indiana and Wisconsin.

A stack of invitations delivered to

coalition of record pools sees it as a threat," observes the organizer.

While the association struggles with the pools, record label support

Jones himself heads a competing record pool here, Audio Talent Inc., adding to the stickiness of the situation. He has promised to step down from that post once the jocks association is fully underway.

"Record pools have thrown out

and a special "self insurance" program also is being scrutinized.

"shady," with few fully outlined programs to its credit. However, he insists Dogs of War does not censor information to members.

According to Jones, pool opposition is strictly political. He argues that association and pools don't have to be in competition.

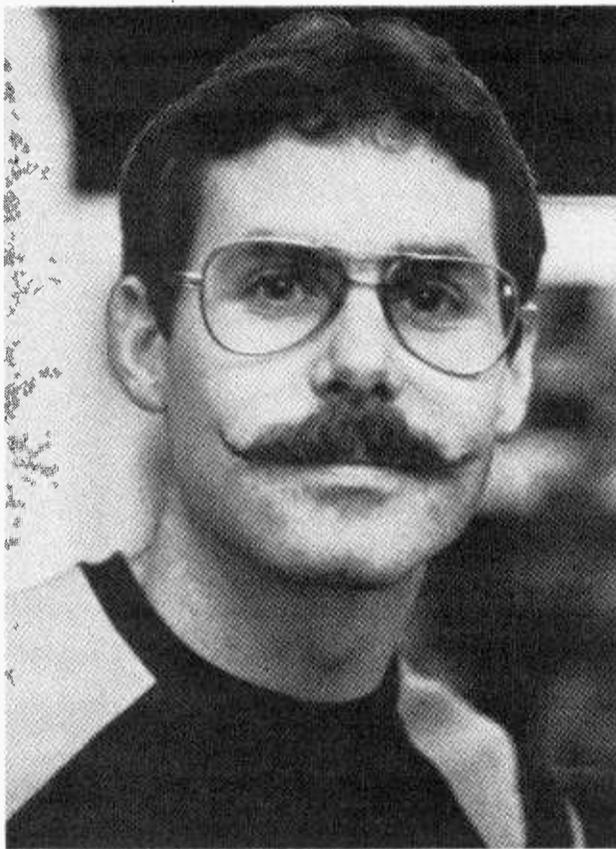
"Pools are not really helping," the

is being extended, according to the group.

An association-sponsored slick magazine, with a Jan. 1 target date of publication, will carry ads from Ariola, Phonogram, Casablanca, Salsoul, Warners and others, claims Jones.

Jones also is promising a health insurance program for union members, but says implementation has been slowed by what he terms "prohibitive" cost factors.

Blue Cross/Blue Shield reportedly is being turned to as a last resort



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Randy Sills
National Disco Coordinator
Ariola America Records

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Discos

Whitelaw, Bergen Handle Soundtrack

NEW YORK—"Nocturna," a horror spoof film set for release next year, will feature a soundtrack produced by the team of Reid Whitelaw and Norman Bergen, with performances by Gloria Gaynor, Vicki Sue Robinson, Moment of Truth, Jay

Siegel, Supreme Court and the Heaven'n'Hell Orchestra. The music is being recorded at Philadelphia's Sigma Sound Studios. The film stars John Carradine, Yvonne DeCarlo and Nai Bonet as Nocturna

Litelab Beefing Its Distribution

NEW YORK—Litelab Corp., a major disco lighting manufacturer, wants to strengthen its national dealer network, but the company is approaching the task cautiously.

Litelab, which designed and supplied the lighting equipment for the movie "Saturday Night Fever," does not sell direct to clubs and locations anymore—mainly because it doesn't want to compete with its own authorized dealers.

"We have dealers now in every state except South Dakota," claims Howard Rheiner, Litelab's national sales manager.

"It's great to be in such demand, but with every request for dealership comes two important considerations. First, will they work as hard for us and our industry as we do for them? And second, will they put a dollar strain on any of my present dealers?"

As part of the expansion, Litelab has opened a second showroom on the West Coast in addition to its New York headquarters and regional sales offices in Boston and Buffalo. Joe Bates heads the new Los Angeles office.

One of the latest Litelab dealers is Big Barry's in Brooklyn, a musical instrument retailer, which now carries sound and lighting equipment.

For the Record

NEW YORK—The sound system for the new Fifth Avenue disco here was designed by Heavy Custom Sound and Light of Brooklyn, not by Showco, as reported here recently. Showco speakers, however, are being used.

5 RECORD POOLS COOPERATE

Bare New York Spin Awards Dec. 5

NEW YORK—The five primary record pools in the New York metropolitan area are getting together to honor the best in the disco industry with the first annual Spin Awards.

The awards, to be handed out at a ceremony Dec. 5 at Roseland Dance City, will be selected by the individual members of the International Disco Record Center, For The Record, Disco Den, Inter Metro and the Long Island Disco DJ's Assn.

Spin Awards will be given for the best albums, artists, promotion people, radio stations, technical personnel and clubs. In addition awards will go to the most accomplished DJ, the most progressive DJ, the best contributing DJ, the best all-around DJ and the best mobile jock.

Most of the major disco labels will participate in the awards ceremony with Loleatta Holloway of Salsoul Records and Evelyn "Champagne" King of RCA already slated to perform. Fantasy Records, TK Records and MK Productions are also planning to present artists at the event.

All of the artists will be performing to the prerecorded music tracks of their records to enable the live performances to be blended in with the sounds of the area's top DJs.

The Spin Awards are being coordinated and produced by International Disco Record Center president Eddie Rivera. Sound for the event is being donated by AST Sound of Manhattan.

Scotland Squires Starts Expansion

LONDON—A new series of disco center shops under the Roger Squires banner have opened in Kelvinside, Glasgow, and others will follow next year in Leeds, Birmingham and South London.

This centers offers part exchange, second hand equipment, do-it-yourself products and an on-the-spot servicing facility to keep mobile spinners on the road seven days a week.

Disco Mix

By BARRY LEDERER

NEW YORK—West End Records never fails to find a place for its music in the disco scene. With Betty Lavette and Karen Young in the Top 40 disco charts, they have given spice to the artists' momentum by releasing remixed, 33 1/2 r.p.m. 12-inchers for DJs. "Doin' The Best That I Can" has been around for some time and refuses to leave the charts, and a re-remix by Walter Gibbons should continue to keep this disk on top for quite a while. Now at 11:02, this tune is as hot as can be with bongos, drums and new arrangements added to complement the melodious feeling that producer Cory Robbins originally conveyed.

Jim Burgess remixed two of the Karen Young cuts from her LP "Hot Shot," "Baby You Ain't Nothin' Without Me" and "Bring On The Boys" both run 7:22 and are now longer than the original versions. Burgess has intensified the feeling by making the cuts brighter and accentuating the bass line.

Prelude Records has been hitting the charts with disco items that never fail to pack the dance floor. The LP by Lorraine Johnson called "Learning To Dance All Over Again" should follow this pattern. Producers Moses Dillard and Jesse Boyce co-penned two of the four cuts and have had previous success with the Saturday Night Band and Constellation Orchestra albums. This current effort is highlighted by "I'm Learning To Dance All Over Again," the title cut and "Feed The Flame." Both are eight minutes plus in time and similar in their up tempo pace, interspersed with riveting bongo breaks, dynamic arrangements and sensuous vocals.

Gene Chandler will be creating excitement with his 12-inch 33 1/2 r.p.m. "Get Down" which is from his 20th Century-Fox album of the same name. From almost the beginning strong drum breaks sizzle with pretty female voices singing the refrain as the artist conveys a pulsating momentum that is as slick in feeling as the entire production of this song.

The orchestration uses a synthesizer effectively and repeats the break which builds to a hand-clapping finish.

"Foot Stomping Music" by Sidney Barnes is

the title cut and the name of the artist's new LP on the Parachute label distributed by Casablanca Records. Running 3:45 minutes, the song incorporates wailing vocals and energetic instrumentation that leads into a "Let's All Chant" break.

"Hold On I'm Coming" is more laidback, funky and distinctive with Barnes singing harmonies against background female vocalists. This 5:20 cut shows the versatility of this upcoming artist.

With the increasing amount of material coming out each day it is refreshing to see jazz weaving its way into disco clubs. Gato Barbieri's "Poinciana" recently garnered some interest with select DJs as well as "Just The Way You Are" by Les McCann. Both these 12-inchers are on A&M. Also recently released is "Aquarian Dream" on Elektra. The LP is called "Fantasy" and one cut deserves attention. Titled "You're A Star," this 5:30 tune combines jazz and disco with driving percussion and punchy brass that highlights this Norman Connor production.

Funk is a viewpoint in disco that allows the dancers to get down. Many new releases incorporate this feeling in their mood and tempo. Al Hudson and the Soul Partners have a 12-inch 45 r.p.m. out on ABC adapted from their LP "Spreading Love." This single contains hip moving rhythm with a propelling bass guitar and free flowing vocals that contribute to the hand clapping tempo accentuated by a sax solo.

Lakeside's funk is on its 12-inch, 33 1/2 r.p.m. "It's All The Way Live" as part of the Solar LP "Shot Of Love." The group's tight harmonies meld with the gutsy and raw edged energy that this 7:14 cut provides.

If any group typifies the funk sound Starguard could certainly fill the bill. Its MCA LP, "What Are You Waiting For," contains material in this genre. Highlighting the album is "Love Me Back" and "Disco People." Island Records' new group High Tension has its first 12-inch out with a title of the same name. This 33 1/2 r.p.m. was produced by Chris Blackwell and Kofi Ayivor and runs 5:01. Nifty guitar licks and a strong melodic bass provide a distinctive flavor.

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BPI's Bridge Retires, Deacon To Take Over

LONDON—Geoffrey Bridge, seven-year director general of the British Phonographic Industry and the first full-time executive of the association, is retiring from the post next year.

His successor at the U.K. music business organization, whose members include all the major and many minor disk companies here, will be John Deacon, senior director of A&M Records U.K.

Bridge has let it be known that he wanted to quit when he was 60, but remains available to the BPI on a consultancy basis.

Deacon, 40, has been on the Council for seven years, and actively serves on the Charts and Membership committees.

Nigerian Order Hits Disks / Tapes Pending New Govt. Regulations

• Continued from page 4

flecting the wait-and-see attitude adopted by other exporters.

"We shipped several hundred cartons Oct. 20," notes Larry Sonin of the Price Rite Record Corp. So far as the licensing decree is concerned, Sonin believes "it might be a good thing."

LONDON—Just a few hours before Nigeria's ban on imported records came into force, Different Records, London-based, dispatched 30,000 albums on the last available flight to Lagos. Among the main titles was the Mabrak "Drum Talk" album, newly released in the U.K.

Sonin bases his remark on the fact that the increasing demand for foreign product in Nigeria has brought many people into the import business who do not enjoy the reputation for reliability older firms there have developed.

A spokesman for the Nigerian consulate here states that the decree became effective Oct. 1, although imports already shipped were accepted in his country up to Oct. 31.

The Nigerian official says the purpose of the regulation is to foster responsible business in his country.

Under terms of the order, import licenses will be issued only to Nigerian firms in business for at least three years who have satisfied all domestic tax requirements during that time.

• Continued from page 1

among the Latin American nations. "We must consider Mexico the pilot," he adds.

Latin American Producers secretary Emery's 10-day stay will encompass meetings with representatives from all Amprofon member companies, and those from non-affiliated firms, plus government officials.

Acosta believes that the Mexican industry, and by implication those in other Latin American countries, will never be able to stamp out piracy without levies on blank tape. "This product should cost practically the same as recorded material."

Like others who attended the Montevideo meetings, he also believes in the importance of tougher jail sentences for pirates.

Mexico suffers from piracy to the tune of 4 million units per year, according to IFPI studies presented at the conference. The figures also put pirate business in Brazil at 2.6 million units annually, Argentina at more than 300,000, Bolivia at 69,000 and Panama at 55,000.

Antipiracy moves should first focus on these five nations, Latin American producers delegates agreed.

Home taping and recognition of records as cultural items was also discussed in Montevideo, together

with the need for improved communication between Latin American industry executives over such issues.

The Federation is preparing for its

next Congress, set for Rio de Janeiro in September next year. Its next board meeting is scheduled for February in Mexico City.



JAZZ AMBASSADORS—U.S. Ambassador Louis Lerner pays a backstage visit to Oslo's Club 7 to meet Thad Jones, right, and Mel Lewis, left, after the pair's recent performance there. Club 7, celebrating its 15th anniversary, is a regular haunt of U.S. musicians, but also presents its own theater, library and a wide range of other music.

Melbourne Stadium's First Pop Concert In February

MELBOURNE—On Feb. 9 Rod Stewart will appear in the first pop concert to be staged at the \$50 million Victorian Football League Park, said to be the most modern stadium in the southern hemisphere with a capacity for 40,000 people.

The Stewart concert will be the first of a possible three concerts to be staged during the Australian summer. The arrangement was made between the Victorian Football League and Duet Productions.

Jack Hamilton, general manager of the league says, "It is our belief, quite apart from any financial consideration, that a complex such as this should be made available to allow young people in Melbourne

their first opportunity to attend concerts in comfort and style. We only intend to let the stadium to acts in the superstar bracket and by so doing, we hope to attain a high profile, both to the entertainment industry and to patrons."

A spokesman for Duet Productions, Stewart's Australian promoter, says that no other venue came within reach of the scope of facilities and amenities available at VFL Park. "It really is quite stunning," he said, "equal to anything I have seen in the world and I think it is most encouraging that venues of this standard are being opened up for concert use."

Puron For Fest

MADRID—Jose Maria Puron (Ambar-Movieplay) is Spanish TV's representative for the Eighth OTI Festival, to be held in Chile, Dec. 2. For this important event, he will present "Mi Sitio," self-penned.

Puron, Spanish singer-composer was once a Movieplay record promotion man. He went on to top the chart with "Y Seras Capaz," followed by his debut album "Alma" and he is currently working on a new LP, "A Mi Companera."

Vias Heads New RCA Latin Office

MIAMI—RCA Records has centralized and consolidated its Latin-American operation here with a new regional office headed by Joe Vias Jr., as director, market development, Latin-American region (see Executive Turntable).

In making the announcement last week, Arthur Martinez, division vice president, RCA International, emphasized that the establishment of the office "will strengthen RCA's overall position in this often overlooked but extremely significant market area."

The label has had offices in both Mexico and Brazil heretofore, and Vias will report to Adolfo Pino, currently president, RCA Brazil and RCA Argentina.

In the new post, Vias is responsible for acquisition of outside labels, artists and masters for Latin America exploitation; direction and administration of licenses there for exploitation of RCA worldwide catalogs; promotion of Latin America product there and in U.S. Latin markets, and initiation and coordination of RCA artist tours in Latin America.

from American jazz to reggae and even country pop.

"I had pre-orders there for 30,000-40,000 of the new Jimmy Cliff album," Sonin notes. "They seem to run in trends. Reggae was very big, then jazz. Now I'm getting orders for Pat Boone records."

Sonin believes that the record industry in Nigeria is second only to the country's burgeoning oil industry, which of course provides consumers with money for disk purchases.

Sonet Sweden Buys Danish

COPENHAGEN—Dansk Gramofonpladeforlag has been bought out by Sonet, Sweden. It was previously Danish-owned.

Industry observers believe that the change is a byproduct of Danish radio's decision to scrap chart and chart-oriented programming two years ago.

Dansk Gramofonpladeforlag, usually known as Sonet, was forced to trim production of Danish language disks. One of the few firms using Danish lyrics on its product, it subsequently suffered financial problems, and was faced with a decision to shut down or sell out.

At this time, Danish-produced records are down by one third against last year. Sources say this is partly due to lack of radio promotion opportunities.

FOR CARPENTERS, DIAMOND ALBUMS

A&M, EMI Prepare TV Blitz

LONDON—A&M U.K. is to spend around \$600,000 on a television advertising campaign for the Carpenters "Singles, 1974-78" package. A similar amount is being laid out on tv promotion for Neil Diamond's "20 Golden Greats" by EMI's Licensed Repertoire Division.

Both are record sums spent by the companies. They spearhead a tremendous build-up in small screen advertising through the pre-Christmas "spending spree" when some 50 albums are getting this treatment.

The Carpenters' package receives national tv exposure from Nov. 15, along with 750 in-store window displays, commercial radio action, trade press advertising, posters and a mass of merchandising material.

For the Diamond compilation, featuring 20 songs from his years with MCA when he sold more than 1.2 million album units in the U.K., there is a \$500,000 layout for television, backed by 2,000 window displays.

Other artists involved in big tv campaigns are Shirley Bassey, Dolly Parton, Rod Stewart, Demis Roussos, Manhattan Transfer, David Essex, Nat Cole, Harry Belafonte, Doris Day, along with new teen group Child (Ariola) and comedian Jasper Carrott.

Compilations include EMI's "Don't Walk, Boogie," Ronco's "Kings And Queens Of Disco," two "Classical Gold" volumes (also from

Ronco) and "Black Velvet" and "Love Songs," both from Warwick.

It all adds up to the biggest action yet on the television advertising side of the U.K. industry, but the general feeling is that there will be many more sad losers than happy winners this year. If one in four charts, then it will be regarded as a good performance.

The proliferation of tv records has brought in most majors, several independents, plus the established tv merchandisers.

And a typical dealer reaction is: "We just don't know which ones to back. We can't do justice to them all. But picking the surefire winners is a gamble."



EXPECT OPENINGS IN THE '80s

British Government Says 'Yes' To More Local Radio, Sets 18 New Stations

• Continued from page 3

20 stations, and two years later on the Independents IBA, when it had 19.

The BBC will open its nine at Barrow-in-Furness, Cambridge, Lincoln, Northampton, Norwich, Shrewsbury, Taunton, Truro and York.

Starting dates are not fixed because, despite the Corp.'s desire to get moving, there are financial problems which may have to be resolved by increases in license fees.

But it is expected that the Independent Broadcasters will be operational in 18 months to two years in its new areas: Aberdeen-Inverness, Bournemouth, Curdiff, Chelme-

ford-Southend, Coventry, Dundee-Perth, Exeter-Torbay, Gloucester and Peterborough.

The report of the Home Office Local Radio Working Party acknowledges that while the BBC has the capacity to open only five or six stations a year, the Independents should be able to manage nine or 10 annually.

Of the BBC's nine new stations, only four will not be dependent on an increase in the tv license fee: Barrow, Lincoln, Norwich and Taunton.

Estimated capital cost will be about \$3 million with running costs of up to \$500,000 annually.

If the proposed license fee goes through, these stations could be on the air by late 1981.

Two of the independent station franchises are planning to advertise by Christmas, the remainder phased through 1979.

Meanwhile, a select committee from the House of Commons urges the setting up of a Ministry of Broadcasting to take overall control of television and radio of all kinds in this country. "There would be considerable advantage in bringing the whole field within the scope of one department," it says.

It particularly wants "more teeth

and more security" for the Independent Broadcasting Authority at radio and tv levels. Fears that franchises would be removed and other dangers meant: "The impermanence of the whole structure of independent commercial broadcasting can only be disincentive to investment and innovation.

"More serious, it disturbs the morale of the commercial radio/tv work force here, which sees employment as lacking in security."

The select committee says it also wants to see "neighborhood" radio in London, giving local populous areas their own networks.

PROFITS UP SHARPLY AT CHARISMA

LONDON—The record profits achieved by Charisma Records for 1977, when income shot up by 53% over 1976, propels the company to the front line of U.K.-based independents.

With Genesis the label's biggest money-spinner, a solid base has been laid for the company's U.S. launch this month.

Gross profits for 1976 exceeded \$1 million. In 1977, domestic income was up by nearly \$1.5 million, with a further \$1 million from foreign income.

Brian Gibbon, managing director, says: "Through 1975-76, the aim was one of consolidation. Because we hit that target, we got good figures for 1977, even though the market was generally depressed.

"Catalog sales have always represented a high proportion of our turnover, and our long-term philosophy on the acquisition of album artists has been successful, as the figures show."

He adds: "Currently we're 19% over budget, with only nine months of sales in. We've already exceeded the full-year turnover of 1977 and profit forecasts for this year are very encouraging."

IFPI Confab Studies Antipiracy Campaigns

By PETER JONES

PARIS—A two-day conference to plan and coordinate antipiracy campaigns was staged here by IFPI, the International Federation of Producers of Phonograms and Videograms.

Some 40 participants, marking the fourth meeting of the Euro-Antipiracy Committee, learned that 99% of counterfeit product in Europe is currently being dressed as "imports," and the whole industry was urged to be specially alert in looking for suspicious disks and cassettes in this field.

In particular, the returns departments of record companies should be on the lookout for counterfeits, as a sizable quantity of illegal product is said to be finding its way back to them via the trade.

An IFPI spokesman said after the meeting: "The returns divisions are in the best position to carry out efficient checking procedures and to prevent illicit product being re-cycled on the market."

Latest IFPI estimates, from its headquarters in London, are that last year's European sales value

of unauthorized duplicates of disks and tapes in all forms totaled roughly \$100 million.

"This is a direct loss of revenue to the countries concerned," continued the spokesman, "and is theft of legitimate product belonging to record companies and a grave reduction in the incomes of authors, composers and artists."

In private sessions, the meeting here considered new proposals for anti-counterfeiting devices as a means of more easily detecting illegal product. Also considered were new remedies which could more effectively deal with counterfeiters, additional to those for coping with more simple piracy.

Participants indulged in a "product swap" of pirated, bootlegged and counterfeit recordings currently on sale round the world.

Delegates from the Recording Industry Assn. of the U.S. joined with lawyers, investigators and experts from IFPI groups in Austria, Belgium, Finland, France, Germany, Greece, Italy, the Netherlands, Spain, Sweden and the U.K.



BYRON DEFERS—David Byron, ex-Uriah Heep and Rough Diamond lead singer, stands aside to let Arista marketing director Denis Knowles play piano at a party to launch Byron's debut solo album in London. Pictured, from left, are Charles Levinson, Arista U.K. managing director; Lesley Turnbull, Arista International press and promotion manager; Ben Edmonds, Arista U.K. a&r director; Byron; and Knowles.

CELEBRATES FIRST 5 YEARS

London's Capital: A Success Station

By NICK ROBERTSHAW

LONDON—Capital Radio, first of Britain's 19 independent local radio stations to go on air five years ago, is looking to stay in the vanguard of commercial broadcasting as it moves towards the '80s.

The station just celebrated its fifth anniversary Oct. 16, a period in which it converted early losses approaching \$200,000 per week into profits now running at \$1.1 million annually, and built an audience of five million people in and around London.

Capital's success reflects a broad-based revolution in British listening habits. Research shows commercial radio has eclipsed the BBC's own local stations, 20 in number. Capital itself is now running neck and neck in this city with the BBC's most popular station, Radio One.

Programming on both frequencies revolves around popular music, and

airtime is dominated by recorded repertoire. However, Capital rejects suggestions that it is nothing more than "an expensive jukebox" and has made notable efforts to build a reputation as a true community station.

Projects developed since its inception include the 24-hour service Helpline, and the self-explanatory Jobfinder, now aided by government grants. The station has sponsored a variety of off-air charity activities and mounted four Help A London Child campaigns.

Two series of sponsored rock concerts have been organized in London's Drury Lane Theater, while in the classical field the station now sponsors its own Wren Orchestra and has instituted a \$5,000 memorial grant in memory of producer Anna Instone.

One area Capital has not re-en-

tered is news programming. Though compounded by recession and other national economic difficulties, the station's losses in the first year of operation stemmed largely from the cost of maintaining its own newsroom. Around the time of its first birthday Capital axed its newsstaff, though not without conflicts, and almost halved its overall programming budget. Since then the station has used the service provided by Independent Radio News.

This move ended criticism that Capital was treading on the heels of its sister London station LBC, specifically devoted to news programming, and chairman Sir Richard Attenborough has since said he is happy with IRN and considers it lunacy to regard LBC as anything other than a partner.

Attenborough is keen though to broadcast in-depth background cov-

erage of key news topics. Other plans for the future include further expansion of outside broadcasts and the introduction of drama into programming schedules, with continuing exploration of new areas for community involvement.

Audience figures naturally remain a key preoccupation, and managing director John Whitney is bullish on Capital's prospects of outstripping Radio One, which he regards as a station born out of efforts to combat the '60s "pirates" and now merely a white elephant.

With the recent White Paper go-ahead for nine new ILRs by 1980, alongside nine new BBC stations, bullishness is in order. As Attenborough points out, national advertising on radio will be stimulated, and the possibilities of networking will allow more ambitious program-

CBS Extends 'New' Discounts In Austria

VIENNA—CBS is continuing with its new release discount program here, despite slow initial results.

The experiment began as the company's "Long Player Of The Month" push in October last year, leading to selected product being sold at a local equivalent of \$9.20 instead of the usual \$11.40.

In April, this was expanded to a 20% discount on all new releases, intended to combat the increasing number of direct imports and lower retail prices in neighboring countries.

Solo For Thorup

COPENHAGEN—Peter Thorup, formerly one of the two singers with the all-star CCS big band led by Peter Cameron, and for six years touring partner of U.K. blues veteran Alexis Korner, has released a solo album, "Thin Slices" (Metronome).

MOTHER & DAUGHTER ACCUSED

BPI Raid Nets Counterfeit Cassettes

LONDON—In a sudden sweep on a house in South London, British Phonographic Industry antipiracy investigators have unearthed counterfeit tapes of 350 different titles. Included were tapes of the huge selling soundtracks of "Saturday Night Fever" and "Grease."

In all, 1,500 cassettes were found in the home of Mrs. Grace Reilly and her daughter, Linda. Both women have appeared in the High Court, accused of copyright infringement, the case being remanded for further inquiries.

The two defendants have been ordered to give the court information on where the tapes originated, because no tape duplicating equipment was found in the house.

Tony Hoffman, solicitor to the antipiracy division of BPI, says: "We're just waiting now for the women to name names. But it should be stressed that this raid is just one positive action in a currently very active investigation aimed at reducing and controlling this business of production and sale of counterfeits in Britain."

Capitol Realignments, Plans Set

BARCELONA—Following the departure of Rafael Gil to EMI-Odeon in Spain, the executive lineup at Capital Records here has been switched around.

New managing director is Salvador Perez, formerly EMI a&r manager, with Juan Miguel Ramirez as promotion chief, along with division members Jose Luis Rodriguez and Jorge Barrientos.

Capitol here currently distributes Capitol itself, Private Stock, Magnet,

RKM, Passport, Blue Note, MPS and Rolling Stones Records, with United Artists, now ending its pact with Ariola, joining in January.

Main upcoming promotional activity centers on Bob Seger, Taste of Honey, the Michael Zager Band, David Soul, Samantha Sang and the Rolling Stones, but there are to be boosts for the jazz catalogs, notably MPS with product from George Duke, Monty Alexander and Singers Unlimited.

Cherry Red Switches 45s To Cassettes

LONDON — Because singles presses all over the U.K. are working at full capacity, London-based independent Cherry Red has switched to production of single cassettes.

The seven-inch disk "Howard Hughes," by the Tights, originally out on Sept., 22, was sold out in 10 days. Now it comes out as a cassette, retailing for the same price as a 45.

Ian McNay, Cherry Red director, says: "We got the idea of single cassettes after having problems about getting the single record repressed after the sellout. When pressing capacity is full, as it is now in the pre-Christmas period, it is the small label, with the least muscle power, that suffers most.

"So we found a way of doing the single cassette for only slightly more than the total cost of producing a seven-inch single with a special bag. Cassette capacity is comparatively easy to get right now.

"We need time to gauge dealer and public reaction."



FOURFOLD KUDOS—Billy Joel is presented with a quadruple platinum award for Canadian sales of his LP, "The Stranger," by Arnold Gosewich, chairman and chief executive officer of CBS Records Canada. The occasion was a special party hosted by the company at Toronto's Harbor Castle Hilton for Joel, following the singer's SRO show at Maple Leaf Gardens.

IMPORT FIRM OFFSHOOT

Bomb Booms With New Artists, Leased Masters

By DAVID FARRELL

TORONTO—Bomb Records here is developing into what observers see as a shrewd, aggressive independent, along the lines of some of the newer such outfits thriving in the U.S.

Its prime properties include the Battered Wives, a publicity-prone rock 'n' roll band, and Bob Segarini.

The company was founded as an offshoot to a major disk import business, P.J. Records, with initial releases made up of leased masters from Europe and the U.K. Among these was a two-album Yardbirds compilation, pressed on clear and colored vinyls.

Battered Wives were signed in the spring, and the act's album released August. A publicist's dream quickly developed when a women's coalition picketed an in-store window display featuring the Wives.

Another incident occurred in Ottawa, leading to the cancellation of a return concert for the group at Carleton University.

Has the publicity adversely affected the band's career? Bomb Records co-owner, Phil Lubman, thinks not, and says that he is more than pleased with its first album sales of 20,000 copies, rung up during the first four weeks of release.

After recently signing an exclusive agency deal with The Agency, Battered Wives are now on a 13-city national tour with Elvis Costello.

Through the import business, Bomb Records has its own distribution network across the country, and has been able to promote itself effectively at the retail level by operating as a boutique label with one promotion person in the office and one out on the road with an act.

The label's second a&r signing, Bob Segarini, has just had his album released, with heavy promotion. He was singer with the Dudes.

"Gotta Have Pop" is the title of Segarini's debut. With a media party at the Cheetah club on Oct. 30,

Bomb feted industry movers with 1,000 logo-inscribed drinking glasses, as well as buying a Wurlitzer jukebox and stocking it with Segarini singles, to be displayed in major retail outlets over the next few months.

His first 45, "When The Lights Are Out," has been added on every major market AM station in the country, excepting CHUM in Toronto, Bomb claims, with FM rock stations equally supportive of the disk.

The label recently entered into a loose agreement with Greg Shaw's Bomp label, which includes a number of production projects for Segarini, and the next step is to secure international releases for the "Gotta Have Pop" and Battered Wives' albums, Lubman reports. He also claims that several major labels have made quiet overtures to his acts to leave Bomb, but the philosophy behind the label is to maintain independence and fight if it has to, says.

From The Music Capitals Of The World

TORONTO

Amanda Lear flitted into Montreal and Toronto on a promotional tour recently, telling interviewers that she considers disco to be the "lowest common denominator in music." Her second album, "Sweet Revenge," has just been released by Epic in Canada and on Chrysalis in the U.S.

Burton Cummings has been announced as the host of the next Juno Awards program, scheduled for March 1979. His latest album, "Dream Of A Child," has been certified platinum, as have his two previous Portrait solo albums in Canada.

From The Music Capitals Of The World

LONDON

Polydor's U.K. promotion and overseas exploitation division merging into one unit, with former indie promotion man Tony Bramwell heading up the section and Adrian Rudge as his deputy, though Rudge (overseas exploitation manager) retains foreign responsibilities.

MCA, following its success with the "Evita" London cast album, rush-releasing the local cast album of "Beyond The Rainbow," which opened at the Adelphi Theatre (9) after big success in Italy, Spain and Mexico. . . . Much EMI action on "Germ Free Adolescents," both single and album title, from new wave band X-Ray Spex.

The Association of Local Radio Contractors (ALRC) now located at 8 Great James Street, London, W.C1. . . . Salsoul band Double Exposure in for disco appearances as part of general promotion, having scored import hit with "Ten Per Cent." . . . Maureen O'Grady promoted to senior press officer at Decca, with Hugh Birley as press officer.

Charisma here has signed Darling, new four-piece band touring through November and December as support for Frankie Miller. . . . Independent Local Radio revenue for September totalled around \$4.6 million here, bringing the year's total to \$38.4 million, compared with \$30.2 million for the same period last year.

Charly Records' move into the contemporary market starts with the signing of rock acts Here and Now and Steppin' Out. . . . Larry Levene, Arcade Records director here, goes non-executive as from now to "pursue plans for diversification." . . . Former Motors' guitarist Bram Tchaikovsky, and his band of the same name, signed worldwide to Radar Records. . . . Fifteen gold disks from acts like Bad Company, Led Zepelin, Yes, Kate Bush and Gallagher and Lyle were prizes in a raffle run by the London Evening News for a "toy-for-a-sick-child" appeal.

Rod Stewart's "Blondes Have More Fun," finally completed, shipped gold before Nov. 17 release date, with Stewart insisting on the retail price being kept down some \$1 on norm. . . . And Stewart, missing Scotland on his current tour, is in negotiations to work an open-air concert there in the summer. . . . Patrick Campbell-Lyons, with the first-ever song he wrote recorded by the Everly Brothers, now signed to April Music (CBS publishing arm) here as songwriter, producer, arranger and artist, having reformed the group Nirvana which first brought him fame.

Former Decca man Freddy Lloyd has joined Polydor in London to take on product responsibility for MOR and jazz catalogs. . . . Because of response to radio plays, Reprise here rush-releasing (17) Neil Young's "Four Strong Winds" from his current chart album "Comes A Time." . . . Cleo Laine, with a concert week at the London Palladium starting Nov. 20 (following sell-out season last year), started (5) three successive hour-long Sunday tv specials on ATV.

"Is this the end of punk as we know it?" queries Daily Mail columnist Richard Lay as he reveals that Dave Greenfield, keyboard man with the Stranglers, has bought himself a \$120,000 period-style mansion in the country. . . . Difficulties in "getting the film to Britain" have caused the cancellation for a while of the Grateful Dead movie premiere in London, says promoter Harvey Goldsmith.

After many rumors to the contrary, Smokey Robinson arrived in London for his tour, which includes two gigs at the London Palladium. . . . Heinz, rock "name" of the 1960s, back as front singer of new rock'n'roll band formed specifically for touring. . . . Shirts in for series of gigs. . . . Barbara Dickson's concert at the Rainbow (Nov. 18) is a benefit for Greenpeace, an ecological conservation charity. PETER JONES

SYDNEY

Festival Records have caught EMI Australia napping by picking up the lapsed option on a new John Rowles single from EMI New Zealand. "Tania" is currently picking up strong national airplay and Festival's local a&r Peter Hebbes is keen to point out that, like his previous monster 60's hit "Cheryl Moana Marie," the new song was written about one of Rowles' sisters and, as such, has an in-built good omen!

Albert Productions are about to open a third 24-track studio in their Sydney city office building. The construction of the new studio came about by accident when the departure of a Solicitor from a lower floor and the availability of equipment caused by a recent computer changeover in Studio 1, coincided. Previously one of only two twin 24-track complexes, Alberts now become the very first Australian company to run a triple 24 set up. Although not yet officially open, the new studio is solidly booked for many months.

The 2SM/3XY/4IP/2NX rock radio network are joining forces with Kevin Jacobsen Concert Promotions, Polygram Records, EMI Australia and RCA Records to present a four-city tour of Thin Lizzy, Wha Koo and local acts Cold Chisel & Jon English; as part of the annual "Rocktober" celebrations. All four concerts will be presented free of charge to the public and the estimated crowd expected to assemble on the steps of Sydney Opera House is in excess of 100,000.

Bette Midler has sold out four Sydney concerts in as many days. Publicist Patti Mostyn is expected to announce a fifth show in the near future, on behalf of Gary Van Egmond Tour Promotions. Already she is booked to appear before more fans than during her recent English tour.

The second Rounder album by blues/rock sensation George Thorogood & the Destroyers will be simultaneously released in Australia by indie Eureka Records. Thorogood's debut set found instant success in the Australian market and, after being extensively programmed by the nation's highest rating pop/rock radio station—

2SM, achieved sales higher than in any other country.

David Bowie tour details, recently released by the Paul Dainty Organization, reveal that he will play large capacity outdoor venues in every city except Perth. Bowie's own choice of support is highly popular 'energy rock' outfit the Angels, who will be billed as 'Special Guest' throughout the entire tour. The group received extensive acclaim for its support role on a recent Meatloaf national jaunt. GLENN BAKER

BUCHAREST

Gheorghe Zamfir, one of Romania's most respected composers, toured Australia with his orchestra. The record company Carinia has presented Zamfir with platinum and gold disks for an album on which he plays Pan's Pipes accompanied by Swiss organist Marcel Cellier. Zamfir also traveled to Switzerland recently to participate in the Neuchatel festival.

Light music performer and writer Mihai Constantinescu went to West Germany for several tv appearances. While there he recorded a single with EMI Electrola titled "Vine Cintind." . . . Also appearing in Germany, the folk group Cununa Carpatilor. . . . Vocal group Song were well received at the World Youth Festival in Havana, where they performed as part of the Romanian delegation. . . . Singer Jeanina Matei performed in the USSR, while Margareta Pislaru and Cristia Popescu, also singers, traveled to distant Mongolia for the international festival in Ulan Bator. . . . Margareta Pislaru currently stars with Corneli Constantiniu in the musical film "Melodii, Melodii," a comedy directed by Francisc Munteanu with score by Temistocle Popa.

Folk group Dunarea took first prize in the 11th Danubian Folk Festival, and gave several performances in Hungary. . . . Gifted Romanian composer Liviu Glodeanu died recently, aged 37. . . . The Children's Ensemble of Nankin is touring Romania, as are the Mentelberg Chamber Chorale from East Germany, the Brazilian revue Brasil Tropical and the rock group fronted by East German Veronika Fischer.

Most successful songs in the discos of the Black Sea holiday resorts are Boney M's "Rasputin," Umberto Tozzi's "Ti Amo," La Bionda's "One For Me, One For You," Sahara's "Mister, Mister," and Copains' "Skateboard." . . . Foreign disks in Romanian charts include the Stones' "Miss You," Boomtown Rats' "Like Clockwork," and Wings' "With A Little Luck." . . . Top-selling domestic product is "Spirala Timputului" (FFN), "Atunci E Bice" (Metropole), and "Copiii Pamintului" (Semual M). . . . In the chart broadcast from the Mamaia holiday resort by Radio Holiday the Rolling Stones, Boney M and La Belle Epoque take the top spots.

A new tv series called "Caravana Melodiilor" is to be broadcast shortly, introduced by Octavian Ursulescu and put together with Titus Munteanu. Gheorghe Zamfir was the special guest star in the first show. OCTAVIAN URSULESCU

GRT Acquires Fantasy Catalogs

TORONTO—GRT Records of Canada has acquired the domestic distribution rights to Fantasy and related labels.

This includes the Milestone, Prestige, Riverside, Galaxy and Stax rosters, includes artists such as Sylvestor, Creedence Clearwater

Revival and jazz names like Stanley Turrentine, McCoy Tyner, Charlie Mingus and Sonny Rollins.

The Stax label, purchased by Fantasy, is a revitalization of the old Stax catalogue, which includes Isaac Hayes, the Dramatics, Booker T. and the MG's and Emotions.

Billboard Hits Of The World

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BRITAIN

(Courtesy Music Week)
SINGLES

| This Week | Last Week | Singles |
|-----------|-----------|---|
| 1 | 1 | SUMMER NIGHTS—John Travolta/Olivia Newton-John (RSO 006) |
| 2 | 3 | SANDY—John Travolta (Midson/Polydor PSOP 6) |
| 3 | 7 | RAT TRAP—Boomtown Rats (Ensign ENY 16) |
| 4 | 2 | RASPUTIN—Boney M (Atlantic/Hansa 11192) |
| 5 | 5 | MAC ARTHUR PARK—Donna Summer (Casablanca CAN 131) |
| 6 | 6 | SWEET TALKIN' WOMAN—Electric Light Orchestra (Jet 121) |
| 7 | 4 | LUCKY STARS—Dean Friedman (Lifesong LS 402) |
| 8 | 9 | BLAME IT ON THE BOOGIE—Jacksons (Epic EPC 6683) |
| 9 | 13 | PUBLIC IMAGE—Public Image Ltd. (Virgin VS 228) |
| 10 | 16 | HURRY UP HARRY—Sham 69 (Polydor POSP 7) |
| 11 | 19 | DARLIN'—Frankie Miller (Chrysalis CHS 2255) |
| 12 | 14 | HAVE YOU EVER FALLEN IN LOVE WITH SOMEONE YOU SHOULDN'T'VE—Buccocks (United Artists UP 36455) |
| 13 | 18 | DIPPETY DAY—Father Abraham & The Smurfs (Decca F 13798) |
| 14 | 15 | GIVIN' UP GIVIN' IN—Three Degrees (Ariola ARO 130) |
| 15 | 25 | DOWN IN THE TUBE STATION AT MIDNIGHT—Jam (Polydor POSP 8) |
| 16 | 8 | LOVE DON'T LIVE HERE ANYMORE—Rose Royce (Whitfield K 17236) |
| 17 | 10 | I CAN'T STOP LOVIN' YOU—Leo Sayer (Chrysalis CHS 2240) |
| 18 | 11 | TALKING IN YOUR SLEEP—Crystal Gayle (United Artists UP 36422) |
| 19 | 17 | BLAME IT ON THE BOOGIE—Mick Jackson (Atlantic K 11102) |
| 20 | 28 | INSTANT REPLAY—Dan Hartman (Sky 6706) |
| 21 | 27 | BICYCLE RACE/FAT BOTTOMED GIRLS—Queen (EMI 2870) |
| 22 | 20 | MEXICAN GIRL—Smokie (RAK 283) |
| 23 | 26 | RESPECTABLE—Rolling Stones (EMI 2861) |
| 24 | New | HOPELESSLY DEVOTED TO YOU—Olivia Newton-John (RSO 17) |
| 25 | 12 | NOW THAT WE'VE FOUND LOVE—Third World (Island WIP 6457) |
| 26 | 23 | GREASE—Frankie Valli (RSO 12) |
| 27 | 21 | YOU MAKE ME FEEL (MIGHTY REAL)—Sylvester (Fantasy FTC 160) |
| 28 | New | PRETTY LITTLE ANGEL EYES—Showaddywaddy (Arista ARIST 222) |
| 29 | 63 | RADIO RADIO—Elvis Costello (Radar ADA 24) |
| 30 | 32 | PART TIME LOVE—Elton John (Rocket XPRES 1) |
| 31 | 38 | TEENAGE KICKS—Undertones (Sire SIR 4007) |
| 32 | 22 | BRANDY—O'Jays (Philadelphia PTR 6658) |
| 33 | 24 | A ROSE HAS TO DIE—Dooleys (GTO GT 229) |
| 34 | 36 | SILVER MACHINE—Hawkwind (United Artists UAP 33581) |
| 35 | 29 | ONE FOR YOU ONE FOR ME—Jonathan King (GTO GT 237) |
| 36 | New | ALWAYS AND FOREVER/MIND BLOWING DECISIONS—Heatwave (GTO GT 236) |
| 37 | 33 | GOT TO GET YOU INTO MY LIFE—Earth, Wind & Fire (CBS 6553) |
| 38 | 35 | GET IT WHILE YOU CAN—Olympic Runners (Polydor RUN 7) |
| 39 | 49 | PROMISES—Eric Clapton (RSO 21) |
| 40 | 39 | WINKER'S SONG—Ivor Biggun (Beggars Banquet BOP 1) |
| 41 | 30 | FOOL (IF YOU THINK IT'S OVER)—Chris Rea (Magnet MAG 111) |
| 42 | 58 | HOT BLOODED—Foreigner (Atlantic K 11167) |
| 43 | 55 | ONLY YOU (CLOSE THE DOOR)—Teddy Pendergrass (Philadelphia PIR 6713) |
| 44 | 62 | PRANCE ON—Eddie Henderson (Capitol CL 16015) |

| | | |
|----|-----|---|
| 45 | 46 | CALIFORNIA DREAMIN'—Colorado (Pinnacle PIN 67) |
| 46 | 51 | DON'T WALK AWAY TILL I TOUCH YOU—Elaine Paige (EMI 2862) |
| 47 | 41 | GET ON UP, GET ON DOWN—Roy Ayers (Polydor AYERS 7) |
| 48 | 31 | KISS YOU ALL OVER—Exile (RAK 279) |
| 49 | 73 | WHAT A NIGHT—City Boy (Vertigo 6059 211) |
| 50 | New | EAST RIVER—Brecker Brothers (Arista ARIST 211) |
| 51 | 43 | (YOU GOTTA WALK) DON'T LOOK BACK—Peter Tosh (EMI 2859) |
| 52 | 45 | RIVERS OF BABYLON/BROWN GIRL IN THE RING—Boney M (Atlantic/Hansa 11120) |
| 53 | New | THE SAINTS ARE COMING—Skids (Virgin VS 232) |
| 54 | 34 | SUMMER NIGHT CITY—Abba (Epic EPC 6595) |
| 55 | 64 | BRAVE NEW WORLD—David Essex (CBS 6705) |
| 56 | 67 | IS YOUR LOVE IN VAIN—Bob Dylan (CBS 6718) |
| 57 | New | I LOVE AMERICA—Patrick Juvet (Casablanca CAAN 132) |
| 58 | 48 | COMING HOME—Marshall Hain (Harvest HAR 5168) |
| 59 | 53 | NEON LIGHTS—Kraftwerk (Capitol CL 15998) |
| 60 | New | RIDE-O-ROCKET—Brothers Johnson (A&M AMS 7400) |
| 61 | 60 | YOU'RE THE ONE THAT I WANT—John Travolta/Olivia Newton-John (RSO 006) |
| 62 | 75 | LOVE IS THE SWEETEST THING—Peter Skellern (Mercury 6008 603) |
| 63 | New | GERM FREE ADOLESCENCE—X-Ray Spex (EMI International INT 573) |
| 64 | New | WHITER SHADE OF PALE—Munich Machine (Essex Oasis 5) |
| 65 | 47 | THREE TIMES A LADY—Commodores (Motown TMG 1113) |
| 66 | 44 | PICTURE THIS—Blondie (Chrysalis CHS 2242) |
| 67 | 50 | MIDDLE OF THE NIGHT—Brotherhood of Man (Pye 7N 46117) |
| 68 | New | TOAST/HOLD ON—Street Band (Logo LOGO GO 325) |
| 69 | 42 | THANK YOU FOR BEING A FRIEND—Andrew Gold (Asylum K 13135) |
| 70 | 52 | CAN'T STAND LOSING YOU—Police (A&M AMS 7381) |
| 71 | 37 | HARD ROAD—Black Sabbath (Vertigo SAB 002) |
| 72 | 54 | HOLLYWOOD NIGHTS—Bob Seger (Capitol CL 16004) |
| 73 | 57 | DON'T LOOK BACK—Boston (Epic EPC 6653) |
| 74 | 40 | DREADLOCK HOLIDAY—10cc (Mercury 6008 035) |
| 75 | New | YOU'VE NEVER DONE IT LIKE THAT—Captain & Tennille (A&M AMS 7384) |

LPs

| This Week | Last Week | LPs |
|-----------|-----------|---|
| 1 | 1 | GREASE—Original Soundtrack, RSO RSD 2001 (F) |
| 2 | 2 | THE BIG WHEELS OF MOTOWN—Various, Motown EMTV 12 (E) |
| 3 | 3 | NIGHTFLIGHT TO VENUS—Boney M (Frank Farian) Atlantic/Hansa K 50498 (W) |
| 4 | 4 | IMAGES—Don Williams (Don Williams/Gaph Fundes) K-Tel NE 1033 (K) |
| 5 | 5 | WAR OF THE WORLDS—Jeff Wayne's Musical Version, CBS 96000 (C) |
| 6 | 8 | BROTHERHOOD OF MAN—Brotherhood of Man (Tony Hiller) K-Tel 7980 (K) |
| 7 | 7 | STRIKES AGAIN—Rose Royce (Norman Whitfield) Whitfield K 56527 (W) |
| 8 | 6 | CLASSIC ROCK—London Symphony Orchestra (Jeff Jarratt/Don Reedman) K-Tel NE 1033 (K) |
| 9 | 15 | OUT OF THE BLUE—Electric Light Orchestra (Jeff Lynne) Jet JETDP 400 (C) |

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|----|-----|--|
| 10 | 11 | SATURDAY NIGHT FEVER—Various, RSO 2658 123 (F) |
| 11 | New | A SINGLE MAN—Elton John (Elton John/Clive Franks) Rocket Train 1 (F) |
| 12 | 38 | I'M COMING HOME—Tom Jones (Various) Lotus WH 5001 (K) |
| 13 | 34 | IF YOU WANT BLOOD, YOU'VE GOT IT—AC/DC (Vonda/Young) Atlantic K 5053 (W) |
| 14 | New | EMOTIONS—Various (Various) K-Tel NE 1035 (K) |
| 15 | 9 | BLOODY TOURISTS—10cc (Eric Stewart/Graham Gouldman) Mercury 9102 503 (F) |
| 16 | 24 | TONIC FOR THE TROOPS—Boomtown Rats (Robert John Lange) Ensign ENVY 3 (F) |
| 17 | 12 | STAGE—David Bowie (Tony Visconti/David Bowie) RCA PL 02913 (R) |
| 18 | 14 | PARALLEL LINES—Blondie (Michael Chapman) Chrysalis CDL 1192 (F) |
| 19 | 16 | YES TORMATO—Yes (Yes) Atlantic K 50518 (W) |
| 20 | 13 | TO THE LIMIT—Joan Armatrading (Glynn Johns) A&M AMLH 64732 (C) |
| 21 | 25 | WELL WELL SAID THE ROCKING CHAIR—Dean Friedman, Lifesong LSP 6049 (C) |
| 22 | 23 | LEO SAYER—Leo Sayer (Richard Perry) Chrysalis CDL 1198 (F) |
| 23 | 22 | MOVING TARGETS—Penetration (Mike Howlett/Mick Glossop) Virgin V 2109 |
| 24 | 28 | LIVE AND MORE—Donna Summer (George Moroder/Pete Bellote) Casablanca.CALD 5006 (A) |
| 25 | New | 25TH ANNIVERSARY ALBUM—Shirley Bassey (Various) United Artists SBTV 6014748 (E) |
| 26 | 10 | SATIN CITY—Various, CBS 10010 (C) |
| 27 | 18 | SOME ENCHANTED EVENING—Blue Oyster Cult (Sandy Pearlman) CBS 86074 (C) |
| 28 | 17 | LIVE BURSTING OUT—Jethro Tull (Ian Anderson) Chrysalis CJT 4 (F) |
| 29 | New | THE DAVID ESSEX ALBUM—David Essex (Jeff Wayne) CBS 10011 (C) |
| 30 | 20 | NEVER SAY DIE—Black Sabbath (Black Sabbath) Vertigo 9102 751 (F) |
| 31 | 19 | 20 GOLDEN GREATS—The Kinks (Gordon Smith/Neal Palmer) Ronco RPL 2031 (B) |
| 32 | 26 | JAMES GALWAY PLAYS SONGS FOR ANNIE—James Galway (Ralph Mace) Red Seal RL 25163 (R) |
| 33 | 29 | LOVE BITES—Buccocks (Martin Rushent) United Artists UAG 30197 (E) |
| 34 | 46 | RUMOURS—Fleetwood Mac (Fleetwood Mac/Dashut/Caillat) Warner Bros. K 56344 (W) |
| 35 | 31 | EVEN NOW—Barry Manilow (Roy Dante/Manilow) Arista Spart 1047 (F) |
| 36 | 27 | WAVE LENGTHS—Van Morrison (Van Morrison) Warner K 56526 (W) |
| 37 | New | EXPRESSIONS—Don Williams, ABC ABCL 5253 (C) |
| 38 | 21 | GO 2—XTC (John Lockie) Virgin V 2108 (C) |
| 39 | 43 | LIFE AND LOVE—Demis Roussos (Various) Phillips 9199 873 (F) |
| 40 | 44 | LINALONGMAX—Max Bygraves (Various) Ronco RPL 2033 |
| 41 | 35 | DON'T LOOK BACK—Boston (Tom Scholz) Epic EPC 86057 (C) |
| 42 | 52 | COMES A TIME—Neil Young (Various) Reprise K 54099 (W) |
| 43 | 32 | LIVE AND DANGEROUS—Thin Lizzy (Thin Lizzy/Tony Visconti) Vertigo 664 807 (F) |
| 44 | 37 | JOURNEY TO ADDIS—Third World (Alex Sadkin) Island ILPS 9554 (E) |
| 45 | 48 | ECSTASY—Various (Various) Lotus WH 5003 (K) |
| 46 | 45 | SOME GIRLS—The Rolling Stones (Glimmer Twins) EMI CUN 39108 (E) |
| 47 | 39 | GREEN LIGHT—Cliff Richard (Bruce Welch) EMI EMC 3231 (E) |

| | | |
|----|-----|---|
| 48 | 51 | THAT'S WHAT FRIENDS ARE FOR—Johnny Mathis/Deniece Williams (Jack Gold) CBS 86068 (C) |
| 49 | 36 | NATURAL HIGH—Commodores (James Carmichael/Commodores) Motown STML 12087 (E) |
| 50 | New | SKYNYRDS FIRST AND ... LAST—Lynyrd Skynyrd (Jimmy Johnson And Tim Smith) MCA MCG 3529 (E) |
| 51 | 47 | WHO ARE YOU—The Who (Glyn Johns/Jon Astley) Polydor WHOD 5004 (F) |
| 52 | New | MONTREUX ALBUM—Smokie (Michael Chapman) RAK SRKA 6757 (E) |
| 53 | 60 | NO SMOKE WITHOUT FIRE—Wishbone Ash (Lawrence) MCA MCZ 3528 (E) |
| 54 | 58 | 25 YEARS ON—Hawklords (Robert Calvert/Dave Brock) Charisma CDS 4014 (F) |
| 55 | 33 | NEW BOOTS AND PANTIES—Jan Dury (Peter Jenner/Laurie Latham/Rick Walton) Stiff SEEZ 4 (E) |
| 56 | — | AND THEN THERE WERE THREE—Genesis (David Hentschel) Charisma CDS 4010 |
| 57 | 50 | A NEW WORLD RECORD—Electric Light Orchestra (Jeff Lynne) Jet JETLP 200 (C) |
| 58 | 56 | STREET LEGAL—Bob Dylan (Don DeVito) CBS 86067 (C) |
| 59 | 49 | THE ALBUM—Abba (B. Anderson/B. Ulvaeus) Epic EPC 86052 (C) |
| 60 | 56 | PRIVATE PRACTICE—Dr. Feelgood (Richard Gottehrer) United Artists UAG 30184 (E) |

JAPAN

(Courtesy of Music Labo, Inc.)
*Denotes local origin
As Of 10/30/78

| This Week | Last Week | Singles |
|-----------|-----------|--|
| 1 | | KIMINO HITOMIWA 10000 VOLT—*Takao Horiuchi (Express/Toshiba-EMI)—Noel Music, On Associates |
| 2 | | TOUMEININGEN—*Pink Lady (Victor)—NTVM, T&C Music |
| 3 | | KISETSUONO NAKADE—*Chiharu Matsuyama (F)—STV Pack |
| 4 | | TASOGARE MY LOVE—*Juniko Ohashi (Phillips)—Nichon |
| 5 | | KATTENI SINDBAD—*Southern All Stars (Invitation)—Burning, PMP |
| 6 | | AOBAJO-KOIUTA—*Muneyuki Sato (King)—Shinko |
| 7 | | LOVE—DAKISHIMETAI—*Kenji Sawada (Polydor)—Watanabe |
| 8 | | HIKIGANE—*Masanori Seta & Twist (Aardvark)—Yamaha |
| 9 | | SENSHINO KYUSOKU—Yoshito Machida (Columbia)—Kakokawa |
| 10 | | ZETTAIZETSUMEI—*Momoe Yamaguchi (CBS/Sony)—Top |
| 11 | | ANAK—*Jiro Sugita (Express/Toshiba-EMI)—Nichon |
| 12 | | BLUE—*Machiko Watanabe (CBS/Sony)—PMP |
| 13 | | MIZUIRONO AME—*Juniko Yakami (Disco)—Yamaha |
| 14 | | DO IT BANG BANG—*Ikue Sakakibara (Columbia)—Top |
| 15 | | BLUE SKY BLUE—*Hideki Saijo (RCA)—Geiei |
| 16 | | HOLLYWOOD SCANDAL—*Hiromi Go (CBS/Sony)—Burning |
| 17 | | JOHNNY-NO KOMORIUTA—*Alicia (Express/Toshiba-EMI)—JCM |
| 18 | | DISCO LADY—*Rie Nakahara (CBS/Sony)—PMP, Tanabe |
| 19 | | ANAK—*Freddie Aguilar (Polydor)—Nichon |
| 20 | | SHITSUREN-KINENBI—*Vtako Ishino (Victor)—Burning, NTVM |

ITALY

(Courtesy of Germano Ruscitto)
As Of 10/24/78
LPs

| This Week | Last Week | LPs |
|-----------|-----------|---|
| 1 | | UNA DONNA PER AMICO—Lucio Battisti (Numero Uno—RCA) |

| | | |
|----|--|--|
| 2 | | GREASE—J. Travolta & Newton-John (RSO—Phonogram) |
| 3 | | SATURDAY NIGHT FEVER—Bee Gees (RSO—Phonogram) |
| 4 | | ZEROLANDIA—Renatozero (RCA) |
| 5 | | STEP II—Sylvester (Fantasy—Fonit-Cetra) |
| 6 | | LIU'—Alunni Del Sole (Ricordi) |
| 7 | | TI AVRO'—Adriano Celentano (Clan/CGDMM) |
| 8 | | THE KICK INSIDE—Kate Bush (EMI) |
| 9 | | RIMINI—Fabrizio De Andre (Ricordi) |
| 10 | | LIVE AND MORE—Donna Summer (Durium) |
| 11 | | TU—Umberto Tozzi (CGDMM) |
| 12 | | BOOMERANG—I Poeh (CGDMM) |
| 13 | | SOME GIRLS—Rolling Stones (EMI) |
| 14 | | CREPUSCOLO D'AMORE—Umberto Balsame (Polydor/Phonogram) |
| 15 | | AMERIGO—Francesco Guccini (EMI) |

AUSTRALIA

(Courtesy of Radio 1270 SM)
As Of 10/28/78
Singles & LPs

| This Week | Last Week | Singles & LPs |
|-----------|-----------|---|
| 1 | | WAR OF THE WORLDS (LP)—Various (CBS) |
| 2 | | LIVING IN THE U.S.A. (LP)—Linda Ronstadt (Asylum) |
| 3 | | GREASE (LP)—Soundtrack (RSO) |
| 4 | | O'ZAMBEZI (LP)—Dragon (Portrait) |
| 5 | | THREE TIMES A LADY (Single)—The Commodores (Motown) |
| 6 | | IT'S A LONG WAY THERE (LP)—Little River Band (EMI) |
| 7 | | DREADLOCK HOLIDAY (Single)—10 C C (Mercury) |
| 8 | | DIRE STRAITS (LP)—Dire Straits (Vertigo) |
| 9 | | ARE YOU OLD ENOUGH (Single)—Dragon (Portrait) |
| 10 | | BLACK IS BLACK (Single)—La Belle Epoque (Carrere) |
| 11 | | BOOGIE OOGIE OOGIE (Single)—A Taste Of Honey (Capitol) |
| 12 | | DANCING IN THE CITY (Single)—Marshall Hain (Harvest) |
| 13 | | FACE TO FACE (LP)—The Angels (Albert) |
| 14 | | HOPELESSLY DEVOTED TO YOU (Single)—Olivia Newton-John (RSO) |
| 15 | | SUMMER NIGHTS (Single)—Travolta & Newton-John (RSO) |
| 16 | | SUBSTITUTE (Single)—Peaches (Laser) |
| 17 | | 5 7 0 5 (Single)—City Boy (Mushroom) |
| 18 | | COMES A TIME (LP)—Neil Young (Reprise) |
| 19 | | RASPUTIN (Single)—Boney M (Atlantic) |
| 20 | | CAN WE STILL BE FRIENDS (Single)—Todd Rundgren (Bearsville) |

HOLLAND

(Courtesy Stichting Nederlandse Top 40)
SINGLES

| This Week | Last Week | Singles |
|-----------|-----------|--|
| 1 | | HOPELESSLY DEVOTED TO YOU—Olivia Newton-John (RSO) |
| 2 | | DREADLOCK HOLIDAY—10cc (Mercury) |
| 3 | | SUMMER NIGHTS—Olivia Newton-John/John Travolta (RSO) |
| 4 | | HOT SHOT—Karen Young (Atlantic) |
| 5 | | TELL ME YOUR PLANS—Shirts (Harvest) |
| 6 | | GREASED LIGHTNING—John Travolta (Groovy) |
| 7 | | GUUST FLATER EN DE MARSUPIAMI—Dennie Christian (Lorelei) |
| 8 | | IT'S RAINING—Darts (Magnet) |
| 9 | | DEAR JOHN—Teach-In (CNR) |
| 10 | | GET OFF—Roxy (TK Records) |

LPs

| This Week | Last Week | LPs |
|-----------|-----------|---|
| 1 | | GREASE—Soundtrack (RSO) |
| 2 | | DIRE STRAITS—Dire Straits (Vertigo) |
| 3 | | WAR OF THE WORLDS—Various Artists (CBS) |
| 4 | | STAGE—David Bowie (RCA) |
| 5 | | BLOODY TOURISTS—10cc (Mercury) |
| 6 | | COMES A TIME—Neil Young (Reprise) |
| 7 | | NATURAL HIGH—Commodores (Tamlia Motown) |
| 8 | | IN DE BOCHT—Tol Hansse (CNR) |
| 9 | | LIVIN' IN THE USA—Linda Ronstadt (Asylum) |
| 10 | | PARALLEL LINES—Blondie (Ariola) |



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RCA INTERNATIONAL

Billboard's Top Album Picks

Number of LPs reviewed this week **54** Last week **53**

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Pop

JOAN ARMATRADING—To The Limit, A&M SP4732. Produced by Glyn Johns. The fifth album by this multi-talented writer/performer further showcases her ability to fuse such diverse genres as pop, rock, jazz, blues and reggae into intelligent, swirling passages. Armatrading's overlapping and textured rhythms, coupled with her lilting vocals, gives her music an unconventional flavor that grows in charm with each listening. Her guitar playing is certainly another of her strong points having room to showcase her riffs. The band that played behind her on "Show Some Emotion" is back in part, paced by bassist Dave Markee, drummer Henry Spinetti, Red Young on keyboards, Phil Palmer on electric guitar and Dick Simms on organ. Glyn Johns' sterling production again brings out the best in Armatrading.

Best cuts: "Barefoot And Pregnant," "Bottom To The Top," "Your Letter," "Baby I," "Taking My Baby Uptown."

Dealers: With each release, Armatrading's following increases.

OUTLAWS—Playin' To Win, Arista AB4205. Produced by Robert John "Mutt" Lange. The six-man group returns with another studio set which should enjoy its usual penetration into pop, rock, Southern boogie and progressive country markets. The nine songs, all written by the group except for Ian Sutherland's 1976 tune "Dirty City," range in tempos from jangling rockers to more subdued material. Guitar and drums dominate the solidly rocking instrumental mix, with Billy Jones, Hughie Thomasson and Freddie Salem sharing lead guitar chores, while Monte Yoho and David Dix handle drums. Harvey Dalton Arnold lends strong support on bass.

Best cuts: "Take It Anyway You Want It," "If Dreams Came True," "Dirty City," "A Real Good Feeling," "Cry Some More."

Dealers: Decks of cards are an appropriate Arista promotion tie-in.

LOU REED LIVE—Take No Prisoners, Arista AL8502. Produced by Lou Reed. Almost like a greatest hits package, this two-record set recorded live at New York's Bottom Line this spring contains all of Reed's better known material including a nearly 17-minute version of "Walk On The Wild Side." Reed's dramatic vocal renderings draw blood and guts from his image-laden lyrics and combined with the live element, the music is both electrifying and chilling. Backing Reed's guitar and synthesizer is a seven-piece support band.

Best cuts: "Take A Walk On The Wild Side," "Sweet Jane," "Coney Island Baby," "Berlin."

Dealers: Reed has a solid following.

LEIF GARRETT—Feel The Need, Scotti Brothers SB7100 (Atlantic). Produced by Michael Lloyd. Garrett's second album has more bounce than his debut, with a zesty blend of some old pop and r&b standards given generally upbeat arrangements by John D'Andrea, plus several new tunes by Lloyd. Disco beat is pronounced on half the 10 cuts, particularly good with Garrett's efforts on the opener "I Was Made For Dancin'" and a foot-tapping title track by Abram Tilmon. Some bouncy bluegrass fiddle livens Tommy Roe's "Sheila" and there's a solid vocal on Beach Boys' Mike Love & Brian Wilson's "Fun Fun Fun."

Best cuts: "I Was Made For Dancin'!" "Sheila," "Feel The Need," "Forget About You."

Dealers: Poster with 9 punch-out 4-color Garrett photos a bonus for bubble-gum fans.

Soul

MISS GLADYS KNIGHT, Buddah BDS5714 (Arista). Produced by Gary Klein, Tony Macaulay. Knight's first solo album after dozens of LPs with the Pips contains her recent soul hit from her latest LP with the Pips, "It's A Better Than Good Time." This is her first teaming with Klein, who has in recent years rejuvenated the careers of Mac Davis, Barbra Streisand, Glen Campbell and Dolly Parton with top 10 singles. The tempos and textures cover the gamut as Knight glides over songs by Allen Toussaint, Randy Newman, Barry and Robin Gibb, Bruce Roberts and Carole Bayer Sager and Macaulay, who produced "Good Time" and two of his other compositions here. Top-notch string, horn and rhythm arrangements spark the lush instrumental backdrop.

Best cuts: "Sail Away"/"Freedom For The Stallions," "It's A Better Than Good Time," "Love Gives You The Power," "The Way It Was."

Dealers: Stock under the Pips and Knight.

MANDRILL—New Worlds, Arista AB4195. Produced by Mandrill. Vocals on this LP are superior to past efforts, proving that Mandrill's vocals are indeed on par with its musicianship. The group is taking a more sophisticated approach to its music here, apparently aiming at all age groups. There's disco-oriented things to go along with its jazz-flavored r&b and get-down numbers. Latin flavors are exciting and instrumentation is usually upfront with horns the strongest. Harmonies are good and tight when needed. However, there are periods where overproduction tends to clutter.

Best cuts: "Having A Love Attack," "Third World Girl," "When You Smile," "It's So Easy Lovin' You."

Dealers: Mandrill's following continues to grow.

Spotlight



ERIC CLAPTON—Backless, RSO RS13039. Produced by Glyn Johns. The redoubtable guitarist rocks out a bit more on this album than on his previous "Slowhand," a number two album which produced a big single in "Lay Down Sally." Clapton's searing guitar is upfront as he is backed again by his top-notch band consisting of Dick Sims on keyboards, George Terry on guitar, Carl Radle on bass and Jamie Oldaker on drums. Marcy Levy, who complemented Clapton so well on "Lay Down Sally," has another active role on this album, supplying the tasty vocal contrast. The material here is more riveting and bluesy than "Slowhand" with its share of Clapton gems. Clapton interprets Dylan's "Walk Out In The Rain," and J.J. Cale's "I'll Make Love To You."

Best cuts: "Promises," "Watch Out For Lucy," "Tulsa Time," "Roll It," "If I Don't Be There By Morning."

Dealers: Clapton's platinum "Slowhand" rejuvenated his career.



KANSAS—Two For The Show, Kirshner PZ235660 (CBS). Produced by Kansas. The rich, multi-textured melodies of Kansas emerge with a fresh vibrance unobtainable from studio cuts in this two-record, 14-song collection recorded live at various 1977-78 concerts. Lead vocal and harmonies emerge with refreshing clarity, sparked by the sextet's driving dual keyboards and guitars. The European influence is evident but never dominant over the band's more rocking roots. All the hits and often-played LP numbers are included.

Best cuts: "Point Of Know Return," "Dust In The Wind," "Portrait," "Carry On Wayward Son," "Closet Chronicles."

Dealers: Last two albums have sold in the top five.

FOUR TOPS—At The Top, ABC AA1092. Multiple producers. This group is as vocally powerful as ever, however, it appears that the Tops have gotten stale. While material is good, the group often sounds dated. On the other hand, it takes on a fresh sound when different members are placed in lead roles (Levi Stubbs is the Tops' lead singer). Instrumentation is both small band and large orchestral. **Best cuts:** "H.E.L.P.," "Bits And Pieces," "Seclusion," "Just In Time."

sound of himself playing alongside himself. Using tenor played through an Echoplex, Klemmer is able to create a cascading effect for his improvisations which makes this concept a major step above merely doing a solo LP. Three of the tracks are overdubs, the others blend in the Echoplex for a series of note explosions as he faces the challenge of creating tension and release, creating beauty and intensity all by himself. The objective is achieved because of his personal skill and artistry.

Best cuts: "Intimacy," "Waterfalls," "Round Midnight," "Love."

Dealers: Klemmer is a top name in jazz playing and this LP could prove a winning experience as an in-store demonstrator.

Country

MARTY ROBBINS—Greatest Hits, Vol. IV, Columbia KC35629. Produced by Billy Sherrill, Don Law, Frank Jones, Bob Johnston. Robbins' greatest hits collection draws from his "Gunfighter Ballads & Trail Songs," "El Paso City," "Adios Amigo" and "Don't Let Me Touch You" LPs. Among the selections are four self-penned and one co-written tune, which have proven Robbins not only as a consistent balladeer but songwriter as well. His material ranges from dramatic ballads to south of the border sounds.

Best cuts: All are best cuts.

Dealers: Robbins has a proven long standing track record.

JOHNNY DUNCAN—Greatest Hits, Columbia KC35628. Produced by Billy Sherrill, Larry Gatlin. Duncan's greatest hits package is a compilation of top 10 singles that have spurred four previous Columbia LPs for Duncan. This rugged Texan's trademark is his smooth and distinctive vocal style that aptly handles a range from gentle ballads such as "Atlanta Georgia Stray," to light, midtempo offerings, such as his "She Can Put Her Shoes Under My Bed (Anytime)." Each selection is complemented with guitars, strings, steel and electric guitar highlights.

Best cuts: Each of the 10 selections are proven hits.

Dealers: Duncan is a sure sell. Stock in quantities.

Jazz

JOHN KLEMMER—Solo Saxophone, ABC AA1106. Produced by John Klemmer. Klemmer's haunting tones on tenor are made all the more hypnotic because he plays solos against himself, recording multitracks to create a lilting

First Time Around

DIRE STRAITS, Warner Bros., BSK3266. Produced by Muff Winwood. Although associated with the British new wave, four-man band Dire Straits seem more like a hybrid of Dylan, Talking Heads and the Band. With sparse, country flavored backing, lyricist and lead singer Mark Knopfler creates and describes a world in such detail as to sometimes border on the claustrophobic. While this LP is designed for FM audiences, frequent vocal and instrumental hooks plus smooth textures could make for AM exposure.

Best cuts: "Sultans of Swing," "Wild West End," "Six Blade Knife," "Down To The Waterline," "Setting Me Up."

Dealers: Play in-store.

RICHARD KERR—Welcome To The Club, A&M SP4721. Produced by Christopher Bond. The co-writer of "Mandy," "Looks Like We Made It" and "Somewhere In The Night" shines on his first solo album. Doubling on grand and electric piano, Kerr has crafted a strong middle-of-the-road pop package, with the assist of Hall & Oates producer Chris Bond. Kerr co-wrote all of the tunes, eight with long-time collaborator Will Jennings, and one each with Gary Osborne and Richard Bettis, who has long teamed with Richard Carpenter. A seven-man backup band provides punchy instrumental support.

Best cuts: "I Can't Afford That Feeling Anymore," "Magic In The Air," "I Know I'll Never Love This Way Again," "I Feel It All," "Welcome To The Club."

Dealers: Identify Kerr's writing credits.

Billboard's Recommended LPs

pop

PAUL ANKA—His Best, United Artists UALA922H. Produced by Rick Hall, Bob Skaff, Charles Calello, Denny Diante, Spencer Proffer. This LP includes the five consecutive top 15 hits Anka scored in his 1974-76 comeback, as well as several standards he has written for such acts as Buddy Holly, Frank Sinatra and Tom Jones. Odia Coates does backup vocals on three of the cuts; three more were recorded live in Japan. A current Anka hit on RCA should spur interest. **Best cuts:** "It Doesn't Matter Anymore," "My Way," "She's A Lady," "(You're) Having My Baby."

TERRY GARTHWAITE—Hand In Glove, Fantasy F9564. Produced by Orrin Keepnews, John Guerin. The former leader of Joy Of Cooking and more recently reunited with Toni Brown on her last album, Garthwaite takes a jazzier vocal approach here. Aided by such stellar jazz musicians as Victor Feldman, John Guerin, Clark Gassman and Jay Graydon, Garthwaite takes a soothing excursion through pop and jazz genres handling each with precision. Her lyrics are sensible and the arrangements interesting. Included is a customized version of Van Morrison's "Moondance." **Best cuts:** "If You Can't Love Me," "Moondance," "Happiness," "You're Fine."

DONALD BYRD—Thank You For Funking Up My Life, Elektra 6E144. Produced by Donald Byrd. Once acclaimed as a jazz trumpeter, Byrd has veered off into pop and on this LP he is surrounded by strings and 12 singers. Eight songs, none distinguished, comprise Byrd's program and as pop entries they're as good as most others on the charts. **Best cuts:** "Loving You," "Cristo Redentor."

SOUTHSIDE JOHNNY AND THE ASBURY JUKES—Hearts Of Stone, Epic JE35488. Produced by Stevie Van Zandt. Symphonic rock, accompanying themes of adolescent heartbreak and anger, is offered here, performed by vocalist Johnny and a 10-man hard-driving band of rockers cast in the Spectorish mold of Bruce Springsteen and others. The vocals lack zest and the lyrics are dull, but some cuts are worth hearing. Group had a hit last year with Ronnie Spector fronting. **Best cuts:** "Hearts Of Stone," "Trapped Again."

RACING CARS—Bring On The Night, Chrysalis CHR1178. Produced by Jim Mason. This five-piece band has a textured rock sound enhanced by a multi-part vocal style. Here it uses guitars, bass, keyboards and percussion on a mix of mid to up-tempo material and the sound is inviting. Vocal parts stand out. **Best cuts:** "Traveling Mood," "Takin' On The World," "Bring On The Night," "When I'm Walking Home," "Dancing Island."

TILT—Music, Parachute RRLP9008 (Casablanca). Produced by Rock City Productions. The city of Detroit (Bob Seger, Ted Nugent) has come up with another viable pop attraction in Tilt, a four-man rock act that relies on catchy pop melodies, hard rock instrumentation and an awareness for lyrics. Searing guitar work and strong vocals highlight. **Best cuts:** "Get It Again," "Indigo," "Just What I've Been Looking For."

CAPTAIN BEEFHEART AND THE MAGIC BAND—Shiny Beast (Bat Chain Puller), Warner Bros. BSK3256. Produced by Don Van Vliet. Beefheart's first release in four years features reggae, experimental rock and up-tempo ballads. Backed with a new band utilizing trombone, percussion, harmonica, guitars, bass and drums, Beefheart's vocals are upfront as is his soprano sax. **Best cuts:** "Tropical Hot Night," "Ice Rose," "You Know You're A Man."

CINDY BULLENS—Desire Wire, United Artists UALA933H. Produced by Tony Bongiovi, Lance Quinn. Newcomer Bullens has a fresh pop rock sound. Handling acoustic guitar, she's backed by electric guitars, bass, keyboards, drums, synthesizer, horns and percussion and turns in a mostly upbeat set. She has a knack for good lyric lines which she delivers in a spirited style. **Best cuts:** "Survivor," "Anxious Heart," "Desire Wire," "High School History," "Finally Rockin'."

PAUL KOSOFF—Koss, DJM DJM2300 (Mercury). Executive producer John Glover. As a testament to the late guitarist, DJM has compiled a two-record set that chronicles the career of Kosoff from his early days with Free, through session and solo work to his final days with Back Street Crawler. Three sides are comprised of previously unreleased material, two sides of that from a 1975 Back Street Crawler concert. Each song demonstrates the fluid yet intense guitar work of Kosoff, who died in his sleep a year ago. **Best cuts:** Pick and choose.

PATRICE RUSHEN—Patrice, Elektra 6E160. Produced by Reggie Andrews, Charles Mims Jr., Patrice Rushen. She's versatile, this young L.A. lady, playing several keyboards, drums, synthesizer, guitar and singing on all but one of the 10 tunes. However, mediocre songs and boggy orchestrations defeat the group's efforts. Rushen, her talent unquestionable, is ca-

(Continued on page 92)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks—**predicted for the top half of the chart in the opinion of the reviewer; **recommended—**predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; reviewers: Dave Dexter Jr., Paul Grein, Ray Herbeck Jr., Sally Hinkle, Kip Kirby, Roman Kozak, Jim McCullough, Dick Nusser, Alan Penchansky, Eliot Tiegel, Adam White, Gerry Wood, Jean Williams.



DELEGATION



“Oh Honey,” (SB-1048)

The New Single from

Delegation's album
The Promise of Love (SB-010)

It's a sweet sensation.

On Shadybrook Records, distributed by Janus Records, a division of GRT Record Group.



Shadybrook's out front. Believe it!

Also available on  Music Tapes.

Closeup

BARBARA MANDRELL—Moods, ABC AY1088. Produced by Tom Collins.

ABC plans to make Mandrell into a broader based marketplace—and this LP should be the perfect vehicle for achieving positive results.

Mandrell just might be the next major crossover artist to burst the boundaries of Nashville. Already, she has achieved both easy listening—and, more surprisingly, r&b airplay—with her songs.

The album's slick tone is instantly established as Mandrell wails the Memphis classic "(If Loving You Is Wrong) I Don't Want To Be Right." A robust and crystal clear guitar bridge, supplemented by strings quickly sets the classy feel imparted by Collins.

"Sleeping Single In A Double Bed" begins with the verve of a Captain and Tennille release. It heightens the tempo and paves the way for a breathy ballad—"No Walls, No Ceilings, No Floors," an Archie Jordan/Hal David collaboration. (Jordan is also due compliments for his on-the-mark string arrangements.) Almost breathless background vocals prod Mandrell to her finest singing on record.

Recorded at Woodland Studios in Nashville, the album benefits from steady professional contributions from such musicians as David Briggs on piano, James Burton and Chip Young as two of the five guitarists utilized, John Hughey on steel guitar, strings by Sheldon Kurland and powerful vocal accompaniment by the Lea Jane Singers, the Bruce

Dees Singers and Janie Fricke, the latter gaining a name for herself as a premium upfront singer on Columbia.

"Early Fall," side one's final cut, is a strong love ballad that prompts Mandrell to show the dramatic range and feeling she's capable of reaching. Easily the most moving song on the LP, it also shows the continued creative growth of one of Nashville's best songwriters, John Schweers, as the song masterfully switches meaning from seasons of the year to seasons of the soul:



Barbara Mandrell

"There's a cold wind between us/I can feel it each time we talk/It looks like I'm in for an early fall." And: "There's a chill when we kiss now/We make love with no feelings at all/And

it looks like I'm in for an early fall."

"Pity Party," side two's first cut, is a little too cutesy to maintain the mood of "Moods," but Mandrell is back on the soulful track with "I Feel The Hurt Coming On." Though the drum beat is cranked up to almost objectionable levels on some portions of the song, it manages to build in a swirl of strings, background voices and Mandrell's poignant voice.

Collins' steady production glitters during "Just One More Of Your Goodbyes." A synthesizer and sharp stabs of guitar power such lines as "You had one eye on the bedroom/and the other on the door."

Mandrell proves herself a formidable MOR stylist with "I Believe You." She's adept at starting a song with smooth precision, then bleeding into a sensuous top-lung blend with the background voices in the chorus.

"Don't Bother To Knock" sounds like Toni Tennille incarnate. It's one of the LP's lowlights—and leaves the listener wanting a more moody finale for "Moods."

But the totality of the release is what counts. And this album effectively displays the new Mandrell look and sound.

The look: a country beauty modernized to sensuous new heights by a windblown Jon Peters Salon hair style.

The sound: a brilliant combination of country, easy listening and soul that will soon take this talented woman into many new homes and minds. **GERRY WOOD**

Mike Curb's Future

• Continued from page 3

hosted by Sam Yorty, the former Los Angeles mayor).

Curb has spent considerable time charging Dymally with criminal misconduct in office and the brickbats have been flying back and forth for several weeks, highlighted by infusions of campaign money to keep the propaganda attacks going on both fronts.

Curb has been careful not to emphasize the name of his record company or associate it in any way with Warner Bros., which handles its distribution.

The race has impacting significance for Warner/Curb, for if the record magnate wins, his fate is certain for four years and the label has to be restructured.

Its small staff of executives working out of the Warner Bros. complex in Burbank is cognizant of this. A reporter calling out to ask questions about what will happen to Warner/Curb is politely told that they are not allowed to discuss any facet of the company until after election day.

Why? The combined political organization for the Republican gubernatorial candidate Evelle Younger and Curb has ordered that no Warner/Curb officials speak freely anent anything involving Curb.

The reason? The campaign has been one of the dirtiest in California history and the Republicans want to control what is said about their major candidates.

Veteran political observers feel Curb has a good chance of beating Dymally. A strong infusion of con-

servative money for advertising plus Curb's designed image of the clean-cut young man are the reasons for the public's apparent swing over to the neophyte candidate.

Assistance in preparing this story provided by Paul Grein and Ray Herbeck Jr.

Curb's campaign push includes a strong move for the 18 and 19-year-old voter in the form of high-energy radio commercials built around his company's recording track record.

Radio stations with strong teen audiences, such as L.A.'s KTNQ-AM and KHJ-AM, are airing spots in which a young female touts Curb's youthful appeal. In the background of each spot a Warner/Curb hit can be heard.

Spots end with words to the effect that Curb already has proven that he knows how to make "a great record" and he'll do the same in Sacramento.

Actually, Curb has been involved in politics before—he was closely tied to former President Richard Nixon, working for his re-election by helping put on several young people's music concerts in 1972 involving the Mike Curb Congregation and Sammy Davis Jr., among others.

In this present campaign, he has been totally involved in his election efforts, although Warner/Curb officials indicate that Curb has kept abreast of activities on the music level.

However, during the past several weeks as he and Dymally have continued to trade darkened charges (Continued on page 101)

Billboard's Recommended LPs

• Continued from page 90

pable of better as her earlier albums indicate. Perhaps she should return to jazz—with a small combo. **Best cuts:** "Hang It Up," "Didn't You Know?"

DUCKS DELUXE—Don't Mind Rockin' Tonite, RCA ALF13025. Produced by Dave Bloxham, Dave Edmunds. This British rock quartet has roots deep in contemporary rock, and they play a brand of music that is currently enjoying some prominence. It's a softer rock, more Buddy Holly than Little Richard, and therefore more melodious and bouncing than full speed ahead. These are reissues of sides successfully released in the U.K., but they give evidence of where groups like Rumour and the Motors are coming from. **Best cuts:** "Coast To Coast," "Don't Mind Rockin' Tonite," "Love's Melody."

KATE & ANNA McGARRIGLE—Pronto Monto, Warner Bros. BSK3248. Produced by David Nictern. On their third outing the sisters McGarrigle continue to do what they do best—sing outstanding folk-oriented material. Both are blessed with angelic voices and take turns on lead vocals and turn in dazzling harmonies. Nictern uses smart arrangements for the mostly laidback to midtempo mix that has guitar, bass, keyboard, string, woodwind, horn, fiddle, harmonica, mandolin and drum supporting. **Best cuts:** "Oh My Heart," "Just Another Broken Heart," "Bundle Of Sorrow, Bundle Of Joy," "Come Back Baby."

TRAVOLTA FEVER—Midsong International MTF-001. Produced by Bob Reno, Jeff Barry, John Davis. This two-record repackage consists of Travolta's 1976-77 LPs, which produced the pre-"Fever" and "Grease" hits "Let Her In" and "All Strung Out On You." Travolta's huge popularity of the past year should spark sales. Pleasant pop arrangements back his passable vocals, though Travolta remains an actor who sings rather than the other way around. **Best cuts:** "Never Gonna Fall In Love Again," "Right Time Of The Night," "Slow Dancing," "Let Her In."

PAIGES, Epic JE35459 (CBS). Produced by Bobby Colomby. Offering contemporary rock in the mold of Andy Gibb (who they've backed on the road) and Player, this band is smooth, efficient and musically well-oiled in the keyboard, percussion and guitar departments, while Dave Grusin adds some unobtrusive strings. The self-composed tunes tend towards the bland at times, but there are some melodic highspots. A hit single would help, but Paiges shows promise. **Best cuts:** "If I Saw You Again," "Love Dance," "Clearly Kim."

FORTUNE, Warner Bros. BSK3246. Produced by Mark Davis. Fortune consists of husband-and-wife Richard and Colleen Fortune and her twin sister Maureen Thornton. Its sound is marked by double bass lines and complex interplay of vocals

and guitars. Strong orchestrations by Dave Blumberg and producer Davis back the trio's vocals. **Best cuts:** "Saddle The Wind," "Certain Kind Of Feeling," "Forget About Tomorrow," "Heavy Love."

LISA LAWALIN—New Moon Rising, Monument MG7630. Produced by Fred Foster. Lawalin is a spirited songstress, shedding her vocal talents on a mixture of semi-sweet country ballads and MORish contemporary pop numbers. Backed by session musicians, the effort shows promise. A little more consistency in song selection would make for a more cohesive package. **Best cuts:** "Your Love," "The Things I Might Have Been," "Dancing In The Street."

BILL MEDLEY—Lay A Little Lovin' On Me, United Artists UALA929H. Produced by Larry Butler. Medley, one-half of the Righteous Brothers with Bobby Hatfield, recorded this LP in Nashville and it reveals this strong country influence. Billy Sherrill engineered, while the Jordanaires do background vocals. A strong band provides the backup, augmented by strings. **Best cuts:** "Statue Of A Fool," "Lay A Little Lovin' On Me," "Songwriter."

JAPAN—Obscure Alternatives, Hansa (Ariola), SW50047. Produced by Ray Singer. Despite nice production values, a touch of reggae ("Rhodesia") as well as shades of latter-day electronic Bowie ("The Tenant"), this second album by the U.K. quintet is basically a mix of early '70s glitter and late '70s new wave. Lead singer David Sylvian at times sounds like ex-Mott The Hoople, Ian Hunter. **Best cuts:** "The Tenant," "Love Is Infectious," "Rhodesia."

100% WHOLE WHEAT—Ice, Fire & Desire, AVI AV16043. Produced by James Pike, Ed Cobb. The second album by this rock group is filled with mainstream pop melodies, fluid lead vocals and rocking instrumentals. The five-piece band attacks each song with the kind of enthusiasm that carries over into the charged delivery. The songs are paced by strong guitar and keyboard riffs. **Best cuts:** "Ice, Fire & Desire," "Slow Healer," "Window Pane."

WILLIE & THE BUMBLEBEES—Honey From The Bee, Sweet Jane Ltd SJL4107. Produced by Willie Murphy, Dave Ray. Willie & The Bumblebees is a seven-man band that sounds as though it has spent a long time playing in Midwestern roadhouses and bars. Recorded "live" two years ago, this band has a rough and funky charm as it deals with the joys and tribulations of a late-night existence. The music is rock and rock'n'soul, tight and brassy with a three-man horn section. **Best cuts:** "Crazy With You, Baby," "After My Hard On Is Gone," "Misery."

KAPTAIN KOOL & KONGS—Epic JE35447. Produced by John Madara. The Archies meet Abba and the Bee Gees in this production geared for the suburban crowd which watches the "Krofft Superstars Hour" on Saturday morning television. The two-men, two-women group is most effective harmonizing a la Abba. The instrumentation and arrangements are not over the audience's heads, but are not incompetent either. **Best**

cuts: "True Love Is On Its Way," "And I Never Dreamed," "Crazy Girl."

TANTRUM, Ovation OV1735. Produced by Tom Pabich, David Webb. Until now Ovation has been a predominately country label. Shifting to pop product, its first release by this four-male, three-female group is a charming set of original pop material delivered in a punchy way. The three ladies handle vocal duties while the men supply the rhythm. **Best cuts:** "Listen," "You Came To Me," "Flash Commander," "Night On Main Street."

PAUL BRETT—Interlife, RCA AFL12962. Produced by Tom Newman. Guitarist Brett leads six musicians through a variety of music that rocks far and wide, sans vocals, which makes it seem like one long and tasty vamp although the five cuts are different in mood. Not enough strong hooks, but the playing shows considerable talent. The guitar riffs, all performed by Brett, will interest all rock fans. **Best cuts:** "Into Life," "Interlife."

soul

THE THREE DEGREES—New Dimensions, Ariola SW50044. Produced by Giorgio Moroder. With the famous Moroder at the boards, side one is entirely disco with the six minute "Giving Up, Giving In," the new single, flowing neatly into the five minute "Looking For Love." Side two is more varied as it contains one disco cut ("The Runner"), one ballad ("Woman In Love") and an upbeat pop tune titled "Magic In The Air." The vocals are of high quality, as always for this female trio, the rhythm's hot and interestingly Moroder co-wrote five of the songs in addition to his chores as producer. **Best cuts:** "Falling In Love Again," "Magic In The Air," "Giving Up, Giving In," "Looking For Love."

SARAH DASH, Kirshner JZ35477 (CBS). Produced by W. Gold, J. Siegel, G. Knight, G. Allan. Dash, a former member of LaBelle, shines on this fusion of soul, disco and funk. Coproduces Knight and Allan cowrote eight of the 10 tunes, which cover a range of tempos to allow Dash's vocal versatility to show through. Strong instrumental arrangements by Leon Pendarvis. **Best cuts:** "Sinner Man," "You," "Do It For Love," "Charge It."

ELB—Spacin' Out, Fantasy F9565. Produced by Larry James, WMOT Productions. Fat Larry's Band returns with another set of rhythmic soul ballads and uptempo tunes all cushioned within a healthy dose of funk. The 10-man band, which handles rhythm, is supplemented by a horn section and percussion. **Best cuts:** "Close Encounters Of A Funky Kind," "Counterside," "Good Time (G-O-O-D T-I-M-E)."

FOUR TOPS—At The Top, ABC AA1092. Multiple producers. This group is as vocally powerful as ever; however, it appears

that the Tops have gotten stale. While material is good, the group often sounds dated. On the other hand, it takes on a fresh sound when different members are placed in lead roles (Levi Stubbs is the Tops' lead singer). Instrumentation is both small band and large orchestral. **Best cuts:** "H.E.L.P.," "Bits And Pieces," "Seclusion," "Just In Time."

CLIFTON CHENIER—New Orleans, GNP-Crescendo GNPS2119. Produced by Gene Norman. No man sings blues quite like Chenier, who doubles on a king-size Hohner accordion. This moving, stomping bayou music, taped in New Orleans, consists of 13 tracks, all composed by the gifted Chenier. First rate singing is backed by five Louisiana musicians. **Best cuts:** "Boogie Louisiane," "My Old Buggy," "Mardi Gras Boogie."

BRASS CONSTRUCTION—Brass Construction IV, United Artists UALA916H. Produced by Jeff Lane. This LP seems to have the group taking a mellower approach, with clean material and clear vocals. Instrumentation is also easy, with each instrument distinguishable without solos. Although the material is clean, lyrical content leaves much to be desired. **Best cuts:** "Get Up," "Starting Tomorrow," "Sweet As Sugar," "Help Yourself."

country

JESSI COLTER—That's The Way A Cowboy Rocks And Rolls, Capitol ST11863. Produced by Waylon Jennings, Richie Albright. A fine selection of original material by a variety of songwriters allows the wistful smokiness of Colter's voice to shine through and emphasizes her unique sound. Tasteful arrangements and production by husband Jennings and drummer Albright keep her up front against a background of steel, guitars, and keyboards with assistance on one number from the distinctive Muscle Shoals Horns. **Best cuts:** "Roll On," "I Was Kinda Crazy Then," "Maybe You Should've Been Listening," "Love Me Back To Sleep Again."

BILLIE JO SPEARS—Love Ain't Gonna Wait For Us, United Artists UALA921H. Produced by Larry Butler. The crossover possibilities of this artist are increasingly apparent on her latest LP effort. Butler's smooth production and backgrounds provided by the Jordanaires augment Spears' husky vocal quality and underscore her versatility. **Best cuts:** "If This Is Just A Game," "Why Did You Have To Be So Good," "Say It Again," "For The First Time In My Life."

WILLIE NELSON—There'll Be No Teardrops Tonight, United Artists UALA930H. No producer listed. Still another entry in the recent spate of Nelson releases and re-releases, this is a compilation of earlier efforts and two previously unreleased tunes. Nelson sounds mellower and more resonant and the characteristic whine of his voice has been tailored to a smooth easy listening style. The mood feels comfortable (Continued on page 96)

Nicolette Larson has sung
for Neil Young, Emmylou

Harris and Jesse Winchester.

And now she's singing for you.

Apparently, that's just fine

with stations up and down the

FM dial, from Boston to

Atlanta, Charlotte to Detroit

to San Francisco.

That's an unusual amount of

attention for a debut album to

generate. But then, this is

not an ordinary debut album.

This is *Nicolette*.

Nicolette/Nicolette Larson

Produced by Ted Templeman

On Warner Bros. records & tapes

Personal management:

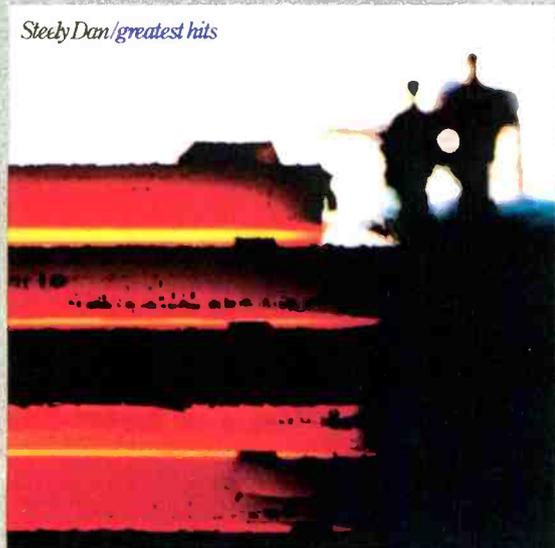
Eddie Tickner Management

 (BSK 3243)



Steely Dan/greatest hits

Steely Dan/greatest hits



AK-1107.2

Side 1

Do It Again
Reeling In The Years
My Old School
Bodhisattva

Side 2

Show Biz Kids
East St. Louis Toodle-oo
Rikki Don't Lose That Number
Pretzel Logic
Any Major Dude

Side 3

Here At The Western World†
Black Friday
Bad Sneakers
Doctor Wu
Haitian Divorce

Side 4

Kid Charlemagne
The Fez
Peg
Josie

†Previously unreleased
"Here At the Western World"



RECORDS
ABC DELIVERS

Produced by Gary Katz
Direction: Irving Azoff





Billboard's Top Single Picks

Billboard SPECIAL SURVEY For Week Ending 11/11/78

Number of singles reviewed
this week **94** Last week **90**

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recommended

LINDA RONSTADT—Ooh Baby Baby (3:18); producer: Peter Asher; writers: William Robinson, Warren Moore; publisher: Jobete ASCAP, Asylum E45546A. Ronstadt's second single from her "Living In The U.S.A." album is the torch-rock Miracles balled, which should easily top the sales and airplay garnered by the Chuck Berry title track. Strong sax work backs Ronstadt's exquisite vocal, which perfectly captures the despair and pain of Robinson's lyrics.

BOSTON—A Man I'll Never Be (3:57); producer: Tom Scholz; writer: Tom Scholz; publisher: Pure Songs, ASCAP, Epic 850638. Second single from Boston's "Don't Look Back" album is a slick ballad with searing guitars and Brad Delp's fluid lead vocal highlighting.

HOT CHOCOLATE—Every 1's A Winner (4:49); producer: Mickie Most; writer: E. Brown; publisher: none listed. Infinity INF50002 (MCA). The initial release from Infinity by this veteran group is an uptempo tune with across-the-board appeal. The contagious beat, strong vocals and punch arrangements gives the record pop, r&b and disco potential.

JACKSON BROWNE—You Love The Thunder (3:57); producer: Jackson Browne; writer: Jackson Browne; publisher: Swallow Turn, ASCAP, Asylum E45543A. Browne's third single from "Running On Empty" is a midtempo rocker again featuring his engagingly unpolished vocals over a dynamic instrumental track.

CARLY SIMON—Tranquillo (Melt My Heart) (3:45); producer: Arif Mardin; writers: Carly Simon, James Taylor, Arif Mardin; publisher: C'est, BMI, Elektra E45544A. Simon's third single from "Boys In The Trees" has her returning to the rhythmic, funky rock tempo of her top 10 "You Belong To Me" hit, after the only midchart success of the "Devoted To You" ballad.

SHAUN CASSIDY—Midnight Sun (3:48); producer: Michael Lloyd; writer: Peter McCann; publisher: American Broadcasting, ASCAP, Warner Bros. WBS8698. Cassidy's first ballad single after a string of oldie remakes and uptempo rockers is a melodic, sweeping song by the writer of "Do You Wanna Make Love." The slower tempo and romantic mood place more demands on Cassidy's vocal talents than his previous hits.

CARPENTERS—I Believe You (3:54); producer: Richard Carpenter; writers: Dick, Don Addrissi; publishers: Musicways/Flying Addrissi, BMI, A&M 2097S. The duo returns to its traditional style, following its galactic rock and country-slanted singles from "Passage," with this romantic MOR ballad featuring lush orchestration behind Karen's expressive vocal. The song was a top five soul hit last year for Dorothy Moore.

POINTER SISTERS—Fire (3:41); producer: Richard Perry; writer: Bruce Springsteen; publisher: Bruce Springsteen, ASCAP, Planet P45901A (Elektra/Asylum). The first release on Richard Perry's Planet label is a solid pop launching pad for the Pointers, handling this Bruce Springsteen song with verve. The lead vocal is smooth and the harmonies tight.

JIM CAPALDI—Daughter Of The Night (3:15); producer: Peter Sullivan; writers: M. Rickfors, H. Huss; publisher: April, ASCAP, RSO RS912. The former member of Traffic has come up with a catchy hook-laden midtempo ballad sparked by guitars and tasty female harmonies.

JIMMY BUFFETT—Manana (2:45); producer: Norbert Putnam; writer: Jimmy Buffett; publisher: Coral Reefer/Outer Banks, BMI, ABC AB12428.

CAROLE KING—Morning (3:25); producers: Carole King, Norm Kinney; writer: Carole King; publishers: Colgems-EMI, ASCAP, Capitol Avatar PRO8957.

CHERYL LADD—Good Good Lovin' (3:44); producer: Gary Klein; writers: B. Mann, C. Weil; publisher: Screen Gems-EMI, BMI, Capitol P4650.

CITY BOY—What A Night (2:41); producers: Robert John Lange, Steve Broughton; writer: Broughton; publishers: Zomba/City Boy/Chappell, ASCAP, Mercury 74032.

VAN HALEN—Ain't Talkin' 'Bout Love (3:47); producer: Ted Templeman; writers: Edward Van Halen, Alex Van Halen, Michael Anthony, David Lee Roth; publisher: Van Halen, ASCAP, Warner Bros. WBS8707.

PHOEBE SNOW—Every Night (3:32); producers: Phil Ramone, Barry Beckett; writer: P. McCartney; publisher: Maclen, BMI, Columbia 310856.

FOTOMAKER—Miles Away (3:35); producers: Gene Cornish, Dino Danelli; writer: F. Vinci; publishers: Fotomaker, Adrian Leighton, BMI, Atlantic 3531.

SNAIL—Catch Me (Give Me A Sign, Show Me A Reason) (3:32); producers: Jerry Barnes, Snail; writers: Ken Kraft, Bob Aguirre; publishers: Blue Ave./Churn, ASCAP, Cream CR7830.

JOE WALSH—Turn To Stone (3:59); producers: Joe Walsh, John Stronach; writers: Joe Walsh, Terry Trebandt; publishers: ABC/Dunhill/Barnstorm/Belkin, BMI, ABC AB12426.

BLONDIE—Hanging On The Telephone (2:25); producer: Mike Chapman; writer: Jack Lee; publishers: Rare Blue/Monster Island, ASCAP, Chrysalis CHS2271.

LIAR—Frustration (3:15); producer: John Alcock; writers: Burton, Brooks; publisher: Chappell, ASCAP, Bearsville BSS0333 (WB).

ROBERT JOHNSON—I'll Be Waiting (3:30); producer: Robert Johnson; writer: Robert Johnson; publisher: none listed. Infinity INF50000 (MCA).

LIVINGSTON TAYLOR—I Will Be In Love With You (3:31); producer: Nick DeCaro; writer: L. Taylor; publisher: Morgan Creek/Songs of Bandier-Koppelman, ASCAP, Epic 850604.

DAN HILL—Let The Song Last Forever (3:15); producers: Matthew McCauley, Fred Mollin; writers: Dan Hill, Barry Mann; publishers: Welbeck, ASCAP/ATV, Mann & Weil, BMI, 20th Century TC2392.

ROBIN TROWER—It's For You (3:35); producer: Don Davis; writers: Trower, Dewar; publisher: Misty Days/Chrysalis, ASCAP, Chrysalis CHS2272.

THE BLISS BAND—Slipaway (3:33); producer: Jeff Baxter; writer: P. Bliss; publisher: International, Columbia 310857.



PEABO BRYSON—I'm So Into You (4:11); producers: Peabo Bryson, Johnny Pate; writer: Peabo Bryson; publishers: WB/Peabo, ASCAP, Capitol P4656. First single from Bryson's forthcoming "Crosswinds" LP is a slow-paced love song delivered in Bryson's smooth vocals. The orchestration is sweetened with strings.

TAVARES—Never Had A Love Like This Before (3:30); producer: Bobby Martin; writers: L.R. Hanks, Z. Grey; publisher: Medad/Irving, BMI, Capitol P4658. Newest single from Tavares, from an album soon to be released is a midtempo track featuring the brothers' fluid harmonies. Percussion and bass lines highlight the orchestration.

recommended

D.J. ROGERS—All My Love (Part 1) (3:48); producer: D.J. Rogers; writer: D.J. Rogers; publisher: Circle R, ASCAP, Columbia 310836.

CURTIS MAYFIELD—In Love, In Love, In Love (3:44); producer: Curtis Mayfield; writer: C. Mayfield; publisher: Mayfield, BMI, Curtom CMS0142 (W.B.)

BILLY COBHAM—Bolin's (2:40); producers: Jay Chattaway, Billy Cobham; writers: M. Soskin, E. Cobham; publisher: Chippewa, BMI, Columbia 310858.

DENNIS COFFEY—Someone Special (3:15); producer: Dennis Coffey; writers: Dennis Coffey, Cleveland Horne; publisher: Bridgeport, BMI, Westbound WT55416 (Atlantic)



CONWAY TWITTY—Your Love Had Taken Me That High (2:35); producer: Owen Bradley; writers: Jack Dunham-Galen Raye; publisher: Twitty Bird, BMI, MCA 40963. Guitars and a prominent bass line propel the newest Twitty release. The ballad is an ode to the powers of a lover.

CHRISTY LANE—I Just Can't Stay Married To You (2:49); producer: Charlie Black; writers: Gillespie, Black, Bourke; publishers: Chappell, ASCAP/Tri-Chappell, SESAC, LS LS169. A rather lighthearted interpretation—in performance and production—of a heavy subject: the breakup of a marriage. The soft background voices and soaring strings add a strong counterpoint to the lyrical contents.

DON KING—You Were Worth Waiting For (2:30); producer: Bill Walker; writer: Jeanine Walker; publisher: Wiljex, ASCAP, Con Brio CBK142A. A sprightly tempo and choral backup boosts this fast paced number. The frothy production builds with guitar and percussion.

DOTTIE WEST—Reaching Out To Hold You (2:28); producer: Larry Butler; writers: C. Carroll/J.B. Loyd; publishers: ATV/Music Garden, BMI, United Artists UAX1257Y. Aided by her successful pairing with Kenny Rogers, West has seen her fortunes rise in her recent solo efforts. This should continue the trend as strings and steel add to the momentum.

MUNDO EARWOOD—Fooled Around And Fell In Love (3:26); producer: Jay Collier; writer: Mundo Earwood; publisher: Music West Of The Pecos, BMI, GMC 105A. A delicate feel pervades this number with a story line explained by the title. Upfront piano and crisp background voices add an individuality to the song.

recommended

NATE HARVELL—One In A Million (3:21); producer: Dave Burgess; writers: Randy Barlow-Fred Kelly; publishers: Frebar/Singletree, BMI, Republic REPO33A.

BILL MEDLEY—Lay A Little Lovin' On Me (3:11); producer: Larry Butler; writers: C. Craig/A. Reeves; publishers: Gee Whiz/Tommy Hill, BMI, United Artists UAX1256Y.

LINDA NAILE—Me Touchin' You (2:32); producer: Jerry McBe; writer: Bobby Boyd; publisher: Owepar, BMI, Ridge-top R00178A.

JOHN ANDERSON—The Girl At The End Of The Bar (3:24); producer: Norro Wilson; writers: John David Anderson-Lionel A. Delmore; publishers: Al Gallico, BMI/Cypress, ASCAP, Warner Bros. WBS8705.

LANEY SMALLWOOD—Let's Fall In Love Again (2:50); producer: Carmol Taylor; writers: Ron Muir-Eddie Rhines; publisher: Tray-son, ASCAP, Monument 45271.

DONNIE ROHRS—Hey Baby (3:07); producer: Vic Adkins; writers: Cobb-Channel; publishers: Le Bill/Unart, BMI, Ad-Korp ST1258.

SHEILA ANDREWS—Too Fast For Rapid City (3:11); producer: Brien Fisher; writer: Layng Martine, Jr.; publisher: Aham, BMI, Ovation OV1116A.

GEORGE & AVA—I Hate The Way I Love It (3:22); producer: Dick Glasser; writer: Ava Aldridge; publishers: Dick & Don/Big Hair, BMI, MCA MCA40958.



ENGLEBERT HUMPERDINCK—This Moment In Time (4:01); producer: Joel Diamond; writers: A. Bernstein, R. Adams; publisher: Silver Blue, ASCAP, Epic 850632. Humperdinck delivers a sassy ballad with his strong vocal cushioned against a tingling orchestration.

recommended

HENRI MANCINI—Battlestar Galactica (3:11); producer: Joe Reisman; writers: Stu Phillips, Glen Larson; publisher: Duch-ess, BMI.

SPRINGER BROTHERS—One More Broken Heart (3:10); producer: David Kastle; writer: Don E. Williams; publisher: Fire-time, BMI, Elektra E45548A.



MASHALL HAIN—Dancing In The City (3:25); producer: Christopher Neil; writers: Hain, Marshall; publisher: none listed. Harvest P4648 (Capitol). Already a European hit, this two member group featuring Julian Marshall and Kit Hain, relies on a soft and sensuous Hain vocal set against keyboards, percussion and sax orchestration.

THE DODGERS—Love On The Rebound (3:35); producer: Pat Moran; writer: John Wilson; publisher: Ackee, ASCAP. Distinctive vocals blended with powerful harmonies from this new group are underscored by a solid-punching rhythm track that utilizes driving electric guitars and heavy bass and drums.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

Billboard's Recommended LPs

• Continued from page 92

throughout and benefits from some nice production touches by various unlisted producers. **Best cuts:** "Take Me As I Am (Or Let Me Go)," "Tomorrow Night," "Blue Must Be the Color of the Blues," "There'll Be No Teardrops Tonight."

BILLY SWAN—At His Best, Monument MG7629. Produced by Chip Young, Billy Swan. Swan's new LP is like a greatest hits package, featuring the song that propelled him to solo fame, "I Can Help," and some of his past hits as a writer such as "Lover Please." The highlight of this album, that's heavy on organ and bright guitar work, has to be his unique slowed down version of "Don't Be Cruel." **Best cuts:** "I Can Help," "Don't Be Cruel," "Stranger," "(You Just) Woman Handled My Mind."

jazz

KEITH JARRETT—Best Of, ABC IA9348. Produced by Ed Michel, Esmond Edwards. Eight tracks are repackaged by ABC, all pleasantly characteristic of the daringly different pianist-saxophonist. Jarrett is perhaps the hottest keyboard attraction these days; these tracks show why. **Best cuts:** "Blackberry Winter," "Byablue," "Silence."

RICHIE COLE—Alto Madness, Muse MR5155. Produced by Eddie Jefferson. A couple of zany vocals by the producer spice up this eight-tune program by the alto saxophonist whose

star is on the rise. Accompanied by a slick little sextet with Harold Mabern at the piano, Cole exhibits enviable musicianship in the Phil Woods tradition. **Best cuts:** "Cole's Nocturne," "Moody's Mood."

MICHAL URBANIAK—Ecstasy, Marlin 2221 (TK). Produced by Michal Urbaniak, Aki Aleong. There's an awful lot going on here, from straight funk to dreamy jazz, and all of it is loaded with instrumentation ranging from Urbaniak's jazz violin to synthesizers. Urszula Urbaniak sings several tunes, and the funky choruses and chants are performed by the vocal group Kenyatta. **Best cuts:** "Want's Ta Make Ya Feel Good," "Body Rub," "Creation," "Just A Funky Feeling."

DIZZY GILLESPIE, SONNY STITT, JOHN LEWIS, PERCY HEATH, MAX ROACH, HANK JONES—The Bop Session, Sonet SNTF692. Produced by Sam Charters. Nostalgia for the beboppers. Trumpeter Gillespie is back to his bop roots in a reunion session to run down the mainstays of Gillespie's bop group of the late 1940s. These include "All The Things You Are" and "Groovin' High." "Confirmation" comes complete with the old "Oo-pa-pa-da" line. All that is missing from these proceedings is the late Charlie Parker, who originally played most of these numbers with Diz. **Best cuts:** "Confirmation," "All The Things You Are."

CHUCK WAYNE—Traveling, Progressive 7008. Produced by Gus Statiras. Jazz guitarist Wayne, working here with both a trio and quartet demonstrates once again his mastery. He es-

tablishes a good interplay with vibist Warren Chiasson on "I Concentrate On You," which continues through most of the seven other cuts on the album. His "Summer Of '42" theme is a surprise when Ronnie Bedford cracks the delicate mood Wayne has set with a drum break and the whole group falls into a medium swing tempo. **Best cut:** "I Concentrate On You."

HANK JONES/RON CARTER/TONY WILLIAMS—At The Village Vanguard, Inner City IC6013. Produced by Kiyoshi, Yasohachi. Recorded live in 1977, this LP shows off the proven talent and skills of three powerhouse jazz players. Williams on drums, Jones on piano and Carter on bass romp through some standards of Charlie Parker's and John Coltrane's as well as tunes by Carter and Claus Ogerman. Elegant jazz, played by masters, and played well. **Best cuts:** "Naima," "12 X 12."

ERROL PARKER—Experience, Sahara 1008. No producer listed. The emphasis is on percussion and much of it is melodic percussion thanks to the inclusion of such instruments as the shaker, cuico, agogos and berimbau played by Adetobi. Parker, himself, plays trap drums, acoustic piano, cowbell and claves. Monty Waters is featured on alto and soprano sax. **Best cut:** all.

DEREK SMITH—Love For Sale, Progressive 7002. Produced by Gus Statiras. Smith is a commanding pianist who demonstrates he is a major jazz talent with this trio setting. He swings solidly into the title track and never stops through five

standards and two originals. The success of the album is also largely due to the major talents accompanying Smith: George Duvivier on bass and Bobby Rosengarden on drums. **Best cuts:** "Love For Sale," "Carnival."

WOODY SHAW—Little Red's Fantasy, Muse MR5103. Produced by Michael Cuscuna. Backed by four men, including Frank Strozier's alto, Shaw and his trumpet come off well on five long tracks taped two years ago, before he switched to Columbia. Shaw is both sensitive and spectacular throughout this LP, which he describes as "good mainstream modal pop." **Best cuts:** "Little Red's Fantasy," "Tomorrow's Destiny."

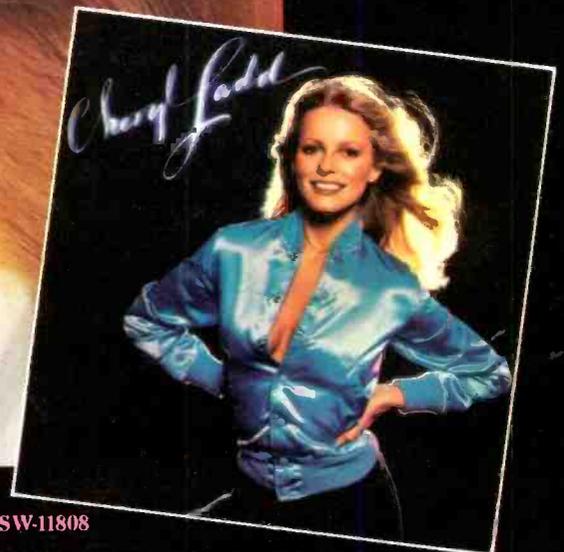
SAM JONES—Changes & Things, Xanadu 150. Produced by Don Schlitten. Bassist Jones, a Floridian, has long gone unpublicized. But among musicians he is renowned. Here he has a chance to spread out as a maestro using a five-man backup effectively. Six tracks display his artistry on the big acoustic upright along with Blue Mitchell's trumpet and Slide Hampton's bone. **Best cuts:** "Miss Morgan," "Stablemates."

TED DUNBAR—Opening Remarks, Xanadu 155. Produced by Don Schlitten. He's 41-years-old and has strummed a guitar over three decades with the best of them, but this is Dunbar's first LP as leader. Backed by Tommy Flanagan, Leroy Williams and Sam Jones, the six-track album confirms Dunbar's talents, a bit reminiscent of Wes Montgomery's "thumb" style. **Best cuts:** "Lazy Lane," "Never Again."

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CASTING NOTICE

The New York Shakespeare Festival, Joseph Papp, producer, will be presenting two short contemporary music-theatre pieces, **MULTINATIONALS AND THE HEAVENS** and **WAKE UP, IT'S TIME TO GO TO BED!**, by Carson Kievan. Although there can be some flexibility, the usual rehearsal schedule will be 8 hours a day, 6 days a week, beginning January 29th for 4 weeks in New York. Performances will be in the evenings, from February 27th through April 8, also in New York.

All the instrumentalists should have virtuosic ability in modern and classical performance as well as extra-musical performing talents, i.e., acting, singing, movement, dancing. Professional experience is not a determining factor, but a strong interest in ensemble music theatre is.

Required instrumentalists: Violin (2), bass, cello, viola, harp, flute, clarinet/sax, piano. Also, four percussionists with movement abilities (Taichi, mime, dance).
Required singers: Soprano with a Bb. Experience with New Music. Musicianship a must. Three male singers (bass, baritone, tenor). Some movement and acting experience is required for all singers.

Please send pictures and resumes and performance tapes to the Casting Department, NYSF Public Theatre, 425 Lafayette Street, New York, New York, 10003 as soon as possible. Interviews will be held in November.

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(Continued on page 101)

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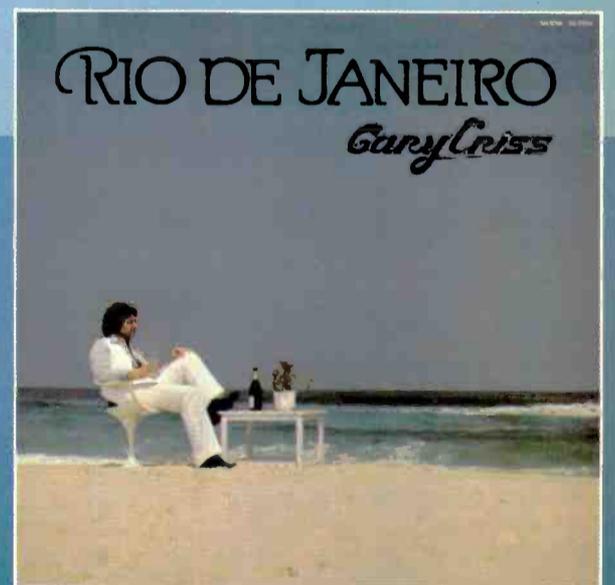
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Gary Criss

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Lifelines

Births

Daughter, Brooke Ramsey, to Bonnie and Jim Nipar Oct. 29 in Los Angeles. Father is chief engineer at the Sound Factory.

Son, Jesse Michael, to Chris and Taron Huston Oct. 10 in Los Angeles. Father is chief engineer for Far Out Productions.

Marriages

David Axelrod, Los Angeles composer-producer, to Terry Hatten, record company secretary, Oct. 29 in Los Angeles.

Laurie Steinberg, staff writer for CBS Records in New York, to Jay Friedman, pharmacist, in Westchester, N.Y., Oct. 15.

Ron Rose, pianist-composer, to Ruth Watson Oct. 28 at Redondo Beach, Calif.

Deaths

James L. Davidson, 66, of cancer in Kansas City Oct. 30. With his widow, Milly, he introduced the first

singles one-stop nationally in 1947 and the Davidsons later opened locations in Wichita, Des Moines and St. Louis. An Omaha one-stop headed by Davidson's surviving brother, Roy, continues.

Charles Agnew, 77, of cancer in Waukegan, Ill., Oct. 25. Agnew was a nationally popular leader of a dance orchestra in the 1930s and 1940s in the Chicago area and recorded frequently. Survivors include his widow, a daughter and two sons.

Mike Curb

against each other, they have been hop-scotching the state, thus keeping Curb away from record company business.

Curb, the first record industry executive to run for any major office in this state, has emphasized his managerial and financial expertise acquired while running Sidewalk Productions, Transcontinental Music and MGM Records. (Several former employees of these firms dispute his skill level in the New West article.) Curb is not the first music man to run for political office. Songwriter Jimmy Davis ran and won the governorship of Louisiana, while singer Tex Ritter ran for governor of Tennessee but was defeated.

Although he was omnipresent when he set up Warner/Curb in 1976, the company has been running successfully without his production aegis during the time Curb has been on the political trail.

A small coterie of executives mans the ship: Tom Bonetti (who joined the firm from GRT seven months ago) in marketing; Dick Whitehouse, a long-time legal associate, and Fred Scotti in promotion.

The Warner/Curb image has been one of Top 40 singles orientation until recently when a new act, Exile, hit No. 1 with the single "Kiss You All Over" which moved the logo into the AOR arena.

In its 2½ years of existence, the label has had five No. 1 singles, all produced by freelancers and none bearing the Mike Curb personal production credit line.

In chronological order they are: the Four Seasons' "December 1963 (Oh What A Night)" produced by Bob Gaudio in 1976; the Bellamy Brothers' "Let Your Love Flow" co-produced by Phil Gernhard and Tony Scotti in 1976; Shaun Cassidy's "Da Doo Ron Ron" produced by Michael Lloyd in 1977; Debby Boone's "You Light Up My Life" produced by Joe Brooks in 1977 and the recent Exile cut produced by Mike Chapman.

The significance of these No. 1s is that they are all by first time out artists. Newest name act on the roster is Frankie Valli, whose No. 1 single of "Grease" was on RSO and which is included in his debut Warner/Curb album titled "Frankie Valli Is The Word" produced by Bob Gaudio.

There are a number of artists with whom Warner/Curb has been talking, and one gets the feeling that any premature word on what will happen to the label if Curb gets elected could affect their decisions to sign.

As one Warner/Curb official said last week when asked to clarify what will happen if Curb gets elected, "We're being very cautious about talking unless the Younger/Curb organization sanctions it. They are especially discouraging talking to the trade press."

Next week once the public has marked its ballot the information lid will be off.

RIAA Certified Records

Gold LPs

Ronnie Milsap's "Only One Love In My Life" on RCA. Disk is his second gold LP.

Elton John's "A Single Man" on MCA. Disk is his 15th gold LP.

Daryl Hall & John Oates' "Along The Red Ledge" on RCA. Disk is their fifth gold LP.

Al Stewart's "Time Passages" on Arista. Disk is his second gold LP.

Chris Rea's "What Ever Happened To Benny Santini" on United Artists. Disk is his first gold LP.

Santana's "Inner Secrets" on Columbia. Disk is its ninth gold LP.

The Marshall Tucker Band's "Greatest Hits" on Capricorn. Disk is its seventh gold LP.

Ted Nugent's "Weekend Warriors" on Epic. Disk is his fifth gold LP.

Billboard SPECIAL SURVEY For Week Ending 11/11/78

Billboard Special Survey Hot Latin LPs

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| NEW YORK (Salsa) | | SAN ANTONIO (Pop) | |
|------------------|---|-------------------|---|
| This Week | TITLE—Artist, Label & Number (Distributing Label) | This Week | TITLE—Artist, Label & Number (Distributing Label) |
| 1 | OSCAR DE LEON TH 2036 | 1 | VICENTE FERNANDEZ A Pesar de Todo, Caytronics 1526 |
| 2 | ORQUESTA BRODWAY New York City Salsa, Coco 140 | 2 | RAMON AYALA Musica Brava, Fredy 1086 |
| 3 | CONJUNTO IMPACTO Documento Musical, Teca 3007 | 3 | LUCHA VILLA Interpreta a Juan Gabriel, Muzart 1731 |
| 4 | ISMAEL RIVERA Esto Si Es Lo Mio, Tico 1428 | 4 | CHELO La Voz Ranchera, Muzart 10638 |
| 5 | GRAN COMBO En Las Vegas, GC 015 | 5 | AGUSTIN RAMIREZ El Parrandro, Fredy 1095 |
| 6 | LA SONORA PONCENA Explorando, Inca 1060 | 6 | LOS TIGRES DEL NORTE No. 8, Fama 564 |
| 7 | ISMAEL MIRANDA Sabor, Sentimiento Y Pueblo, Fania 530 | 7 | JUAN GABRIEL Espectacular, Pronto 1036 |
| 8 | DIMENSION LATINA Tremenda Dimension, Velvet 8012 | 8 | LUPITA D'ALLESIO Juro Que Nunca Volvere, Orfeon 16-021 |
| 9 | SALSA MAYOR De Frente y Luchando, Velvet 8011 | 9 | ROCIO DURCAL Canata a Juan Gabriel, Pronto 1031 |
| 10 | LOUIE RAMIREZ An Friends, Cotique 1096 | 10 | RIGO TOVAR Dos Tardes de Mi Vida, Mericana/Melody 5610 |
| 11 | CHARANGA 76 In 78, TR# 139 | 11 | CADETES DE LINARES Tu Nombre, Ramex 1022 |
| 12 | T. OLIVENCIA La Primerisima, Inca 1091 | 12 | BROWN EXPRESS Pilaes de Cristal, Fama 562 |
| 13 | ROBERTO ROENA No. 9, International 924 | 13 | JOE BRAVO Is Back, Fredy 1085 |
| 14 | THE FANIA ALL STARS Rhythm Machine, Columbia 34711 | 14 | CARLOS MIRANDA Lo Que Esperaba de Carlos Mirana, Fredy 1080 |
| 15 | OSCAR DE LEON Oscar de la Salsa, TH 2026 | 15 | GERARDO REYES Verdades Amargas, Caytronics 1523 |
| 16 | CHARANGA AMERICA El Sonido 2079 | 16 | YNDIO 50. Aniversario, Atlas 5047 |
| 17 | DIMENSION LATINA Inconquistable, TH2040 | 17 | GRUPO LA AMISTAD Naila, Mx 5622 |
| 18 | WILFRIDO VARGAS Y SUS BEDUINOS Karen 37 | 18 | SUNNY AND THE SUNLINERS Keyloc 3028 |
| 19 | CHARANGA CHICAGO La China 701 | 19 | TONY DE LA ROSA Dame Una Cachetada, De la Rosa 1008 |
| 20 | C. CRUZ Y WILLIE COLON Only They Could Have Made This Album, Vaya 616 | 20 | YOLANDA DEL RIO El Muro, DKLI 3418 |
| 21 | BORINCUBA Libra 2003 | 21 | RUBEN NARANJO Felicidades, Zarape 1126 |
| 22 | MONGO SANTA MARIA A La Carte, Vaya 74 | 22 | JULIO IGLESIAS A Mis 33 Anos, Alhambra 38 |
| 23 | ADALBERTO SANTIAGO Adalberto, Fania 512 | 23 | CORNELIO REYNA Te Vas Angel Mio, CR 5052 |
| 24 | LOS KIMBOS Hoy y Manana, Cotique 1091 | 24 | CEPILLIN La Feria de Cepillin, Orfeon 16005 |
| 25 | TIPICA 73 Salsa Encendida, Inca 1062 | 25 | LOS ANGELES NEGROS Serenata sin Luna, International 925 |

MARKETPLACE

Continued from page 99

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YOU LOVE THE THUNDER—Jackson Browne (Asylum 45543)
A MAN I'LL NEVER BE—Boston (Epic 850683)
SEE TOP SINGLE PICKS REVIEWS, page 96

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE—Artist (Producer) Writer, Label & Number (Distributing Label) | THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE—Artist (Producer) Writer, Label & Number (Distributing Label) | THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE—Artist (Producer) Writer, Label & Number (Distributing Label) |
|-----------|-----------|---------------|--|-----------|-----------|---------------|--|-----------|-----------|---------------|---|
| ★ 1 | 2 | 10 | MAC ARTHUR PARK—Donna Summer • (Giorgio Moroder, Pete Bellotte), J. Webb, Casablanca 939 WBM | ★ 35 | 42 | 4 | HOW YOU GONNA SEE ME NOW—Alice Cooper (David Foster), A. Cooper, B. Taupin, D. Wagner, Warner Bros. 8695 WBM | ★ 69 | 82 | 2 | BLAME IT ON THE BOOGIE—The Jacksons (The Jacksons), M. Jackson, D. Jackson, E. Krohn, Epic 850595 ALM |
| 2 | 1 | 18 | YOU NEEDED ME—Anne Murray • (Jim Ed Norman), R. Goodrum, Capitol 4574 CHA | 36 | 18 | 16 | TALKING IN YOUR SLEEP—Crystal Gayle (Allen Reynolds), R. Cook, B. Woods, United Artists 1214 CPP | ★ 70 | NEW ENTRY | → | BICYCLE RACE/FAT BOTTOM GIRLS—Queen (Ray Thomas, Queen), B. May, Elektra 45541 |
| ★ 3 | 4 | 8 | DOUBLE VISION—Foreigner (Keith Olson), M. Jones, L. Gramm, Atlantic 3514 WBM | ★ 37 | 53 | 6 | HOLD THE LINE—Toto (Toto), Paich, Columbia 310830 CPP | ★ 71 | 75 | 4 | IN THE BUSH—Musique (Pat Adams), P. Adams, S. Cooper, Prelude 71110 CPP |
| ★ 4 | 8 | 11 | HOW MUCH I FEEL—Ambrosia (Freddie Piro & Ambrosia), Pack, Warner Bros. 8640 WBM | 38 | 38 | 8 | FLYING HIGH—Commodores (James Carmichael), T. McClary, L. Richie, Motown 1452 CPP | ★ 72 | 83 | 2 | MARY JANE—Rick James (Rick James, Art Stewart), R. James, Gordy 162 (Motown) CPP |
| 5 | 6 | 23 | HOT CHILD IN THE CITY—Nick Gilder • (Mike Chapman), Gilder/McCulloch, Chrysalis 2226 CPP | ★ 39 | 69 | 2 | MY LIFE—Billy Joel (Phil Ramone), B. Joel, Columbia 3-10853 ABP/BP | ★ 73 | 84 | 2 | THE GAMBLER—Kenny Rogers (Larry Butler), D. Schiltz, United Artists 1250 CPP |
| 6 | 7 | 19 | KISS YOU ALL OVER—Exile • (Mike Chapman), M. Chapman, N. Chinn, Warner Curb 8589 (Warner Bros.) CPP | ★ 40 | 48 | 7 | LIKE A SUNDAY IN SALEM—Gene Cotton (Steve Gibson), G. Cotton, Ariola 7723 B-3 | ★ 74 | 85 | 2 | HOLD ME, TOUCH ME—Paul Stanley (Paul Stanley), P. Stanley, Casablanca 940 ALM |
| 7 | 5 | 16 | WHENEVER I CALL YOU "FRIEND"—Kenny Loggins (Bob James), K. Loggins, M. Manchester, Columbia 310794 WBM | ★ 41 | 46 | 6 | THIS IS LOVE—Paul Anka (David Wolfert), R. Tepper, M. Sunshine, RCA 11395 PSI/CPP | ★ 75 | NEW ENTRY | → | EVERY 1'S A WINNER—Hot Chocolate (Mickie Most), E. Brown, Infinity 50002 (MCA) MCA/CPP |
| 8 | 9 | 10 | BEAST OF BURDEN—The Rolling Stones (The Glimmer Twins) M. Jagger, K. Richards, Rolling Stones 19309 (Atlantic) WBM | 42 | 45 | 9 | WAVELENGTH—Van Morrison (Van Morrison), V. Morrison, Warner Bros. 8661 WBM | 76 | 80 | 3 | IT'S OVER—Electric Light Orchestra (Jeff Lynne), J. Lynne, Jet 85052 (CBS) B-3 |
| 9 | 10 | 17 | GET OFF—Foxy (Cory Wade), C. Driggs, I. Ledisma, Dash 5046 (TK) CPP | ★ 43 | 56 | 6 | I'M EVERY WOMAN—Chaka Kahn (Arif Mardin), Ashford & Simpson, Warner Bros. 8683 CPP | ★ 77 | 87 | 2 | LOVE ME AGAIN—Rita Coolidge (David Anderle), D. Lasley, A. Willis, A&M 2090 ALM |
| ★ 10 | 16 | 10 | I JUST WANNA STOP—Gino Vannelli (Gino Vannelli, Joe Vannelli, Ross Vannelli), R. Vannelli, A&M 2072 ALM | ★ 44 | 51 | 7 | RUN FOR HOME—Lindsayfame (Gus Dudgeon), Hull, Atco 7093 (Atlantic) CHA | ★ 78 | 88 | 3 | THE DREAM NEVER DIES—Cooper Brothers (Gary Cape), R. Cooper, Capricorn 0308 WBM |
| ★ 11 | 12 | 15 | YOU NEVER DONE IT LIKE THAT—Captain & Tennille (Daryl Dragon), Howard Greenfield/Neil Sedaka/Kiddio/Don Kirshner, A&M 2063 WBM | ★ 45 | 52 | 6 | ON THE SHELF—Donny & Marie Osmond (Mike Curb & Michael Lloyd), S. Voice, P. Yellowstone, Polydor 14510 WBM | ★ 79 | 89 | 2 | DRIFTWOOD—Moody Blues (Tony Clarke), J. Hayward, London 273 WBM |
| ★ 12 | 13 | 9 | READY TO TAKE A CHANCE AGAIN—Barry Manilow (Barry Manilow, Ron Dante), N. Gimbel, C. Fox, Arista 0357 HAN | 46 | 49 | 7 | DREADLOCK HOLIDAY—10cc (Eric Stewart, Graham Gouldman), E. Stewart, G. Gouldman, Polydor 14511 WBM | ★ 80 | 90 | 2 | SUBSTITUTE—Clout (Grahame Beggs), W.H. Wilson, Epic 8-50591 CPP |
| ★ 13 | 15 | 19 | I LOVE THE NIGHT LIFE—Alicia Bridges (Steve Buckingham), A. Bridges, S. Hutcheson, Polydor 14483 CPP | ★ 47 | 55 | 6 | THERE'LL NEVER BE—Switch (Bobby DeBarge, Bewley Brothers), Gordy 7159 (Motown) CPP | ★ 81 | 91 | 2 | TAKE ME TO THE RIVER—The Talking Heads (Brian Eno, Talking Heads), A. Green, L. Hodges, Sire 1032 (Warner Bros.) WBM |
| 14 | 14 | 12 | WHO ARE YOU—Who (Glyn Johns, Jon Asley), P. Townshend MCA 40948 WBM | 48 | 27 | 10 | PRISONER OF YOUR LOVE—Player (Dennis Lambert, Brian Potter), P. Beckett, J. Crowley, RSO 908 CPP | ★ 82 | 92 | 3 | CUZ IT'S YOU GIRL—James Walsh Gypsy Band (James Walsh), J. Walsh, RCA 11403 ALM |
| 15 | 3 | 16 | REMINISCING—Little River Band (John Boylan, Little River Band), G. Goble, Harvest 4605 (Capitol) WBM | ★ 49 | 59 | 5 | PROMISES—Eric Clapton (Glyn Johns), R. Feldman, R. Linn, RSO 910 CPP | ★ 83 | NEW ENTRY | → | DON'T HOLD BACK—Chanson (David Williams, James Jamison Jr.), D. Williams, J. Jamison Jr., Ariola America 7717 WBM |
| ★ 16 | 31 | 3 | YOU DON'T BRING ME FLOWERS—Barbra Streisand & Neil Diamond (Bob Gaudio), N. Diamond, A. Bergman, B. Bergman, Columbia 310840 WBM | ★ 50 | 60 | 5 | NEW YORK GROOVE—Ace Frehley (Eddie Kramer, Ace Frehley), R. Ballard, Casablanca 941 ABP/BP | ★ 84 | NEW ENTRY | → | WHAT EVER HAPPENED TO BENNY SANTINI—Chris Rea (Gus Dudgeon), C. Rea, Allied 1252 (United Artists) WBM |
| ★ 17 | 19 | 7 | TIME PASSAGES—Al Stewart (Alan Parsons), A. Stewart, P. White, Arista 0362 WBM | ★ 51 | 57 | 6 | FOREVER AUTUMN—Justin Hayward (Jeff Wayne), J. Wayne, P. Vigrass, G. Osborne, Columbia 3-10799 MCA | ★ 85 | NEW ENTRY | → | I WAS MADE FOR DANCING—Leif Garrett (Michael Lloyd), M. Lloyd, Scotti Brothers 403 (Atlantic) WBM |
| ★ 18 | 26 | 5 | OUR LOVE, DON'T THROW IT ALL AWAY—Andy Gibb (Barry Gibb, Alby Galuten, Karl Richardson), B. Gibb, B. Weaver, RSO 911 CHA | ★ 52 | 62 | 5 | INSTANT REPLAY—Dan Hartman (Dan Hartman), D. Hartman, Blue Sky 8-2772 (CBS) WBM | ★ 86 | NEW ENTRY | → | FIRE—Pointer Sisters (Richard Perry), B. Springsteen, Planet 45901 (Elektra/Asylum) WBM |
| ★ 19 | 21 | 4 | ALIVE AGAIN—Chicago (Phil Ramone), J. Pankow, Columbia 310845 CPP | ★ 53 | 64 | 4 | FUN TIME—Joe Cocker (Allen Toussaint), A. Toussaint, Asylum 4554 WBM | ★ 87 | NEW ENTRY | → | WELL ALRIGHT—Santana (Dennis Lambert, Brian Petter), Columbia 310839 WBM |
| ★ 20 | 22 | 7 | STRANGE WAY—Firefall (Tom Dowd, Ron Albert, Howard Albert), R. Roberts, Atlantic 3518 WBM | ★ 54 | 70 | 3 | LE FREAK—Chic (Bernard Edwards, Nile Rogers), N. Rogers, B. Edwards, Atlantic 3519 WBM | ★ 88 | NEW ENTRY | → | HOT SHOT—Karen Young (Andy Kahn), Kurt Borusiewicz, West End 12111 WBM |
| ★ 21 | 23 | 9 | SHARING THE NIGHT TOGETHER—Dr. Hook (Ron Haffkine), E. Struzick, A. Aldrige, Capitol 4621 CPP | 55 | 61 | 5 | HOT SUMMER NIGHTS—Walter Egan (Lindsay Buckingham), W. Egan, Columbia 310824 WBM | 89 | 93 | 2 | YOU GOTTA WALK AND DON'T LOOK BACK—Peter Tosh (Peter Tosh, Robert Shakespeare), W. Robinson, R. White, Rolling Stones 191308 (Atlantic) CPP |
| ★ 22 | 24 | 13 | DANCE, DISCO HEAT—Sylvester (Sylvester, Harvey Fuqua), Robinson, Orsborn, Fantasy 827 CPP | ★ 56 | 66 | 4 | CAN YOU FOOL—Glen Campbell (Glen Campbell, Tom Thacker), M. Smotherman, Capitol 4638 CPP | ★ 90 | NEW ENTRY | → | YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH—Meat Loaf (Todd Rundgren), J. Steinman, Epic 850634 WBM |
| ★ 23 | 25 | 9 | BLUE COLLAR MAN—Styx (Styx), T. Shaw, A&M 2087 ALM | ★ 57 | 67 | 4 | MY BEST FRIEND'S GIRL—Cars (Roy Thomas), R. Ocasek, Elektra 45537 WBM | 91 | 95 | 2 | ONLY YOU—Loleatta Holloway & Bunny Sigler (Bunny Sigler), B. Sigler, Gold Mine 74012 (RCA) CPP |
| 24 | 11 | 18 | LOVE IS IN THE AIR—John Paul Young (Vanda & Young), Vanda & Young, Scotti Brothers 402 (Atlantic) B-M | 58 | 30 | 14 | TOOK THE LAST TRAIN—David Gates (David Gates), D. Gates, L. Knechtel, Elektra 455500 CPP | 92 | 94 | 3 | DANCING IN PARADISE—El Coco (W. Michael Lewis, Laurin Rinder), W.M. Lewis, L. Rinder, M. Ross, A&I 12204 ALM |
| ★ 25 | 29 | 8 | STRAIGHT ON—Heart (Mike Flicker, Heart, Michael Fisher), A. Wilson, N. Wilson, S. Enns, Portrait 67020 (CBS) WBM/CHA | ★ 59 | NEW ENTRY | → | OOH BABY BABY—Linda Ronstadt (Peter Asher), W. Robinson, W. Moore, Asylum 45546 CPP | 93 | 43 | 9 | CHAMPAGNE JAM—Atlanta Rhythm Section (Buddy Buie), Buie, Nix, Cobb, Polydor 14504 CPP |
| ★ 26 | 28 | 12 | SWEET LIFE—Paul Davis (Phil Benton, Paul Davis), P. Davis, S. Collins Bang 738 WBM/CHA | ★ 60 | 73 | 3 | WE'VE GOT TONIGHT—Bob Seger (Bob Seger & Muscle Shoals Rhythm Section), B. Seger, Capitol 4653 WBM | 94 | 47 | 7 | RAININ' IN MY HEART—Leo Sayer (Richard Perry), B. Byrant, F. Byrant, Warner Bros. 8682 WBM |
| 27 | 17 | 21 | BOOGIE OOGIE OOGIE—A Taste Of Honey (Fonce Mizell & Larry Mizell), J. Johnson, T. Kibble, Capitol 4565 CPP | ★ 61 | 71 | 3 | HERE COMES THE NIGHT—Nick Gilder (Peter Coleman), N. Gilder, McCulloch, Chrysalis 2264 CPP | 95 | 50 | 13 | DON'T LOOK BACK—Boston (Tom Scholz), T. Scholz, Epic 50590 CPP |
| ★ 28 | 32 | 9 | DON'T WANT TO LIVE WITHOUT IT—Pablo Cruise (Bill Schnee), C. Lerios, D. Jenkins, A&M 2076 ALM | 62 | 44 | 8 | GOT TO HAVE LOVIN'—Don Ray (Cerrone, Don Ray), D. Ray, Cerrone, Polydor 14489 ALM | 96 | 96 | 2 | SOFT AND WET—Prince (Prince), Prince, Warner Bros. 8619 WBM |
| ★ 29 | 33 | 9 | CHANGE OF HEART—Eric Carmen (Eric Carmen), E. Carmen, Arista 0354 WBM | ★ 63 | NEW ENTRY | → | PART TIME LOVE—Elton John (Elton John, Clive Franks), E. John, G. Osborne, MCA 40973 WBM | 97 | 54 | 8 | YOU SHOULD DO IT—Peter Brown (Cory Wade), P. Brown, R. Lans, Drive 6272 (TK) CPP |
| ★ 30 | 34 | 9 | ONE NATION UNDER A GROOVE—Funkadelic (George Clinton), G. Clinton, G. Shider, W. Morrison, Warner Bros. 8618 CPP | 64 | 39 | 14 | SHE'S ALWAYS A WOMAN—Billy Joel (Phil Ramone), B. Joel, Columbia 310788 ABP/BP | 98 | 98 | 7 | GREASED LIGHTNIN'—John Travolta (Louis St. Louis), J. Jacobs, W. Casey, RSO 909 WBM |
| ★ 31 | 68 | 4 | Y.M.C.A.—Village People (Jaques Morali), J. Morali, H. Beloto, V. Willis, Casablanca 945 WBM | 65 | 35 | 10 | THEMES FROM THE WIZARD OF OZ—Meco (Meco Monardo, Tony Bongiovi, Harold Wheeler), H. Arlen, E. Harburg, Millennium 620 (Casablanca) B-3 | 99 | 74 | 13 | BACK IN THE U.S.A.—Linda Ronstadt (Peter Asher), C. Berry, Asylum 45519 B-3 |
| ★ 32 | 40 | 5 | POWER OF GOLD—Dan Fogelberg & Tim Weisberg (N.L.), D. Fogelberg, Full Moon 850606 (Epic) ABP/BP | 66 | 37 | 15 | SUMMER NIGHTS—John Travolta/Olivia Newton-John (Louis St. Louis), J. Jacobs, W. Casey, RSO 906 WBM/HAN | 100 | 79 | 19 | HOPELESSLY DEVOTED TO YOU—Olivia Newton-John (John Farrar), J. Farrar, RSO 903 WBM/CHA |
| 33 | 20 | 12 | IT'S A LAUGH—Daryl Hall & John Oates (David Foster), D. Hall RCA 11371 CLM | 67 | 41 | 14 | RIGHT DOWN THE LINE—Gerry Rafferty (Hugh Murphy & Gerry Rafferty), G. Rafferty, United Artists 1233 CPP | | | | |
| ★ 34 | 36 | 9 | EVERYBODY NEEDS LOVE—Stephen Bishop (Stephen Bishop), S. Bishop, ABC 12406 WBM | 68 | 72 | 4 | I WILL BE IN LOVE WITH YOU—Livingston Taylor (Nick DeCaro), L. Taylor, Epic 850604 B-3 | | | | |

★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Upward increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Moguli Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z—(Publisher-Licensee)

| | | | | | | | |
|--|--|---|---|---|--|--|--|
| Alive Again (Make Me Smile, ASCAP)..... 19 | Dancing In Paradise (Equinox, BMI)..... 92 | Don't Hold Back (Kichello/Jamersonian/Koz, ASCAP)..... 83 | I'm Every Woman (Nick-O-Vol, ASCAP)..... 43 | Mary Jane (Jobete, ASCAP)..... 72 | Ready To Take A Chance Again (Ensign/Kamakazi, BMI)..... 12 | Take Me To The River (Jec/Al Green, BMI)..... 81 | What Ever Happened To Benny Santini (Magnet/International, ASCAP)..... 84 |
| Back In The U.S.A. (Arc, BMI)..... 99 | Don't Look Back (Pure, ASCAP)..... 95 | Greased Lightnin' (Edwin H. Morris, ASCAP)..... 98 | Instant Replay (Silver Steed, BMI)..... 52 | Mellow Lovin' (AMRA)..... 62 | Reminiscing (Screen-Gem, EMI)..... 15 | Talking In Your Sleep (Roger/Cook Chriswood, BMI)..... 36 | Whenever I Call You "Friend" (Milk Money, ASCAP/Rumanian Pickleworks, BMI)..... 7 |
| Beast Of Burden (Colgems/EMI, ASCAP)..... 8 | Don't Want To Live Without It (Irving/Pablo Cruise, BMI)..... 28 | Here Comes The Night (Beechwood, BMI)..... 64 | My Life (Impulsive/April, BMI)..... 57 | My Best Friend's Girl (Lido, BMI)..... 59 | Right Down The Line (Hudson Bay, BMI)..... 67 | The Dream Never Dies (Weibeck/Oboe Maestro/Tamiara, BMI)..... 78 | Who Are You (EEL Pie/Towser, BMI)..... 14 |
| Bicycle Race/Fat Bottom Girls (Queen/Beechwood, BMI)..... 70 | Double Vision (Summerset/Edwards/WB, ASCAP)..... 3 | Hold Me Touch Me (Kiss, ASCAP)..... 71 | I Will Still Love You (WB, ASCAP)..... 68 | New York Groove (Island, ASCAP)..... 50 | Run For Home (Crazy/Chappell, ASCAP)..... 44 | The Gambler (Writers Night, ASCAP)..... 73 | Y.M.C.A. (Green Light, ASCAP)..... 31 |
| Blame It On The Boogie (Global Musikelag/Global Musik Gmbh, ASCAP)..... 69 | Dreadlock Holiday (Man-Ken, BMI)..... 46 | Hot Child In The City (Beechwood, BMI)..... 79 | It's A Laugh (Hot Cha/Six Continents, BMI)..... 33 | One Nation Under A Groove (Malbiz, BMI)..... 68 | Sharing The Night Together (Music Mill/Alan Cartee, BMI)..... 21 | Themes From The Wizard Of Oz (Leo Feist, ASCAP)..... 65 | You Don't Bring Me Flowers (Stonebridge/Threesome, ASCAP)..... 16 |
| Blue Collar Man (Almo/Stylian, ASCAP)..... 23 | Driftwood (Touch Of Gold, BMI)..... 46 | Hot Summer Nights (Melody Delux/Swell Sounds/Seldak, ASCAP)..... 55 | It's Over (Unart/Jet, BMI)..... 76 | Our Love (Hot Cha/Six Continents, BMI)..... 33 | Soft And Wet (Princess, ASCAP)..... 96 | There'll Never Be (Jobete, ASCAP)..... 47 | You Gotta Walk And Don't Look Back (Jobete, ASCAP)..... 89 |
| Boogie Oogie (Condiciver/On Time, BMI)..... 27 | Everybody Needs Love (Stephen Bishop, BMI)..... 34 | How Much I Feel (Rubicon, BMI)..... 55 | I Was Made For Dancing (Michael's/Scott Tone, ASCAP)..... 85 | Only You (Lucky Three/Henry Suesmay/Six Strings, BMI)..... 30 | Straight On (Wilsons/Know, ASCAP)..... 25 | Time Passages (DJM/Frabiuous, ASCAP)..... 17 | You Needed Me (Chappell/Ironside, ASCAP)..... 2 |
| Can You Fool (Royal Oak/Windstar, ASCAP)..... 56 | Hot Shot (Scully, ASCAP)..... 88 | How You Gonna See Me Now (Ezra, BMI/Jodrell, ASCAP)..... 38 | Our Love, Don't Throw It All Away (Stigwood/Unichappell, BMI)..... 6 | Part Time Love (Jodrell/Leeds, ASCAP)..... 63 | Strange Way (Stephen Still, BMI)..... 20 | Too Good To Be True (Neil Sedaka, BMI)..... 11 | You Should Do It (Sheryl/Dicelbi, BMI)..... 97 |
| Champagne Jam (Low/Sol, BMI)..... 93 | Hot Child In The City (Beechwood, BMI)..... 79 | I Just Wanna Stop (Ross Vannelli, ASCAP)..... 35 | Power Of Gold (Hickory Grove, ASCAP)..... 40 | Power Of Gold (Hickory Grove, ASCAP)..... 40 | Substitute (Touch Of Gold, BMI)..... 80 | Wavelength (Essential, BMI)..... 42 | You Took The Words Right Out Of My Mouth (Edward B. Marks/ Neverland Peg, BMI)..... 90 |
| Change Of Heart (Carmex, BMI)..... 29 | Hot Child In The City (Beechwood, BMI)..... 79 | I Just Wanna Stop (Ross Vannelli, ASCAP)..... 35 | Prisoners Of Your Love (Touch Of Gold/Crowbeck, Stigwood, BMI)..... 24 | Prisoners Of Your Love (Touch Of Gold/Crowbeck, Stigwood, BMI)..... 24 | Sweet Life (Web IV, BMI/Tanta/Chappell, ASCAP)..... 26 | We've Got Tonight (Gear, ASCAP)..... 60 | |
| Cuz It's You Girl (Gypsy Family, BMI)..... 22 | Hot Child In The City (Beechwood, BMI)..... 79 | I Just Wanna Stop (Ross Vannelli, ASCAP)..... 35 | Right Down The Line (Hugh Murphy & Gerry Rafferty, United Artists 1233)..... 14 | Right Down The Line (Hugh Murphy & Gerry Rafferty, United Artists 1233)..... 14 | | | |
| Dance, Disco Heat (Jobete, BMI)..... 22 | Hot Child In The City (Beechwood, BMI)..... 79 | I Just Wanna Stop (Ross Vannelli, ASCAP)..... 35 | I Will Be In Love With You (Nick DeCaro), L. Taylor, Epic 850604..... 4 | I Will Be In Love With You (Nick DeCaro), L. Taylor, Epic 850604..... 4 | | | |

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.

JIM CAPALDI



“DAUGHTER OF THE NIGHT”

RS-912

The First Single From His Debut Album

“DAUGHTER OF THE NIGHT”

RS-1-3087

On RSO Records and Tapes



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to you.

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Eleven songs
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could have written.
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"The Bridge."³⁻¹⁰⁸³⁴



Produced by Joe Wissert,
on Columbia Records
and Tapes.



TOP LPs & TAPE

POSITION 106-200

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| THIS WEEK | LAST WEEK | Weeks on Chart | ARTIST Title Label, Number (Dist. Label) | ALBUM | 4-CHANNEL | 8-TRACK | Q-8 TAPE | CASSETTE | REEL TO REEL |
|-----------|-----------|----------------|--|-------|-----------|---------|----------|----------|--------------|
| 106 | 109 | 4 | PETER, PAUL & MARY Reunion Warner Bros. BSK 3231 | 7.98 | 7.98 | 7.98 | | | |
| 107 | 107 | 23 | JOE WALSH But Seriously, Folks Asylum 6E-141 | 7.98 | 7.98 | 7.98 | | | |
| 108 | 110 | 9 | STANLEY TURRENTINE What About You Fantasy F-9563 | 7.98 | 7.98 | 7.98 | | | |
| 109 | NEW ENTRY | | JIMMY BUFFETT You Had To Be There ABC AK 1008-2 | 11.98 | 11.98 | 11.98 | | | |
| 110 | 130 | 51 | DONNA SUMMER Once Upon A Time Casablanca NBLP 70782 | 11.98 | 11.98 | 11.98 | | | |
| 111 | 61 | 36 | VAN HALEN Warner Bros. BSK 3075 | 7.98 | 7.98 | 7.98 | | | |
| 112 | 141 | 2 | BRIDES OF FUNKENSTEIN Funk Or Walk Atlantic SD 19201 | 7.98 | 7.98 | 7.98 | | | |
| 113 | 114 | 6 | MAYNARD FERGUSON Carnival Columbia JC 35480 | 7.98 | 7.98 | 7.98 | | | |
| 114 | 123 | 8 | DON RAY Garden Of Love Polydor PD1-6150 | 7.98 | 7.98 | 7.98 | | | |
| 115 | 133 | 3 | PHOEBE SNOW Against The Grain Columbia JC 35456 | 7.98 | 7.98 | 7.98 | | | |
| 116 | 128 | 4 | RAMONES Road To Ruin Sire SRK 6063 (Warner Bros.) | 7.98 | 7.98 | 7.98 | | | |
| 117 | 101 | 19 | MICHAEL HENDERSON In The Night Buddah B05 5712 (Arista) | 7.98 | 7.98 | 7.98 | | | |
| 118 | 118 | 14 | BEATLES Sgt. Pepper's Lonely Hearts Club Band Capitol SMAS 2653 | 7.98 | 7.98 | 7.98 | | | |
| 119 | 99 | 16 | UFO Obsession Chrysalis CHR 1182 | 7.98 | 7.98 | 7.98 | | | |
| 120 | 119 | 31 | SOUNDTRACK The Rocky Horror Picture Show OGE OSU 21653 (JEM) | 8.98 | 8.98 | NA | 8.98 | | |
| 121 | 120 | 46 | EDDIE MONEY Columbia PC 34909 | 7.98 | 7.98 | 7.98 | | | |
| 122 | 124 | 13 | ROY AYERS You Send Me Polydor PD1-6159 | 7.98 | 7.98 | 7.98 | | | |
| 123 | 125 | 39 | ABBA The Album Atlantic SD 19164 | 7.98 | 7.98 | 7.98 | | | |
| 124 | 134 | 2 | CAMEO Ugly Ego Casablanca CCLP 2006 | 7.98 | 7.98 | 7.98 | | | |
| 125 | 132 | 14 | JEFF WAYNE/VARIOUS ARTISTS War Of The Worlds Columbia PC2-35290 | 13.98 | 13.98 | 13.98 | | | |
| 126 | 129 | 21 | BOB SEGER & THE SILVER BULLET BAND Live Bullet Capitol SKBB 11523 | 7.98 | 7.98 | 7.98 | | | |
| 127 | 127 | 10 | BEATLES White Album Capitol SWB0-101 | 12.98 | 13.98 | 13.98 | | | |
| 128 | 86 | 12 | ATLANTIC STARR A&M SP 4711 | 7.98 | 7.98 | 7.98 | | | |
| 129 | 131 | 7 | MOTHER'S FINEST Mother Factor Epic JE 35546 | 7.98 | 7.98 | 7.98 | | | |
| 130 | NEW ENTRY | | DONNY & MARIE OSMOND Goin' Coconuts Polydor PD1-0798 | 7.98 | 7.98 | 7.98 | | | |
| 131 | 136 | 23 | TOM PETTY & THE HEARTBREAKERS You're Gonna Get It Shelby/ABC DA 52029 | 7.98 | 7.98 | 7.98 | | | |
| 132 | 142 | 17 | WALTER EGAN Not Shy Columbia JC 35077 | 7.98 | 7.98 | 7.98 | | | |
| 133 | NEW ENTRY | | QUAZAR Arista AB 4187 | 7.98 | 7.98 | 7.98 | | | |
| 134 | 98 | 90 | FLEETWOOD MAC Rumours Warner Bros. BSK 3010 | 7.98 | 7.98 | 7.98 | | | |
| 135 | 135 | 68 | STYX The Grand Illusion A&M SP 4637 | 7.98 | 7.98 | 7.98 | | | |

| THIS WEEK | LAST WEEK | Weeks on Chart | STAR PERFORMER—LP's registering greatest proportion- ate upward progress this week. | ALBUM | 4-CHANNEL | 8-TRACK | Q-8 TAPE | CASSETTE | REEL TO REEL |
|-----------|-----------|----------------|---|-------|-----------|---------|----------|----------|--------------|
| 136 | 79 | 18 | CRYSTAL GAYLE When I Dream United Artists UALA 858 | 7.98 | 7.98 | 7.98 | | | |
| 137 | 148 | 6 | MACHO I'm A Man Prelude PRL 12160 | 7.98 | 7.98 | 7.98 | | | |
| 138 | 138 | 22 | BARBRA STREISAND Songbird Columbia JC 35375 | 7.98 | 7.98 | 7.98 | | | |
| 139 | 52 | 33 | ATLANTA RHYTHM SECTION Champagne Jam Polydor PD 16134 | 7.98 | 7.98 | 7.98 | | | |
| 140 | 150 | 3 | SEA LEVEL On The Edge Capricorn CPN 0212 | 7.98 | 7.98 | 7.98 | | | |
| 141 | NEW ENTRY | | ODYSSEY Hollywood Party Tonight RCA AFL1-3031 | 7.98 | 7.98 | 7.98 | | | |
| 142 | 144 | 20 | ALAN PARSON'S PROJECT Pyramid Arista AB 4180 | 7.98 | 7.98 | 7.98 | | | |
| 143 | 149 | 3 | ERIC CARMEN Change Of Heart Arista AB 4184 | 7.98 | 7.98 | 7.98 | | | |
| 144 | 147 | 22 | LTD Togetherness A&M SP 4705 | 7.98 | 7.98 | 7.98 | | | |
| 145 | 115 | 9 | CITY BOY Book Early Mercury SRM 13737 | 7.98 | 7.98 | 7.98 | | | |
| 146 | 117 | 9 | LEE OSKAR Before The Rain Elektra 6E-150 | 7.98 | 7.98 | 7.98 | | | |
| 147 | 157 | 4 | SOUNDTRACK Battlestar Galactica MCA 3051 | 7.98 | 7.98 | 7.98 | | | |
| 148 | 67 | 44 | PETER BROWN Fantasy Love Affair Drive 104 (TK) | 7.98 | 7.98 | 7.98 | | | |
| 149 | 159 | 86 | FOREIGNER Atlantic SD 19109 | 7.98 | 7.98 | 7.98 | | | |
| 150 | 156 | 3 | DAVID CROSBY/GRAHAM NASH The Best Of David Crosby & Graham Nash ABC AA 1102 | 7.98 | 7.98 | 7.98 | | | |
| 151 | 151 | 4 | BEACH BOYS M.I.U. Album Brother/Reprise BSK 2268 (Warner Bros.) | 7.98 | 7.98 | 7.98 | | | |
| 152 | NEW ENTRY | | LOU RAWLS Live Philadelphia International PZ 2-35517 (Epic) | 7.98 | 7.98 | 7.98 | | | |
| 153 | 164 | 4 | FRANK ZAPPA Studio Tan Warner Bros. DSK 2219 | 7.98 | 7.98 | 7.98 | | | |
| 154 | 71 | 11 | SOUNDTRACK Animal House MCA 3046 | 7.98 | 7.98 | 7.98 | | | |
| 155 | 105 | 51 | ELECTRIC LIGHT ORCHESTRA Out Of The Blue Jet Jet K22-35467 (CBS) | 11.98 | 11.98 | 11.98 | | | |
| 156 | 176 | 3 | DEVO Are We Not Men, No, We Are Devo Warner Bros. BSK 3239 | 7.98 | 7.98 | 7.98 | | | |
| 157 | NEW ENTRY | | FAZE-O Good Thang SHE SH 741 (Atlantic) | 7.98 | 7.98 | 7.98 | | | |
| 158 | 83 | 57 | STEELY DAN Aja ABC AB 1006 | 7.98 | 7.95 | 7.95 | | | |
| 159 | 163 | 3 | JOHNNY "GUITAR" WATSON Giant DJM 19 (Mercury) | 7.98 | 7.98 | 7.98 | | | |
| 160 | 140 | 9 | JANIS IAN Columbia JC 35325 | 7.98 | 7.98 | 7.98 | | | |
| 161 | 171 | 3 | RAMSEY LEWIS Legacy Columbia JC 35483 | 7.98 | 7.98 | 7.98 | | | |
| 162 | NEW ENTRY | | JOAN ARMATRADING To The Limit A&M 4732 | 7.98 | 7.98 | 7.98 | | | |
| 163 | NEW ENTRY | | BAR-KAYS Money Talks Stax STA 4106 (Fantasy) | 7.98 | 7.98 | 7.98 | | | |
| 164 | 168 | 58 | STEVE MARTIN Let's Get Small Warner Bros. BSK 3090 | 7.98 | 7.98 | 7.98 | | | |
| 165 | 160 | 18 | CRUSADERS Images Blue Thumb BA 6030 (ABC) | 7.98 | 7.98 | 7.98 | | | |
| 166 | 146 | 6 | MARILYN MCCOO & BILLY DAVIS JR. Marilyn & Billy Columbia JC 35603 | 7.98 | 7.98 | 7.98 | | | |
| 167 | 167 | 22 | RITA COOLIDGE Love Me Again A&M SP 4699 | 7.98 | 7.98 | 7.98 | | | |
| 168 | 173 | 51 | ERIC CLAPTON Slowhand RSO RS1-3030 | 7.98 | 7.98 | 7.98 | | | |

| THIS WEEK | LAST WEEK | Weeks on Chart | ARTIST Title Label, Number (Dist. Label) | ALBUM | 4-CHANNEL | 8-TRACK | Q-8 TAPE | CASSETTE | REEL TO REEL |
|-----------|-----------|----------------|---|-------|-----------|---------|----------|----------|--------------|
| 180 | 7 | 7 | ROBERTA FLACK Atlantic SD 19186 | 7.98 | 7.98 | 7.98 | | | |
| 170 | 177 | 19 | BOB DYLAN Street Legal Columbia JC 35453 | 7.98 | 7.98 | 7.98 | | | |
| 171 | 175 | 14 | JIMI HENDRIX The Essential Jimi Hendrix Reprise 2RS 2245 (Warner Bros.) | 12.98 | 12.98 | 12.98 | | | |
| 172 | 162 | 9 | GREG KIHN Next Of Kihn Beserkley JBZ-0056 (Janus/GRT) | 7.94 | 7.94 | 7.94 | | | |
| 173 | 181 | 3 | PRINCE For You Warner Bros. BSK 3150 | 7.98 | 7.98 | 7.98 | | | |
| 174 | 179 | 20 | MOODY BLUES Octave London PS 708 | 7.98 | 7.98 | 7.98 | | | |
| 175 | 185 | 17 | CAPTAIN & TENNILLE Dream A&M SP 4707 | 7.98 | 7.98 | 7.98 | | | |
| 176 | 189 | 2 | SOUTHSIDE JOHNNY AND THE ASBURY JUKES Hearts Of Stone Epic JE 35488 | 7.98 | 7.98 | 7.98 | | | |
| 177 | 182 | 5 | BILLY COBHAM Simplicity Of Expression, Depth Of Thought Columbia JC 35457 | 7.98 | 7.98 | 7.98 | | | |
| 178 | NEW ENTRY | | JOHN PAUL YOUNG Love Is In The Air Scotti Brothers SB 7107 (Atlantic) | 7.98 | 7.98 | 7.98 | | | |
| 179 | 184 | 3 | DAVE MASON The Very Best Of Dave Mason ABC BA 6032 | 7.98 | 7.98 | 7.98 | | | |
| 180 | 190 | 2 | BRIAN FERRY The Bride Stripped Bare Atlantic SD 19205 | 7.98 | 7.98 | 7.98 | | | |
| 181 | 186 | 16 | JOHNNY MATHIS & DENICIE WILLIAMS That's What Friends Are For Columbia JC 35435 | 7.98 | 7.98 | 7.98 | | | |
| 182 | NEW ENTRY | | MOLLY HATCHET Epic JE 35347 | 7.98 | 7.98 | 7.98 | | | |
| 183 | 161 | 13 | SHAUN CASSIDY Under Wraps Warner/Curb BSK 3222 | 7.98 | 7.98 | 7.98 | | | |
| 184 | 198 | 2 | SHALAMAR Disco Gardens Solar BXL1-2895 (RCA) | 7.98 | 7.98 | 7.98 | | | |
| 185 | 187 | 7 | HEART Dreamboat Annie Mushroom MRS 005 | 7.98 | 7.98 | 7.98 | | | |
| 186 | 197 | 2 | RORY GALLAGER Photo-Finish Chrysalis CHR 1170 | 7.98 | 7.98 | 7.98 | | | |
| 187 | 193 | 23 | TOBY BEAU RCA AFL1-2771 | 7.98 | 7.98 | 7.98 | | | |
| 188 | 188 | 12 | BEATLES Beatles 1962-66 Capitol SKBO 3403 | 10.98 | 10.98 | 10.98 | | | |
| 189 | 191 | 13 | LEO SAYER Warner Bros. BSK 3200 | 7.98 | 7.98 | 7.98 | | | |
| 190 | NEW ENTRY | | IAN MATTHEWS Stealin' Home Mushroom MES 5012 | 7.98 | 7.98 | 7.98 | | | |
| 191 | 195 | 2 | URIAH HEEP Fallen Angel Chrysalis CHR 1204 | 7.98 | 7.98 | 7.98 | | | |
| 192 | 174 | 11 | LEO KOTTKE Burnt Lips Chrysalis CHR 1191 | 7.98 | 7.98 | 7.98 | | | |
| 193 | 88 | 13 | K.C. & THE SUNSHINE BAND Who Do You Love TK 607 | 7.98 | 7.98 | 7.98 | | | |
| 194 | 194 | 12 | PAT METHENEY GROUP ECM 1-1114 (Warner Bros.) | 7.98 | 7.98 | 7.98 | | | |
| 195 | 172 | 12 | EMOTIONS Sunbeam Columbia JC 35385 | 7.98 | 7.98 | 7.98 | | | |
| 196 | 196 | 76 | BEE GEES Here At Last... Live RSO RS-2-3901 (Polydor) | 11.98 | 12.98 | 12.98 | | | |
| 197 | 165 | 27 | SOUNDTRACK Thank God It's Friday Casablanca NBLP 7099 | 14.98 | 14.98 | 14.98 | | | |
| 198 | NEW ENTRY | | WHISPERS Headlights RCA BXL1-2772 | 7.98 | 7.98 | 7.98 | | | |
| 199 | 116 | 10 | MUPPETS & ROBIN GIBB Sesame Street Fever Sesame Street CTW-79005 | 7.98 | 7.98 | 7.98 | | | |
| 200 | 155 | 232 | PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol) | 7.98 | 7.98 | 7.98 | 7.98 | | |

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

| | |
|------------------------|---------------|
| Abba | 123 |
| Aerosmith | 62 |
| Ambrosia | 35 |
| Ashford & Simpson | 30 |
| A Taste Of Honey | 79 |
| Atlanta Rhythm Section | 139 |
| Atlantic Starr | 128 |
| Roy Ayers | 122 |
| Joan Armatrading | 162 |
| Beach Boys | 151 |
| Beatles | 118, 127, 188 |
| Toby Beau | 187 |
| Bee Gees | 196 |
| Stephen Bishop | 39 |
| Blondie | 87 |
| Blue Oyster Cult | 45 |
| Hamilton Bohannon | 64 |
| Bar-Kays | 163 |
| Boston | 8, 80 |
| David Bowie | 55 |
| Brides Of Funkenstein | 112 |
| Alicia Bridges | 78 |
| Brothers Johnson | 86 |
| Peter Brown | 148 |
| Jackson Browne | 60 |
| Jimmy Buffett | 109 |
| Captain & Tennille | 175 |

| | |
|------------------------------|--------|
| Cameo | 124 |
| Eric Carmen | 143 |
| Cars | 63 |
| Shaun Cassidy | 183 |
| Chanson | 82 |
| Chicago | 16 |
| City Boy | 145 |
| Eric Clapton | 168 |
| Billy Cobham | 177 |
| Joe Cocker | 76 |
| Commodores | 65 |
| Rita Coolidge | 167 |
| Peter Criss | 49 |
| Crosby & Nash | 150 |
| Crusaders | 165 |
| Devo | 156 |
| Bob Dylan | 170 |
| Walter Egan | 132 |
| Electric Light Orchestra | 155 |
| Emotions | 195 |
| Exile | 25 |
| Faze-O | 157 |
| Maynard Ferguson | 113 |
| Brian Ferry | 180 |
| Firefall | 57 |
| Roberta Flack | 179 |
| Fleetwood Mac | 134 |
| Dan Fogelberg & Tim Weisberg | 13 |
| Foreigner | 4, 149 |
| Foxy | 19 |
| Ace Frehley | 46 |

| | |
|-------------------|---------|
| Funkadelic | 18 |
| Rory Gallagher | 186 |
| Crystal Gayle | 136 |
| Andy Gibb | 139 |
| Nick Gilder | 40 |
| Molly Hatchet | 182 |
| Hall & Oates | 27 |
| Heart | 20, 185 |
| Michael Henderson | 117 |
| Jimi Hendrix | 171 |
| Gil Scott-Heron | 66 |
| | |

THE BULLETS ARE REALLY FLYING

- 3 "DOUBLE VISION" Foreigner
ATLANTIC 3514
- 8 "BEAST OF BURDEN" Rolling Stones
RS 19309
- 20 "STRANGE WAY" Firefall
ATLANTIC 3518
- 44 "RUN FOR HOME" Lindisfarne
ATCO 7093
- 54 "LE FREAK" Chic
ATLANTIC 3519
- 85 "I WAS MADE FOR DANCIN'"
Leif Garrett
SB 403
- 89 "(YOU GOT TO WALK AND)
DON'T LOOK BACK"
Peter Tosh
RS 19308

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Scotti Brothers

5 ACTS CONTRACTED

GRT, Halsey Tie To Form Cyclone Label

LOS ANGELES—On the heels of extensive label acquisitions, the GRT Record Group has joined hands with White Buffalo Productions, an arm of the Jim Halsey Co.'s West Coast office, to form Cyclone Records.

While GRT owns the name Cyclone, the label will be headed by Larry Baunach, vice president, music operation for the Halsey firm. He will hold both posts.

The new label is set up to handle rock/country acts, according to Baunach. It has signed five acts, with singles expected before the end of the year. LPs will follow early in 1979.

Larry Welk, the new president of GRT Record Group, says the company is setting up marketing strategies for Cyclone.

He points out that GRT has launched its first major marketing/merchandising program since acquiring several labels with Greg Kihn on Beserkley Records.

As part of the program, 10% discounts to dealers kicked off Oct. 15 to run through Dec. 31.

Display contests involving retailers also are being held in 10 markets. "We have supplied the retailers with displays and have tied into the chain operations in the areas. Prizes for the winners are a videotape player, television set and \$200," says Welk. Additional advertising allowances are

given to dealers in the 10 markets for radio ads, he notes.

Labels involved in the GRT deal are Janus, Ranwood, Beserkley, Shadybrook, Sunnysvale, LS and Birthright. There are two divisions under the GRT Records banner, Janus and Ranwood. Janus handles the rock-oriented roster while Ranwood caters to MOR and country.

According to Welk, the GRT Record Group began with the purchase of Ranwood and its management from Randy Wood, along with the acquisition of distribution for Beserkley which brought in five acts.

Welk points out that GRT has 20 salespersons across country for tape sales. This staff will also sell for the record group.

"Because it's easy to lose sight of a piece of product with the day to day activity of our regular staff, we have created posts for project managers for specific pieces of product.

"Each project manager is assigned to one artist. Dale Dingmale handles the activity for Kihn, dealing with each account that's receiving product, how much product is shipped, radio spots and other particulars involved in building an artist. Spencer Davis is project manager for Paul Korda."

Janus has teamed Korda with Kihn for concert dates. Korda has a new LP coming before the first of the year produced by Spencer Davis.

'ABSOLUTE RUBBISH'

EMI, Polygram Deny Videocassette Link

By PETER JONES

LONDON — Reports circulating that EMI and Polygram are linking in a joint venture on a massive 300-title videocassette library are described here by both companies as "absolute rubbish."

The original story, picked up at MIFED, the film industry exhibition in France, indicated the collaboration would be launched in the U.K. before Christmas, with Polygram

kicking in 100 titles, including its touted Leonard Bernstein performances, and EMI contributing 200 programs. It apparently emanated from a junior executive with the Hamburg-based Polytel audio/visual subsidiary of Polygram.

"Absolute nonsense," says Gary Turnbull of Emitel in London. "We have had talks here with Polygram about a possible link, but there is no question of any launch before Christmas, and the title total bears no accuracy at all." He terms the story completely far-fetched and notes talks were in the earliest kind of exploratory form.

And in Baarn, Holland, Wim Zalsman, Polygram director responsible for video, emphasizes: "This story is utterly without foundation. A few months ago we started exploratory talks with EMI, notably with Jerry Purnell and Donald MacLean, to check out possibilities of our pooling software programs.

"The idea essentially is that when we do come to the marketplace with video, we shall have substantial programming behind us. And clearly we can get a wider range of repertoire if we pool our resources than if we try to work on our own.

"But it is hard fact, that there will certainly be no cassettes launched before Christmas and at this stage it is by no means certain that the collaboration between EMI and Polygram will even take place."

MacLean, managing director of EMI Audio-Visual Services, did announce at the International Tape Assn. seminar in New York that the company was in the first stages of preparing a major catalog of videocassette programs for the U.K., but not before early next year (Billboard, Oct. 28, 1978).

Black CBS Series

• Continued from page 6

taking some of CBS' product to gold, platinum and even double platinum status.

Among those artists are the Isley Brothers, O'Jays, Heatwave, Teddy Pendergrass, Johnny Mathis, George Duke, Lou Rawls, Bill Withers, Emotions, Deniece Williams/Johnny Mathis and Earth, Wind & Fire.

CBS acts performed at all six meetings. The L.A. meeting had D.J. Rogers in a near hour-long set. Performing in other cities were Jerry Butler, Melba Moore, Mtume and the Futures.

Blue Note Series

• Continued from page 18

musicians. Taped in 1962 and 1967, "Hypnosis" has not previously been issued.

Alfred Lion was the original producer. Michael Cuscuna and Charlie Lourie made the new series possible. Notes by Robert Palmer, Ira Gitler and Bob Blumenthal merit praise. **DAVE DEXTER JR.**

Inside Track

The new studio at Village Recorders, Los Angeles, reportedly funded by Village and Fleetwood Mac, is said by industry observers to be the most expensive studio ever put together. The console, the latest Neve with Necam computer, costs around \$300,000. The hinted Fleetwood Mac studio investment is part of the group's effort to produce an album even more stunning audiowise than "Rumours," a top seller for more than 18 months. Rumor has it the group will record some tracks digitally at Warner Bros. Amigo Studios, Burbank, where one of 3M's new digital recording/mastering systems is set to be operational by early 1979.

The most recent rumor about MCA Records has Bob Siner, executive vice president, taking over the helmsman's post from Mike Maitland. Neither was available for comment.

The flood of Canadian-made albums into the U.S. continues. Persons queried clam up when the subject arises. Big users have received no word from CBS as to how the label is halting the cross-the-border flow, but CBS brass are concerned by accounts threatening to buy the Dominion-manufactured albums to combat competition which is buying albums at \$3.50 wholesale. Another economy effected by Canadian manufacturing plants when they sell to a U.S. source is the tax writeoff they get for product they have to buy out of country, such as vinyl mix (16 cents per LP pressing) and finished jackets (10 cents average).

RSO Records art director Glenn Ross may be a little gun-shy of Halloween parties in the future. When he showed up at the label's Halloween party his "Steady," Laurel Huggins, was already there in bridal garb and with a minister. Although they had planned on eloping, the two were married amidst the trick-and-treaters.

How The Times Do Change: Saul Zaentz recalls how Fantasy for years delivered all its LPs on clear colored vinyl until Vince Guaraldi's LP which contained the hit, "Cast Your Fate To The Wind," in the mid-'60s. Because of the hit LP's sales volume, Fantasy could not press enough out of clear vinyl, so it substituted the cheaper black vinyl disk. At the time consumers reported to dealers handling Fantasy that they were glad to see the label going to the "better quality black vinyl," which in reality is a cheaper compound and inferior quality surface to clear vinyl.

Save the weekend of Dec. 1 for travel: On Saturday night (2) radio tip sheet originator Bill Gavin is being feted by his industry peers at the Fairmont Hotel, San Francisco, while the next day Curtis Mayfield and Marv Stuart are honored by the first presentation of the Heritage of Liberty Award in Chicago at the Continental Plaza, sponsored by the American Jewish Congress. ... Donna Summer's "MacArthur Park" reaching No. 1 on the Hot 100 marks Casablanca's first single to hit the zenith. ... The John Marmadukes (he heads the retail division of Western Merchandisers, Amarillo, Tex.) expect their second addition in February. ... Shattered Records: Sam Billis' City One-Stop, probably the largest in the world volumewise, is offering a vacation for two to Kenya to the winner of the current CBS Records contest for the Los Angeles firm's customers.

Rock impresario Ron Delsener negotiating a lease for Broadway's 1,008-seat Belasco Theatre which he hopes to convert to a showcase for rock, pop and jazz acts. Delsener recently presented George Benson in a successful run there. ... Jay Jacobs, associate director of the Wil-

liam Morris agency's East Coast music division, was gunned down in the lobby of his Manhattan apartment building Oct. 29. He remains in stable condition at the Roosevelt Hospital. Police have no suspects nor motive for the attack, in which Jacobs received wounds in the arm, leg and stomach. ... ABC Records' Mickey Wallich snuffed the flames from WNEW-FM's Allison Steele when she brushed a candle at the UJA dinner honoring Casablanca founder Neil Bogart.

Cross merchandising continues with Mego Toys bringing out a Kristy McNichol doll for Christmas. ... The motion picture project announced here exclusively months ago, wherein Elton John and Rod Stewart were pairing as actor-principals, is to be called "Jet Lag," with release in about 18 months. ... Ed Naha, former CBS publicist, has updated Lillian Roxon's ponderous tome, "Rock Encyclopedia." Publication date is Dec. 15. ... The late Tommy Dorsey will be honored Friday (17) on NBC-TV's "Today Show." Buddy Morrow will lead the Dorsey band in a retrospective tribute. But will former road managers Bullets Durgon and Dave Jacobs and gofers Morris Diamond and Artie Mogull be on camera? ... Assn. of Independent Music Publishers' president/founder Mickey Goldsen scored a real coup when he arranged with Leonard Feist for his regular monthly meeting in Los Angeles to be held in conjunction with the Tuesday (14) meeting of National Music Publishers Assn. at the Bel-Air Hotel's Garden Room at 3 p.m.

Irwin Pincus of April/Blackwood Music was officially made president of California Copyright Conference, Los Angeles, Oct. 31. Pincus replaces the late Helen King of SRS here. ... Nice Gesture: All former ABC rack employees who joined Lieberman Enterprises when the Minneapolis firm acquired the firm receive full credit for years worked for ABC under the Lieberman profit-sharing program. ... Lew Garlick of Ivy Hill Communications suffered a heart attack while in Paris recently. He is convalescing in the American Hospital there. And Mike Lipton, versatile marketing executive and last boss of his own Valley One-Stop, Los Angeles, is well on the mend after heart bypass surgery.

Peter Criss of Kiss is boss of the merchandising fulfillment center for the group in Canoga Park, Calif. ... Epic serviced radio and press in the U.S. with a non-commercial LP of Cheap Trick in a live concert by the group at Tokyo's Budokan Theatre, made earlier in 1978. ... The Boston Globe's Oct. 26 issue carried an ad from Strawberries, the retail chain there, offering the Bob Seger, Steely Dan, Pink Floyd, Barry White, Village People and Hall & Oates albums at \$2.99. ... Altruistic Carl Jefferson of Concord Jazz is ready to record two direct-to-disk jazz outings. He's the only label operator we know of who does not own a publishing company.

The recent weekend called "Los Angeles Street Scene," bankrolled by Jos. Schlitz Brewing, at downtown's Civic Center, will probably be repeated in 1979. The free event's draw the first time was off, but feeling is based on what similar events have done in Memphis, New Orleans and Winston-Salem over the year that it will make it here in time. ... Frank Sinatra is chairman of "A Night With The Champ," an all-star gala honoring former heavyweight champ Joe Louis Thursday (9) at Caesars Palace, Las Vegas. ... The "Kiss Meets The Phantom" tv movie shown on NBC Oct. 28 will be expanded to a theatre-length feature for overseas distribution. ... Stephane Grappelly is 71 this month and still swinging madly on a U.K. tour.

EMPLOYS CAPITOL STOCK LIBRARY

Radio Soap Accents Music

By RAY HERBECK JR.

LOS ANGELES—Music traditionally has not been associated with radio soap opera. But George Gilbreath's Studiohouse Radio firm here has prepared a new series of contemporary daytime dramas in which music becomes one of the leading characters.

Entitled "The World At Our Fingertips," the 25-minute segments are aimed at a female listening audience tuning in afternoons Monday through Friday. Topics will include divorce, women's lib, rape and alcoholism, Gilbreath says.

"It's the only program of its type available for network or syndication," he claims, "and I'm convinced the time is ripe for a return of the radio soap, providing it is contemporary in story line and its approach to music."

Gilbreath points out the old daytime serials usually relied on one organist playing live and occasionally making mistakes "the world heard."

The approach taken by producer Gilbreath relies on fully-orchestrated, stereophonic stock production music from Capitol Records which covers the gamut from classical to hard rock. He says the music was recorded this year by Capitol in London.

"This library availability, coupled with multi-channel recording, has led to virtually unlimited and fool-proof musical possibilities in radio soap opera," he affirms.

Gilbreath, director Don Hills and engineer Bob Luttrell edit the library stock until they build new themes and introductions unique for the show.

"We try to develop music which listeners will always associate with one character or another," he explains, "and which will reflect that character's personality." The pre-recorded music is then adapted to the moods and locales required in each scene.

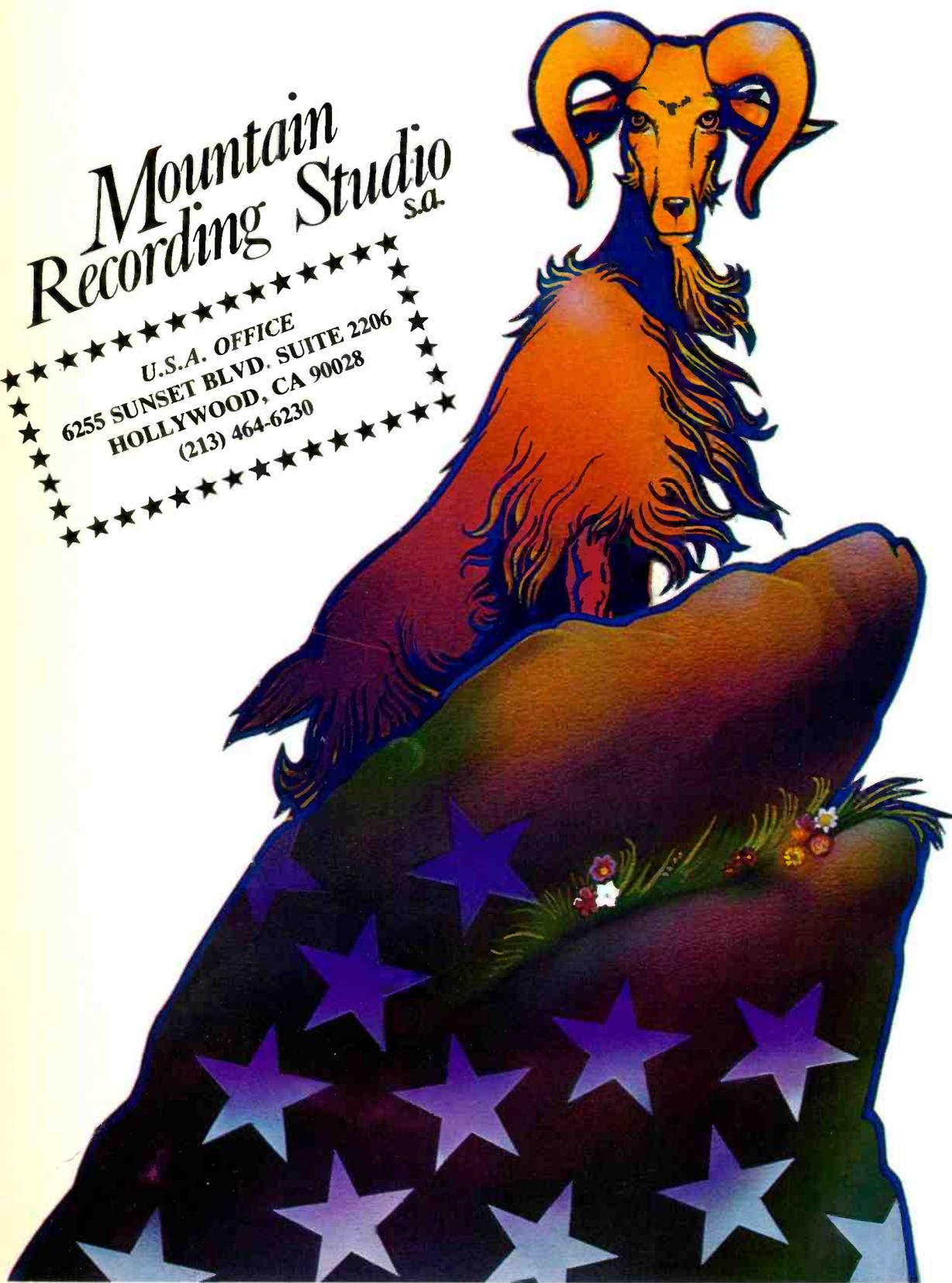
Through this cutting and customizing process, the library stock is transformed into an integral part of the soap opera's format, Gilbreath adds.

Set for starring roles in various episodes are MacDonald Carey, Susan Davis, Judith Doty, Casey Kasem and Jack Kruschen.

Writers are Anne Taylor and Laura Olsher, who also is staff writer for NBC-TV's Emmy-winning soap, "The Days Of Our Lives."

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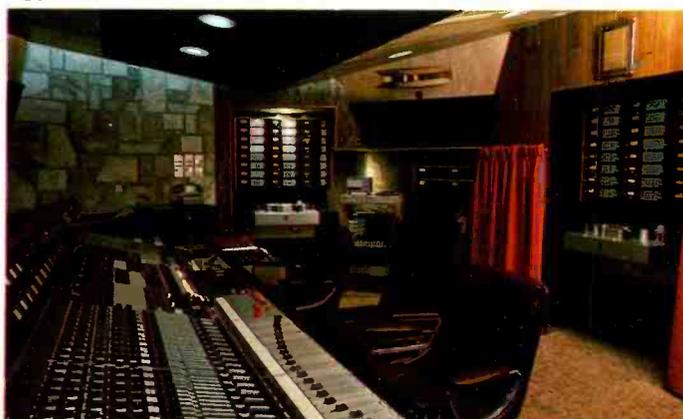
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partial view of studio



control room.



a view of MONTREUX with lake and mountains.

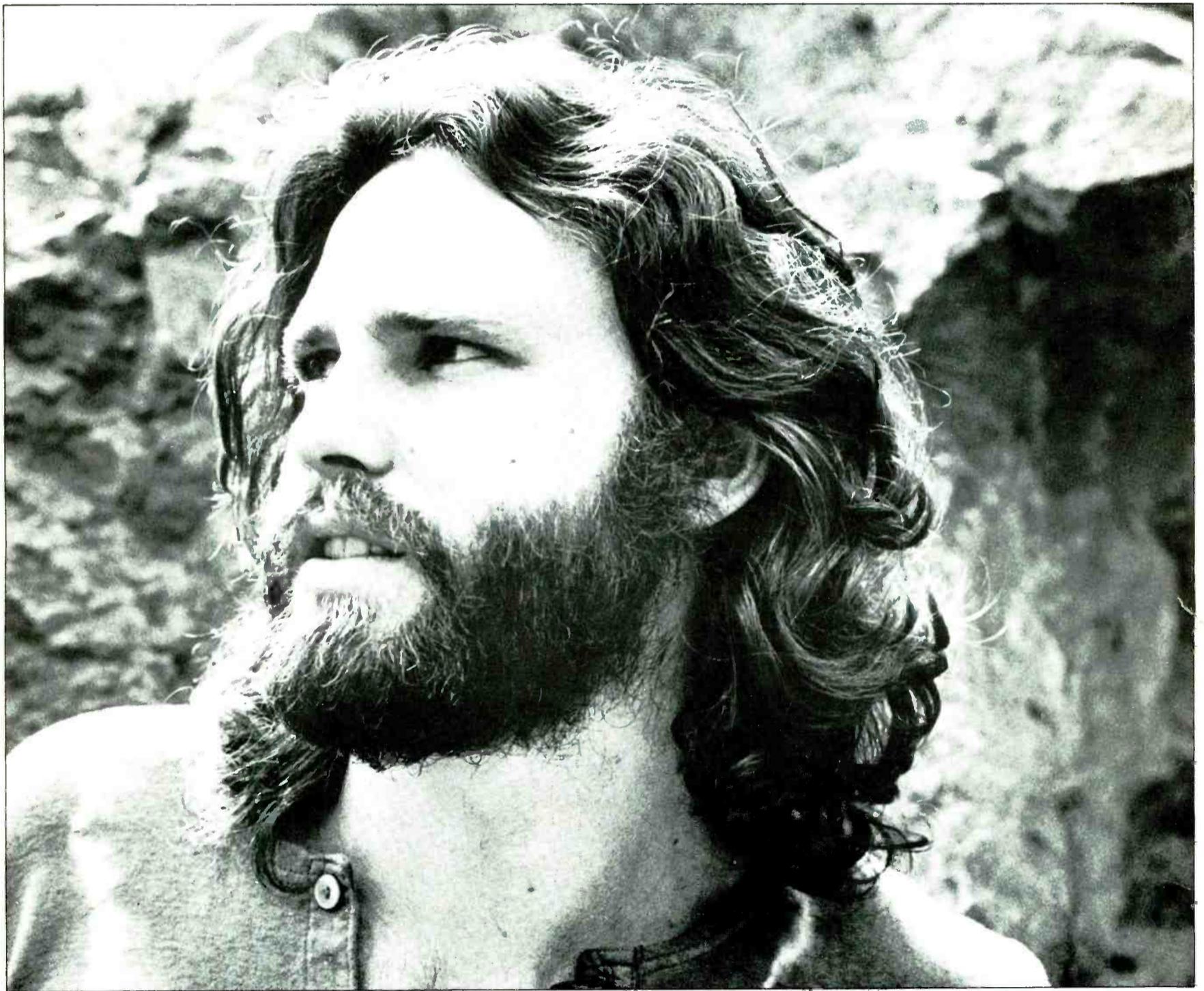


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